

FACADE PROGRAM DESIGN GUIDELINES



A GUIDE TO REHABILITATION AND RENOVATION



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CONTENT

INTRODUCTION AND INTENT	1
.....	
DEFINITIONS	2
.....	
FACADE REDEVELOPMENT	3
.....	
HISTORIC PRESERVATION	4
.....	
STOREFRONT MATERIALS	5
.....	
SIGNS	6
.....	
EXTERIOR LIGHTING	8
.....	
AWNINGS	9
.....	
PAINTING	10
.....	
DOORS	12
.....	
WOOD REPAIR	13
.....	
WINDOW REPAIR	14
.....	
MASONRY REPAIR	15
.....	
METAL REPAIR	16
.....	
APPENDIX	17

FACADE PROGRAM

DESIGN GUIDELINES

The Downtown Kenosha Design Guidelines are one of the many ways in which DKI is able to assist the City, developers, owners, and tenants in improving the physical environment of Downtown. These guidelines focus on the concepts and issues surrounding historical restoration, building rehabilitation, and adaptive re-use. These guidelines are not codified by the City of Kenosha, but act as a best practices guide for rehabilitation and development, which the City of Kenosha would encourage.

The goal of this document is to provide a benchmark of design standards, based on historic character, which preserve and enhance a consistent design vernacular of Downtown Kenosha. A cohesive physical environment strengthens a sense of place and builds value and confidence for stakeholders and visitors of Downtown.

DKI offers guidance to business and property owners in the Downtown area who are interested in investing in rehabilitation, renovation, or new construction projects. These guidelines serve as a framework for projects, recognizing that each building and project is unique.

Nicole Thomsen
Executive Director

FACADE DEFINITIONS

AWNING: A lightweight roof shaped shelter of canvas or similar material extending over a doorway or from the top of a window in order to provide protection from the sun or elements

BULKHEAD: A building element at the base of store front windows, often made from brick, wood, or tile.

CANOPY: A typically flat-roofed, rigid structure extending over a doorway that provides protection from the sun or elements

CORBELLING: A bracket of stone, wood, brick, or other building material projecting from the face of a wall typically under the top elements of a building

COLUMN: A structural, load bearing element often exposed and made of steel, wood, cast iron, concrete, or brick. This element typically supports a lintel beam spanning the storefront.

CORNICE: A projecting ornamental molding which acts as a visual cap along the top of a building or wall.

FACADE: The face or front of the building

LINTEL: A horizontal beam bridging an opening

MID-LEVEL CORNICE: A horizontal, ornamental element, which delineates the ground floor and upper facade.

MUNTINS: Secondary framing members or dividing bars in windows

PIER: A vertical, structural element framing in an elevation and often is made of masonry

PRISM GLASS: small, ribbed glass panes found in many historical transom windows. Ribbed glass reflects light into the back of the interior space.

RECESSED ENTRY: A storefront door, setback at least the depth of the door swing

SILL: A shelf or slab of stone, wood, or metal at the foot of a window or doorway

SIGN BOARD/BAND: A zone above a transom, sometimes part of a cornice, that allows storefront tenant signage or a building name to be expressed

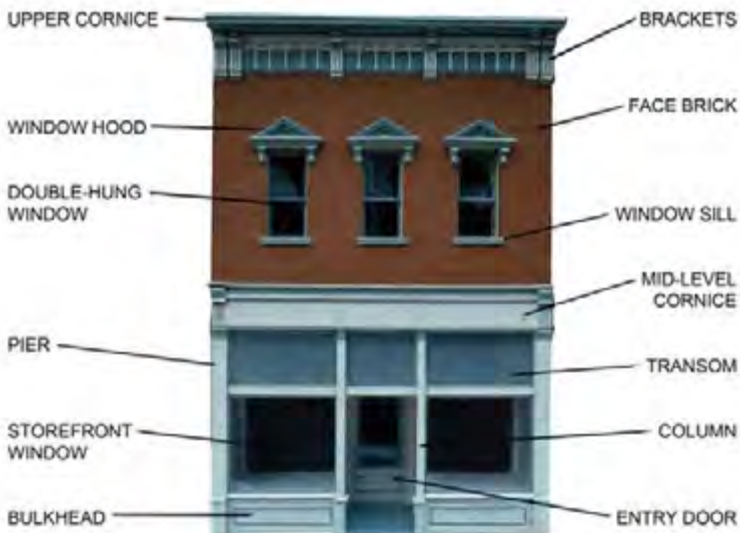
SOFFIT: The exposed under surface of any overhead component of a building (arch, balcony, beam, cornice, lintel, or vault)

STREETSCAPE: the urban public space that includes the street and sidewalks and is bounded by the buildings on each side of the street

TRANSOM: the area above a storefront that often includes large fixed-glass windows or small panes of prism glass

FACADE

REDEVELOPMENT



Property owners, tenants, or developers who wish to renovate or restore buildings should begin by assessing the current visual condition of the façade. Below are questions to ask when looking at challenged buildings amongst its urban context:



HOW DOES THE STOREFRONT RELATE TO THE ENTIRE VISUAL IMPACT?

How does the building relate to adjacent buildings?

How does a storefront improvement relate to the upper portion of a building?



WHAT CHANGES CAN IMPROVE APPEARANCE & INTEGRITY OF THE BUILDING?

Are windows their original size and shape?

Is the cornice in need of repair or replacement?

Is the brick, stone, wood, or metal in need of repair?

KEEPING IN MIND...

HISTORICAL PRESERVATION

IT'S WHAT WE ARE HERE FOR

While the goal is to not reproduce historic facades in new construction, it is important to maintain a continuity of the Downtown. This can be achieved with compatible forms and massing, materials used, and the expression of the building with openings and windows. Often, you can find early photographs or documentation of the building or a comparable building. Historical documentation can be a valuable visual tool in determining original design, materials, and signage used on a building. See the Appendix for contact information for the Kenosha History Center.



WE MAKE THINGS SIMPLE



NEVER COMPROMISE
ON QUALITY



DEADLINE IS ESSENTIAL



[B4-Aft-1, 2 & 3] This series of photos illustrates the types of original building elements that were concealed over the years by various alterations on many buildings. Often, removing these inappropriate alterations reveals a “blueprint” to how the building looked before.

USING QUALITY MATERIALS

Whether designing a new storefront or renovating an existing building, materials in a façade should be kept simple and unobtrusive. The goal is to harmonize with surrounding elements.

It is preferable to use existing materials whenever possible and it is almost always better to repair and restore than it is to replace it.

When the repair is not possible, the replacement should match the original in size, shape, scale, material, and texture.

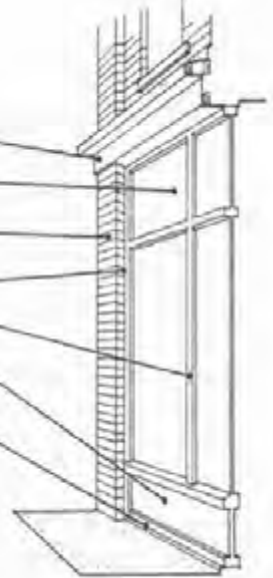
STOREFRONT WITH TRADITIONAL MATERIALS

- A cornice can be constructed with wood framing, plywood and moldings with a sloping sheet metal cap to shed water. The cornice spans the top of the storefront, often covering a structural beam or unfinished brick.
- Transoms are optional design elements that help to break up the massive effect of very large sheets of glass. Transom windows can be clear, tinted or stained glass.
- Masonry piers are uncovered and match the upper facade.
- The storefront is recessed 6 inches into the opening.
- The storefront and windows are framed in wood. The sill slopes forward for drainage.
- The bulkheads are constructed with wood framing and a plywood back with trim applied to it.
- The storefront rests on a masonry or concrete base to prevent water damage.

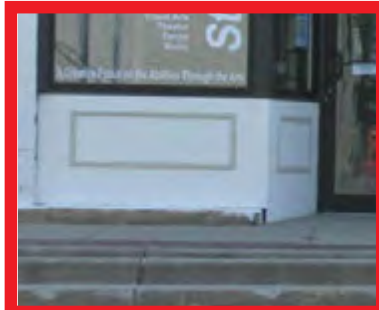


STOREFRONT WITH CONTEMPORARY MATERIALS

- A cornice is made with sheet metal over a wooden frame.
- Optional transoms can be stained glass, clear glass or opaque.
- Masonry piers are uncovered and match the upper facade.
- The storefront is recessed 6 inches into the opening.
- The storefront and windows are framed with dark anodized aluminum or painted aluminum.
- Bulkheads are constructed of aluminum framing and a plywood panel clad with aluminum.
- The storefront rests on a masonry or concrete base.



REPLACEMENTS MATERIALS SHOULD BE OF THE SAME QUALITY AS THE ORIGINALS(BELOW),NOT QUICK, INEXPENSIVE SUBSTITUTES LIKE PICTURED HERE (RIGHT).



REPLACEMENT ELEMENTS SHOULD BE BUILT WITH QUALITY MATERIALS AND CRAFTSMANSHIP.

SIGNAGE



SIGNS ON MAIN STREET DIFFER FROM SIGNS ON THE STRIP. THEY SHOULD BE MORE PEDESTRIAN-SCALED, AND REFLECT THE CHARACTER OF THE BUSINESS AND THE BUILDING.

SIGNS PORTRAY AN IMAGE (EITHER GOOD OR BAD) OF THE QUANTITY AND QUALITY OF BUSINESSES WITHIN THE DISTRICT. AVOID MASS-PRODUCED, OR BRIGHTLY-LIT SIGNS THAT SEND A BARGAIN-BASEMENT IMAGE.



PROJECTING SIGNS ARE EFFECTIVE IN ATTRACTING ATTENTION OF PEOPLE WALKING OR DRIVING UP AND DOWN THE STREET. THEY CAN BE MADE IN AN ASSORTMENT OF MATERIALS, FROM WOOD TO METAL TO HIGH-DENSITY FOAM.

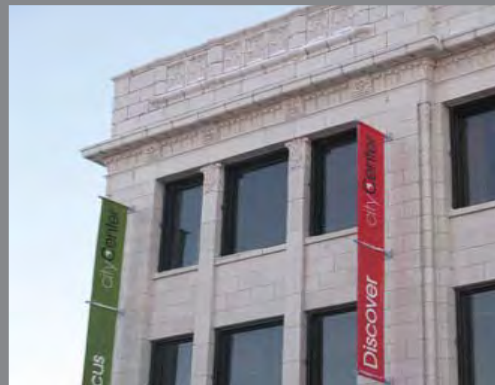
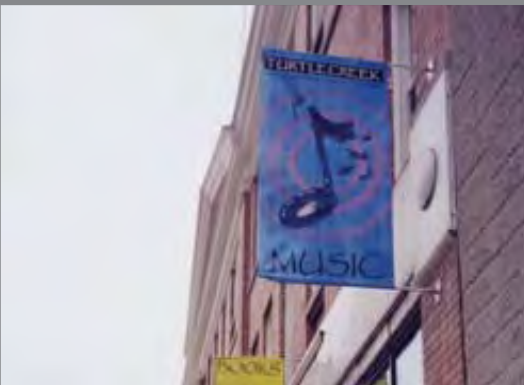
FLUSH-MOUNTED SIGNS ARE EFFECTIVE AT ATTRACTING THE ATTENTION OF PEOPLE ACROSS THE STREET. THEY SHOULD BE PLACED ON THE FAÇADE IN A LOGICAL PLACE, WITHOUT CONCEALING IMPORTANT BUILDING ELEMENTS.



WINDOW SIGNS ARE EFFECTIVE AT ATTRACTING THE ATTENTION OF PEOPLE WALKING BY A STOREFRONT. THEY SHOULD BE SIMPLE, AND SHOULD TAKE UP NO MORE THAN 25-30 PERCENT OF THE WINDOW AREA.



NEON SIGNS ARE EFFECTIVE AT ADDING LIGHT AND VIBRANCY TO THE STREET AT NIGHT. THEY SHOULD BE SIMPLE IN DESIGN, WITH NO MORE THAN TWO OR THREE COLORS, AND AVOID FLASHING OR BLINKING LIGHTS.



BANNERS SUCH AS THESE ARE OFTEN APPROPRIATE ON LARGER-SCALE, MORE MONUMENTAL BUILDINGS, SUCH AS BANKS, MUSEUMS, ETC.



SANDWICH BOARD, OR A-FRAME SIGNS ARE EFFECTIVE AT ADDING VIBRANCY TO THE STREET, AND ATTRACTING THE ATTENTION OF PEOPLE WALKING BY A STOREFRONT. THEY SHOULD BE CUSTOM-DESIGNED, EVEN IF PART OF THE SIGN IS A WHITEBOARD OR CHALKBOARD. THEY SHOULD NEVER BLOCK THE PATH OF FOR PEDESTRIANS.

EXTERIOR

(NEW, REPAIRS, REPLACEMENTS)

Storefront lighting should be done tastefully to highlight the product, the building or the signage. Flashing lights, flashing signage and excessively bright lights are not appropriate



GOOSENECK LIGHTING SUCH AS THIS IS AN ELEGANT WAY TO PROVIDE LIGHTING FOR SIGNAGE OR TO HIGHLIGHT THE BUILDING ITSELF



MORE MODERN GOOSENECK LIGHTING, EVEN ON HISTORIC BUILDINGS CAN BE AS APPROPRIATE AS MORE TRADITION STYLED FIXTURES.



THEATER MARQUEES SHOULD BE RESTORED AND RE-LIT WHENEVER POSSIBLE. HOWEVER, MOVING, FLASHING OR STROBE LIGHTING SHOULD BE AVOIDED IN MOST CASES.



HALO LIGHTING CAN BE AN ELEGANT AND EFFECTIVE METHOD FOR LIGHTING SIGNAGE, ESPECIALLY ON MASONRY WALLS.

AWNINGS

(NEW, REPAIRS, REPLACEMENTS)

The following is a list of appropriate materials to assist in designing an awning. All other materials are subject to approval by the DKI Façade Committee.

- Canvas
- Acrylic Coated

If an awning is to be used, its shape should reinforce the frame of the storefront opening and compliment the window design. It is also important that the awning does not detract from the building appearance or its overall character. It should be attached below the storefront cornice or sign panel and should not cover the piers on either side of the storefront. The standard street level awning should be mounted so that its valance is approximately 7 feet above the sidewalk and project 4 to 6 feet from the building.

Awnings are available in several materials and colors with varying cost and durability. Canvas or acrylic coated fabrics are the suggested materials, as they look attractive on the façade and are durable. Other profiles tend to be too contemporary when placed on a traditional façade. On buildings in downtown Kenosha aluminum awnings generally detract from the historic character and should be corrected.



AWNINGS ON OLDER AND HISTORIC COMMERCIAL BUILDINGS WERE TYPICALLY CANVAS ON A RETRACTABLE METAL FRAME. AWNINGS SHOULD BE DESIGNED TO BE PART OF THE STOREFRONT, INSTEAD OF CONCEALING ANY STOREFRONT ELEMENTS. THIS EXAMPLE ILLUSTRATES THIS PERFECTLY... IT LEAVES THE COLUMNS, TRANSOM AND CORNICE AREA EXPOSED, AND DOESN'T OVERWHELM THE FAÇADE.



OVERSIZED AWNINGS SUCH AS THESE OVERWHELM THE FAÇADE AND DETRACT FROM THE BUILDING'S ORIGINAL CHARACTER.



CANOPIES ON TYPICAL MAIN STREET COMMERCIAL BUILDINGS SHOULD BE AVOIDED, ESPECIALLY ONES THAT SPAN MULTIPLE FACADES. WHEN UNDERNEATH A CANOPY LIKE THIS, THERE IS NO INDICATION THAT THERE IS A HISTORIC FAÇADE ABOVE THE GROUND FLOOR.



ONE BUILDINGS WITH MULTIPLE FACADES, OR ADJACENT BUILDINGS WITH THE SAME BUSINESS, EACH STOREFRONT OPENING SHOULD HAVE ITS OWN AWNING, SEPARATED BY COLUMNS.



PAINTING



TYPICALLY, WHEN MASONRY MAIN STREET BUILDINGS WERE PAINTED, IT WAS ONLY THE TRIM, WINDOWS, AND DOORS THAT RECEIVED COLOR. THE BRICK WAS LEFT UNPAINTED. MASONRY, LIKE BRICK, NEEDS TO BREATHE. WHEN MOISTURE ENTERS THE WALL FROM FAULTY ROOF FLASHING OR WINDOW SILLS, IT NEEDS TO BE ABLE TO ESCAPE. ADDING A LAYER OF PAINT CAN INHIBIT THE MOISTURE FROM ESCAPING, AND DAMAGE THE WALL IN THE LONG RUN.



When paint is used on either trim or masonry, it should be sensitive in color to the rest of the building. Colors that accent the masonry, like the photo on the left, result in an elegant façade. Bold colors aren't always bad, as long as only two or three colors are used, like the black and cream building on the right.



Avoid bright or fluorescent colors, as they detract from the character of the building. Instead, utilize colors found in historic color palettes, available from most major paint companies.



DOORS



Every effort should be made to maintain and repair the original door. Many original doors have been replaced by standard commercial aluminum and glass doors. This may or may not fit well with the rest of the facade.

ENTRY DOORS WERE TYPICALLY MULTI-PANELED WOOD CONSTRUCTION, WITH A LARGE PERCENTAGE OF GLASS AREA.

IF A DOOR HAS TO BE REPLACED, THERE ARE TWO BASIC OPTIONS:

1. Have a new door built with the same design and proportions of the original.
2. Find a manufactured wooden or steel door that resembles the traditional store door.

WOOD REPAIRS



BADLY DETERIORATED SECTIONS OF WOOD CAN BE REMOVED AND A NEW PIECE (CALLED A DUTCHMAN) CAN BE INSTALLED.



WITH THE USE OF EPOXIES, DETERIORATED SECTIONS OF WOOD CAN BE SCRAPED OUT AND INFILLED. SINCE MOST WOOD IS PAINTED, REPAIRS LIKE THIS ARE CONCEALED AND CAN LOOK AS GOOD AS NEW.

Do **NOT** sandblast wood- it will splinter, become pitted and “fuzzy,” which will damage its appearance and speed up the woods disintegration.

If wood features are in need of repair, replace or patch the piece whenever possible.

WINDOW REPAIR



REPLACING WINDOW GLAZING COMPOUND AROUND THE GLASS AND CAULKING AROUND THE FRAME CAN GREATLY REDUCE AIR INFILTRATION.



EVEN DETERIORATED WINDOWS, SUCH AS THIS, CAN BE REPAIRED AND RESTORED. REPAIRING THE GLAZING AND CAULKING THE JOINED, AS WELL AS PATCHING ROTTED AREAS WITH WITH EPOXIES OR REPLACEMENT PIECES, CAN MAKE A WINDOW LIKE NEW. ADDING A CUSTOM-MADE STORM WINDOW TO A RESTORED WINDOW CAN GIVE IT A DOUBLE GLAZING COMPARABLE TO MOST NEW WINDOWS.



IF WINDOWS DO NEED REPLACING, MAKE SURE THE NEW UNITS FIT THE ENTIRE ORIGINAL OPENING AND ARE THE SAME MATERIAL AND STYLE AS THE ORIGINALS, UNLIKE THIS EXAMPLE.



IF WINDOWS DO NEED REPLACING, MAKE SURE THE NEW UNITS FIT THE ENTIRE ORIGINAL OPENING AND ARE THE SAME MATERIAL AND STYLE AS THE ORIGINALS, UNLIKE THESE EXAMPLES

MASONRY REPAIR



WHEN MASONRY IS DAMAGED, IT IS OFTEN POSSIBLE TO FIND A CLOSE ENOUGH MATCH SO THAT ONLY THE DAMAGED PORTIONS NEED TO BE REPLACED OR REPAIRED.



MASONRY SHOULD BE CLEANED USING THE GENTLEST MEANS POSSIBLE. AVOID SANDBLASTING OR OVERLY HIGH-PRESSURE WASHING. DEPENDING ON THE TYPE OF SOIL OR PAINT BEING REMOVED, VARIOUS DETERGENTS, CHEMICALS, AND METHODS CAN BE USED. AN EXPERIENCED MASONRY RESTORATION CONTRACTOR SHOULD ALWAYS BE USED.

6



SANDBLASTING CAN DESTROY MASONRY IN THAT IT BLASTS AWAY THE HARD OUTER SHELL OF BRICK, LEAVING THE SOFT INNER CORE EXPOSED TO THE ELEMENTS.



WHEN CLEANING MASONRY, IT DOES NOT NEED TO BE SCRUBBED COMPLETELY CLEAN. IN FACT, SOME RESIDUE LEFT WITHIN THE MASONRY IS PREFERRED SO IT CAN BE DISTINGUISHED FROM NEW MASONRY



WHEN REPOINTING MORTAR JOINTS, ALWAYS MAKE SURE THE NEW MORTAR MATCHES THE EXISTING IN COLOR, TEXTURE, AND JOINT STYLE. ALSO BE SURE THE MORTAR IS NEVER HARDER THAN THE BRICK.



WHEN MOISTURE ENTERS A MASONRY WALL, IT'S TYPICALLY AT FAULTY WINDOW SILLS OR ROOF FLASHING. THOSE AREAS SHOULD BE ADDRESSED BEFORE ANY MASONRY WORK BEGINS.



MASONRY CAN SUFFER WATER DAMAGE IN SEVERAL WAYS: WATER ENTERING THE WALL FROM FAULTY ROOF FLASHING, WINDOW SILLS, OR FROM THE GROUND. IN COLD CLIMATES, THIS MOISTURE CAN DAMAGE THE MASONRY WHEN IT FREEZES AND THAWS.



WHEN REMOVING OLD MORTAR FROM A MASONRY WALL, AVOID USING POWER SAWS THAT CAN CUT INTO THE ADJACENT BRICK OR STONE. HAND TOOLS ARE GENERALLY RECOMMENDED.

METALS

Architectural metals such as cast iron, galvanized steel, aluminum, copper, zinc, and tin are used for decorative cornices, window hoods, roof parapets, storefronts and other details.



SIMILAR TO WOOD, METAL CAN BE REPAIRED BY ADDRESSING DETERIORATED SECTIONS, AND EITHER USING EPOXIES OR REPLICATING NEW SECTIONS. SINCE MOST METAL IS PRIMED AND PAINTED, REPAIRS ARE CONCEALED.

CLEANING:

Any metal encountered can be cleaned. As with masonry, be careful to use the gentlest method possible, because most metals can also be damaged. **DO NOT** sandblast any metal except for cast iron- sandblasting will cause serious, irreversible damage.

PAINT:

Metals such as iron, steel, and others containing iron should be painted to protect against rust. Copper, stainless steel, and other similar metals are intended to be exposed and should not be painted. Aluminum can be left exposed, painted, or finished with a baked enamel coating.

REPAIR:

Most damaged metals can be repaired or replicated by a professional. Metals damaged beyond repair may also be replaced by fiberglass, epoxy, or other materials fabricated to match the original. If dissimilar metals are used next to each other, they will need to be isolated from each other to prevent electrolysis, a natural chemical reaction that can cause both metals to deteriorate.

APPENDIX &

CONTACT

INFORMATION

CITY/STATE BUILDING REQUIREMENTS:

Before beginning construction or renovation of a building, it is important to contact the City of Kenosha to review current City/State codes and ordinances. While the Downtown Kenosha Design Guidelines incorporate many standards and best practices, they are advisory in nature and not representative of building or zoning codes or requirements of the City of Kenosha.

Any permits and inspections must also be obtained through the Kenosha Department of Community Development and Inspections before construction can begin.

FOR MORE INFORMATION, CONTACT:

- Brian Wilke, Development Coordinator
City of Kenosha
262-653-4030
bwilke@kenosha.org

- Kenosha History Center
220 51st Place
Kenosha, WI 53140
kchs@kenoshahistorycenter.org
262-654-5770

FOR A LIST OF AVAILABLE CONTRACTORS, PLEASE CONTACT THE KENOSHA AREA BUSINESS ALLIANCE:

5500 6th Ave #200
Kenosha, WI 53140
JGeiger@kaba.org
262-605-1100

