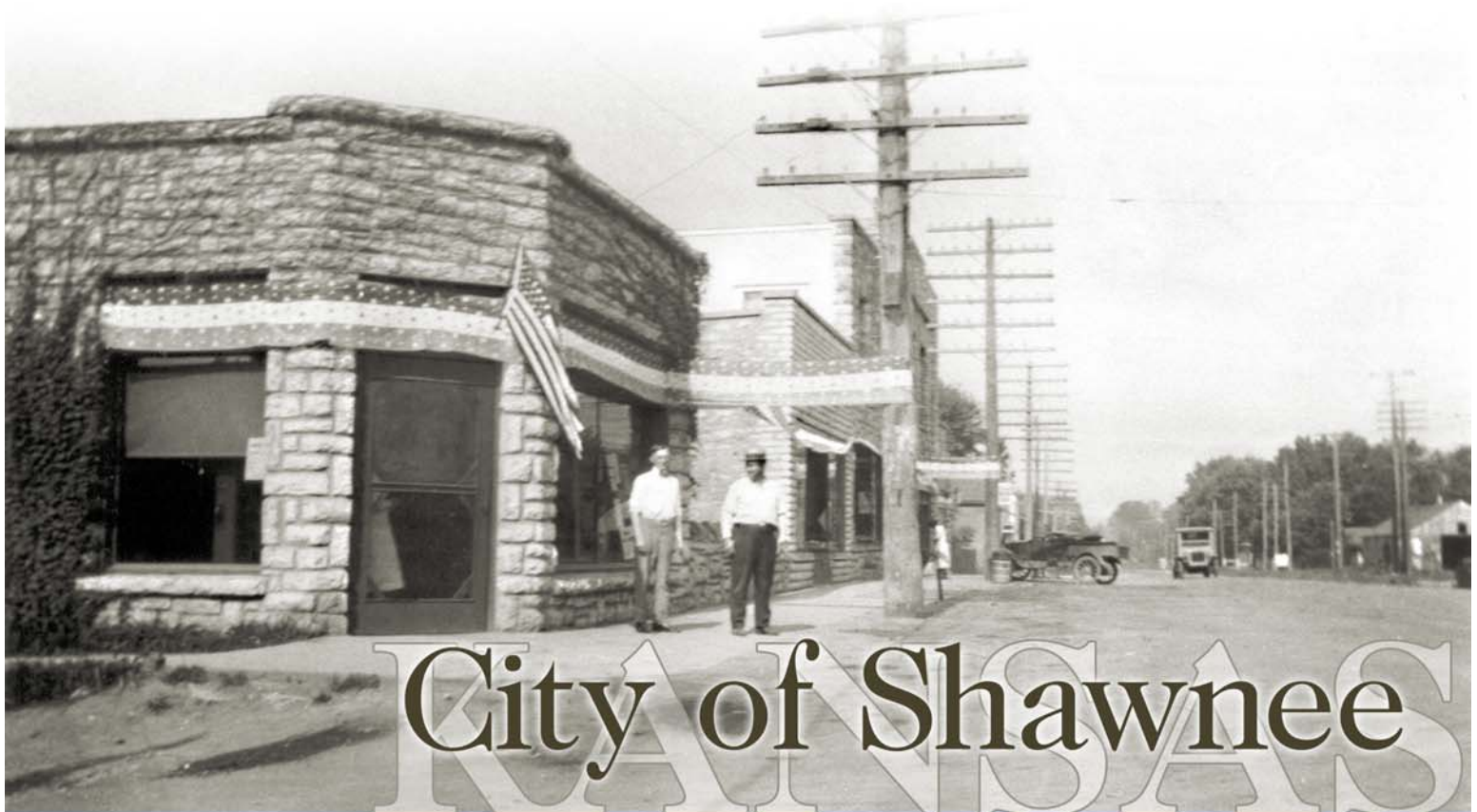


DOWNTOWN Design Guidelines

— for the —

PEDESTRIAN ZONE



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PREPARED BY:

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INTRODUCTION

HISTORY AND FUTURE OF DOWNTOWN SHAWNEE

Life revolved around the town square for cities that evolved in the mid-19th century. They were pedestrian-friendly and established a stable core in newly developed towns. Founded in 1856, the City of Shawnee also developed around a town square. This became the center for civic, commercial, religious and residential uses. Unfortunately, societal developments from the 1940's to present have eroded this historical vantage point. The rise of the automobile, stiff competition from modern commercial development outside the square and a population move away from the core has made pedestrian traffic almost obsolete.



The Tom Davis Dry Goods Store is an example of Old Downtown Shawnee's history lost to subsequent development. The C.P.A. building, to the right, still stands today. This photo and other historic photos can serve as a valuable reference for new construction and renovation within the Pedestrian Zone.

Today, communities everywhere are beginning to recognize the need for this feeling of community that once existed in the town square. The City of Shawnee is one such community. Remnants of the old square still exist today along the south side of Johnson Drive and the east side of Nieman Road. These remaining structures will give the new Pedestrian Zone it's historic character and are the basis for the creation of the Downtown Design Guidelines.

The importance of appearance should never be underestimated. In many cities it has been proven that the ambience of a unified downtown streetscape can be a powerful draw. Creating and maintaining this attractive image is good for business and for a healthy downtown.

History has shown that people are actually drawn to pedestrian friendly areas that are enjoyable to stroll through. Shawnee's future plan is to re-establish this atmosphere by encouraging it's business owners to employ a common language in the architectural features of the new Pedestrian Zone.

INTENTION OF DOWNTOWN GUIDELINES

During the last half century, the elements of Shawnee's commercial downtown core have been diluted and, subsequently, the presence of pedestrian traffic lost. One of the goals of the guidelines identified in the Downtown Action Agenda 2002 was to re-establish the "pedestrian-oriented downtown". Re-establishing a downtown commercial district is not an exact science and anything can, and sometimes does, come up. Throughout the development of the Downtown Design Guidelines, there have been many questions from property owners and Downtown Partnership members. Common questions involve design issues regarding; windows and doors, awnings, signage, new additions, and painted or deteriorated brick walls. This document is intended to answer these questions by providing written guidelines and conceptual drawing examples of some existing conditions and recommending possible improvements. This document shall serve as a tool for local business owners and developers in planning and implementing future renovation and new development. These guidelines may also be applied to adjacent downtown districts and streetscape renovation efforts. This guideline is not intended to dictate design solutions but rather provide designers and developers with recommended strategies and methods that will contribute to a successful Pedestrian Zone's visual continuity.



Remnants of the old square still exist today. The Guidelines are intended to serve as a tool for local business owners who wish to preserve and further enhance the existing built environment.

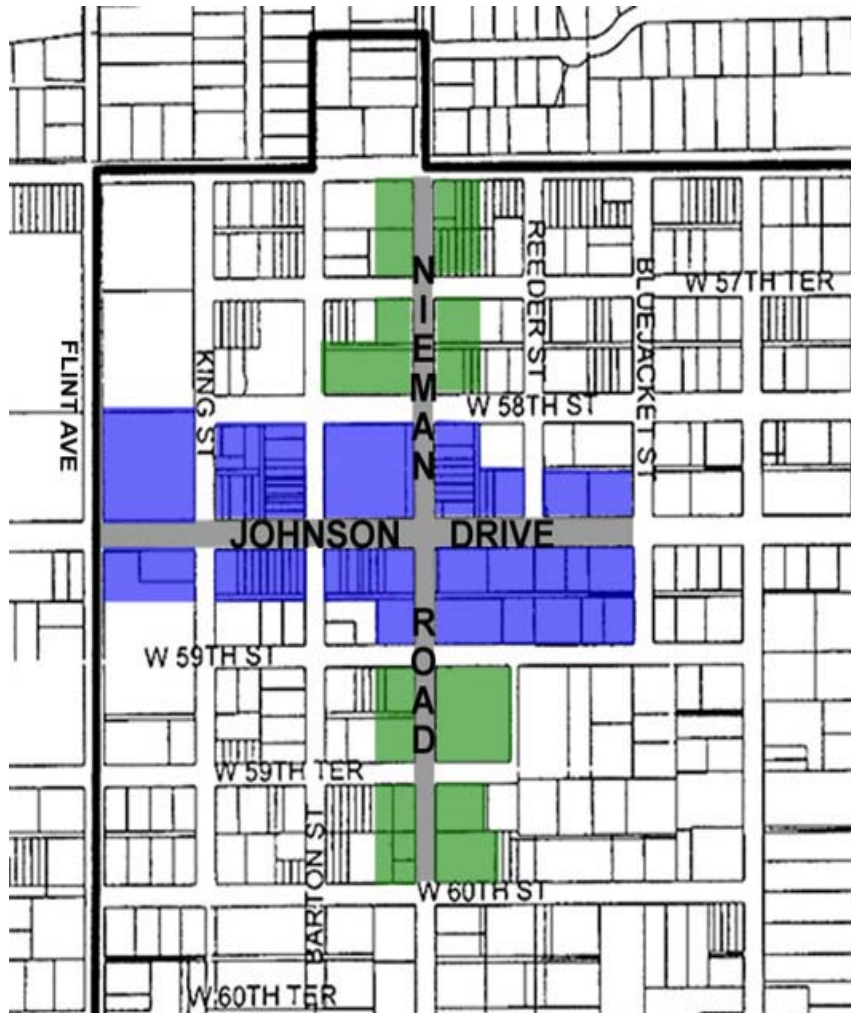
The existing civic and religious buildings add variety to the downtown area. These Design Guidelines are not intended to impact these elements of Downtown Shawnee.



Shawnee City Hall is located in the core of the Pedestrian Zone. Buildings such as this add variety to the downtown area.

SCOPE

The Pedestrian Zone is currently divided into two phases. Phase I of the Pedestrian Zone is located on Johnson Drive, between Bluejacket Street to the east and Flint Avenue to the west. Phase I also contains a one-block area of Nieman Road, from 58th Street to 59th Street. Phase II is located along Nieman Road one block north and south of Phase I, from 57th Street to 58th Street and 59th Street to 60th Street.



Phase I of the Pedestrian Zone is highlighted in blue.

Phase II of the Pedestrian Zone is highlighted in green.

DESIGN GUIDELINES

ARCHITECTURAL LANGUAGE



The term “common architectural language” defines the utilization of similar building components within a given area. In the Pedestrian Zone the façade (the exterior architectural front of a building) is the element that provides a common architectural language and gives the area it’s visual cohesiveness.



This photo illustrates several character defining features such as the use of the storefront awning, blade signage, recessed entry and traditional clay brick façade. The Design Guidelines will draw on the established architectural language of Downtown Shawnee and similar mid-western downtowns established during the late 19th century to early 20th century.

The Traditional Commercial Façade

The buildings within the existing Pedestrian Zone are a diverse mix of eras spanning over 100 years. However, the preferred historical architectural style dates from late 19th century to early 20th century. This period experienced economic expansion that spurred a nationwide building boom. Buildings constructed during this period were of durable materials – brick or stone – and typically stood at least two to three stories. The ground level was usually a retail or business space. The typical ground level storefront was designed to display merchandise through use of large display windows. There is a distinct visual difference between the ground level and the upper stories, reflecting the separate functions of the spaces. The upper stories accommodated more private use and utilized smaller window. The upper stories may have served as the merchant's living quarters or may have been leased as office space.

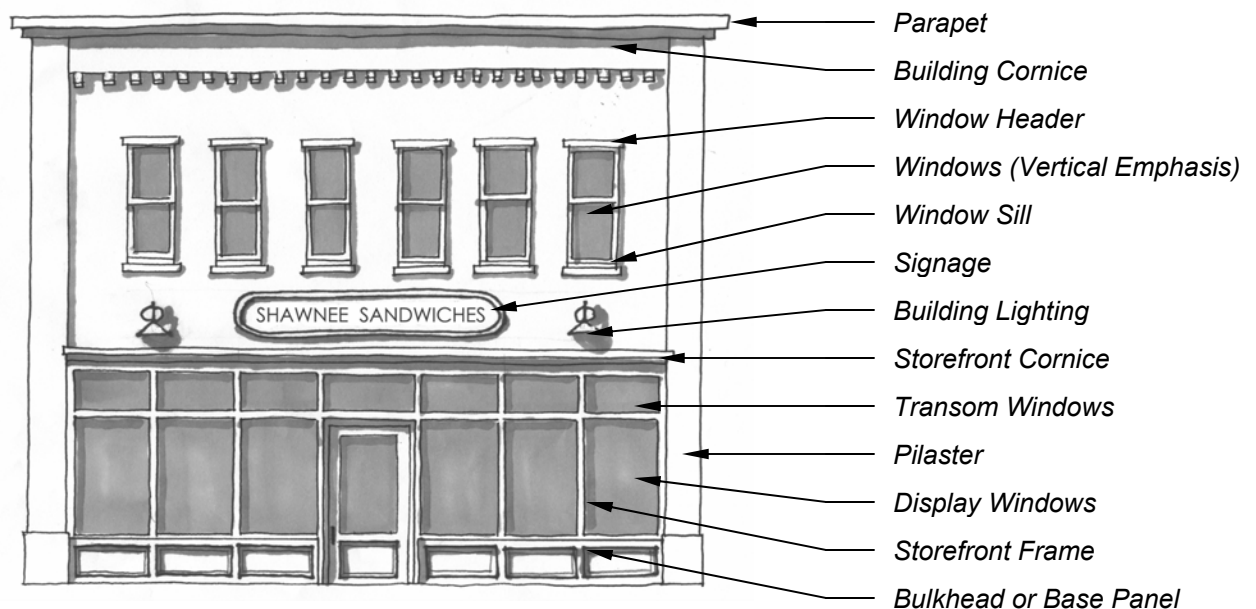


Admittedly, there is no such thing as a “typical” commercial façade. Nevertheless, most façades, whether historic or contemporary, share many of the same basic characteristics.

These guidelines will outline some recommended methods for the treatment of building elements that compose the traditional commercial façade.

The following are common characteristics of the commercial façade within the Pedestrian Zone:

- ❑ Façades are properly oriented toward the primary street.
- ❑ Façades should respond to mass and scale of adjacent properties.
- ❑ Materials used on the façade reflect typical period materials, primarily brick and stone.
- ❑ The façade can be separated into three parts; 1) the ground level featuring a storefront, 2) an upper level with regularly spaced windows in a symmetrical composition, 3) a cornice and parapet that visually caps the façade.
- ❑ One story commercial structures are composed of two parts; 1) the ground level featuring a storefront, 2) a cornice and parapet that visually cap the façade.
- ❑ The storefront has three basic components; 1) the base panel or bulkhead, usually of masonry or wood, 2) large display windows with transom windows above, 3) a storefront cornice which caps the storefront.
- ❑ Typical shop entries are located flush with the façade or recessed from the plane of the façade. Recessed entries may exhibit angled side display windows.
- ❑ Additional components might include awnings, ornamental cornices, brackets, columns and pilasters.



GROUND LEVEL STOREFRONT COMPONENTS



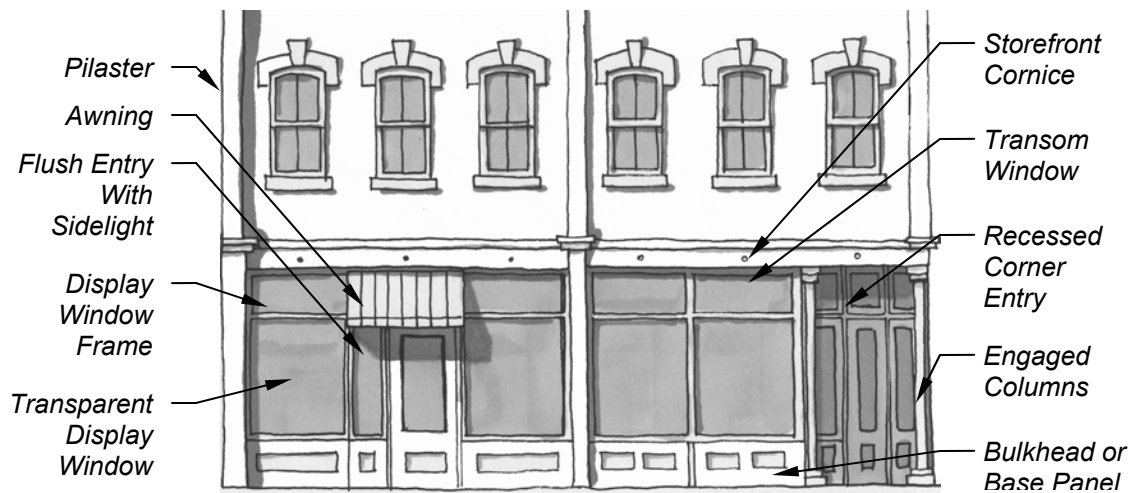
Storefronts Elements

Ground level components are intended to accommodate pedestrian interaction. The storefront provides the business owners with the opportunity to display their goods and services. The transparency of the display windows gives the pedestrian visual access to goods and services located within the building

The storefront is commonly made up of standardized components. At the bottom is a base panel or bulkhead, usually of brick, stone or wood. Above are large glass display windows. A horizontal framing member, creating a transom, may subdivide this large expanse of glass near the top. A projecting horizontal molding, or storefront cornice, caps the storefront above the transom. The store's sign may be integrated into this band or may be placed just above it. Pilasters give a well-defined frame for the storefront.

It is recommended that the following guidelines be applied to storefronts:

- ❑ The proportioning and solid-to-void ratio of openings is an important characteristic that should be maintained. Avoid altering the shape of these features.
- ❑ The storefront frame should appear similar to those seen on the original building.
- ❑ Door, storefront and window head heights should be consistent with door, storefront and window head heights of adjacent buildings.
- ❑ When these elements have been altered, consider restoring them (if their original condition can be determined), otherwise design per proportions recommended in these guidelines.



Front Entry

An entry is important to the perception of a building. Storefront entry doors should present an attractive appearance and should visually invite patrons in. It is recommended that the following guidelines be applied to entries:

- ❑ The size and shape of the original doors are important characteristics that contribute to the integrity of the buildings in the Pedestrian Zone. Use the original doors and door hardware when they can be repaired and reused.



Aluminum entry doors are typical for more recently constructed. Earlier buildings would typically exhibit wood doors.

- ❑ Recessed entries should be maintained if part of the original building. They provide shelter from the adverse elements of weather and allow for doors to swing out towards the sidewalk without obstruction or hazard.



Recessed entries can be an interesting element that is also functional.

- ❑ When door replacement is necessary use a door of style similar to the original. Earlier building would typically exhibit wood doors comprised of at least two-thirds glass
- ❑ Installing a new entry is appropriate when it does not compromise the harmony of the existing storefront.

Display Windows

Large display windows were a prominent feature of the traditional storefront. As a design element, they are integral to the overall proportioning of the façade. Functionally, the large glass area provides maximum light and display area, while visually opening the façade to the street. As a rule, the storefront should be composed primarily of glass. It is recommended that the following guidelines be applied to display windows:

- ❑ Windows should be clear glass. Opaque, reflective, metallic finishes & tinted materials are not appropriate.



The use of tinting film and opaque material is discouraged on all storefront windows.

- ❑ Inappropriate historical themes should be avoided. Small windowpanes or storefront shutters are 18th –century elements that do not belong on 19th or 20th-century façades.
- ❑ Always retain original windows if possible. If a window is missing or has deteriorated severely, replacements should replicate the originals in material and configuration.
- ❑ Transom windows may be of clear, colored or textured glass.
- ❑ Existing openings should not be altered in any manner (i.e. enlarged, divided or made smaller).



The display windows should be inviting to pedestrians. Existing openings should never be enlarged, divide or reduced to accommodate a replacement window.

Materials

The selection of façade materials should take into consideration the rigors of street level interaction. Materials of durability and low maintenance are encouraged. For example, the use of an exterior finish insulating system (E.F.I.S.) at the ground level would be discouraged because of the materials' lack of impact resistance. It is recommended that the following guidelines be applied to ground level materials:

- ❑ The dominant primary materials are indigenous limestone (actual or simulated) and clay fired brick (color palettes typically found in the late 19th and early 20th centuries, usually red or brown.)



Limestone comes in a variety of shapes and textures. Limestone coursing can have numerous bonding patterns, as well. The guidelines are not intended to limit the designer from utilizing a variety of limestone and bonding patterns.



Clay fired brick comes in a variety of colors, shapes and textures. Brick coursing can have numerous bonding patterns, as well. The designer is encouraged to use appropriate bricks and bonding patterns relevant to the defined era.

- ❑ The bulkheads or base panels may be of wood or masonry.
- ❑ The storefront cornice may be made of wood or press metal. The horizontal structural beam may also serve as the storefront cap.
- ❑ Paint or other topically applied materials should not conceal the original dominant material. Renovation projects should reveal and restore the original dominant material.

- ❑ The use of dominant and secondary material is encouraged along building facades that face parking lots or open spaces adjacent to primary streets.
- ❑ Durability of material should be considered along areas of pedestrian interaction.
- ❑ New construction that is multi-storied building should utilize at minimum 65%-100% of a dominant material on the primary façade.

UPPER STORY COMPONENTS



Upper level components address the functions of the upper floor(s) and give a building visual recognition from afar. The solid-to-void ratio of windows and openings to façade material is less than that of the storefront. This was to give more privacy and energy efficiency to the functions of the space upstairs.

Upper Level Windows

Upper story windows establish a rhythm in the streetscape that ties the facades together. Proportions of these windows contribute to the character of each commercial storefront. It is recommended that the following guidelines be applied to upper story windows:

- ❑ The size and shape of openings are important characteristics that should be maintained. Avoid altering the size or shape of these features.
- ❑ When these elements have already been infilled or altered, consider restoring them if their original condition can be determined, or per proportions recommended in these guidelines.
- ❑ Retain and repair existing window openings, when feasible.
- ❑ Typically, upper story windows have a vertical emphasis.
- ❑ If window replacement is necessary, then match the number and size of lights with the original window or other windows on the same floor.
- ❑ Window head height should be consistent with those found on adjacent buildings.
- ❑ Opaque, reflective, metallic finishes and tinted materials are inappropriate.
- ❑ The sash and frame should appear similar to those seen originally on the building.
- ❑ All new upper level windows are encouraged to be double-hung.

- ❑ In new construction, upper level windows should have equal spacing and a symmetrical composition on the primary façade.



This photograph illustrates appropriate proportioning and arrangement of windows on the façade.

- ❑ Upper level windows should maintain a solid-to-void ratio of 20%-40% void of the upper level façade.
- ❑ If more energy efficient double-glazed wood or aluminum windows are to be used for replacement, they should match the original wood windows. Aluminum windows should be in a baked enamel finish rather than the light color of clear unfinished aluminum.
- ❑ Storm windows, for energy conservation, may be added but must match the size and shape of the existing sash and painted to match. The preferred option for storm windows would be mounted on the interior so that original windows would not be obscured.
- ❑ Shutters are seldom an appropriate window treatment unless they were an original feature of the building.



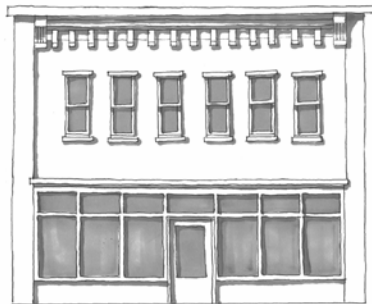
The windows in this photo are inappropriately infilled. Replace infilled windows with windows that appropriately fit the original openings.

Parapet and Cornice Details

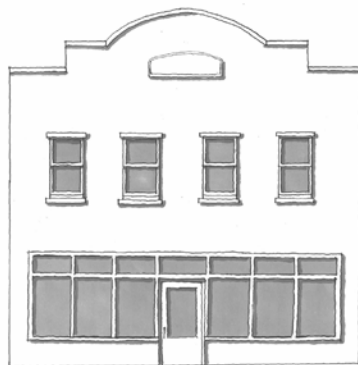
The parapet is the portion of wall that extends above the roofline. The parapet often acts as a visual screen for the roof and roof top elements. The roof type often influences the form of the parapet.

Primary facades often use cornice details to visually cap the building. Cornices were usually the architects' only opportunity to give the building a unique appearance. There are a wide variety of parapet forms and cornice details that designers can use. It is recommended that the following guidelines be applied to parapet and cornice details:

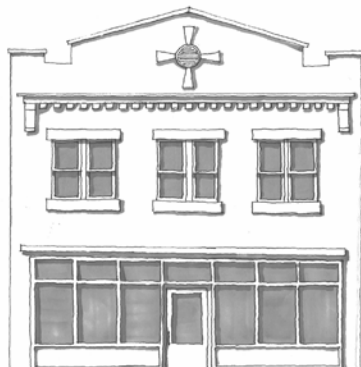
- ❑ Preserve original cornice details.
- ❑ Designers are encouraged to develop appropriate parapet forms and cornice details in renovation or new construction.



A straight parapet is the simplest form of a parapet. Straight parapets can exhibit a wide range of cornice details. Designers are encouraged to explore cornice treatments and details.

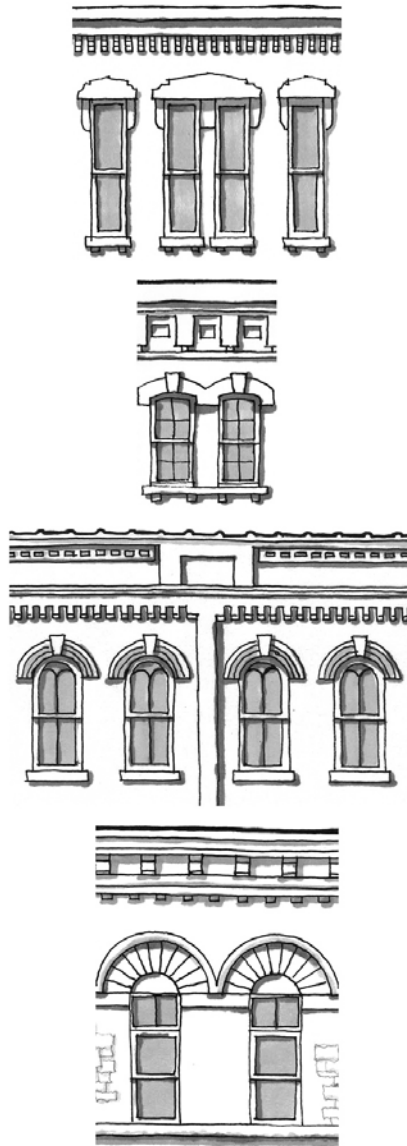


Rounded or arched parapets are typically found on buildings with barrel-vaulted roofs. However, this form may be employed on any roof form recommended in the guideline.



Pitched parapets are typically found on buildings with gable roofs. However, this form may be employed on any roof form recommended in the guideline.

- ❑ Parapet heights of adjacent properties should not deviate more than 12 feet in height.
- ❑ When no evidence of the original cornice is available, the substitution of an applied cornice design (typically pressed metal or wood trim) may be considered, provided that the substitute is similar to those seen in the area on similar buildings.
- ❑ Ornamental cornices should accentuate framing pieces and define the outline of the building.
- ❑ Corbelled brick and brick or stone patterned inlays add texture to façade and help to visual cap the building.



There are a variety of cornice treatments available; from incorporated masonry details to applied pressed metal. The cornice visually caps the building. Designers are encouraged to apply appropriate cornice details to renovation and new construction in the Pedestrian Zone.

Materials

Careful thought should be given to selection of material and material combinations on the upper levels. Some secondary materials may not serve as a suitable match for the primary material. For example, a limestone and horizontal wood siding combination would not be typical. However, a combination of brick and horizontal wood siding would be appropriate. It is recommended that the following guidelines be applied to upper level materials:

- ❑ Indigenous limestone and clay-fired brick are suitable primary materials for the upper story.
- ❑ If a secondary material is desired, horizontal wood siding or stucco is suitable.



Stucco can have a variety of textures and colors. The designer should consider color palettes and textural varieties typical of the late 19th century to early 20th century. This building was renovated and the original limestone was replaced with stucco. The guidelines recommend maintaining the original material when feasible.



8" natural wood lap siding is the preferred horizontal siding. If painted, the designer should consider color palettes typical of the late 19th century to early 20th century. This building exhibits the use of siding on the entire façade. The Guidelines recommend the use of secondary materials be limited to upper levels and that facades maintain a minimum 65% use of a dominant material.

- ❑ Use suitable combinations of primary and secondary materials.
- ❑ Trim materials (i.e. wood, tin, cast stone, granite, etc.) are not considered primary or secondary materials and should be incorporated at the designers' discretion.
- ❑ Single level buildings are encouraged to limit their exterior finish to a single dominant material.
- ❑ The side pilasters should be of the same material as the lower level.

Features Not Encouraged

- ❑ Balconies are not encouraged on the front facades in the Pedestrian Zone. Decorative balconies are also discouraged.



The false balconies are not recommended. They have no functional value and can visually distract and obscure key architectural features. (i.e. window sills, signage, masonry details, etc.)

- ❑ Roof forms not encouraged are hipped roofs, domes and gabled roofs with eaves (no parapet) on the primary façade.



The eave on this roof is not appropriate for the Pedestrian Zone. The parapet should conceal the roof and rooftop elements

- ❑ Visually unscreened roof top mechanical units, satellite dishes and antennas.
- ❑ The use of cupolas is discouraged
- ❑ The use of scuppers, lambs tongues, collection boxes and downspouts on the primary façade is discouraged.

RENOVATION & NEW CONSTRUCTION



An important part of the character of an historic commercial district is the strong visual rhythm of the walls of building facades. Gaps in the streetscape can be visually jarring. Unfinished sidewalls of adjacent buildings may have been exposed to view. Vistas may have opened to dirty, deteriorated alleys. New infill construction should be considered to reestablish the visual continuity of the streetscape. Renovated buildings should attempt to be restored to their original condition. New buildings should be compatible with the existing building fabric, but should look new. Creativity in new design is especially encouraged when it is in harmony with the design goals of the district.

Several opportunities exist for infill in the district. It is recommend that all new development be at least two stories (above grade) in height. The manner in which these new structures are designed can substantially affect the Pedestrian Zone. It is important that new construction be designed so that it will not impede ones' ability to interpret the historic character of the area. Through the use of details, materials and color that reflect surrounding buildings, new construction should be a welcome addition to the Pedestrian Zone. The following design guidelines focus on the fundamental features of traditional buildings in the Pedestrian Zone that should be respected in order to be compatible with the historic context.



This is an example of a new building infill. The building in the photo resides in a former bank parking lot. Infill increases the density of the block. The void filled by new construction contributes to the continuity of the streetscape.

General Design Requirements

Renovation and new construction should respect and respond to adjacent properties. The guidelines are intended to unify the Pedestrian Zone by encouraging a similar architectural language throughout the defined area.

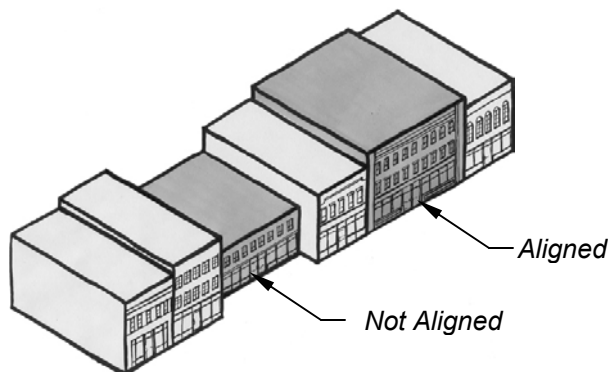
Before proceeding with the design and construction of future projects consider the following guidelines:

- ❑ Design alterations are to be compatible with the character of the property.
- ❑ Avoid alterations that would hinder the ability to interpret the design character of the original building.
- ❑ Avoid alterations that would damage or obscure existing features.
- ❑ Repair damaged or deteriorated building components.



This damaged cornice should be restored to its' original condition. Always repair damaged or deteriorated building components when feasible.

- ❑ An addition should be compatible in scale, materials and character with the main building and with the overall character of the Pedestrian Zone.
- ❑ New addition should be designed to remain subordinate to the main structure.
- ❑ The literal copying of older historic architectural styles is discouraged.
- ❑ Contemporary interpretations of traditional buildings, which are similar in scale and overall character to those seen historically, are strongly encouraged.
- ❑ Buildings should anchor corners of intersections by building to the zero lot line requirement. The placement of parking lots on corners should be discouraged.
- ❑ With new construction, the building façade should be flush to its neighbors.



The development of properties with a zero front lot line setback is encouraged. This establishes façade alignment and contributes to the sense of continuity within the Pedestrian Zone.

Proportions and Composition of Façade

The proportions and composition of the façade of new construction is a significant factor in creating continuity throughout the Pedestrian Zone. The average height and width of the surrounding buildings determines a general set of proportions for an infill structure or the bays of a larger structure. Similarly, the composition of the façade (that is, the organization of its' parts) should reflect the rhythms carried throughout the block such as, in the ratio of, window area to solid wall. The following guidelines should be considered when renovating or constructing new buildings in the Pedestrian Zone:

- ❑ Height deviations of buildings with the same number of stories should be minimized along the block.
- ❑ Components of façade should reflect the established rhythm of surrounding buildings.
- ❑ Adjacent buildings with a different number of stories are not encouraged to deviate by more than one story.
- ❑ A building may deviate by more than one story if the transition is graduated.



Overall building height should be considerate of adjacent properties. This illustration shows how a three story building might better address adjacent one story buildings with a gradual stepping of the building from two to three stories.

Façade Element Alignment

Continuity can be further established through the similar arrangement and placement of key building components (i.e. windows, storefronts, trim and banding elements, etc.)

The following guidelines should be considered in the alignment of façade elements:

- ❑ Elements of the façade (i.e. storefronts, windows, cornices, etc.) should establish datum lines with adjacent properties.



Minimize deviations in placement of elements of the façade (i.e. storefronts, windows, cornices, etc.). This will further establish visual continuity within the Pedestrian Zone

- ❑ The size and proportion of window and door openings of an infill building should be similar to those on surrounding facades.
- ❑ Minimize any deviation from element placement other than those similar to surrounding facades.

Regulatory Requirements

The Downtown Design Guidelines do not supersede local, state and federal regulations. Before proceeding with the design and construction of future projects, consider the following regulations:

- ❑ The guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.
- ❑ All new construction should comply completely with ADA.



All new construction shall comply completely with the Americans with Disabilities Act.

- ❑ All new construction and renovation should comply with local building codes and zoning requirements.
- ❑ The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users.



In this photo a ramp was necessary to provide accessibility for all users. Existing conditions may warrant similar measures to meet the requirement of ADA.

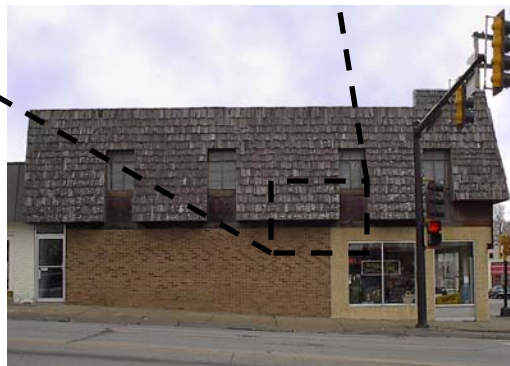
Demolition

If a building has suffered too long from neglect, it may have reached a point of no return. Buildings that are structurally unsound or otherwise incapable of supporting an economically viable use should be removed. In the interests of the long-term effects on Downtown Shawnee, careful thought should be given to a project before the option of demolition is exercised. The following considerations should be made before proceeding with any demolition:

- ❑ Any demolition request, not related to public safety, should be accompanied by additional documentation indicating the existing condition of the building and the proposed use of the site. Documentation should include proposed plans and elevations and an explanation of why it is not feasible to use the existing structure.
- ❑ Demolition permits should be reviewed by the City Planning Department.
- ❑ Demolition of materials that conceal the original dominant material is encouraged in renovation projects.



Various materials have obscured the original brick after numerous remodels and renovations. Remove and restore the original façade material when feasible



BUILDING ORNAMENTATION



Awnings and canopies, signage and lighting are the finishing details to a building. They are solely at the discretion of the owner and should be compatible to the surrounding buildings.

Awnings

Canvas awnings were a familiar feature of 19th century storefronts. Apart from their primary function of sun and glare protection, they also offer shelter to pedestrians and can be an attractive addition to the storefront.

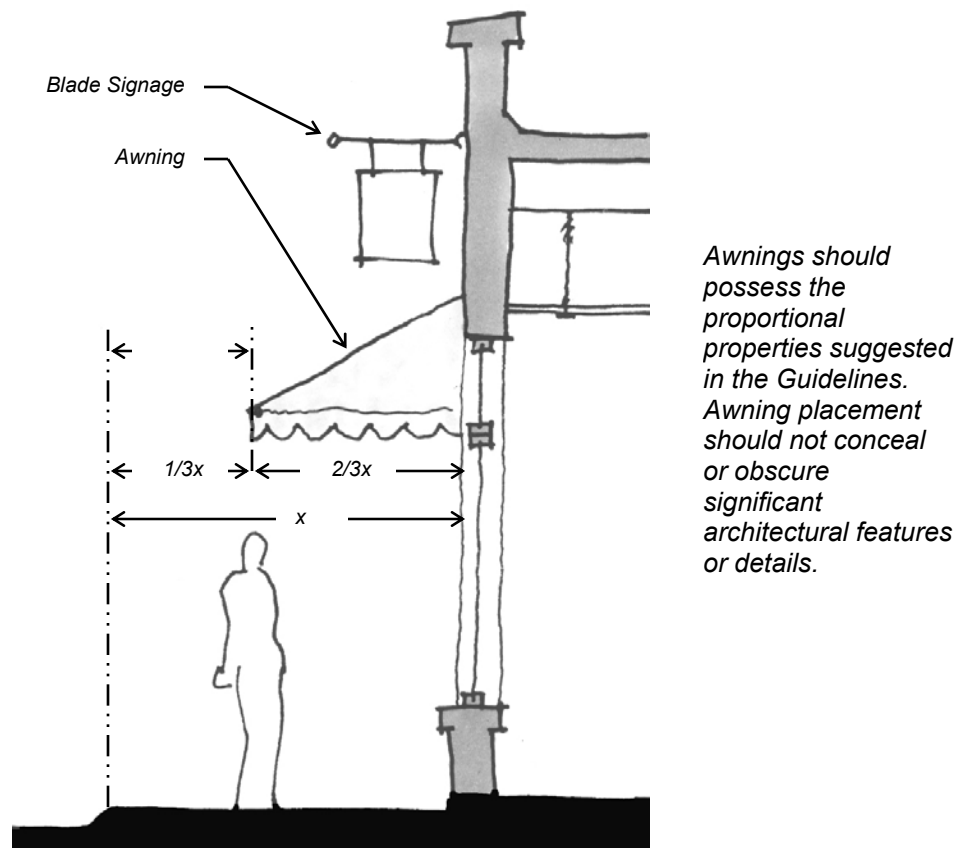
Additionally, the valance can serve as a sign panel for your business. A condition, like a recessed entry, might not warrant the use of an awning and canopy. It is recommended that the following guidelines be applied to the use of awnings and canopies:

- ❑ Operable or fixed awnings are appropriate.
- ❑ Use colors that are compatible with the overall color scheme of the façade. Solid colors or simple muted striped patterns are appropriate.



Use colors that are compatible with the overall color scheme of the façade. Solid colors or simple muted striped patterns are appropriate.

- ❑ When replacement is necessary, or when adding awnings where none previously existed, use awnings with similar colors and patterns as seen on traditional commercial storefronts from the late 19th century to early 20th century.
- ❑ A fixed metal canopy with posts may be considered at exposed rear or alley loading docks.
- ❑ Appropriate supporting mechanisms are wall-mounted brackets, chains and cables.
- ❑ The use of posts or vertical supports is discouraged on canopies on the primary façade.
- ❑ Awning membranes should be a water-repellant canvas material.
- ❑ Internal illumination in an awning is inappropriate.
- ❑ Awnings should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.
- ❑ The awnings should not damage or hide significant features and details.
- ❑ Original canopies and awnings should be maintained when feasible.
- ❑ Always fit the awning within the storefront opening.
- ❑ Awnings should never extend continuously across several storefronts.
- ❑ Small awnings in upper story windows fit the opening, typically covering only the upper sash.
- ❑ Design awnings so that no more than two-thirds of public way is covered by awning.
- ❑ Do not extend awnings closer than two feet to the curb.



Color Selection

Painting can have a dramatic effect on your building. By carefully considering color schemes, a streetscape can be unified. Color choice is a matter of personal preference, but owners should choose colors that were available at the time the building was constructed or with new construction, choose colors that compliment surrounding buildings. Earth tones were popular in the time period as defined in the Pedestrian Zone (greens, dark reds, pale yellows and browns). Use the following guidelines when choosing a color scheme:

- ❑ The base color should be the natural brick or stone of the building at the ground level. This includes wall surfaces and pilasters. Color applied to secondary materials should consider color palettes typical of the late 19th century to early 20th century
- ❑ Keep the color scheme simple. A typical color scheme might use 2 or 3 colors:
 - A base color (natural brick or stone)
 - A second color for major trim
 - And sometimes a third color to highlight the minor trim.
- ❑ The major trim color should be chosen to compliment the base color. This color should be applied to:
 - The building cornice
 - Window frames
 - Storefront cornices
 - Storefront columns and bulkheads
- ❑ The minor trim color should enhance the base and major trim colors. Often a darker or lighter shade of the major trim color is an effective choice. This color should be applied to:
 - The window sash
 - Doors
 - Storefront frame
 - Small details on cornices and bulkheads
- ❑ Always prepare surfaces by removing all loose paint and sanding all rough edges. Prime the surface with a high quality primer and follow with two finish coats of paint.
- ❑ Exposed masonry should never be painted unless the surface was painted from the first – as was sometimes the case with very soft brick. Cleaning and tuck-pointing of the masonry is always preferable.



Avoid painting brick. In the long term painting will require maintenance. Clean and tuck point as required to return brick to its original state.

Signage

The City of Shawnee has developed a specific signage ordinance for the Pedestrian Zone in order to further unify the downtown. Signage is an essential element in any commercial district. Too often signage becomes an overwhelming feature in an effort to compete for visual presence. Yet anonymity is clearly not good for business. A business's sign is important not only for identifying purposes, but as an expression of an image for the business. Money spent on quality signage is usually money well spent. The following guidelines should be considered for the use of signs and graphics:

- ❑ Flush mounted wall signage is appropriate
- ❑ Signage should be directed at and scaled to the pedestrian.
- ❑ Signage should relate to the overall building composition.
- ❑ Signage should not overwhelm or hide character-defining features.



Signage should not overwhelm or hide character-defining features.

- ❑ Signage lettering should enhance the historic feel of the Pedestrian Zone.
- ❑ Color-coordinate sign colors with the colors of the building.
- ❑ Painted window and door signage covering a maximum of 25% of display or door glazing is appropriate.
- ❑ A combination of signage may be considered.
- ❑ Indirect lighting is the preferred method of illumination.
- ❑ Blade/projected signage is appropriate.



Blade signage is an appropriate form of signage. The designer should consider placement and location of blade signage.

- ❑ Internally lit signage is discouraged.



The use of internally lit signage is discouraged in the Pedestrian Zone.

- ❑ Signage on awnings and canopies should not exceed 20% of awning's visible surface.



Signage on awnings & canopy should not exceed 20% of awning's visible surface.

- ❑ Refer to the City of Shawnee Sign Ordinance for additional requirements and restrictions regarding signage.

Lighting

Exterior building lighting is often used to accent components of the façade (i.e. signage, entries, etc.) Careful considerations should be made when selecting and locating exterior building lighting. The following guidelines should be considered for the use of lighting:

- ❑ Season lighting (out of season) is not an appropriate means for permanent lighting.
- ❑ Owners should be considerate of adjacent properties and the entire Pedestrian Zone with regards to direction and intensity of lighting. Too much lighting contributes to light pollution.



The building lighting in this photo is overpowering. Too much light contributes to light pollution in the Pedestrian Zone.

- ❑ Sconces are the preferred method of façade lighting (traditional sconces would include gooseneck down lights and coach lights.)



There are a variety of sconces available for exterior illumination. Designers are encouraged to select lights typically found in the late 19th century to early 20th century.

- ❑ Consider the use of lighting with a similar color range to those used throughout the district.

REAR ENTRANCES, ALLEYS & PEDESTRIAN CORRIDORS

Alleys and rear entrances should not be overlooked when planning downtown improvements. Often neglected alleys can be turned into attractive secondary corridors through the Pedestrian Zone. This development may also substantially improve pedestrian circulation and access from parking areas.

“Open” alleyways – alleys that have been exposed to view by the removal of other buildings – offer opportunities for developing inviting rear entrances in an enhanced “alleyscape”. This kind of project should be a cooperative effort among adjoining storeowners.

The design of improvements to your alley façade should closely follow the conventions you have established on the streetscape of the Pedestrian Zone.



Pedestrian corridors can help move people between city blocks and provide better access to rear parking lots.

GLOSSARY

Alignment—1. An adjustment in a straight line. 2. The theoretical, definitive lines that establish the position of construction (such as a building) or the shape of an individual element (such as a curved or straight beam).

Alley or Alleyway—A service way providing a secondary public means of access to abutting properties; a narrow passageway between or behind buildings, sometimes permitting traffic for only one lane of cars.

Alteration—Construction in a building which may change the structural parts, mechanical equipment, or location of openings, but does not increase the overall area of the building

Alterations—1. A construction project (or portion of a project) comprising revisions within or to prescribed elements of an existing structure, a distinct from additions to an existing structure. 2. Remodeling

Amenity—A building, object, area or landscape feature that make an aesthetic contribution to the environment, rather than one that is purely utilitarian

American with Disabilities Act (ADA)—A federal law enacted in 1990, requiring that public accommodation be accessible to those having physical disabilities; this law mandates that existing physical barriers be replaced or modified so there are no impediments to access by the physically disabled.

Arch—A construction that spans an opening; usually curved; often consists of wedge shaped block (voussoir) having their narrower ends toward the opening. Arches vary in shape, from those that have little or no curvature to those that are acutely pointed.

Architectural Mode—An inexact classification for building that share selected architectural features but unlike an architectural style, may not share consistency of design, form, or ornamentation with other buildings similarly classified. When such buildings seemingly emulate an earlier prototype, important architectural details that characterize the prototype are often either omitted or exaggerated in size or importance; furthermore, other design elements have been added that never existed in the prototype; or characteristic building materials of the prototype may be replaced with newer type of materials. Compare with architectural style.

Architectural style—A classification characterizing buildings that share many common attributes, including similarity in general appearance, in the arrangement of major design elements in ornamentation, in use of material, and in form, scale, and structure. Such styles are often related to a particular period of time, geographic region, country of origin, or religious tradition, or to architecture of an earlier period.

Ashlar—Masonry of smooth, squared stones set in regular course with vertical joints as opposed to rubble, unhewn or rusticated stone.

Awning—A roof-like covering of canvas, or the like, often adjustable, over a window, door, etc., to provide protection against the sun, rain, and wind.

Balcony—A projecting platform on a building, sometimes supported from below, sometimes cantilevered; enclosed with a railing or balustrade.

Baluster—One of a number of short vertical members, often circular in section, used to support a stair handrail or coping.

Balustrade—An entire railing system including a top rail and its balusters, and sometimes a bottom rail.

Bay—Within a structure, a regularly repeated spatial element defined by beams or ribs and their supports.

Beam—1. A structural member whose prime function is to carry transverse loads, as a joist, girder, rafter, or purlin. The term beam may be modified by an adjective indicating its location; as, for example, an end beam or side beam.

Belt course—1. A horizontal band of masonry extending horizontally across the façade of a building and occasionally encircling the entire perimeter: usually projects beyond the face of the building and may be molded or richly carved. Also called a stringcourse or a band course; called a sill course if set at windowsill level. 2. A horizontal board across front face or around a building, often having a molding.

Block—1. A masonry unit; a concrete block. 2. A solid piece of wood or other material. 3. A small area of city or town which is bound by neighboring intersecting streets; the length of a side of an area.

Board and Batten—Wall construction for timber-framed structures in which the exterior covering consists of closely spaced boards set vertically, with narrow wood strips covering the joints between boards.

Bond—1. The union of materials by their adhesive or cohesive properties. 2. An arrangement of masonry units laid in a pattern that provides a brick wall strength stability, and in some cases, beauty, depending on the pattern. Some of the patterns are identified as the following: American bond, basket weave bond, common bond, Dutch bond, English bond, Flemish bond, rowlock bond, running bond, stack bond, etc.

Bracket—1. Any overhanging member projecting from a wall or other body to support a weight (such as a cornice) acting outside the wall. 2. A knee brace which connects a post or batter brace to an overhead strut. 3. A projecting electrical wall fitting. 4. A short board attached to the carrying member on the underside of a stair supporting the tread. 5. A decorative detail attached to the spring of a stair under the overhanging edge of the treads.

Building—A more or less enclosed and permanent structure for housing, commerce, industry, etc., distinguished from mobile structures and those not intended for occupancy.

Bulkhead—1. A structure on the roof of a building covering a water tank, shaft, or service equipment. 2. A structure, as on a roof, covering a stairwell or other opening, to provide adequate headroom. 3. A retaining structure to prevent earth movement into a dredged area. 4. A horizontal or inclined door giving access

from the outside of a house to a cellar or to a shaft. 5. The member of an entrance frame that forms a base for a sidelight adjacent to a door. 6. In a concrete form, a partition that blocks fresh concrete from one section of the form or closes the end of the form (as at a construction joint).

Canopy—A coved area that extends from the wall of a building, protecting an entrance or loading dock. Canopies may have fixed posts to support depth of overhang.

Casement—A window sash which swings open along its entire length; usually on hinges fixed to the sides of the opening into which it is fitted.

Cast iron—An iron alloy, usually including carbon and silicon; a large range of building products are made of this material by pouring the molten metal into sand molds and then machining. Has high compressive strength, but low tensile strength.

Clapboards—A wood siding commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped, with the grain running lengthwise; thicker along the lower edge than along the upper. Also referred to as bevel siding & lap siding.

Column—1. In structures, a relatively long slender structural compression member such as a post, pillar, or strut; usually vertical, supporting a load that acts in (or near) the direction of its longitudinal axis. 2. In classical architecture, a cylindrical support consisting of a base (except in Greek Doric), shaft, and capital; either monolithic or built up of drums the full diameter of the shaft. 3. A pillar standing alone as a monument.

Coping—A protective cap, top, or cover of wall, parapet, pilaster, or chimney; often of stone, terra cotta, concrete, metal, or wood. May be flat, but commonly sloping, double-beveled, or curved to shed water so as to protect masonry below from penetration of water from above. Most effective if extended beyond wall face and cut with a drip.

Corbel—1. In masonry, a projection or one of a series of projections, each stepped progressively outward with increasing height, and usually projecting from a wall or chimney; serves as a support for an overhanging member or course, 1 above, or as a purely decorative element. 2. A projecting stone that supports a superincumbent weight. 3. A heavy bracket, often decorated, that is set into an adobe wall to act as a bearing surface to support a roof beam.

Cornice—1. Any molded projection that crowns or finishes the part to which it is affixed. 2. The third or uppermost division of an entablature, resting on the frieze. 3. An ornamental molding, usually of wood or plaster, running round the walls of a room just below the ceiling; a crown molding; the molding forming the top member of a door or window frame. 4. The exterior trim of a structure at the meeting of the roof and wall; usually consists of bed molding, soffit, fascia, and crown molding.

C.M.U.—concrete masonry unit

Course—A layer of masonry units running horizontally in a wall.

Cupola—A dome-like structure surmounting a roof or dome, often used as a lookout or to admit light and air.

Datum—A level surface or point to which other levels are related; a reference in measuring elevations.

Decorate—To furnish, provide, or adorn with something ornamental; embellish.

Design Guidelines—Criteria developed to identify design concerns in an area and insure property owners that rehabilitation and new construction respect the character of buildings in the district.

Dome—A vaulted roof having a circular, polygonal, or elliptical base and a generally hemispherical or semispherical shape.

Double hung window—A window having two vertically sliding sashes, each closing a different part of the window; the weight of each sash counterbalances for ease of operation.

Easement—A right, such as a right of way, afforded a person to make limited use of another's real property.

Eaves—That part of the roof that projects beyond the exterior wall; usually the lower edge of a sloped roof.

E.I.F.S.—An acronym for exterior insulation finishing system.

Elevation—1. A drawing showing the vertical elements of a building; either exterior or interior, as a direct projection to a vertical plane. 2. The vertical distance above or below some established reference level.

Façade—The face of a building, especially the principal face.

Fascia—1. Any flat horizontal member or molding with little projection, as the bands into which the architraves of Ionic and Corinthian entablatures are divided. 2. Any relatively narrow vertical surface that is projected or cantilevered or supported on columns or element other than a wall below.

Fenestration—The design and placement of windows in a building.

Finial—A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, or similar structure.

Flashing—A thin impervious material placed in construction (e.g. in mortar joints and through air spaces in masonry) to prevent water penetration and/or provide water drainage, esp. between a roof and wall, and over exterior door openings and windows.

Footprint—The gross perimeter ground floor area consumed by a structure.

Gable—The generally triangular section of wall at the end of a pitched roof, occupying the space between the two slopes of the roof.

Gazebo—A freestanding, roofed, usually open-sided structure providing a shady resting place.

Header—1. A brick or stone laid at a right angle to the face of a wall so that only its short end is showing. Also called bonder. 2. A floor or roof beam placed between two long beams that support the ends of the tailpieces.

Hip Roof—A roof comprising adjacent flat surfaces that slope upward from all sides of the perimeter of the building, requiring a hip rafter along each intersection of the inclined surfaces.

Infill—The use of vacant land and property within a built-up area for further construction or development, especially as part of a neighborhood preservation or limited growth program.

Jamb—One of a pair of vertical posts or pieces that together form the sides of a door, window frame, or fireplace, for example.

Joist—Any of the wood, steel, or concrete beams set parallel from wall to wall or across or abutting girders to support a floor or ceiling.

Keystone—The central wedge-shaped stone of an arch that locks its parts together. Also called headstone.

Lattice—An open framework made of strips of metal, wood, or similar material overlapped or overlaid in a regular, usually crisscross pattern.

Lap Siding—see Clapboard

Light—1. An aperture through which daylight is admitted to the interior of a building. 2. A pane of glass, a window, or a compartment of a window.

Linear—Sequential or having a graph that is a straight line.

Lintel—A horizontal structural member, such as a beam or stone, which spans an opening, as between the uprights of a door or window or between two columns or piers.

Lot—A parcel of land that is described on a recorded plat or by a survey

Lot front—The boundary line of a lot that abuts a street, or, if it abuts more than one street, then the street designated by the owner.

Lot Line—The legally defined boundary or limit of a parcel of land.

Masonry—The art of shaping, arranging, and uniting stone, brick, building blocks, etc., to form walls and other parts of a building.

Mass—The physical volume or bulk of a solid body.

Mortar—Any of various bonding materials used in masonry, surfacing, and plastering, especially a plastic mixture of cement or lime, sand, and water that hardens in place and is used to bind together bricks or stones.

Molding—An embellishment in strip form, made of wood or other structural material, that is used to decorate or finish a surface, such as the wall of a room or building or the surface of a door or piece of furniture. In this sense, also called mold.

Mullion—A vertical member, as of stone or wood, dividing (and often supporting) a window or other opening.

Muntins—1. A strip of wood or metal separating and holding panes of glass in a window. 2. A vertical framing member set between two rails in a door or in paneling.

Opaque—Impenetrable by light; neither transparent nor translucent.

Ornamentation—The act or process of decorating, adorning, or embellishing.

Parapet—A low protective wall or railing along the edge of a raised structure such as a roof or balcony.

Party Wall—A wall use jointly by two parties under easement agreement, erected upon a line dividing two parcels of land, each of which is separate real estate entity; a common wall.

Pediment—1. A wide, low-pitched gable surmounting the façade of a building in the Grecian style. 2. A triangular element, similar to or derivative of a Grecian pediment, used widely in architecture and decoration.

Pilaster—A rectangular column with a capital and base, projecting only slightly from a wall as an ornamental motif.

Pitch—The angle of a roof.

Portico—A porch or walkway with a roof supported by columns, often leading to the entrance of a building.

Post—A strong, stiff, vertical structural member or column, usually of wood, stone, or metal, capable of supporting a framing member of the structure above it and/or providing a firm point of lateral attachment. Posts may divide the framework of a building into bays.

Quoin—In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.

Rail—1. A bar extending horizontally between supports, as in a fence. A structure made of such bars and supports and forming a barrier or guard; a railing. 2. A horizontal framing member in a door or in paneling.

Rafter—One of the sloping beams that supports a pitched roof.

Reconstruction—The reproduction by new construction following the exact form and details of a no longer existing building or artifact as it once appeared.

Rehabilitation—The returning of a building to a useful state by repair, alteration, and modification.

Renovation—The act of making new or as if new again

Restoration—The accurate reestablishment of form and details of a building, its artifacts, and the site on which it is located, usually as it appeared at a particular time; may require the removal of later work or the reconstruction of earlier work that had been removed.

Ridge—1. The horizontal line at the junction of the upper edge of two sloping roof surfaces. 2. The internal angle or nook of a vault.

Rustication—Roughly faced stonework; the separate blocks are marked by deep chambers

Sash—A frame in which the panes of a window or door are set.

Scale— n., A relative level or degree. v., To make in accord with a particular proportion or scale.

Setback—The minimum distance between a reference line (usually a property line) and a building, or a portion of thereof, as encouraged by ordinance or code.

Shake—A thick wood shingle, usually formed either by hand-splitting a short log into tapered radial sections or by sawing; usually attached in overlapping rows on wood sheathing, as covering for a roof or wall.

Siding—Material, such as boards or shingles, used for surfacing the outside walls of a frame building.

Sill—The horizontal member that bears the upright portion of a frame, especially the horizontal member that forms the base of a window.

Signage—Signs considered as a group. The design or use of signs and symbols.

Soffit—The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice lintel, or vault.

Spandrel Glass—An opaque glass used in windows and curtain walls to conceal spandrel beams, columns, or other internal construction.

Stile—A vertical member of a panel or frame, as in a door or window sash.

Storefront—the front of a store or shop at street level, usually having one or more windows for display of good or wares.

Streetscape—The combination of building facades, sidewalks, street furniture, etc. that defines the street.

Stucco—A durable finish for exterior walls, usually composed of cement, sand, and lime, and applied while wet.

Surround—A decorative element or structure around a doorway, fireplace, or window.

Transom—1. A horizontal member, usually of wood or stone, that separates a door from a window, fanlight, or panel above it; sometimes called a transom bar. 2. An operable window hinged to the transom, directly above a door.

Transparent—Capable of transmitting light so that objects or images can be seen as if there were no intervening material.

Visual continuity—A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Water table—A projecting ledge, molding, or stringcourse along the side of a building, designed to throw off rainwater.

Wrought iron—An easily welded and forged iron that is a mechanical mixture of refined metallic iron with 1 to 3 percent siliceous slag.

Bibliography

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