

Design Guidelines for Tonganoxie's Central Business District

*To Assist in the Rehabilitation and New Construction of
Buildings in Downtown Tonganoxie*



Prepared by:
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for
The City of Tonganoxie





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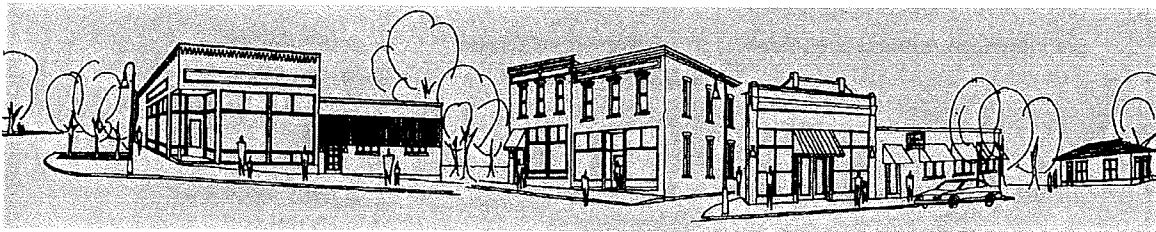
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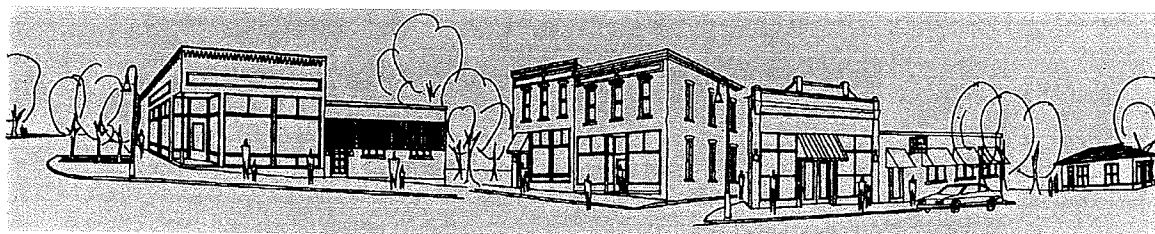
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INTRODUCTION



Downtown Tonganoxie is composed of buildings and streetscapes that developed over a period of time. Although many of the older buildings have their own distinct character and identity, their design patterns also contribute to the overall appearance of the downtown. These patterns and their relationships to each other give Tonganoxie's central business district its unique form and identity.

As in many communities nationwide, new residential and commercial growth presents unique challenges for older commercial centers and residential neighborhoods. While new businesses may be interested in locating in the Tonganoxie Central Business District, some downtown services and businesses will relocate to new areas. If Tonganoxie's business district is to remain viable, it must compete with other local and regional commercial centers. Experience demonstrates that whether old or new, commercial areas that create or retain a unique visual character – “a sense of place” – are the most successful.

The City of Tonganoxie initiated a strategy to enhance the appearance of its business district by using federal funds to install new sidewalks and streetlights and to establish a revolving fund to assist commercial property owners in rehabilitating their properties. The city also initiated the development of design guidelines to be used as a standard for the revolving fund projects and, on an advisory basis,

for renovation projects and new construction. The goal of the design guidelines is to provide direction to property owners to ensure that changes to properties utilizing public incentives enhance and compliment the unique character of Tonganoxie's commercial center.

Similar approaches taken in cities like Tonganoxie proved to be successful in revitalizing and maintaining the economic health of those communities. By identifying the important physical features that define and distinguish the unique character of a specific place, design guidelines help owners rehabilitate, maintain and construct buildings that enhance those qualities.

The following guidelines incorporate the *Secretary of Interior's Standards for Rehabilitation* (see page 4). When applied in a consistent manner in a defined area, these guidelines have proven to stabilize and increase

property values. During a series of public workshops, participants identified issues particular to Tonganoxie's downtown and adapted the Secretary's Standards to local conditions. The resulting guidelines do not advocate a theme approach. Nor is the intent to reproduce a historical period. The goal of the design guidelines is to identify and reinforce common patterns that will contribute to downtown Tonganoxie's sense of place, retain and enhance its historic visual character and aid property owners in preparing appropriate plans for rehabilitation or new construction.

The Secretary of Interior's Standards for Rehabilitation

- 1. A property shall be used for its historic purpose or shall be placed in a new use that requires minimal changes to the defining characteristics of the building and its site and environment.*
- 2. The historic character of a property will be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property will be avoided.*
- 3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings shall not be undertaken.*
- 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
- 5. Distinctive features, finishes and construction techniques are examples of craftsmanship that characterize a property shall be preserved.*
- 6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and the visual qualities and where possible, materials. Replacement of missing features shall be sustained by documentary, physical or pictorial evidence.*
- 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
- 8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*
- 9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*
- 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

REHABILITATION OF EXISTING BUILDINGS

Commercial buildings and the streetscape they create in downtown Tonganoxie define both the functional and visual character of the city's central business district. Their appearance and physical condition play a significant role in the future of this commercial district.

Most of Tonganoxie's commercial buildings are simple structures of one or two stories. Dating from the late 19th century, they include examples from almost every decade up to the present. Unfortunately many of the facades have been altered and have inappropriate siding, peeling paint, out-of-character signs, and unsuitable color schemes. Several modern buildings introduced a different scale, new materials and open spaces that impact the cohesiveness of the business district as a whole. The first step in creating an attractive, congruous sense of place is to take advantage of the existing character defining elements in the commercial streetscape and to enhance them through rehabilitation.

Rehabilitation begins by recognizing the style and

character of an existing building. The goal of rehabilitation is to preserve or recapture the original character of the building by adapting proposed changes to the building's basic features.

The first step in creating an attractive, cohesive sense of place is to take advantage of the existing character defining elements in the commercial streetscape and to enhance them through rehabilitation.

The design guidelines for Tonganoxie respect the fact that the designs of all buildings, whether historic or contemporary, have value as products of their own time period. In Tonganoxie's business district, many buildings retain original design elements while others have treatments, alterations and additions that are inconsistent with their date of construction. The following guidelines provide direction to preserve and recapture their original integrity.

The traditional building materials found in downtown Tonganoxie are brick, stone and stucco. Paint, stucco and synthetic materials cover some of the early brick buildings. A few of the most recent buildings are stone and metal.

North side of Fourth Street - Typical streetscape in downtown Tonganoxie showing the architectural integrity of Tonganoxie's historic storefront structures.



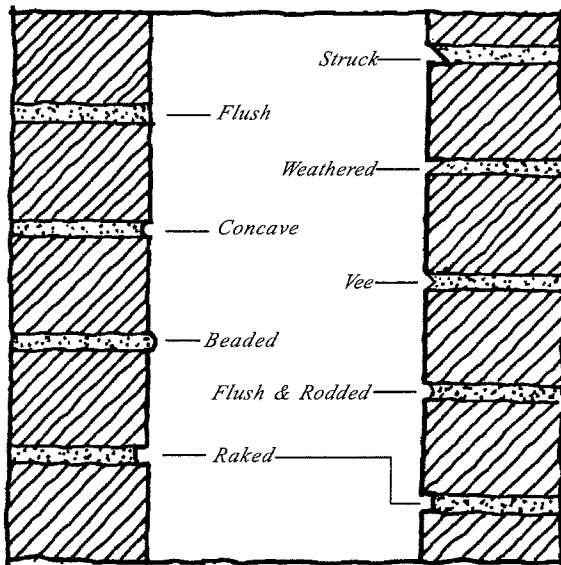
EXPOSED BRICK AND STONE MASONRY

Recommended:

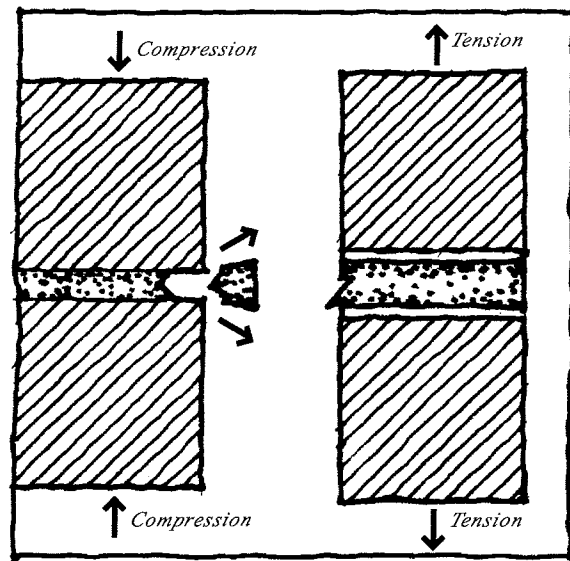
1. Retaining and preserving masonry features that are important in defining the overall character of a building such as walls, brackets, cornices, window surrounds, door surrounds, steps, columns and details.
2. Providing proper drainage so that water does not stand or accumulate on masonry surfaces.
3. Cleaning only when necessary to halt deterioration or to remove graffiti or bad stains with the gentlest method possible, such as using low-pressure water (<400 psi), mild detergents and natural bristle brushes. Conducting masonry surface cleaning tests when cleaning is necessary. Tests should be observed over a sufficient period of time so that both immediate and long-term effects are known to enable selection of the gentlest method possible.

Avoid:

1. Removing or radically changing important masonry features. Applying paint or other coatings for purely cosmetic purposes, such as stucco to masonry that was originally unpainted or uncoated.
2. Failing to treat causes of mortar joint deterioration such as leaking roofs or gutters, settling of the building, capillary action or extreme weather exposure.
3. Cleaning masonry surfaces when they are not heavily soiled to create a new appearance and needlessly introducing chemicals or moisture into original materials. Abrasive or mechanical cleaning, such as sandblasting, destroys the masonry. This allows water to penetrate the masonry and can result in severe damage to the brick or stone. Masonry damaged in this manner will deteriorate faster in the future. Do not clean masonry surfaces without testing or allowing sufficient time for the testing results to be evaluated.



New mortar should be applied so that the new joints match the original in width and profile. It is important to look at both the horizontal and vertical joints as they may be tooled using different styles. Furthermore, primary facades may receive more elaborate tooling than secondary facades.



Under compression, mortar with a high content of portland cement will spall, or break off. Under tension, the mortar will crack and allow water penetration. Therefore, it is imperative that new mortar match the original, not only in color, width and tooling profile, but in composition as well.

EXPOSED BRICK AND STONE MASONRY CONTINUED

Recommended:

4. Repairing cracks or missing bricks to prevent water infiltration and further damage. The mortar should be repaired or replaced without causing further damage to the masonry or remaining mortar: (1) Remove only deteriorated portions. This should be done by hand since mechanical methods will destroy adjacent masonry; (2) New mortar should have the same strength, color and texture as the original mortar. The mortar should be tested to determine its original composition; and (3) Apply new mortar so that the joints match the original joints in width and profile.
5. Applying surface treatments such as "breathable" water-repellent coatings to masonry only after re-pointing and only if masonry repairs have failed to arrest water penetration problems.
6. Repairing masonry by patching or piecing in. Replacing original material with the same material or compatible substitute material.

Avoid:

4. Removing mortar from sound joints, then repointing the entire building to achieve a uniform appearance. Avoid using ready-mix mortars that have a high portland cement content that is stronger than old brick and will cause shifting and cracks.
5. Applying waterproof or water repellent treatments as a substitute for masonry pointing and repairs, or covering brick or stone with stucco or non-porous coatings. Brick and stone are porous and "breath." Coatings are frequently unnecessary and expensive. They act as sealants that block the transfer of water and will eventually cause problems.
6. Replacing an entire masonry feature when limited replacement of deteriorated or missing parts is appropriate. Do not use a substitute replacement material that does not match the original.

PAINTED MASONRY

Recommended:

1. Inspecting painted masonry surfaces to evaluate the overall condition of the masonry and to determine whether repainting or masonry repair is necessary.
2. Removing loose or deteriorated paint only to the next sound layer using the gentlest method possible (handscraping) prior to repainting.
3. Applying a compatible paint coating following proper surface preparation. Repainting with colors that are appropriate to the building and surrounding buildings.

Avoid:

1. Removing paint from painted masonry. Some older masonry buildings have been painted to halt deterioration. For example, if the "skin" of a brick was previously lost exposing the softer inner brick, painting may have been the only method to halt deterioration.
2. Removing paint that firmly adheres to, and thus protects, masonry surfaces. Many methods of paint removal harm the masonry (i.e., sandblasting, application of caustic solutions and high pressure water-blasting).
3. Radically changing the type of paint or coating or its color. Failing to follow manufacture's product and application instructions. Using new paint colors that are inappropriate to the building or surrounding buildings.

ARCHITECTURAL METALS

Recommended:

1. Retaining and preserving architectural metal features that are important in defining the architectural character of a building.
2. Providing proper drainage so that water does not accumulate on surfaces.
3. Cleaning architectural metals to remove corrosion prior to repainting or applying other appropriate protective coatings. Identifying the type of metal prior to cleaning and cleaning with the gentlest method possible as determined by research or testing. When appropriate, applying an appropriate protective coating.
4. Repairing metal features by patching, splicing or otherwise reinforcing the metal. When damaged beyond repair, replacing damaged portions to match the original.
5. Reproducing in kind a missing feature or, when there is no documentation of the original, replacing with a new design that is compatible with the size, scale, material and color of the building.



Avoid:

1. Removing or radically changing important metal features. Removing a major part of the metal feature instead of repairing or replacing only the deteriorated metal. Removing metal features and then reconstructing the façade with new material in order to create an "improved" appearance.
2. Failing to treat the causes of corrosion, such as moisture from leaking roofs or gutters. Placing incompatible metals together without providing a reliable separation material to prevent galvanic corrosion. For example, copper corrodes cast iron, steel, tin and aluminum.
3. Exposing metals originally intended to be protected from the environment. Applying paint or other coatings to metals such as copper, bronze, aluminum, or stainless steel that were originally exposed. Using cleaning methods that alter or damage the color, texture, and finish of the metal; cleaning when it is inappropriate for the metal. Removing the patina that a metal acquired over a period of time – the patina may be a protective coating on some metals.
4. Replacing an entire feature when repair or replacement of only the damaged element is possible. Removing a metal feature that is unrepairable and not replacing it. Replacing a metal feature with a new metal feature that does not have the same visual appearance.
5. Creating a false historical appearance by designing a feature that is based on conjecture. Introducing a new metal feature that is incompatible in size, scale, material and color.

Architectural metal features historically found on Tonganoxie's commercial buildings include cast iron columns, metal cornices, metal siding, roofs and cast or rolled metal doors, window frames and sashes.

STUCCO

Recommended:

1. Maintaining and preserving stucco. Removing loose or damaged areas and patching with a mixture that duplicates the original as closely as possible in appearance and texture.

Avoid:

1. Attempting to remove stucco from masonry buildings, even if the brick was originally exposed. The stucco may be correcting a past problem such as the exposure of soft brick that have begun to deteriorate. Removing stucco usually causes severe damage to the underlying masonry surface. If stucco must be removed for structural repairs, conduct a test patch out of public view to assess potential damage.

Note: Some recent synthetic stucco coverings may cover smooth surface panels attached to brick buildings. It may be possible to remove the stucco and the panels. Again, conduct a test patch in an appropriate spot to assess potential damage

CONCRETE

Recommended:

1. Cutting damaged concrete back to remove the source of deterioration (i.e., corrosion on metal reinforcement bars). The new patch should be applied carefully so that it will bond satisfactorily with and match the original concrete.

Avoid:

1. Patching concrete without removing the source of deterioration.

REPLACEMENT OF MISSING MASONRY FEATURES

Recommended:

1. Designing and installing a new masonry feature such as steps or a door surround using accurate documentation of the appearance of the original feature. When there is no documentation, using a new design that is compatible in size, scale, material and color.

Avoid:

1. Creating a false historical appearance by using historical treatments based on other buildings or conjecture. Introducing a new feature that is incompatible in size, scale, material and color.

SYNTHETIC SIDING

Recommended:

1. When it will not damage the original wall beyond repair, removing all siding covering original building walls and design elements.

Avoid:

1. Covering original building wall material with inappropriate siding such as barn siding, aluminum, imitation rock, plastic and synthetic "stucco."

Note: Synthetic siding, such as aluminum, vinyl or synthetic stucco, alters the original appearance of a building and may damage the underlying structure. At a minimum it is an undesirable treatment because it hides damage from view, thus allowing deterioration to continue unchecked.

ROOFS

While the primary purpose of a roof is to shed water away from a building, a roof is also a major design element. Its shape, features (dormers,

cresting, chimneys), size, materials, color and patterning are important character defining elements.

Recommended:

1. Retaining the shape, materials and colors of the original roof that are visible from public right-of-way. Maintaining architectural details such as cresting, parapets and cornices.
2. Replacing a missing feature with a new feature that, based on documentation, matches the original. Using a new design for a missing feature that is compatible with the size, scale, material and color of the building.
3. Installing mechanical and service equipment on the roof such as air conditioning, transformers or solar collectors so that they are inconspicuous from public right-of-way and do not damage or obscure important building features.

Avoid:

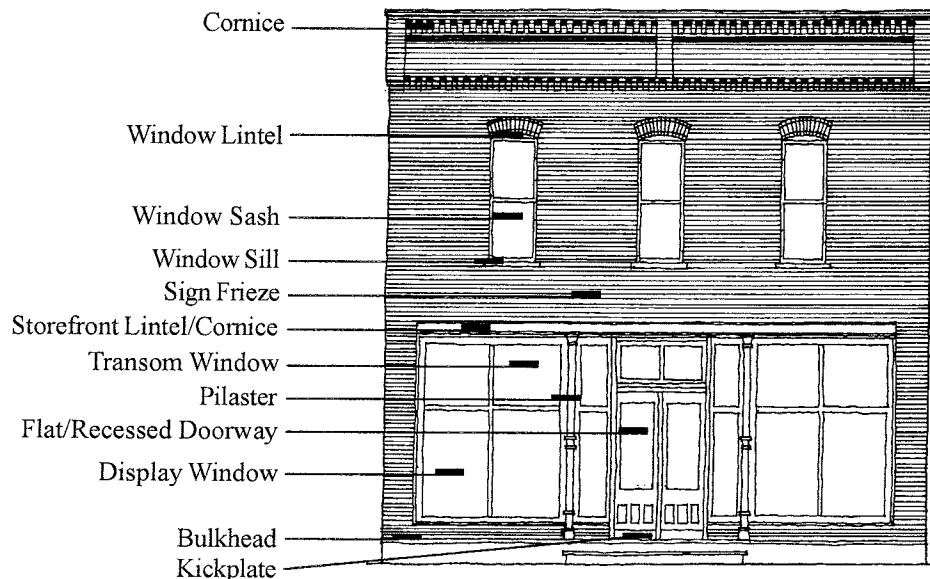
1. Introducing new roof forms, materials, colors or elements visible from public right-of-way when repairing or replacing a roof.
2. Creating a false historical appearance or introducing a new feature that is incompatible in size, scale, material and color.
3. Installing mechanical or service equipment so that it damages the building elements or obscures important building features.

STOREFRONTS

The storefront is the most prominent and distinctive feature of a commercial building and is an important merchandising element. Although it does not usually extend beyond the first story, the rest of the

commercial building's key design elements visually relate to it. Important character defining elements are display windows, signs, doors, transoms, kick plates, corner posts and entablatures.

STOREFRONTS CONTINUED



Consider the architectural features, materials and proportions of historic commercial structures when rehabilitating existing structures or designing new construction.

Recommended:

1. Retaining original character defining elements. Removing inappropriate, non-original cladding, false mansard roofs and other later alterations to reveal the original design and character of the storefront.
2. Repairing storefronts by continued use of the same materials. Repairs usually include limited replacement in kind or with compatible substitute materials of deteriorated parts when there are surviving examples (i.e., transoms, kick plates, pilasters or signs).
3. Replacing in kind an entire, or major portion, of a storefront that is too deteriorated to repair. Using the physical evidence as a model if the overall form and detailing are still evident. If the original storefront is missing, replicating it based on historical, pictorial and physical documentation. When there is no such documentation, using a new design that is compatible with the size, scale, materials and color of the building.

Avoid:

1. Removing or radically changing original storefronts and their character defining features. Changing the location of a storefront's main entrance. Changing a storefront so that it appears residential rather than commercial in character. Removing original material that can not be documented as an original design treatment.
2. Replacing an entire storefront when repair of materials and limited replacement of its parts can be accomplished. Using substitute materials for replacement parts that do not convey the same visual appearance as the original.
3. Removing a storefront that is repairable and replacing it with a new storefront that does not have the same visual appearance. Using a new design that creates a false historical appearance or introducing a design that is incompatible in size, scale, material and color.

DOORS AND ENTRANCES



Attractive entrances are essential to making customers feel welcome. Entrances to business establishments are often the focus of the building's design. As such, they can have both decorative and functional features that include doors, sidelights, transoms, pilasters, entablatures, columns, balustrades and stairs.

Most of Tonganoxie's downtown buildings also have doors that permit access to upper floors and/or a rear door used as a service entrance. Some of the stores on the south side of Fourth Street, in particular, utilize their rear doors as a customer entry from parking areas. Compared to the storefront entry, these secondary entrances are modest in design.

Tonganoxie's Central Business District displays many intact doors and storefront entrances. The doors (left photograph) are simple secondary doors found in an alley. Many of Tonganoxie's storefront entrances (right photograph) retain their transoms, kickplates and front stoop (or vestiges of these features). When possible doors and storefront entrances that retain their architectural integrity should be maintained.

Recommended:

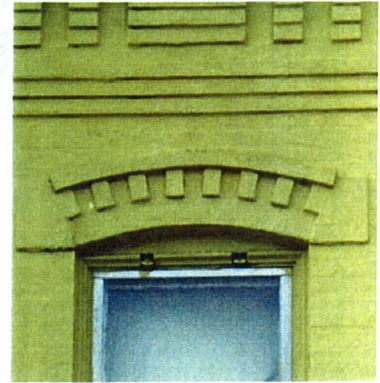
1. Retaining and preserving entrances and their functional and decorative character defining elements through cyclical maintenance and re-application of protective coating systems. Maintaining the original size, shape and placement of door openings that face the street.
2. Maintaining original doors when possible. If the original is missing, replacing it with a door design that reproduces the original or using a new door that is compatible in size, scale and color. Retaining original sidelights and transoms. Restoring these openings when there is documentation as of their original appearance.
3. Using simpler secondary entrance doors. Incorporating simple glass panels in secondary doors that are not used purely as service entrances.

Avoid:

1. Removing or radically changing entrances. Stripping entrances of historic material such as wood, cast iron, tile and brick. Removing an entrance because the building has been reoriented to accommodate a new use. Cutting a new entrance into the side of the building that faces the street. Altering utilitarian or service entrances by adding decorative treatments so that they appear to be formal entrances.
2. Replacing a missing door with a "reproduction" design that does not convey the same visual appearance as the original or using a new design that is incompatible with the building in size, scale and color. Replacing tall doors with shorter ones and filling in the remainder of the opening. Using mirrored or tinted glass in doors.
3. Using highly decorative doors on secondary and rear entrances.



WINDOWS



As one of the few parts of a building that serves as both an interior and exterior feature, windows are always a key element in defining a building's character. They are also an important design element that reflects changes in technology and periods of time. Their functional and decorative features include frames, sash, muntins, glazing, sills, heads, hood

Historic windows found in Tonganoxie's Central Business District feature similar elements such as rounded hood mold, decorative brick work that often projects to create shadows and corbelled brickwork at the cornice.

molds, moldings and shutters. The dimensions and proportions of window parts greatly influence the overall appearance of the window.

Recommended:

1. Retaining and repairing, when possible, original windows and their character defining elements. When damaged beyond repair, replacing with windows that match the original's in profile, size, color, configuration, materials and glazing. When original window openings are altered, restoring them to their original configuration and detail.
2. Using aluminum replacement windows that have a permanent colored enamel finish. Installing storm windows that resemble the size, shape, color and design of existing windows. Storm windows should minimally obscure the exterior visibility of the windows they cover and protect.
3. Removing all boards and other materials used to cover upper facades and windows

Avoid:

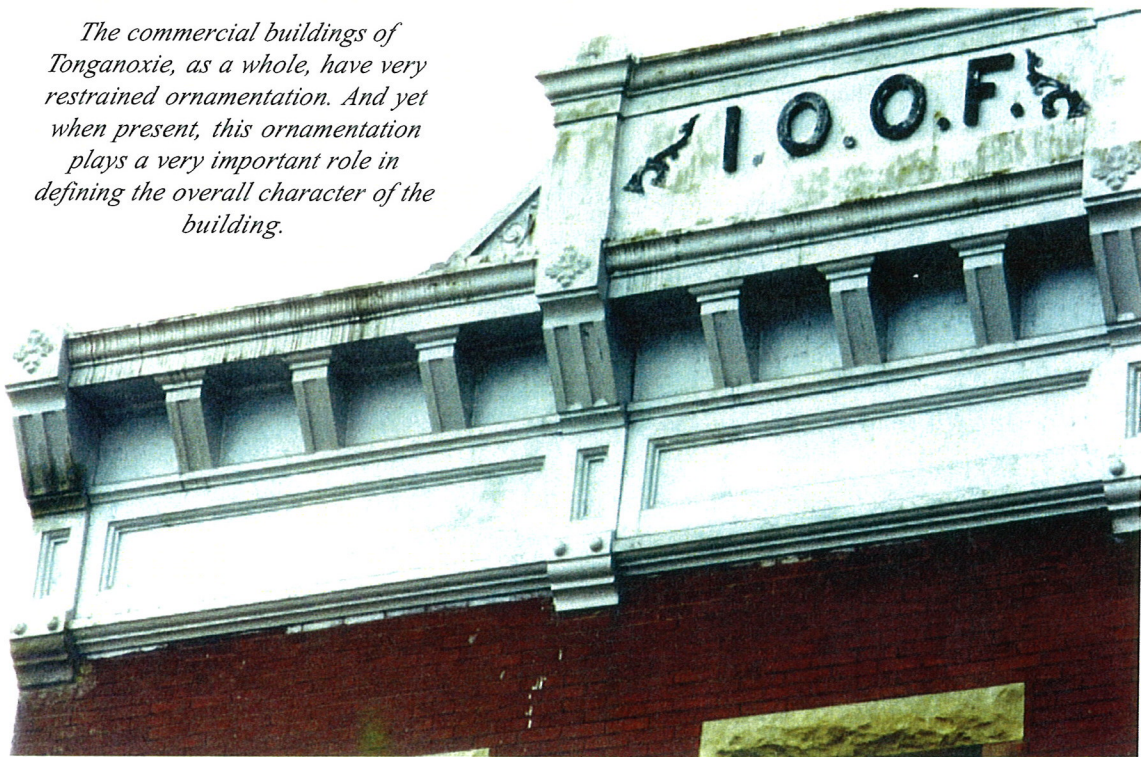
1. Replacing windows that can be repaired. Removing or radically changing windows that are important in defining the character of a building. Changing the number, location, size and glazing pattern of windows by cutting new openings. Blocking-in windows and installing replacement sash that do not fit the original window opening. Changing the appearance of windows through the use of inappropriate designs, materials, finishes or colors which notably change the sash, depth of reveal and muntin configuration, the reflectivity and color of the glazing (such as use of mirrored or tinted glass), or the appearance of the frame. Using shutters unless historically appropriate and operable.
2. Using storm windows that are smaller than the window opening. Using storm windows that allow moisture to accumulate and damage the window frame.
3. Obscuring original window elements with signs, metal or other materials. Using through-window air conditioning units on primary facades.

ORNAMENTATION

Recommended:

1. Repairing deteriorated details, decorations and cornices whenever possible. If replacement is absolutely necessary, selecting materials that match the original in composition, design, color and texture. Basing all repairs and replacements on accurate historical, physical or pictorial evidence.
2. The cornice defines the top of a building and whether ornate or very restrained is an essential character defining building elements. If the original cornice has been removed or altered, replace or restore it with a duplicate of the original. Where this is not possible, design a simplified version of the original.

The commercial buildings of Tonganoxie, as a whole, have very restrained ornamentation. And yet when present, this ornamentation plays a very important role in defining the overall character of the building.



Avoid:

1. Adding false "historic" details, decorations and cornices using decorative details secured from other buildings or designs based on conjecture.

COLOR

Color is used to enhance the decorative features of buildings. It can be a practical way to visually tie together individual building elements and also

unifies facades along a street. To effectively enhance a downtown streetscape color must be used appropriately.

COLOR CONTINUED

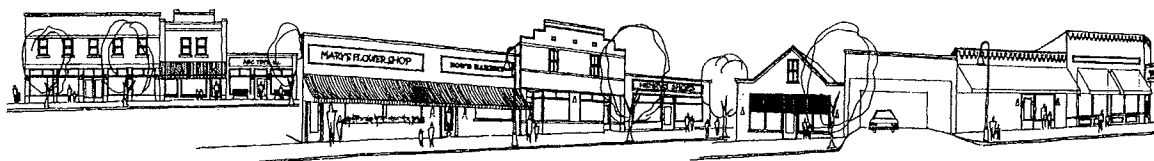
Recommended:

1. Using paint colors based on a building's historical appearance. Contrasting colors may be appropriate for storefronts dating to the late 19th and early 20th centuries. If the original color treatment can not be determined, the color palette should complement the traditional character of the buildings in the downtown. Many paint companies offer lines of historic exterior paint colors that provide an appropriate range of colors for Tonganoxie's downtown. Earth tones are very compatible with the dominant use of brick commercial buildings. Generally medium to dark colors in earth tones should be used on the main part of the building, with compatible lighter or darker colors for details. The color of the cornice should offset the color of the sky. The color combination should tie all the building's elements together – cornices, decorations, signs and storefront. In addition to the color of the body of the building, only two detail colors should be used.
2. Using a consistent color palette throughout the upper and lower portions of a building's facades. The building color should be complementary with adjoining buildings.

Avoid:

1. Painting surfaces that have never been painted.
2. Using large areas of bright primary or pastel colors. Using more than three colors.
3. Painting different sides or portions of the building different colors. Painting a building a glaringly different color and hue than that of adjoining buildings.

NEW CONSTRUCTION AND ADDITIONS



The elements that define a streetscape give an area its own unique “sense of place.” These elements reflect several factors such as building materials, color, and the size, shape and placement of buildings or parts of buildings. To preserve these special qualities, new construction should respect

and be compatible with the existing character-defining architectural and landscape elements of Tonganoxie’s central business district. At the same time, new construction can and should be differentiated from older buildings because it has its own contemporary stylistic elements.

Elements of Design - Mass, Pattern, Alignment and Scale/Proportion

What we see has a great impact on how we feel about an area. While it may be difficult for some people to put their feelings about a building’s visual characteristics into words, it is not necessary to have an architect’s knowledge of design terms to understand and communicate about retaining or creating visual quality in a certain area. A simple approach is to think of design in terms of a few basic elements. These elements are easily understood by looking at a building or streetscape.

Mass, pattern, alignment and proportion/scale are the basic elements that contribute to a building’s design. They identify elementary relationships between buildings and spaces and between the components of a single building. An understanding of these basic design elements provides a better understanding of the visual characteristics that should be preserved in existing buildings and encouraged in new construction.

Mass deals with the size of a building (or building part) as well as its form. The dimensions of height, width and depth contribute to a building’s

overall volume (the amount of space a structure occupies). The form of a building gives shape to its volume.

Pattern is the arrangement of similar objects in a regular and repetitive manner. Patterns can be found within individual buildings, such as the arrangement of windows, or in groupings of buildings along a street.

Alignment is the arrangement of objects in a straight line. The directional emphasis of those objects is also important (i.e. horizontal, vertical, north/south). Alignment also may refer to how a building is sited on a lot and how its setback relates to other buildings along the street.

Proportion/Scale is a ratio which compares the dimensions of one object to another. Proportion is the relationship of a building’s elements such as windows, porches and trim, to the building as a whole. It is also the relationship of one building to another. When the dimensions of an element or a building are too small or too large, it is described as being “out of scale.”

New construction includes new buildings erected on vacant ground, “infill” (replacement) buildings and additions to existing buildings. It should be compatible with existing streetscapes in the following ways:

Alignment - directional expression of the front elevation: designs should relate to the vertical, horizontal or non-directional character of the facades of nearby buildings. For example, design of new infill retail buildings should have a clear system of base, middle and top.

Setback and Spacing: front walls should be located on the same plane as the facades of adjacent buildings and match the rhythm of spacing (or lack thereof) between buildings and the rhythm of entrances and other projections or recesses to sidewalks.

Massing - height and scale of a building: designs should roughly equal the average height of existing historic buildings on and across the street, and relate to the scale of adjacent buildings in size and proportion.

Pattern: Platforms - construction should retain traditional siting in the streetscape such as stepped entries.

Rhythm of openings - designs should replicate the recurrent alteration of wall areas found in the streetscape. For example, the plan of the upper stories should have a pattern of windows positioned at regular intervals on a plane with existing second floor windows in the streetscape.

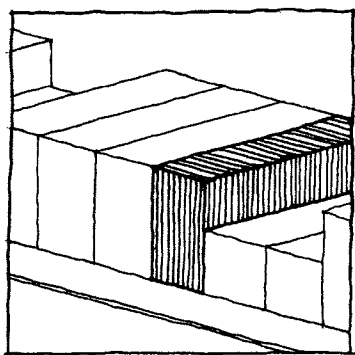
Relationship of materials, texture and color - treatments should relate to those on existing nearby structure.

Roof shapes - designs should duplicate existing, or traditional roof shapes, pitches and materials found in the area. For example, the “top” of the building should have roof line ornamentation to provide a visual cap or termination to the vertical composition of the facade.

Walls of continuity - building facades and appurtenances, walls, fences and landscape masses should be compatible and relate proportionately to one another.

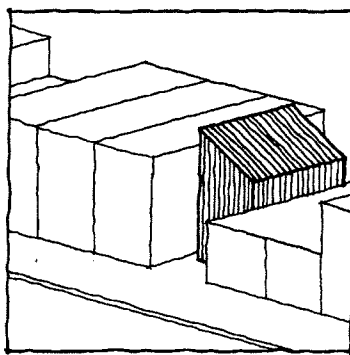
Rhythm - of solids to voids in front facades including percentage of vacant space to be occupied on a lot should reflect existing rhythms in the streetscape.

Proportion and Scale - proportion of front façade and proportion of openings.



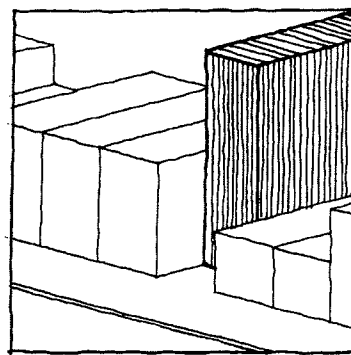
RECOMMENDED

New construction with appropriate alignment, setback and spacing, massing, proportion and scale, and pattern.



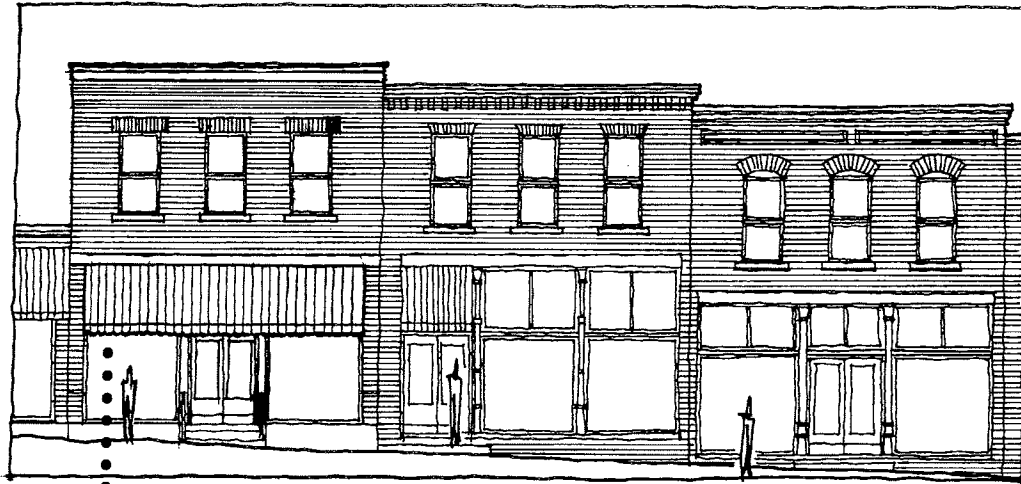
AVOID

New construction with inappropriate alignment, setback and spacing, massing, proportion, and pattern.

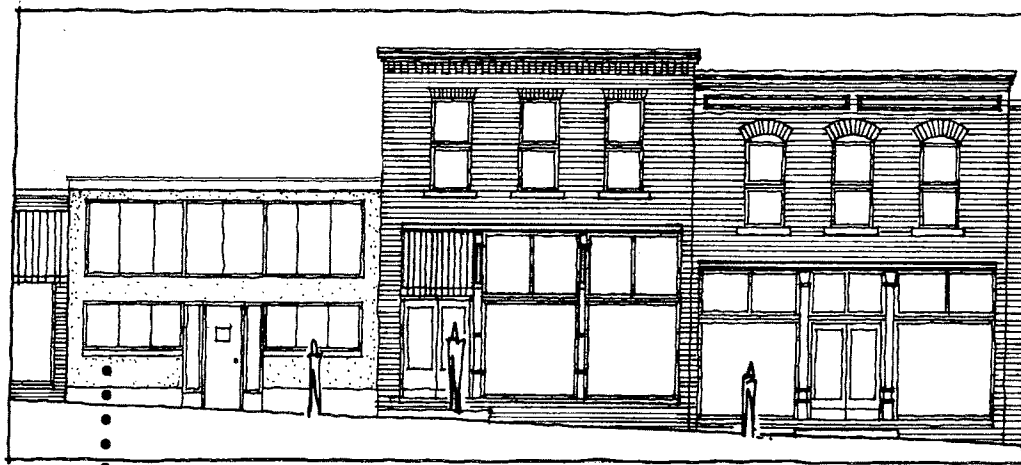


AVOID

New construction with inappropriate alignment, setback and spacing, massing, proportion, and scale, and pattern.



..... New construction using appropriate materials, storefront, window and cornice design, alignment, setback, massing, proportion and pattern.



..... Avoid new construction with inappropriate materials, storefront, window and cornice design, proportions and pattern.

Materials: Brick and dressed stone (man-made) are traditional building materials that should be used for exterior cladding in new construction. Acceptable materials traditionally used for ornamentation and window and door trim include metal, concrete, limestone and brick. Mirrored or tinted glass should be avoided.

Color: Color can be a practical way to visually tie together individual building facades – new, contemporary and old.

Colors of new buildings should harmonize with the traditional colors of buildings in downtown Tonganoxie. There are a variety of brick and paint

colors found in traditional downtowns. Most paint companies offer historical color collections that provide a number of appropriate selections. A building should be visually consistent on all sides and use a consistent color palette throughout the upper and lower portions of the building's façade.

Generally medium to dark colors in earth tones should be used on the main body of the building, with compatible lighter or darker colors for details. The color of the cornice should offset the color of the sky. The color combination should tie all the building's elements together – cornices, decorations, signs and storefront. A building should not use more than three colors.

EXTERIOR FEATURES AND OPEN SPACE

Commercial streetscapes include not only a unique collection of buildings that provide a definable character, they also contain an interrelated arrangement of special features and spaces. Although some features are often more important than others, they can never be viewed in isolation, but instead be seen in relationship to the streetscape as a whole. Com-

mon features found in Tonganoxie's central business district include the three-dimensional organization of buildings, structures, objects and spaces; topography (height and depth and shape of the land); vegetation (trees and plant groupings); circulation features (paths, walks, streets, parking lots); and site furnishings (lights, signs, awnings, trash receptacles, planters).

AWNINGS

The use of awnings with appropriate design, color and materials in Tonganoxie's downtown can provide attractive additions to buildings and contribute to business identity. Awnings and canopies, even of different designs and colors, enhance and unify the streetscape by providing visual continuity. They cre-

ate a shared space between the shops and the street while providing for the shelter and protection of pedestrians. They also add human scale to the building façade. In some cases, awnings can inexpensively disguise inappropriate building alterations.

Recommended

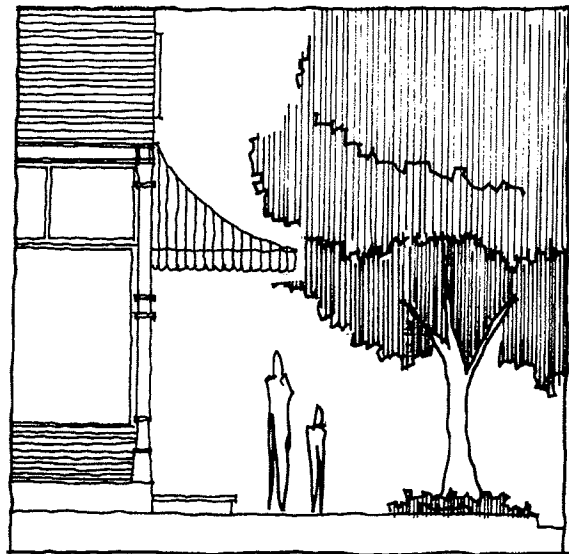
1. Using awnings made of fireproof cloth, canvas or soft vinyl. Using individual boxed awnings on upper façade windows and slanted awnings on the storefront that match in color and design. Installation that does not damage the building or visually block or impair distinctive architectural features.



RECOMMENDED

Not Recommended

1. Using fixed awnings made of wood, metal, or plastic and canopies or Mansard roof awnings. Using materials, colors and designs that detract from the character of the building.



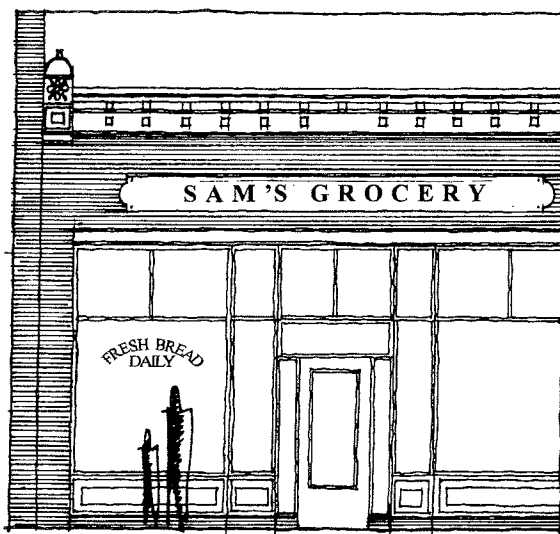
RECOMMENDED

SIGNAGE

Signs are one of the most prominent visual elements of any downtown. They provide businesses with an individual image as well as contribute to the overall appearance of downtown. A sign identifies a business, gives information about the products sold and conveys a particular image. The main purpose of the sign, however, is to locate a business for the customer.

The type of sign appropriate for Tonganoxie's pedestrian oriented downtown are not appropriate for modern highway commercial strips. It is important that each business sign not only enhance the image of the individual business

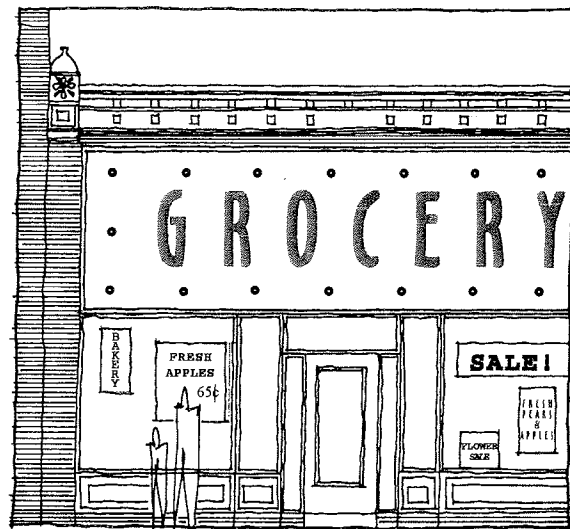
but also be a contributing element to the image of the downtown business district. A variety of different types of signs are appropriate in downtown Tonganoxie: 1) signs attached to walls on the primary facade, 2) small perpendicular projecting signs, 3) signs on windows, and 4) sign on awnings. The choice should be based on how best the design can communicate its message, its compatibility with its surroundings, and its location in relation to the architectural character of the building. Simply put, the sign and the façade should work together to advertise the business inside. See city codes relating to signage.



RECOMMENDED

Recommended:

1. Using signs that in size, color and design relate to a pedestrian scaled downtown and to the scale of the building to which they are attached.
2. Attaching signs that are integrated into the frieze area above the storefront cornice that use a horizontal format in a manner that enhances prominent building features. Lettering styles and sign materials should relate harmoniously to the façade on which the sign is placed.



AVOID

Avoid:

1. Installing large, flashy signs designed to attract automobiles from a distance. Using small, poorly proportioned signs that are poor in quality of design, materials and execution.
2. Using inappropriately scaled signs and logos or other types of signs that obscure, damage or destroy character defining features of a building. Mounting signs on a roof.

SIGNAGE CONTINUED

Recommended:

3. Using small hanging signs that project from the masonry wall between the entablature of the entrance and the second floor or cornice that are in scale and proportion to the building (see city code requirements for hanging signs).
4. Incorporating into awnings signs that include only the name of the business.
5. Using signs painted on windows and doors that do not obscure visibility from inside or outside the store. Using permanent window and door signs that do not occupy more than 25 percent of the total glass area on which they are displayed. Window and door signs should complement other signs on a building's facade.
6. Installing simple signs that express an easy-to-read direct message and identify the business rather than the product. Placing no more than two signs per building that complement each other in shape, color, size and lettering style.
7. Selecting colors, material and a lettering style that relates to and complements surrounding downtown buildings. In general each sign should contain a maximum of three colors, two materials and one lettering style.



RECOMMENDED

Avoid:

3. Applying vinyl letters on glass in windows and doors.
4. Using signs on windows or doors that overpower the other building signs.
5. Using several signs and messages that compete with one another.
6. Using nationally distributed heat-formed signs.



RECOMMENDED

BUILDING LIGHTING

Proper downtown lighting encourages nighttime patronage. It is an important component of nighttime advertising, drawing the attention of potential customers. Together with street and pedestrian

lighting, accent lighting can be used to enhance building features after dark and to make downtown a safer place for pedestrians at night.

Recommended:

1. Designing the light source for signs as a part of the sign or hiding it from view. Internally lit signs are most effective with light letters on a dark background.

Avoid:

1. Using exposed lights that produce glare, or lighting with exposed electrical fixtures, conduit or wire.

ALLEY AND REAR PARKING LOT FACADES

Rear facades of downtown buildings are less formal and less style conscious than storefronts. Materials and designs are plainer, window placement is often irregular, ornament is seldom used and the façade's division into base, middle and top is less clear. All this gives the alleyscape a kind of unity different in nature from that of the streetscape. In Tonganoxie, this side of the building is often used as pedestrian space with customer entrances. Their design and treatment should present the identity, merchandise and image of the store and of the downtown area in general.

The following general design treatments for rear facades in rehabilitation and new construction include:

1. Maintaining consistent patterns and materials between ground and upper floors and incorporating a simple definition of the roofline.
2. Maintaining a clear separation between truck-loading areas and pedestrian access for the sake of both appearance and safety and a uniform setback from the rear property line.
3. Utilizing simple textured masonry materials, minimal ornamentation, and informal door and window placement.
4. Designing and locating security gates, grilles and alarm boxes out of sight or in such a way that after hours the building and surrounding area maintain their appearance as a safe and attractive pedestrian environment.

5. Locating or screening air conditioning equipment so that sight, sound and exhaust are not intrusive.
6. Minimizing intrusion of trash receptacles, utility lines, meter boxes, downspouts and other functional hardware. Use screening devices or storage units that visually blend into the rear facades.



This simple secondary entrance retains its original elements and provides a pleasant sense of entry. Enhancement could include repair of the stoop, relocation of electrical meters, improve overhead lighting and restoring the transoms to functional use.

LANDSCAPE

Landscaping contributes variety and attractiveness to the downtown. Properly designed, landscaping masks clutter, provides shade, minimizes glare and heat from downtown surfaces and vehicles, and as-

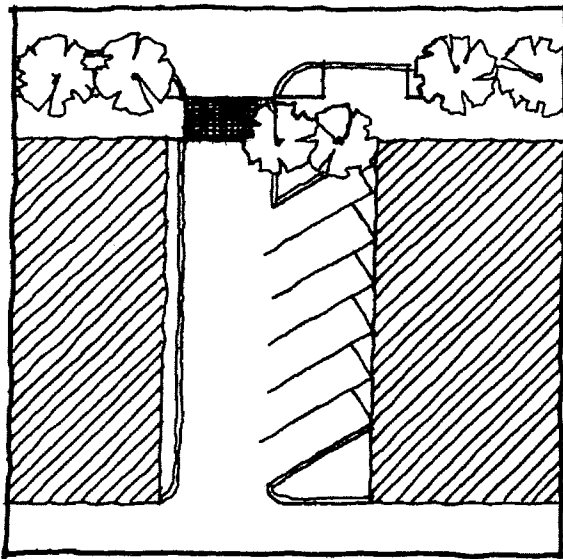
sists in cleansing the air of pollution. Trees, flowers and other plantings help define a positive sense of enclosure without restricting light and air. They also define pedestrian spaces.

Recommended:

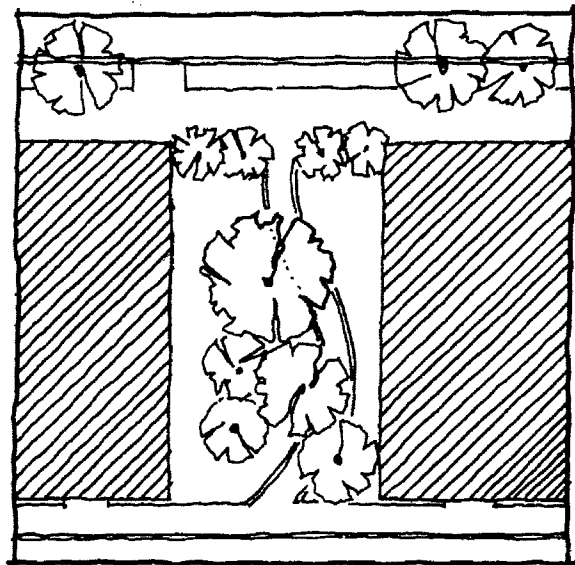
1. Landscaping the perimeters of parking lots with trees and low plantings to provide pedestrian linkages and restrict views of vehicles and surface paving. Incorporating benches and pedestrian lighting into this perimeter screening.
2. Planting trees and shrubs at the peripheral edges of vacant lots to create "soft" edges. The edges should coincide with the set-back and configuration of adjacent buildings, continuing the existing alignment and set back and mitigating the void created by the vacant lot.
3. Providing greenspace at the rear of buildings between commercial and residential areas. Using groundcover and plantings that require minimal maintenance.

Avoid:

1. Using chain link or wooden fences and other devices which discourage encroachment, block views and reinforces an image of isolation.
2. Using vacant lots for unauthorized or spontaneous automobile parking.
3. Introducing exotic landscape designs that are inappropriate to the traditional landscape of the



RECOMMENDED



RECOMMENDED

SETTING

The setting is the visual environment of a building. The most common elements that contribute to setting and create a “sense of place” are the relation-

ship of buildings to each other, setbacks, fence patterns, views, alleys, streets, driveways, walkways, parking lots, street trees and open space.

Recommended:

1. Retaining the traditional relationship between buildings and landscape features.
2. Designing required new parking that is as unobtrusive as possible and provides shared parking for several businesses.

Avoid:

1. Destroying or altering the traditional relationship between the buildings and streetscape features by widening streets, changing traffic patterns, and constructing inappropriately located new streets and parking lots.
2. Introducing random, multiple parking lots. Placing parking facilities directly adjacent to buildings in a manner that destroys plant material, paths and walkways and blocking of alleys.

ACCESSIBILITY

Private businesses that provide goods or services to the public must comply with the Americans with Disabilities Act (ADA). The ADA is a federal civil rights law that prohibits the exclusion of people with disabilities from everyday activities. Existing facilities, as well as new construction, are required by federal law to comply with ADA, as long as the cost of compliance is not so excessive that it harms the business. This is called the “readily achievable” requirement. While it is not possible for all businesses, especially small businesses, to make existing facilities fully accessible, there is much that can be done with minimal effort or expense to improve accessibility. The following is a brief review of the *ADA Standards for Accessible Design* and addresses only the exterior of buildings. A business should review the *ADA Standards for Accessible Design* in full when evaluating what barriers need to be removed throughout the interior and exterior of a building. An easy-to-follow ADA guide for small businesses is available on the internet at www.usdoj.gov/crt/ada/smbusgd.pdf.

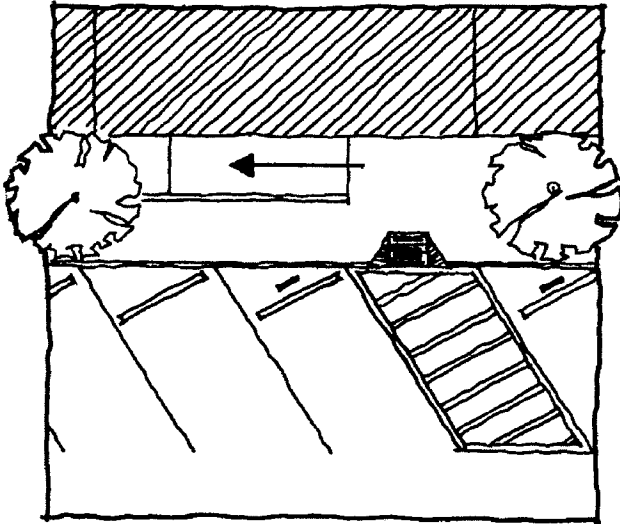
Doors at Entrances to Buildings:

1. Most entrances to stores and businesses use 36 inch wide doors that meet accessibility standards. However, some older doors are less than 36 inches wide and may not provide the required width (32 inch clear width when fully opened). Door openings can sometimes be enlarged. It may also be possible to use special “swing clear” hinges that provide approximately 1 1/2 inches additional clearance without replacing the door and door frame.
2. Inaccessible door hardware can also prevent access to a business. Lever handle or loop-type handles are recommended replacements for panel-type handles, door knobs or handles with thumb latches.

Accessible Parking:

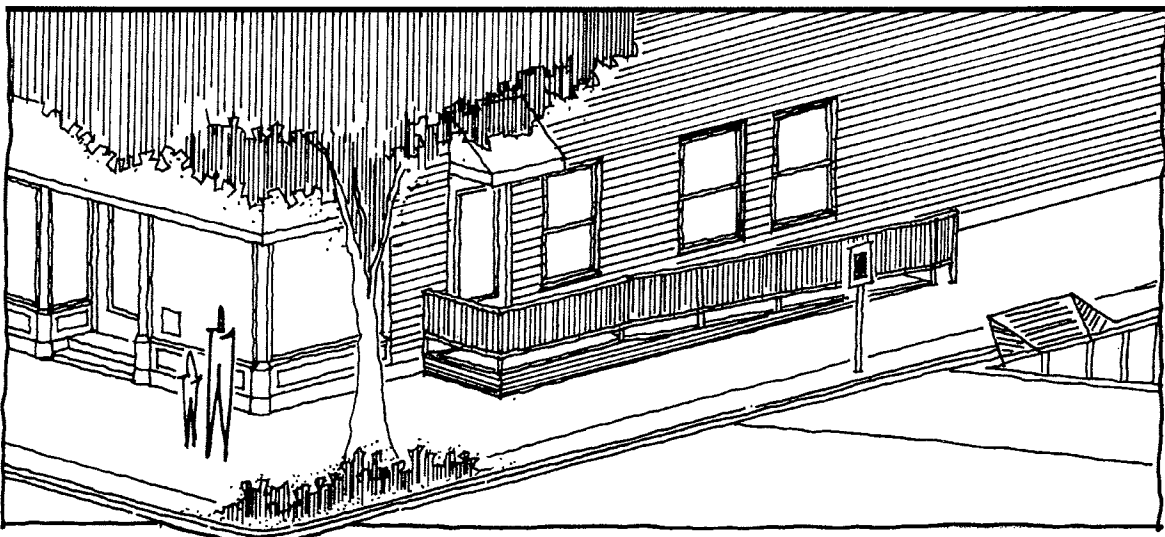
1. Where parking is provided for the public, designated accessible parking must be provided. Accessible spaces must be at least 8 feet wide. There should be at least a 98 inch high clearance at the parking space, the adjacent access aisle and along the vehicular route to the space and vehicular exit. Accessible car spaces require a five-foot wide access aisle.

2. One of eight spaces must be designated as van accessible. Accessible van spaces require an eight-foot wide access aisle.
3. Accessible spaces must be located as close as possible to the accessible entrance of the building.
4. A sign with the international symbol of accessibility must be located in front of the parking space and mounted high enough so it is not hidden by a vehicle parked in the space.
5. Parking spaces and access aisles must be located so that they are relatively level (1:50 maximum slope in all directions is recommended).
6. There must be an accessible route to the accessible entrance(s) of the building. Install a curb ramp where an accessible route crosses a curb - the curb ramp does not extend into the access aisle.



1. Where one or two steps exist at an entrance, access can be achieved in a variety of ways. For example, an alternate accessible entrance can be used, a short ramp can be added, the area in front of the building or to the side of the entrance can be modified, or a lift can be installed.
2. When a business has two public entrances, in most cases, only one must be accessible. When one entrance is accessible and another is not, a sign must provide direction to the accessible entrance. The alternative entrance must be open during store hours.
3. When a ramp is added to provide an accessible entrance, the slope of the ramp should be as shallow as possible but not more than 1:12. It is also important to provide handrails whenever the slope is more than 1:20 and the vertical rise is greater than 6 inches. If a drop-off exists, then a barrier such as a raised edge or railing must be installed to prevent people from accidentally falling off the edge of the ramp.
4. Lifts can be installed where little space exists for a ramp or when an entrance serves more than one level.

Accessible entrances may be located at the rear or side of a building as long as accessible parking and signage (including signage at the primary facade indicating location of accessible entrance) is provided. This allows the architectural integrity of a building's historic storefront and stoop to remain.



GLOSSARY

Alignment - a linear relationship between structures fronting a public way. A sense of continuity created when these structures are similar in scale and placement.

Americans with Disabilities Act (ADA) - Federal Act (1991) that mandates reasonable access and accommodation of the needs of all individuals, regardless of the presence of a handicap or disability.

Baluster - a short, upright column or support for a railing.

Balustrades - a row of balusters and the railing connecting them used as a stair or porch rail.

Cast Iron - iron shaped in a mold that is brittle and cannot be welded. In 19th century American commercial architecture, cast iron units frequently formed entire facades. In Tonganoxie, several buildings retain cast iron columns.



Contemporary - a term sometimes used to describe architecture from recent decades.

Cornice - any ornamental molding along the top of a building; the exterior trim at the meeting of the roof and wall.



Design Guidelines - criteria developed to identify design concerns in a specific area and to help property owners ensure that rehabilitation and new construction respect the character of that area.

Elevation - any one of the external faces of a building.

Entablature - the horizontal beam carried by a column; it is horizontally divided into three parts.

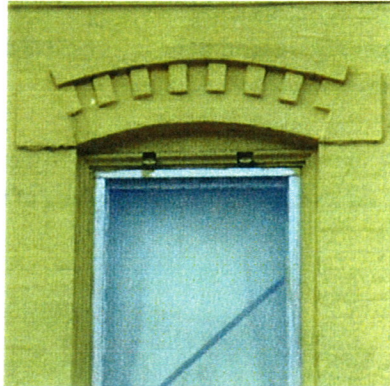
Façade - the front or principal face or elevation of building; any side that faces a street or open space.

Frieze - the middle horizontal section of an entablature or stringcourse.

Glazing - window glass.

Greenspace - land not available for construction and designated for conservation, preservation, recreation or landscaping.

Hood Mold – a projecting molding above an arch, doorway or window.



In-kind – a term used to describe replacement elements for a building that are identical to the original in material, size, color, texture, etc.

Integrity – a property's intact original architectural characteristics.

Mansard Roof – a roof having a double slope on all four sides, the lower slope being very steep and the upper slope being very shallow.

Mass – the measure of scale which refers to the amount of space occupied by a structure or its elements.

Molding – a decorative band or strip with a profile.

Muntins – thin members that divide window glass into smaller panes within a sash.

Revolving Fund – a funding source that makes loans to accomplish a preservation, rehabilitation, or revitalization purpose. Typically low-interest loans are repaid to maintain the fund for other projects.

Parapet – a low, protective wall at the edge of a roof.

Pattern – a sense of continuity. The rhythm or arrangement of similar features in a building or between adjacent properties.

Pilaster – a square or half-round column attached to a wall.

Pointing – the outer, visible finish of the mortar between the bricks or stones of a masonry wall.

Profile – the appearance of a tooled mortar joint, the side view of trim elements such as the profile of a window's sashes, moldings and muntins.

Proportion – the relationship between buildings or elements in a building. For example, the combination of elements in one building is said to be proportionate if they are of like size or dimension to those of an adjacent or neighboring structure.

Rehabilitation – the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.

Sashes – the units of a window that move within a fixed frame.



Sense of Place – the sum of attributes of a locality, neighborhood or property that gives it a unique and distinctive character.

Sidelights – a fixed window along one side or a pair of fixed windows flanking a doorway.

Siding - any material that can be applied to the outside of a building as a finish.

Sill – the lowest horizontal part of a frame or opening for a window or door.

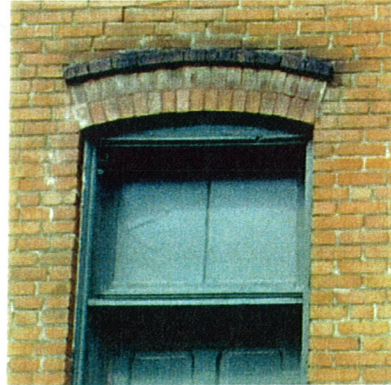
Spalling – the flaking-off of a brick or stone's protective outer layer. This is often caused by the freezing and thawing of water or the expansion and contraction of mortar joints.

Streetscape – the distinguishing character of a particular street created by its width, degree of curvature, paving materials, design of the street furniture and surrounding buildings, structures and objects.



Style – a type of architecture distinguished by specific characteristics of structure and ornament often related in time; also, a general quality of distinctive character.

Transom – a window above a door or other window that allows for additional light and ventilation.



RESOURCES

The Preservation Assistance Division, National Park Service, conducts a variety of activities to guide federal, state and local agencies as well as the general public in rehabilitation of older structures. These books, handbooks, technical leaflets, and data bases are available through sales from several outlets including the U.S. Government Printing Office, National Technical Information Services, American Association for State and Local History and Historic Preservation Education Foundations. A Catalog of Historic Preservation Publications with stock numbers, prices and ordering information may be obtained by writing: National Park Service, Preservation Assistance Division, P.O. Box 37127, Washington, D.C. 2001-7127 or <http://www2.cr.nps.gov/freepubs.htm>. A few of the basic resources include:

The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings. Washington D.C.: U.S. Department of the Interior, National Park Service.

Preservation Tax Incentives for Historic Buildings. Explains federal tax incentives available to owners who rehabilitate commercial historic structures.

Anne E. Grimmer. *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments.*

Charles Parrott. *Access to Historic Buildings for the Disabled: Suggestions for Planning and Implementation.*

J. Henry Chambers, AIA. *Cyclical Maintenance for Historic Buildings.*

Morgan W. Phillips and Dr. Judith E. Selwyn. *Epoxies for Wood Repairs in Historic Buildings.*

Anne E. Grimmer. *Keeping It Clean: Removing Dirt, Paint, Stains, and Graffiti from Historic Exterior Masonry.*

Margot Gayle and David W. Look, AIA. *Metals in America's Historic Buildings: Uses and Preservation Treatments.*

Baird M. Smith, AIA. *Moisture Problems in Historic Masonry Walls: Diagnosis and Treatment.*

Preservation Briefs:

Preservation Briefs assist owners and developers of older properties in recognizing and resolving common rehabilitation and repair problems. Those that apply to Tonganoxie's business district are:

Preservation Briefs 1: The Cleaning and Waterproof Coating of Masonry Buildings.

Preservation Briefs 2: Repointing Mortar Joints in Historic Brick Buildings.

Preservation Briefs 3: Conserving Energy in Historic Buildings

Preservation Briefs 4: Roofing for Historic Buildings

Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings

Preservation Briefs 9: The Repair of Historic Wooden Windows.

Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork.

Preservation Briefs 11: Rehabilitating Historic Storefronts.

Preservation briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows.

Preservation Briefs 14: New Exterior Additions to Historic Buildings.

Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors.

Preservation Briefs 17: Architectural Character – Identifying the Visual Aspects of Historic Buildings.

Preservation Briefs 22: The Preservation and Repair of Historic Stucco

Preservation Briefs 27: The Maintenance and Repair of Architectural Cast Iron.

The Kansas State Historical Society's Cultural Resources Division provides a number of programs to assist owners of historic properties. They may be contacted at 6425 S.W. 6th Avenue; Topeka, Kansas 66615-1099, (785) 272-8681.

