Design Guidelines for Denver Landmark Structures & Districts

Colfax Avenue A, Frank S. Snell Subdivision Historic District. Historic photo on left 1911; current photo on right 2014.

LANDMARK PRESERVATION
COMMUNITY PLANNING & DEVELOPMENT
AUGUST 8, 2014

Signature Page

Adopted by the Denver Landmark Preservation Commission
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COVER PHOTOGRAPH

Front Cover Photo from Denver Municipal Facts, Volume 3 No. 38, 1911 (Courtesy of Denver Public Library, Call No. C352.078883 D4373mu

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1. INTRODUCTION

The Purpose of the Design Guidelines and How They Apply

The citizens of Denver seek to preserve and protect their historic landmarks and districts for future generations. This document provides property owners, design professionals, contractors, neighborhoods, and the Denver Landmark Preservation Commission (LPC) with information and resources to guide future decision-making and promote good stewardship of our community's heritage.

The design guidelines strive to accommodate the need of property owners to make modern improvements, while protecting the distinguishing features of Denver's historic landmarks and districts. They inform and assist property owners planning exterior alterations, new construction, or routine work to keep a historic structure in good repair.

Note that these guidelines supersede a number of previous policy and guidelines documents as summarized in "Previous Guidelines & Policies" on page 5.

PURPOSE

This document is provided to:

- **Assist in retaining Denver's historically and architecturally significant building fabric.**
- **Maintain neighborhood character and property values.** See "Benefits of Preservation" on page 3 for more information.
- **Assist property owners and their design professionals.** The design guidelines provide educational materials to ensure that valued properties are well maintained for use by future generations.
- **Guide design review.** The guidelines outline the required design review process for applicants and serve as the basis for decisions by the Landmark Preservation Commission (LPC).
- **Guide tax credit review.** The guidelines are used to determine eligibility for State of Colorado income tax incentives for historic preservation projects. See "Financial Incentives for Historic Preservation" on page 12 for more information.

HISTORIC BACKGROUND

Denver was founded in 1858 and quickly emerged as the major metropolitan city of the Rocky Mountain Region based on the mineral wealth of the nearby mountains, railroad connections, and processing and distribution of a wide variety of products. Denver is distinct in the Rocky Mountain West for several qualities:

» *Brick and masonry construction of commercial and residential structures*

» *Streets lined with trees between the curb and sidewalk (tree lawn)*

» *Streetcar commercial pockets, such as those found on South Pearl Street, South Gaylord Street and Tennyson Street (north of 38th Ave).*

» *Parks, parkways, and civic architecture dating from the City Beautiful Movement of the early 20th Century*

» *Architecturally eclectic neighborhoods*

» *Concentrations of structures from specific eras resulting from the City's boom and bust cycles, including:*

- *Late 19th Century (1858-1899)-Lower Downtown, Larimer Square, Capitol Hill , Curtis Park, 9th Street, Baker, Whittier, Highland, West Highland & residential streetcar suburbs*
- *Early 20th Century (1900-1930) Civic Center, Downtown , Country Club, 7th Avenue, warehouses in Ballpark area, Park Hill, Berkeley & Congress Park*
- *Mid-Century (1945-1960) Lowry, Sherman-Grant Street Apartments, neighborhoods to the south of downtown such as Harvey Park*

Sidebars throughout this document provide additional background on the historic context of Denver.

POLICY AND REGULATORY FOUNDATION

The design guidelines are intended to implement adopted City policies and work within established regulations.

Key policy and regulatory documents are summarized below. All documents are available for download at www.denvergov.org

COMPREHENSIVE PLAN 2000

Comprehensive Plan 2000 establishes a vision for Denver as a city that is livable for its people, now and in the future. The design guidelines in this document help implement a number of specific plan policies, including:

- "Promote standards and incentives for design that enhance the quality and character of the city, including the preservation of significant historic structures and features" (Strategy 1-B).
- "Preserve Denver's architectural and design legacies while allowing new ones to evolve" (Strategy 1-C).
- "Leverage City resources to protect Denver's landmarks and eligible historic structures and to avoid their demolition" (Strategy 6-D).

BLUEPRINT DENVER

The 2002 *Blueprint Denver* plan supplements Comprehensive Plan 2000 with more specific land use and transportation policies. The design guidelines in this document support Blueprint Denver policies by helping shape growth and change while protecting Denver's valued attributes and existing development patterns.

GREENPRINT DENVER

The 2006 *Greenprint Denver* plan sets ambitious goals for Denver's economic, environmental and social sustainability. As described in "Benefits of Preservation" on page 3, the design guidelines in this document support Greenprint Denver's sustainability goals.

Visit www.greenprintdenver.org for more information about ongoing sustainability programs.

DENVER ZONING CODE

The *Denver Zoning Code* provides the fundamental siting, structure form, use, and parking requirements that apply to all properties throughout the city. Projects subject to design review with these guidelines must also meet base standards for the applicable zoning district and building form, such as minimum setbacks and maximum height.

If conformance with zoning regulations would have an adverse impact on the historic character of a property, owners may apply for an administrative zoning adjustment or Board of Adjustment variance as delineated in Articles 12.4.5 and 12.4.7 of the *Denver Zoning Code.*

Property owners are strongly encouraged to coordinate with City zoning staff early in the design process to ensure that projects meet all zoning standards prior to review by the LPC. See page 13 for more information on the design review and approval process.

BUILDING CODE

Denver's *Building Regulations* ordinance (Chapter 10 of the *Revised Municipal Code*) provide minimum construction, electrical, fire, maintenance and other standards. All construction projects must meet the code, although special exceptions may be available for historic properties.

HISTORIC PRESERVATION ORDINANCE

Adopted in 1967, the Landmark Preservation Ordinance (Chapter 30 of the *Revised Municipal Code*) provides the overall framework for historic preservation in Denver. The ordinance:

- Establishes the powers and responsibilities of the LPC
- Establishes the criteria and process for designating historic structures and districts
- Requires LPC (or Landmark Preservation staff, as delegated by the LPC) review of specific projects involving historic resources - See page 5 for more information
- Grants the LPC power to adopt design guidelines
- Incorporates the *Secretary of the Interior's Standards* - See page 4 for more information

BENEFITS OF PRESERVATION

By preserving existing structures and guiding compatible redevelopment, the guidelines in this document promote the three key elements of community sustainability:

» **Economic Sustainability.** *Historic preservation favors local jobs and workmanship while promoting heritage tourism. Studies around the nation have demonstrated that historic district protections help stabilize, and even enhance, property values.*

» **Environmental Sustainability.** *Keeping historic structures and material in good repair conserves the energy that went into making them and reduces the amount of material that is sent to landfills. Preservation also promotes maintenance of walkable neighborhoods. For additional information on existing structures and environmental sustainability, see the Green Building Council's manual on LEED certification for Neighborhood Development at: www.usgbc.org/neighborhoods*

» **Cultural/Social Sustainability.** *Preserving historic places promotes cultural and social sustainability by supporting everyday connections between residents and the cultural heritage of the community. It also makes Denver a more livable place.*

THE DENVER ZONING CODE & NEIGHBORHOOD CONTEXT

The Denver Zoning Code is organized around a series of neighborhood contexts such as "Suburban", "Urban Edge" and "Urban Center" that relate to the existing and desired characteristics of Denver's neighborhoods. This system informs code regulations that acknowledge the different physical and functional characteristics of Denver's neighborhoods.

Secretary of the Interior's Standards for the Treatment of Historic Properties

The City of Denver's Historic Preservation Ordinance directs the LPC to adopt *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, while expanding on the basic rehabilitation principles as they apply in Denver. The Secretary's standards for rehabilitation are summarized below. For additional information, visit the National Park Service's Technical Preservation Services page.

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.

3. Each property shall 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 elements from other historic properties, shall not be undertaken.

4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall 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, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will 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.

Figure 1: Secretary of the Interior's Standards for the Treatment of Historic Properties

APPLICATION OF THE GUIDELINES

The design guidelines help to preserve what is most important about Denver's historic structures and districts. Projects subject to design review using the guidelines include:

- Exterior alterations or additions to individually-designated Denver landmark structures and all properties in historic districts that require zoning or building permits (including new or reconstructed windows and doors)
- Lot splits and combinations involving individually-designated Denver landmark structures and properties in historic districts
- Site and landscape changes involving individually-designated Denver landmark structures and properties in historic districts
- Demolition of individually-designated Denver landmark structures and structures in historic districts (see "Demolition Review Process" on page 14 for more information)
- New construction or signage in individually designated Denver landmarks and historic districts
- Projects using state tax credits (see "Financial Incentives for Historic Preservation" on page 12 for more information)

The guidelines are not intended to be prescriptive. They are applied on a case-by-case basis to allow for flexible, context-sensitive solutions.

Repairs not requiring permits and interior remodeling are not subject to design review, although the LPC and Landmark Preservation staff review some interior work if it is part of a tax credit project (see "Financial Incentives for Historic Preservation" on page 12 for more information). Please consult with Landmark Preservation staff if you are unsure whether the design review process using these guidelines applies to your project.

See "Design Review Process" on page 11 for a summary of the complete review process

PREVIOUS GUIDELINES & POLICIES

This document supersedes the following guidelines and policies previously adopted by the LPC:

» *Design Guidelines for Landmark Structures and Districts (1995)*

» *Design Guidelines for Landmark Lighting (1997)*

» *Contemporary Guidelines for Landmark Structures and Districts (2006)*

NATIONAL, STATE AND LOCAL HISTORIC DESIGNATION

A property or district may be designated as historic through national, state or local programs. The design guidelines in this document apply only to those properties and districts designated through the City of Denver's local preservation program.

Design Guidelines Chapters

This document is organized into six primary chapters with a set of attached appendices as summarized below. The first chapter provides a general introduction while chapters 2-6 provide specific design guidelines (the standard format for these guidelines is summarized on page 10). "Chapter Application Chart" on page 7 provides information on the chapters that will apply depending on the type of proposed project.

1. INTRODUCTION

This chapter defines the purpose and role of design guidelines, how they are used, their policy foundation and the design review process. It also describes how to plan, undertake and review a historic preservation project, including making a determination of historic significance.

2. GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

This chapter provides the design guidelines that apply to individually-designated Denver landmark structures and contributing structures[1] in historic districts. It focuses on maintenance and alteration of historic structures, including historically-significant building additions. Particular emphasis is placed on sustainability, including maintenance of the inherent energy efficient features of a historic structure.

3. GUIDELINES FOR ADDITIONS TO HISTORIC BUILDINGS

This chapter provides design guidelines to promote compatible additions to landmark structures and contributing structures[1] in historic districts. It focuses on compatible location and massing characteristics.

4. GUIDELINES FOR NEW BUILDINGS & NON-CONTRIBUTING BUILDINGS

This chapter provides design guidelines to promote compatible new construction in historic districts throughout Denver. It focuses on designs that can be recognized as current construction while remaining compatible with the surrounding context.

5. GUIDELINES FOR SITE & LANDSCAPE DESIGN

This chapter provides design guidance for the design of sites, as well as the treatment of historic landscape features relating to individually-designated Denver landmark structures and properties in historic districts.

6. GUIDELINES FOR SIGNS

This chapter provides guidance for signage on individually-designated Denver landmark structures and historic districts.

APPENDICES

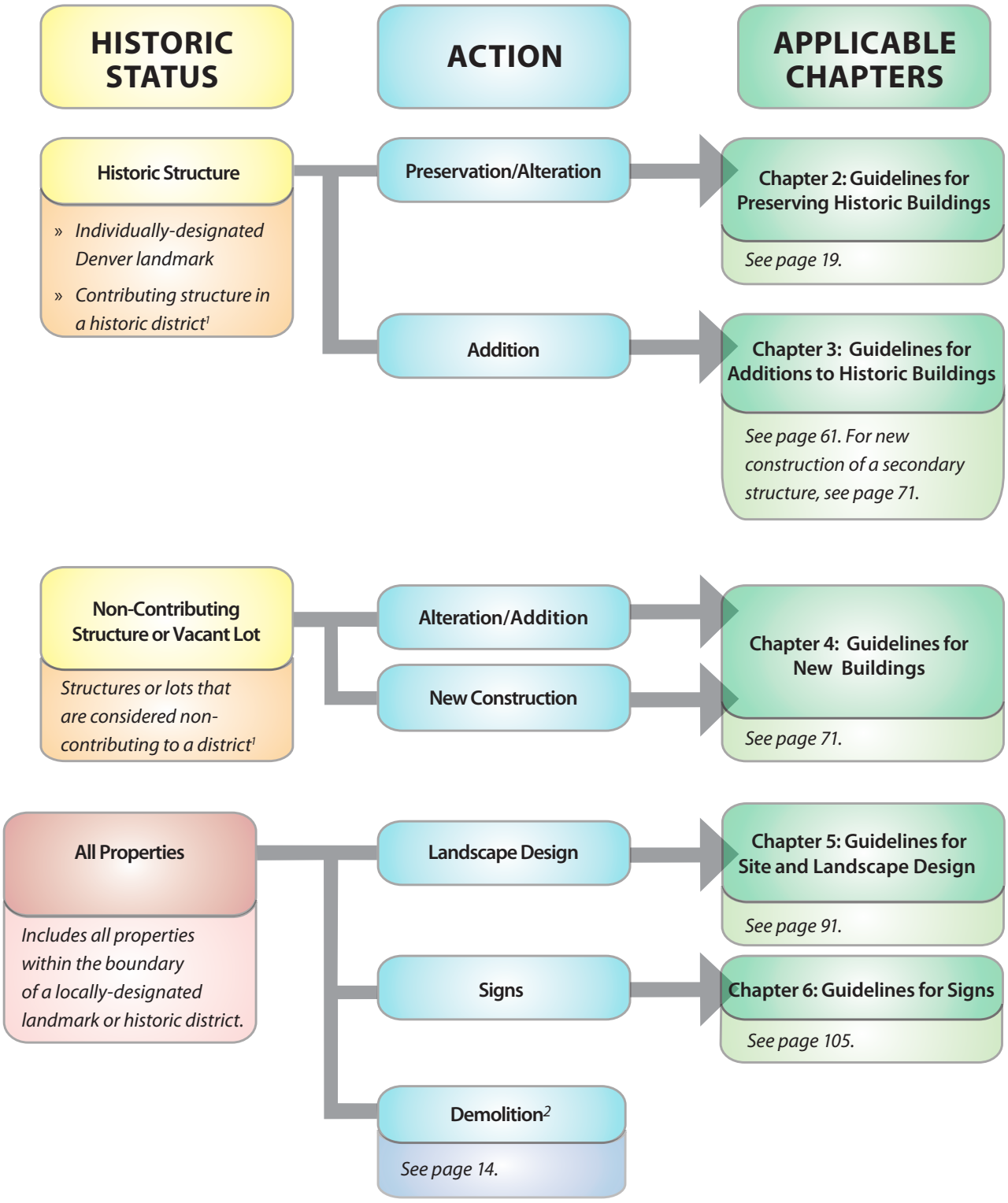
The appendices include information on character-defining features of Denver's historic districts, the key features of historic architectural styles, and a glossary of terms.

[1]See page 16 for information on contributing and non-contributing structures.

Figure 2: Design Guidelines Chapters

Chapter Application Chart

The chart below indicates the design guidelines chapters that apply to different types of proposed improvement projects. Some projects may include more than one action (i.e., new construction, landscape design and signage,) In these cases, more than one chapter will apply.



[1]See page 16 for information on contributing and non-contributing structures.
[2]An approved plan for compatible new construction may be required.

Figure 3: Chapter Application Chart

Additional Design Guidelines that May Apply

The guidelines in this document apply to all individually-designated Denver landmark structures and historic districts with the exception of the Lower Downtown Historic District, which has separate design guidelines and a separate design review process. In some cases, however, additional design guidelines, in a separate document, will also apply to specific individually-designated Denver landmark structures (such as Union Station) or in specific historic districts.

The chart below summarizes additional design guidelines that apply in some historic districts with distinct characteristics. The design guidelines in this document provide general guidance regarding the treatment of historic structures in these districts and the additional area-specific guidelines provide further detail regarding unique character-defining features within the district. In some cases, properties in all or part of a historic district may also be subject to additional design guidelines that primarily address the character of new construction. For example, some properties in the Curtis Park Historic District are also subject to the *Arapahoe Square Design Standards and Guidelines*.

Applicants are encouraged to consult Landmark Preservation staff to determine if additional design guidelines apply to individually-designated Denver landmark structures or properties in a historic district.

	THIS DOCUMENT APPLIES				THIS DOCUMENT DOES NOT APPLY
Local Historic Districts	All guidelines for the district are provided in this document	Additional guidelines apply to new construction in some areas (in addition to these guidelines)	Additional guidelines inform local review and recommendation to LPC (in addition to these guidelines)	Additional guidelines used to inform LPC review	Additional guidelines inform all design review (these guidelines do not apply)
Ballpark[1]		✓			
Civic Center				✓	
Country Club[2]			✓		
Country Club Gardens[3]			✓		
Curtis Park[1]		✓			
Lower Downtown (LoDo)[4]					✓
Speer Boulevard				✓	
Welton Street				✓	
All Other Districts	✓				

[1]New construction in some parts of the district are reviewed using the A*rapahoe Square Design Standards and Guidelines*.

[2]The *Design Guidelines for the Country Club Historic District* apply in addition to the guidelines in this document, and are used to inform neighborhood recommendations to the LPC.

[3]The *Design Guidelines for Country Club Gardens* apply in addition to the guidelines in this document.

[4]The guidelines in this document do not apply. Design review is conducted by the Lower Downtown Design Review Board using district-specific design guidelines

Figure 4: Additional Design Guidelines that May Apply

USING THE GUIDELINES

The *Design Guidelines* are intended for use by anyone planning a preservation project or seeking to learn more about historic preservation in Denver. Specific design guidelines users are listed below:

The Landmark Preservation Commission (LPC) uses the *Design Guidelines for Landmark Structures and Districts* to review and regulate the rehabilitation, restoration, expansion, alteration or demolition of individually-designated Denver landmark structures and properties in locally-designated historic districts. The LPC also reviews and regulates new construction in local historic districts.

See "Design Review Process" on page 11 for more information on the types of projects subject to LPC review and approval.

Landmark Preservation staff use the guidelines to provide the LPC with recommendations regarding approval of projects. Landmark Preservation staff may also administratively approve some projects. See "Design Review Process" on page 11 for more information.

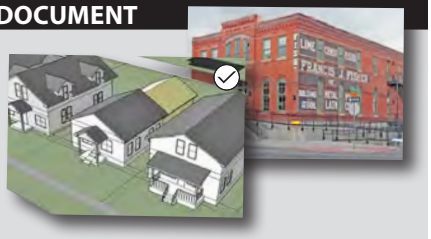
Property Owners use the design guidelines to plan projects and learn about appropriate treatments for historic structures. For larger projects, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

Architects and Contractors use the design guidelines to ensure that their projects are compatible with Denver's historic context.

Neighborhood Organizations may use the design guidelines to informally review projects, inform neighbors and make recommendations to the LPC. Property owners are encouraged to coordinate with registered neighborhood organizations (RNOs) in advance of an LPC meeting or hearing for their project.

Other Design Guidelines Users include community members, businesses or residents who seek to acquire or use historic structures and would like to better understand appropriate rehabilitation strategies and the City's expectations for treatment of its historic resources.

ILLUSTRATIONS USED IN THIS DOCUMENT



The design guidelines include many photographs and diagrams to illustrate acceptable or unacceptable approaches. The illustrations are provided as examples and are not intended to indicate the only options.

If there appears to be a conflict between the text of the design guidelines and a related illustration, the text shall prevail.

Sample Design Guidelines Format

To increase clarity and ease-of-use, the individual design guidelines in chapters 2-6 use a standard format as summarized below. The standard format includes topic headings, intent statements related to the topic, numbered design guidelines, additional information about appropriate strategies and illustrations or diagrams. The illustration below uses a sample design guideline page from chapter 2 to indicate each key element.

A → Historic Roofs

E →

24. Preserve functional and decorative roof features. These include original parapets, chimneys, towers and turrets (top), as well as decorative finials (left).

25. Avoid removing or covering original roof materials and features that are in good condition. The original brick parapet on the building illustrated above is covered with a stucco and wood replacement that does not match the original.

26. Retain and repair roof detailing, including gutters and downspouts.

B → **INTENT STATEMENTS**

2j To preserve the form, pitch, materials, size and orientation of an original roof because it contributes to the character of a historic building

2k To maintain the visual continuity created by a pattern of similar roof forms along a block.

C → **DESIGN GUIDELINES FOR ROOFS**

2.24 Preserve the form, materials and features of an original historic roof.

D →

a. Maintain the perceived line and orientation of the roof as seen from the street.

b. Maintain roof overhangs because they contribute to the perception of the building's historic scale.

c. Preserve functional and decorative roof features, including original dormers, parapets, chimneys, towers, turrets and crests.

d. Avoid altering the angle of a historic roof.

e. Do not cut back exposed roof rafters and soffits.

KEY TO THE SAMPLE DESIGN GUIDELINE ABOVE

A ***The Design Topic*** *is indicated with a heading at the top of each page. In some cases, a subtopic is included in black text at the right side of the header.*

B ***Intent Statement(s)*** *establish the goals to be achieved through applying the guidelines for each topic and may also be used to determine the appropriateness of alternative or innovative approaches. They are numbered by chapter for cross-reference.*

C ***Design Guidelines*** *describe a desired outcome related to the intent statement(s). They are numbered by chapter for easy reference.*

D ***Additional Information*** *is provided as a lettered list beneath each guideline to describe specific approaches and strategies related to the guideline.*

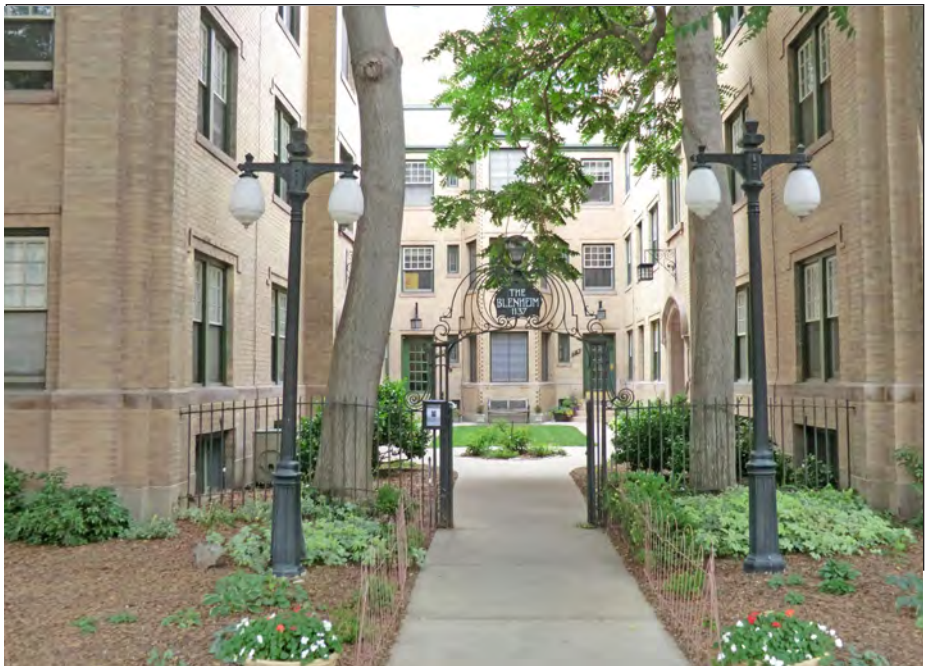
E ***Illustrations(s)****, including photographs and diagrams, are provided to support the design guidelines. They are numbered for cross-reference.*

✓ ***A checkmark*** *on an illustration indicates an approach that is generally appropriate.*

✳ ***An asterisk*** *on an illustration indicates an approach that may be acceptable in some contexts or situations.*

✗ ***An X mark*** *on an illustration indicates an approach that is generally inappropriate.*

Figure 5: Sample Design Guidelines Format



DESIGN REVIEW PROCESS

The design review process using these guidelines applies to the projects listed on page 5 and includes the formal steps summarized in the chart on page 13. Once an approval is granted, the Landmark Preservation staff issues a Certificate of Appropriateness. Landmark Preservation staff and the LPC also administer the process of demolition review as summarized in the chart on page 15.

The design review process will consider the historic features described in "Character-defining Features" on page 16.

DESIGN REVIEW BY THE LPC

Projects meeting any of the following conditions (as determined by Landmark Preservation staff) will be reviewed by the LPC:

1. All additions that add more than 900 sq. ft. or add more than 40% square footage to existing above grade square footage, whichever is less
2. Projects visible from the right-of-way
3. All roof-top additions with visibility from public vantage points, including enclosed and open space
4. All new construction except for one-story garages that clearly meet design guidelines and are not visible from public vantage points
5. Changes to visible doors, windows, porches and other historic features
6. Changes to historic materials
7. Comprehensive sign plans, projecting shaped signs and other signs that are not subject to administrative review as summarized on page 110 in Chapter 6
8. Fencing or walls in street-facing yards or other open space between the structure and the street
9. Demolition of all primary structures, portions of a contributing structure or contributing outbuildings (See page 16 for information on contributing structures). Projects that are subject to the demolition review process, rather than the design review process, are described on page 14.
10. Projects determined by Landmark Preservation staff to not meet the design guidelines

DESIGN REVIEW APPLICATION INFORMATION & FORMS

More information on the design review process and current application forms are available at the Landmark Preservation Web Site.

ZONING ADJUSTMENT

If conformance with zoning regulations would have an adverse impact on the historic character of a property, owners may apply for an administrative zoning adjustment or Board of Adjustment (BOA) variance as delineated in Articles 12.4.5 and 12.4.7 of the Denver Zoning Code.

The BOA may grant a zoning variance where development conforming to the zoning code would have an adverse impact on the historic character of a designated property. The LPC makes recommendations to the BOA regarding variances.

NEIGHBORHOOD REVIEW

Owners of historic properties should consult with their registered neighborhood organization (list available on the web) prior-to and during the design review process to receive input and resolve potential issues. Note that registered neighborhood organization review is required for projects in the Country Club Historic District. See "Additional Design Guidelines that May Apply" on page 8 for more information.

FINANCIAL INCENTIVES FOR HISTORIC PRESERVATION

The LPC and Landmark Preservation staff use these design guidelines to review and approve property tax rebates and tax credit projects.

State Tax Credits: *Qualifying restoration and rehabilitation work on historic structures may be eligible for a State of Colorado income tax incentive. To qualify for a tax credit, structures must be designated as a Denver Landmark by the City and County of Denver or listed in the Colorado State Register of Historic Places. Where interior work qualifies for tax credits, the LPC and Landmark Preservation staff use the Secretary of the Interior's Rehabilitation Standards as summarized on page 4.*

Downtown Denver Property Tax Rebate: *Contributing structures in the Downtown Denver Historic District may qualify for a property tax rebate. The building's street elevations must be in good repair and be substantially original in appearance. Additional criteria apply. The rebate's availability varies from year to year.*

For more information, contact Landmark Preservation staff or go to the Financial Incentives page on the Denver Landmark Preservation website.

ADMINISTRATIVE REVIEW BY LANDMARK PRESERVATION STAFF

Some small projects that clearly meet the design guidelines may be administratively approved by Landmark Preservation staff, including some alterations that are not visible, as described on page 24.

PRE-APPLICATION CONFERENCE

A pre-application conference with Landmark Preservation staff is important to help evaluate concepts and identify issues. See the chart on page 13 for more information.

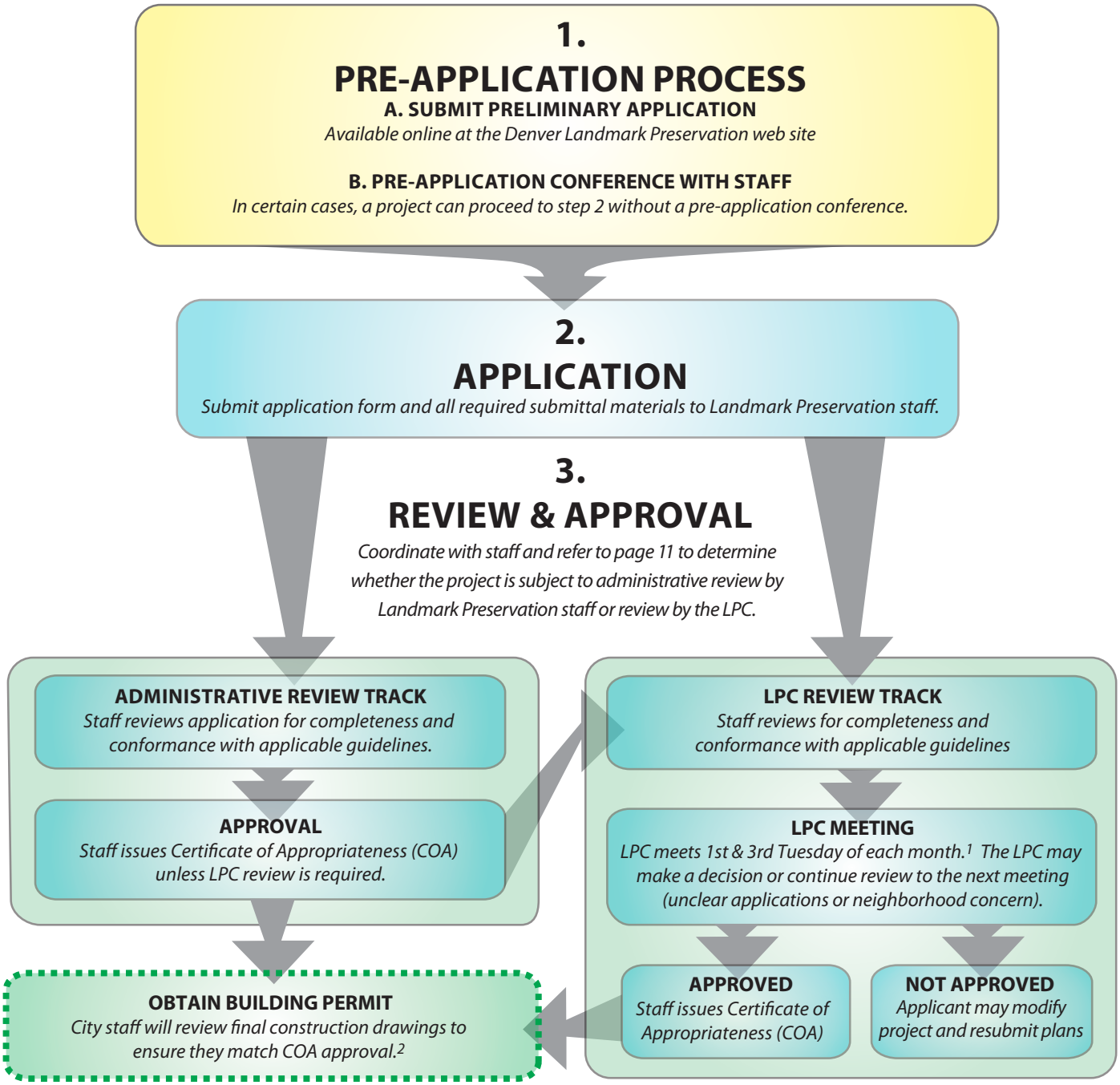
DESIGN REVIEW PRECEDENT

In the design review process, the LPC and Landmark Preservation staff consider the unique circumstances of each project. Therefore, previous approval of a specific type of project in one setting and set of circumstances does not necessarily set a precedent for approval of future projects that may appear to be similar.

Design Review and Approval Process Chart

When a project is subject to the design review process, a property owner, architect or contractor submits a design review application. The LPC and Landmark Preservation staff then use the guidelines to inform the subsequent design review process.

The chart below identifies the steps involved in reviewing and approving an application for design review. The chart is intended to assist applicants in preparing application materials at the appropriate level of detail in the course of the project and in establishing a project schedule. Landmark Preservation staff will issue a Certificate of Appropriateness (COA) for a successful design review application. A COA is necessary as part of the building permit process.



[1]Applications are due prior to LPC meetings. Consult the Denver Landmark Preservation web site for current requirements.

[2]If the LPC approves a project with conditions, the final construction drawings and submittal must reflect those conditions.

Figure 6: Design Review and Approval Process Chart

DEMOLITION REVIEW PROCESS

The demolition review process applies when demolition is proposed for all or part of a structure which is designated as an individually-designated Denver landmark structure or as part of a historic district.

Some projects that alter or add square footage to historic properties may involve demolition of small portions of a historic structure. These projects are reviewed under the Design Review Process described on page 11.

Significant demolitions of individually-designated landmark structures and primary structures in historic districts are subject to demolition review as defined in "Projects That Trigger Demolition Review" at right. A separate demolition application form and related submittals are required.

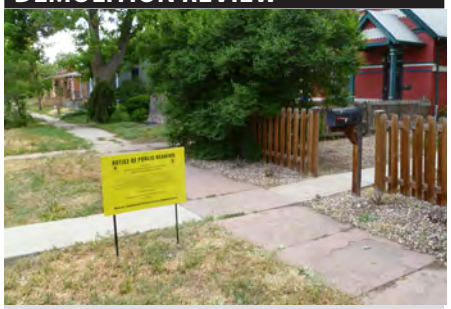
Projects that propose to demolish non-contributing additions and accessory structures or garages can ordinarily be reviewed by Landmark Preservation staff. The LPC approves all demolitions of primary structures, even if they are non-contributing. See page 16 for information on contributing and non-contributing structures.

The LPC requires a demolition public hearing for projects proposing demolition of primary contributing and individually-designated Denver landmark structures as defined by "Projects that Trigger Demolition Review" in the box at the right. The LPC can require a public hearing for the proposed demolition of a contributing accessory structure or outbuilding if they find the structure to have historic, architectural or geographic significance of its own, and its removal would affect the integrity of the site. The purpose of these public hearings is to provide adequate notification to the public and close examination of proposed demolition work on the site of a landmark or within a designated historic district.

Most demolition approvals can only be released once the LPC or Landmark Preservation staff approves a proposed replacement structure or site development. This ensures that historic properties retain their character and integrity and protects the stability of historic districts by discouraging undeveloped or vacant properties.

See the "Demolition Review Process Chart" on page 15 for more information.

PROJECTS THAT TRIGGER DEMOLITION REVIEW



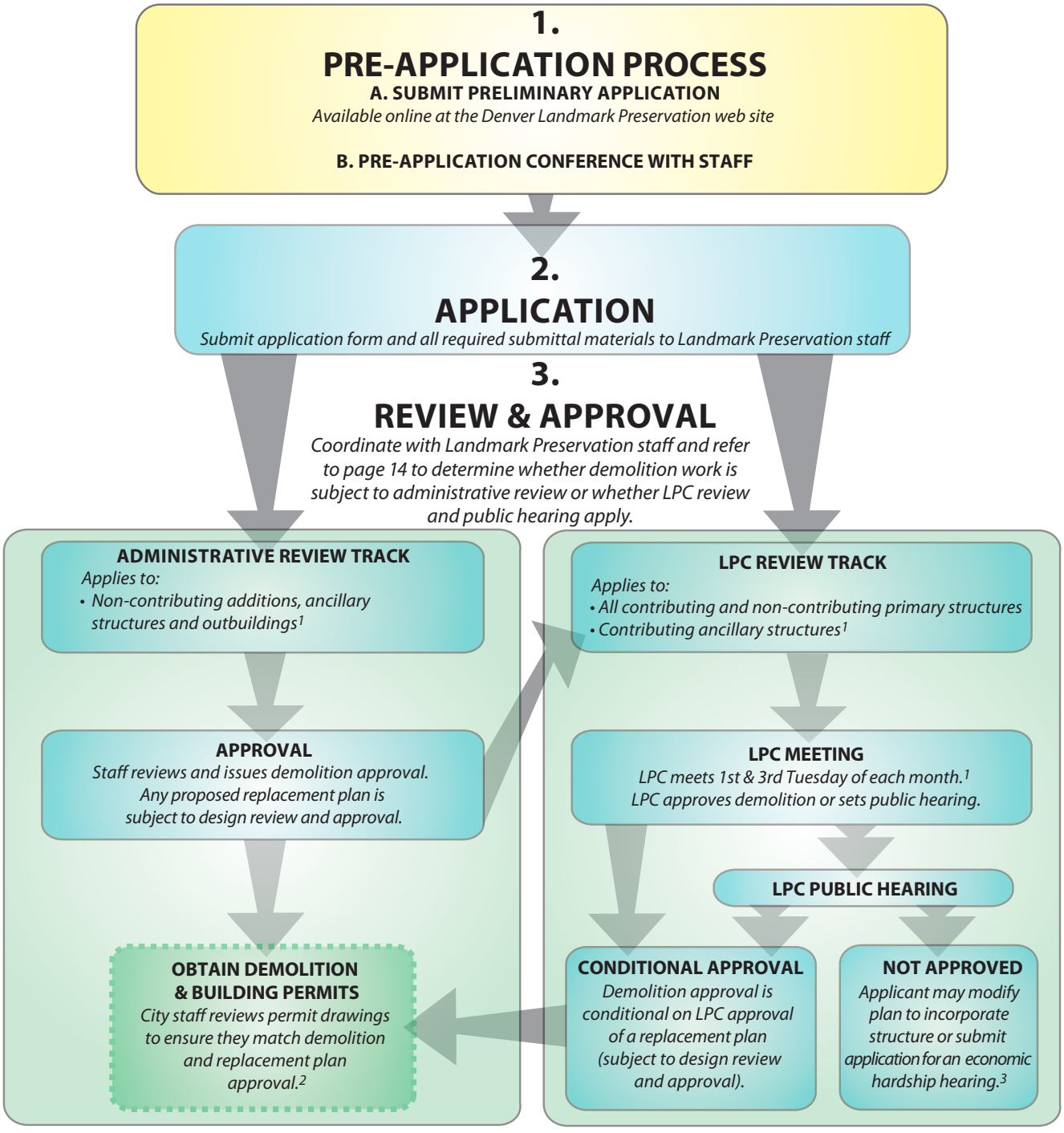
A project is subject to the demolition review process (rather than the design review process) if demolition is proposed for one or more of the following:

1. *Any portion of a façade or feature (such as a porch, porte cochere) facing a public street other than a public alley*
2. *40% or more of the square footage of the structure's exterior façade wall surfaces*
3. *40% or more of the roof structure area measured in plan view*
4. *40% or more of the combined square footage of the structure's exterior walls and roof structure area*

Figure 7: Projects That Trigger Demolition Review

Demolition Review Process Chart

A demolition application and review process is required when all or part of an Individually-designated Denver landmark structure or structure in a historic district is proposed for demolition. The LPC and Landmark Preservation staff will consider the historic significance of the structure. The process is less rigorous for proposed demolition of a non-contributing structure or addition in a historic district or for a noncontributing addition to a designated landmark property. The chart below summarizes the demolition review process.



[1]Applications are due prior to LPC Meetings. Consult the Denver Landmark Preservation web site for current requirements.

[2]If a demolition is approved with conditions , such as a replacement plan, Landmark Preservation staff will approve the permit that includes the demolition work only if all conditions are met and permits are filed concurrently.

[3]If the LPC does not approve a demolition, the property owner may file for an economic hardship hearing per Section 30-618 of the Denver Revised Municipal Code. Contact Landmark Preservation staff for additional information.

Figure 8: Demolition Review Process Chart

CONSIDERING HISTORIC SIGNIFICANCE

A historic structure may be an individually-designated Denver landmark structure, or may be located within a historic district. Structures located within a historic district are considered to be "contributing" or "non-contributing" to the district as summarized beginning on page 17.

To be designated, a structure or district must meet criteria for significance in two of three categories: architecture, history and geography. The structure or district must retain enough original character to reflect its time and place in Denver's history. Additional considerations related to historic significance are summarized below.

PERIOD OF SIGNIFICANCE

In most cases, a property is considered significant because it represents, or is associated with, a particular period in history. Building fabric and features dating from this period of significance typically help define the character of the structure.

Historic districts also have a period of significance established as part of the designation process. This is typically the period when most of the structures were constructed or notable historic events occurred. Structures and additions built within the period of significance for a historic district are generally considered "contributing" as described on page 17. Structures and additions not built within the period of significance are generally considered to be non-contributing as described on page 18.

Over time, each district has undergone many changes, including new structures and additions, which have become part of the district's story. See "Character-defining Features" at right for more information.

CHARACTER-DEFINING FEATURES

When planning a preservation project in a historic district, it is important to carefully review the district's character-defining features, such as:

- *District layout and composition (streets, land uses, lot sizes, setbacks)*
- *Primary structures (mass and form, materials, roofs, windows)*
- *Landscape & streetscape (plantings, outbuildings, sidewalks, walls, fences)*

"Appendix A: Character-Defining Features of Denver's Historic Districts" provides a summary for each of Denver's historic districts. If no district summary is available in Appendix A, or the property is an individually-designated Denver landmark structure, refer to the designation application and to Landmark Preservation staff for more information.

1. Contributing structures in a historic district are seen above and to the right.

CONTRIBUTING STRUCTURES & ADDITIONS

Architecturally, structures within a historic district are considered "contributing" if they were constructed during the period of significance and can be recognized as being from that period (meaning they retain integrity). Most historic district ordinances or subsequent clarifying ordinances include either a list of contributing structures or a period of significance for that district. If no such list is available, the LPC makes a determination during the design review process.

Original structures and/or later additions that date within the period of significance are generally registered as contributing. Some structures may have experienced alteration from their original appearance but are still considered as contributing because they retain sufficient building fabric and form to convey their historic character and significance. Other structures may have significant alterations that render them as non-contributing, or may have later additions that do not contribute to their historic significance and can be considered for removal or replacement.

2. Contributing addition to a historic structure.

3. Non-contributing porch infill/enclosure in a historic district

4. Non-contributing house in a historic district

NON-CONTRIBUTING STRUCTURES & ADDITIONS

The classification of "non-contributing" applies to all vacant lots and structures or properties that are not specifically considered to be contributing to a historic district. Some non-contributing structures are more recent construction that was not built during the period of significance, while others are older but have been so substantially altered that they no longer retain their integrity. In some cases, a contributing structure may have a later addition that is considered to be non-contributing.

Because maintaining integrity (see below) is not a specific objective, additional flexibility may be appropriate for projects involving a non-contributing structure. However, projects involving a non-contributing structure are still subject to the design review process as summarized in "Chapter Application Chart" on page 7 to ensure that changes are compatible with the character of the historic district.

CONCEPT OF INTEGRITY

Underlying these design review policies and guidelines is the concept of integrity. This simply means that a building or district can be recognized as belonging to its particular time and place in Denver's history. Elements of integrity may include the building's overall mass, form and materials, architectural details such as porches, brackets, dormers, windows and doors, and the relationship of the building to its surroundings and landscape. Additionally, signs can be important elements for commercial and institutional buildings.

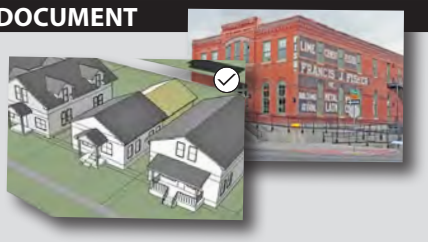
Loss of integrity means that a building no longer reflects its original time and place because so many changes have been made. In making design review decisions, the Commission carefully evaluates the effect that proposed additions and other major alterations will have to assure that the building's or district's integrity is maintained. Approval is given to those projects that retain and enhance the characteristics that give a building its sense of time and place, or integrity.

2. GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

Alterations to Landmark Structures and Contributing Structures in Historic Districts

This chapter includes:

ILLUSTRATIONS USED IN THIS DOCUMENT



The design guidelines include many photographs and diagrams to illustrate acceptable or unacceptable approaches. The illustrations are provided as examples and are not intended to indicate the only options.

If there appears to be a conflict between the text of the design guidelines and a related illustration, the text shall prevail.

KEY TO ILLUSTRATION SYMBOLS

A checkmark *on an illustration indicates an approach that is generally appropriate.*

An asterisk *on an illustration indicates an approach that may be acceptable in some contexts or situations.*

An X mark *on an illustration indicates an approach that is generally inappropriate.*

INTRODUCTION

This chapter provides guidelines for the treatment of historic structures, including individually-designated Denver landmarks and contributing structures in historic districts. The following core preservation values provide the basis for the guidelines:

- ***Protection.*** Keeping historic landmarks and districts in use and protecting them from deterioration
- ***Rehabilitation.*** Updating historic structures to accommodate modern living and repair deteriorated features
- ***Authenticity.*** Retaining historic character, features and materials
- ***Sustainability.*** Reuse of historic buildings and materials
- ***Continuity.*** Keeping significant places that convey the community's history over time
- ***Vitality.*** Activating historic buildings, places and neighborhoods
- ***Community Identity.*** Providing Denver with a unique sense of place
- ***Stewardship.*** Caring for distinguished historic structures and passing them on to future generations

Preservation practice is based on making the least invasive repairs, modifications and other changes necessary for preservation and reuse of a historic structure and its character-defining features. Introductory charts and diagrams on the following pages summarize key preservation topics, including:

- Character-defining features typically seen on different types of historic structure (page 21)
- Preferred overall treatment options for character-defining features (page 22)
- Considerations for replacing character-defining features (page 23) or making alterations on a façade that is not visible (page 24)

The introductory charts and diagrams are followed by specific design guidelines for the treatment of historic structures.

Note that guidelines throughout this document that refer to "commercial" buildings will also be applied to civic and institutional buildings. Guidelines for site design, landscaping and lighting are provided in Chapter 5.

CHARACTER-DEFINING FEATURES

When planning a preservation project, it is important to be aware of the character-defining features of the historic structure and district, if the structure is in a district.

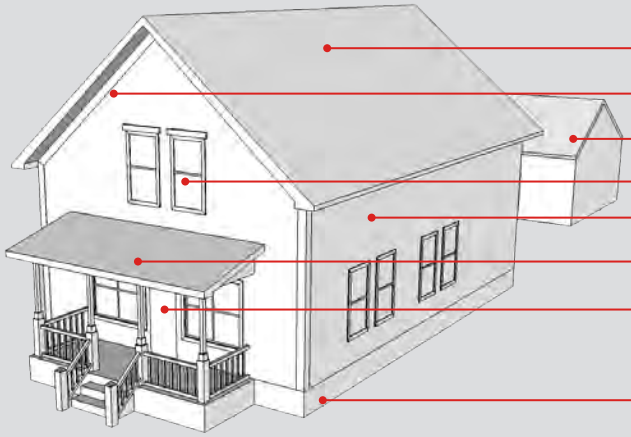
"Appendix A: The Character-defining Features of Denver's Historic Districts" provides summaries for many historic districts. If no district summary is available in Appendix A, or the property is an individually-designated Denver landmark structure, refer to the designation application and to Landmark Preservation staff for more information.

Typical character-defining features of a historic structure are illustrated on the next page.

Typical Character-defining Features

The typical character-defining features of a historic residential, commercial and civic/institutional building are illustrated below. Where applicable, page number references are provided to guidelines that address the particular feature (note that guidelines on other pages may also apply).

HISTORIC HOUSE OR SMALL-SCALE RESIDENTIAL BUILDING (TWO-UNIT DWELLING, TOWNHOUSE, ETC.)



ROOF - *See page 34.*

HISTORIC ARCHITECTURAL FEATURE - *See page 28.*

GARAGE / SECONDARY STRUCTURE - *See page 46.*

WINDOWS - *See page 30.*

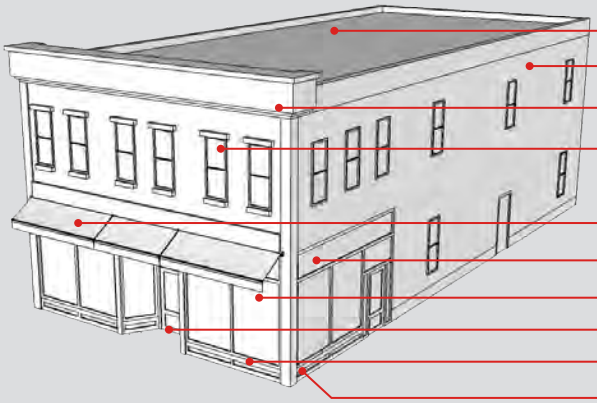
HISTORIC MATERIALS - *See page 25.*

PORCH - *See page 43.*

DOOR - *See page 33.*

FOUNDATION - *See page 36.*

HISTORIC COMMERCIAL BUILDING



ROOF - *See page 34.*

HISTORIC MATERIALS - *See page 25.*

CORNICE - *See pages 23 & 48.*

WINDOWS - *See page 30.*

STOREFRONT FEATURES - *See page 48.*

AWNING - *See page 53.*

TRANSOM - *See page 48.*

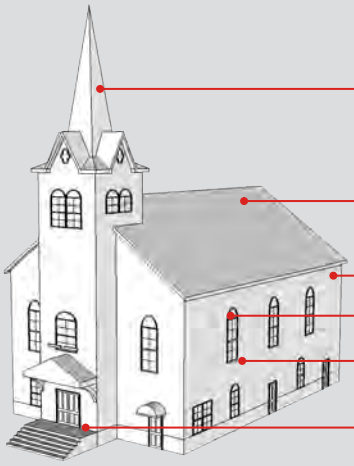
DISPLAY WINDOW - *See page 48.*

RECESSED ENTRY - *See page 48.*

BULKHEAD / KICKPLATE - *See page 48.*

FOUNDATION - *See page 36.*

HISTORIC CIVIC OR INSTITUTIONAL BUILDING



ICONIC ROOFTOP FEATURES - *See page 54.*

ROOF - *See pages 34 & 54.*

HISTORIC MATERIALS - *See pages 25 & 54.*

DECORATIVE WINDOWS - *See pages 30 & 54.*

LOW WINDOW TO WALL RATIO - *See page 54.*

GRAND ENTRY FEATURE - *See pages 33 & 54.*

Figure 9: Typical Character-defining Features

Preferred Sequence of Treatment Options for Character-defining Features

The design guidelines in this chapter follow the preferred sequence of improvements in the *The Secretary of the Interior's Standards for the Treatment of Historic Properties.* When selecting a treatment for the character-defining features of a historic structure, the option that requires the least intervention is always preferred to best maintain integrity. (Refer to page 18 for more information.) The treatment options below are listed in order of preference, followed by information on treatments that are not generally appropriate for historic structures.

Note that greater flexibility may be available for the treatment of features in a location that is not visible as described on page 24.

1. PRESERVE

If a historic feature is intact and in good condition, preserve it with regular maintenance to sustain the integrity of the structure.

2. REPAIR

If a historic feature is deteriorated or damaged, repair it to its original condition.

3. REPLACE

If it is not feasible to repair a historic feature, then replace it in kind (i.e., materials, detail and finish). Replace only that portion which is beyond repair.

4. RECONSTRUCT

If all or part of a historic feature is missing, reconstruct it from appropriate evidence, such as historical photographs, or features on similar adjacent properties. See "Reconstruction & Replacement of Character-defining Features" on page 23 for more information.

5. ADD COMPATIBLE FEATURES

If a new feature (one that did not exist previously) or an addition is necessary, its design should minimize the impact on a historic structure. It is also important to distinguish new features on a historic structure from original historic elements, and avoid adding features to primary building façades (see page 24).

TREATMENTS THAT ARE NOT GENERALLY APPROPRIATE

The following treatment approaches are generally inappropriate for historic structures:

- ***Exterior Remodeling** is the process of changing the historic design of a building. The appearance is altered by removing original details or adding new features that are out of character with the original, or were not originally present.*
- ***Deconstruction** is the process of dismantling a building such that the individual material components and architectural details remain intact for reuse or relocation. Although it is more environmentally-friendly than demolition, it is usually inappropriate for a historic property.*
- ***Demolition** is any act or process that destroys all or part of a historic structure. See "Demolition Review Process" on page 14 for more information.*

Figure 10: Preferred Sequence of Treatment Options for Character-defining Features

5. Preserve the character-defining features of a historic building, such as the moldings around this door and sidelight assembly.

6. If a feature is deteriorated or damaged, repair it to its original condition.

7. If it is not feasible to repair a historic feature (top window sill), replace it in kind (bottom).

Reconstruction & Replacement of Character-defining Features

When a window, door, storefront or other character-defining feature has been significantly altered or is missing, a range of reconstruction and replacement treatments may be appropriate. The illustration below depicts a historic commercial façade with altered and missing features, followed by a range of potential treatments. Accurate reconstruction is the most appropriate approach.

Researching archival materials such as historic photos and building plans can provide insight into the location and design of original character-defining features.

1. ACCURATE RECONSTRUCTION

The cornice and storefront illustrated above have been accurately reconstructed. This is the most appropriate treatment when good historical information is available about the design. It is especially important to use this treatment when the structure is highly significant or the context has many intact historic structures.

2. SIMPLIFIED HISTORIC INTERPRETATION

The cornice and storefront illustrated above have been reconstructed using a simplified historic interpretation because not enough historic information and/or skilled craft persons were available for accurate reconstruction. This approach may also be appropriate if accurate reconstruction is planned as a later phase of the project.

3. CONTEMPORARY INTERPRETATION

The cornice and storefront illustrated above have been reconstructed using a contemporary interpretation because not enough historic information and/or skilled craft persons were available for accurate reconstruction and the structure sits in a context with a high level of variety. This treatment may also be appropriate where substantial alterations or a lack of information about the historic design make other options difficult.

Figure 11: Reconstruction & Replacement of Character-defining Features

Potential Flexibility on a Façade that is Not Visible

Historic structures need to accommodate change as owners make adaptations for modern living and new uses. While alterations and additions to any façade must be considered on a project-by-project basis, alterations and additions may sometimes be acceptable on a façade that is not visible from the street or public vantage points. Alterations and additions are most likely to be acceptable when they do not impact the form of the structure and do not involve significant architectural details. Additional details regarding potential flexibility are provided below.

The rear residential façade illustrated above is not visible from the street and sidewalk.

PROJECT TYPES:

Potential flexibility on a façade that is not visible from the street or public vantage points may be available for a range of alterations, including:

1. *Window and door replacements or changes to window and door openings – Refer to page 29.*
2. *New or altered porches, decks and balconies – Refer to page 43.*
3. *Awnings and canopies – Refer to page 53.*
4. *Other building attachments and additions, such as a rear dormer – Refer to page 35.*
5. *Alterations and additions to garages and secondary structures – Refer to page 43.*
6. *Site changes, such as rear fences - Refer to Chapter 5 on page 91.*

The design guidelines note when a type of project or alteration lends itself to potential flexibility.

PRIMARY FACTORS:

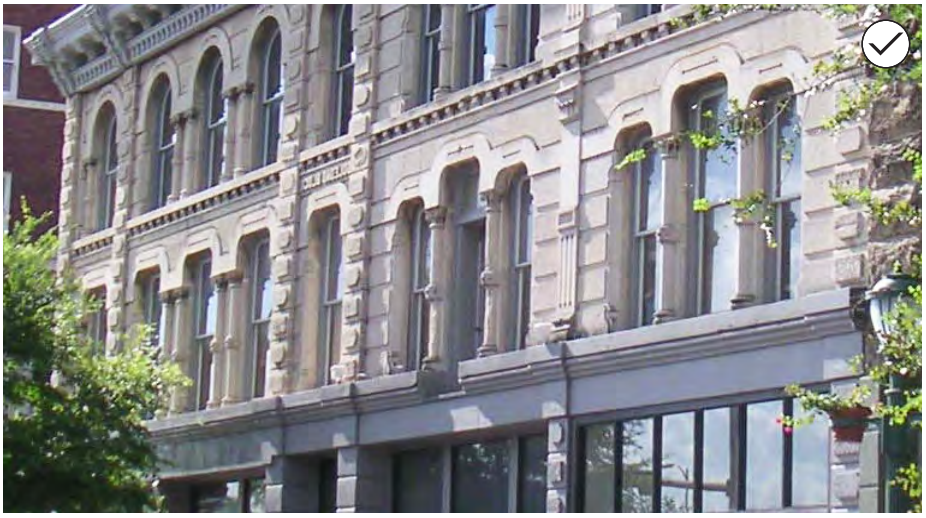
When considering the level of exterior change acceptable for a less visible wall on a historic structure, the primary factors to consider are:

1. *Impacts on the character-defining features of a building, property or district.*
2. *Impacts on the preservation of a structure's overall form and mass.*
3. *Visibility from public vantage points.*
4. *Significance of the structure, noting that a property with high level of architectural significance on all four sides or an individually-designated Denver landmark may not have same level of flexibility.*

For assistance in determining potential areas of flexibility please consult with Landmark Preservation staff.

Figure 12: Potential Flexibility on a Façade that is Not Visible

Treatment of Historic Materials



8. Remove later covering materials that have not achieved historic significance. The covering illustrated at left was removed to reveal the underlying historic materials (right).

INTENT STATEMENTS

2a To convey the character of Denver's landmarks and historic districts by preserving, maintaining and uncovering historic building materials

2b To keep the integrity of historic buildings by retaining historic building materials

2c To reduce the environmental impacts of new material production by replacing only those materials that are deteriorated beyond repair

SEEK PROFESSIONAL ASSISTANCE FOR SEVERE DETERIORATION

Buildings with evidence of more severe deterioration my require assistance from professionals experienced in historic preservation. For example, evidence of structural issues such as cracked masonry may require a structural engineer or eroded stone may require a masonry specialist.

GUIDELINES FOR THE TREATMENT OF HISTORIC MATERIALS

2.1 Preserve original building materials.

a. Protect original building materials from deterioration.

b. Do not remove original materials that are in good condition.

2.2 Use gentle methods when cleaning and refinishing historic materials.

a. Use a low pressure water wash if cleaning is necessary.

b. Perform a test patch before cleaning and refinishing to ensure that the procedure will not have an unanticipated negative effect on the material.

c. Avoid using harsh cleaning methods, such as sandblasting, which can damage historic materials and cause future deterioration.

2.3 Repair original building materials, when needed.

a. Repair deteriorated building materials by patching, piecing-in, consolidating, or otherwise reinforcing the material.

b. If disassembly of an original element is necessary for its repair or restoration, replace the disassembled components in their original configuration.

2.4 Replace original building materials in kind, if repair is not feasible.

a. Replace only those materials necessary to facilitate a necessary repair.

b. Use original materials to replace damaged building materials on a primary façade.

c. Use only replacement materials that have proven durability and are similar in scale, finish and character to the original material.

d. Use of alternative materials may sometimes be acceptable for replacement of damaged building materials for rear façades.

e. Avoid covering historic materials with new ones.

2.5 Remove later covering materials that have not achieved historic significance.

a. Repair original materials after they are uncovered.

b. Test the removal of covering materials such as stucco or permastone to assure that the original underlying material will not be damaged.

9. Re-point deteriorated masonry mortar joints.

GUIDELINES FOR MASONRY, WOOD & METAL

2.6 Maintain original protective layers on masonry.

a. Maintain the natural water-protective layer, or patina, to protect masonry from the elements.

b. Consider removing paint if the procedure will not damage the original finish.

c. Do not paint or stucco masonry walls that were not coated historically (this can seal in moisture, which may cause extensive damage over time).

2.7 Re-point deteriorated masonry mortar joints.

a. Duplicate original mortar in strength, composition, color and texture.

b. Duplicate the mortar joints in width and profile.

c. Avoid using mortar with a high Portland cement content, which will be substantially harder than the original.

2.8 Protect wood features from deterioration.

a. Maintain paint on wood surfaces. Original wood features have a long lifespan when properly maintained.

b. Provide proper drainage and ventilation to minimize decay.

c. Maintain protective coatings to retard deterioration and ultraviolet damage.

d. Use wood consolidants to preserve as many original materials as possible.

e. Repair wood siding and features, replacing elements beyond repair in-kind.

f. Avoid covering wood with stucco or similar finishes.

2.9 Preserve and repair significant architectural metal features.

a. Preserve historic cast iron, steel, copper and other original materials used in columns, roofs, fences and decorative features.

b. Provide proper drainage on metal surfaces to minimize water retention.

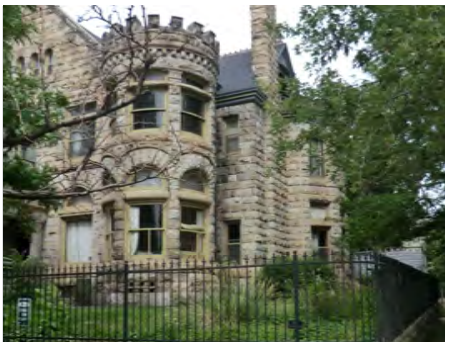
c. Maintain protective coatings, such as paint, on exposed metals.

d. Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

Masonry in Denver

Denver is notable for its high prevalence of historic masonry building materials, including brick, stone and terra cotta. Although many of Denver's earliest buildings were built from wood, they were mostly rebuilt in masonry after a fire started at 15th and Blake in 1863.[1] The difficulty of obtaining lumber for wood construction, new fire codes, and cold winters, made masonry an ideal material for the city's construction. In addition to building façades, architects and craftsmen used masonry to construct a variety of building details, including sandstone parapets, window sills and architectural details.[2]

It is important to preserve and repair brick, stone, terra cotta, stucco, concrete and other masonry materials used in building walls, site walls, steps, and walkways. Additional information regarding the proper treatment of historic masonry materials in Denver is provided below.



BRICK

Rich local clay deposits and fireproof construction requirements favored brick as the most common historic masonry material in Denver. It was used to build most of the city's historic houses, as well as barns, garages, streets and sewers. Brickyards offered a variety of products, and the prevalence of brick in Denver ensured the availability of expert bricklayers and craftsmen. [2]

STONE

Five main rocks were quarried locally—granite, sandstone, marble, travertine and rhyolite tuff. These rock types were used alone or in combination in downtown commercial buildings and Capitol Hill mansions.[3]

TERRA COTTA

Terra cotta became a popular building material after 1900 when technological improvements to production allowed a greater range of colors and glazes. It was primarily used for commercial buildings and for some foundations. The Denver Terra Cotta Company was one of the largest producers in the country.[4]

FOR MORE INFORMATION

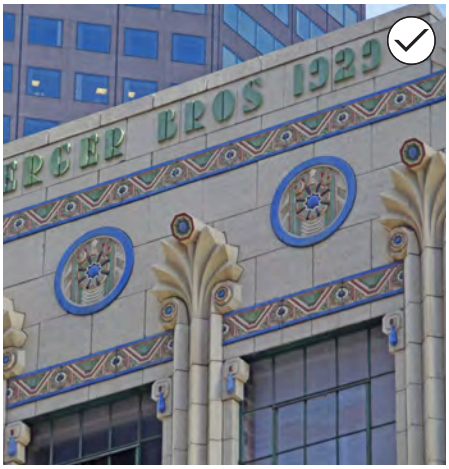
The National Park Service provides several preservation briefs related to historic masonry materials, including:

- *Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*
- *Preservation Brief #2: Re-pointing Mortar Joints in Historic Masonry Buildings*
- *Preservation Brief #7: The Preservation of Historic Glazed Terra-cotta*
- *Preservation Brief #38: Removing Graffiti from Historic Masonry*

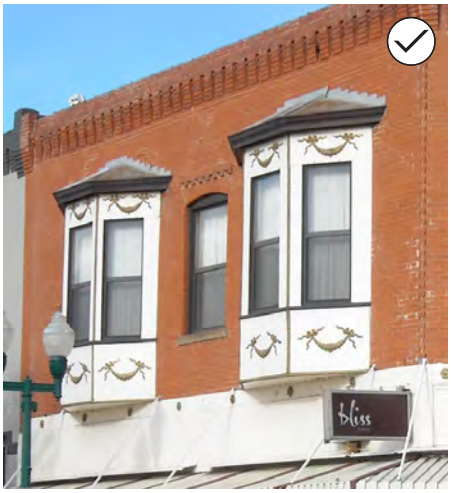
Figure 13: Masonry in Denver

1 Stephen J. Leonard and Thomas J. Noel, *Denver: From Mining Camp to Metropolis* (Boulder: University Press of Colorado, 1991)
2 Thomas J. Noel and Barbara s. Norgren, *Denver: The City Beautiful* (Denver: Historic Denver, Inc., 1993)
3 Jack A. Murphy, *Geology Tour of Denver's Buildings and Monuments* (Denver: Historic Denver Guides, 1995).
4 Noel and Norgren, *The City Beautiful*.

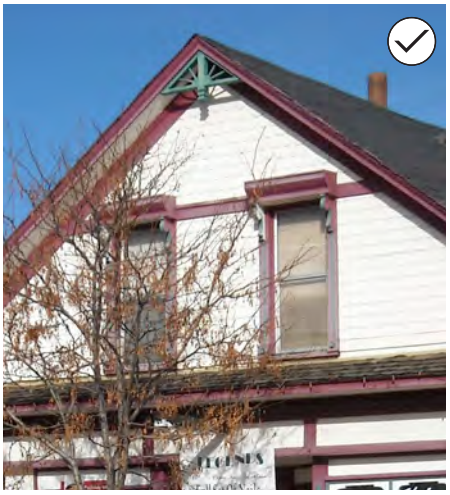
Treatment of Historic Architectural Features



10. Retain and treat exterior stylistic features and examples of skilled craftwork, such as these terra cotta columns and art deco medallions, with sensitivity.



11. Preserve significant stylistic and architectural features, such as bay windows and masonry detailing.



12. Preserve significant stylistic and architectural features, such as lap siding, wood shingles, pendant ornament, trim and moldings.

INTENT STATEMENTS

2d To maintain historic architectural details that convey the character and significance of historic properties

2e To limit damage to historic features by using the method of preservation that requires the least intervention

2f To respect historic design character and style of a historic building

FOR MORE INFORMATION

Similar nearby structures and historic photographs may provide clues to the original appearance of historic materials and architectural features. The Western History Department of the Denver Public Library and History Colorado have repositories of historic photographs.

GUIDELINES FOR ARCHITECTURAL FEATURES

2.10 Preserve significant stylistic and architectural features.

a. Retain and treat exterior stylistic features and examples of skilled craftwork with sensitivity.

b. Employ preventive maintenance measures such as rust removal, caulking, and repainting.

c. Do not add architectural details that were not part of the original structure. For example, decorative millwork should not be added to a structure if it was not an original feature as doing so would convey a false history.

d. Do not remove/add features that would change the architectural style of the building.

2.11 Carefully clean historic architectural features to maintain the original finish.

a. Use the gentlest cleaning method possible that will achieve the desired results.

b. Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

2.12 Replace architectural features that cannot be repaired.

a. Replace only those portions that are beyond repair.

b. Use a design that is substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the structure's history. The replacement must match the original in material, composition, design, color, texture and other visual qualities.

c. Use the same kind of material as the original detail when feasible.

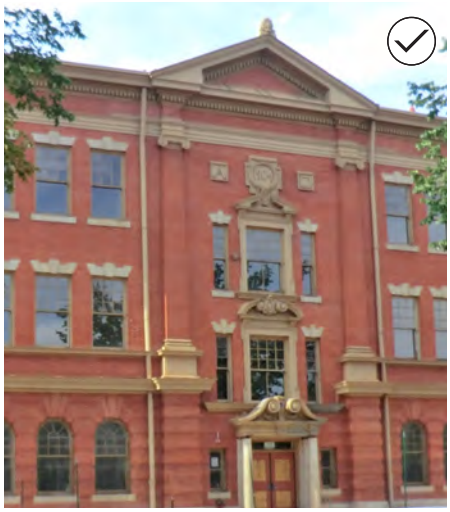
d. An alternative material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original.

2.13 Develop a new design that is a simplified interpretation of a similar feature when the original is missing and cannot be documented.

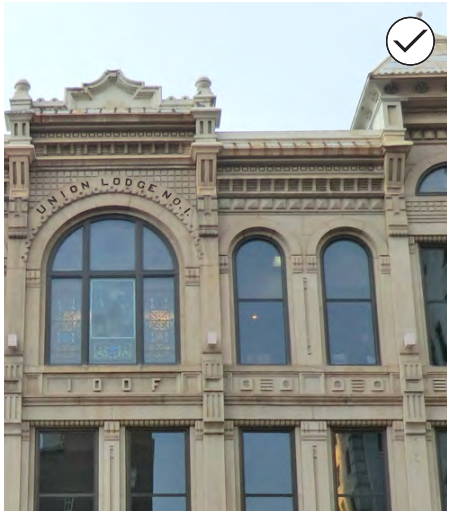
a. The new element should relate to comparable features in general size, shape, scale and finish.

b. Use materials similar to those employed historically, where feasible.

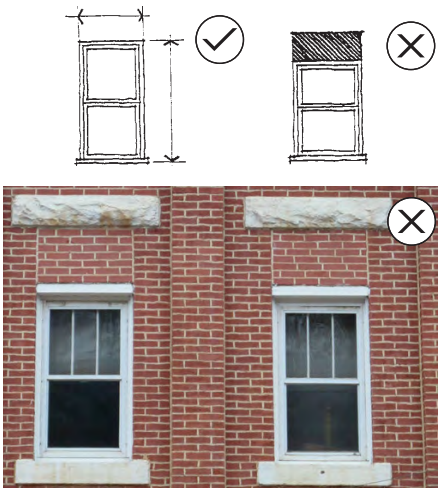
Treatment of Windows & Doors



13. Maintain the pattern and proportion of historic window and door openings.



14. Preserve the position, number and arrangement of historic windows in a building wall.



15. Do not reduce an original opening to accommodate a smaller window or door, or increase it to accommodate a larger one.

INTENT STATEMENTS

2g To maintain the pattern and location of original window and door openings to preserve the appearance of the historic façade and functional relationship of the building to the street

2h To preserve original windows and doors, and their materials because they relate to the significance of a historic structure

2i To enhance the energy efficiency of original windows and doors, which is often more energy efficient and less expensive than replacement

FOR MORE INFORMATION

The National Park Service preservation briefs related to historic windows, including:

» *Preservation Brief #9: The Repair of Historic Wooden Windows*

» *Preservation Brief #13: The Repair and Thermal Upgrading of Historic Steel Windows*

GUIDELINES FOR ALL WINDOWS & DOORS

2.14 Maintain the pattern and proportion of historic window and door openings.

a. Preserve the position, number and arrangement of historic windows and doors in a building wall. Modifying a window or door on the rear of a contributing structure may be considered on a façade that is not visible. See page 24 for more information.

b. Maintain the original size and shape of window and door openings on primary façades.

c. Repair and maintain windows and doors regularly, including wood trim, glazing putty and glass panes.

d. Restore altered window or door openings on primary façades to their original configuration, when feasible.

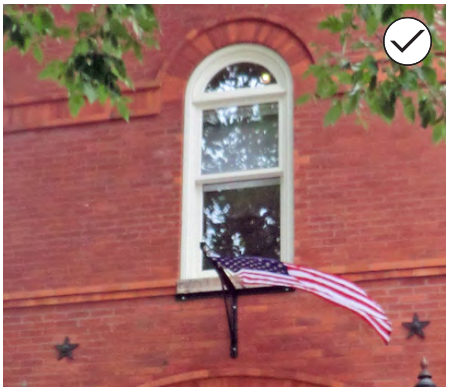
e. Avoid enclosing a historic window or door opening or adding a new opening.

f. Do not reduce an original opening to accommodate a smaller window or door, or increase it to accommodate a larger one. More flexibility may be appropriate on a façade that is not visible. See page 24 for more information.

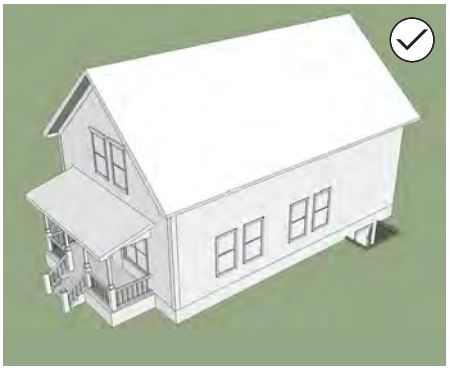
2.15 Preserve historic doors.

a. The character-defining features of historic doors should be repaired and preserved whenever possible.

b. Restore altered windows and doors, if feasible.



16. Preserve historic window materials.

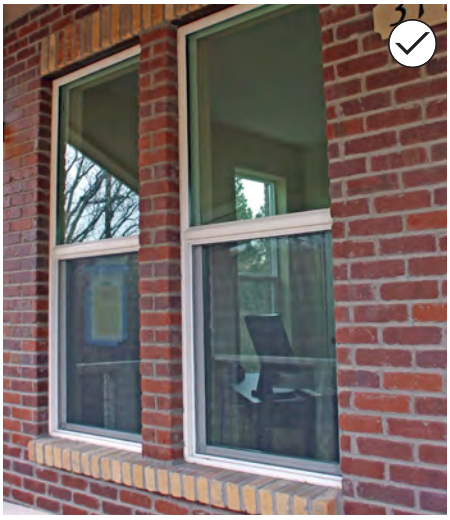


19. Match a new basement egress window to a historic basement window type or use a simple single-light casement window as illustrated above.

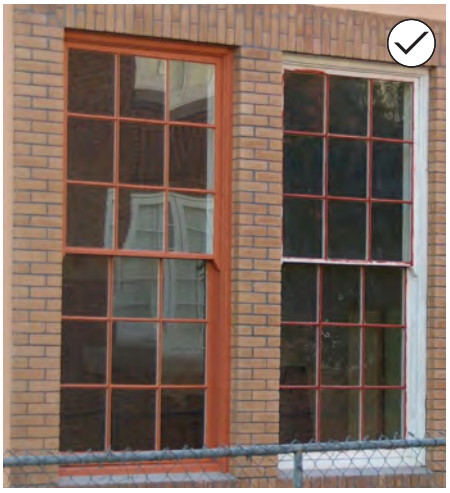
APPLICATION OF WINDOW GUIDELINES

The guidelines in this chapter apply to the treatment of windows on an individually-designated Denver landmark or contributing structure in a historic district. Additional flexibility is available for non-contributing structures in a historic district. See Chapter 4 for more information.

For additional guidance related to windows on a historic commercial structure, see page 52.



17. Enhance the energy efficiency of an original historic window rather than replacing the window.



18. Repair original windows by re-glazing and patching and splicing elements such as muntins, the frame, sill and casing.

GUIDELINES FOR WINDOWS

2.16 Preserve historic window materials.

a. Preserve historic window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.

b. Use special care to preserve and protect stained and leaded glass.

c. Repair original windows by re-glazing and patching and splicing elements such as muntins, the frame, sill and casing.

2.17 Enhance the energy efficiency of an original historic window rather than replacing the window.

a. Install or replace compatible storm windows on the inside or outside of windows.

b. Match the sash of the original window, if storm windows are installed on the outside.

c. Maintain original windows in operable condition to enhance energy efficiency.

d. If using metal storm windows, match the proportions and profile of the original windows and ensure that frames are anodized or painted so raw metal or highly reflective aluminum is not visible.

e. Use cost-effective weather-stripping and insulation to improve energy efficiency in a historically sensitive manner.

f. Retain early glass, taking special care in putty replacement.

g. Use clear UV films.

h. Use awnings and insulated blinds.

2.18 Locate and design a new egress window to be as inconspicuous as possible.

a. Place an egress window on a less visible façade that does not face the street, if possible. See "Egress windows" on page 31 for more information.

b. Align a new basement egress window or expansion of an existing window with other windows and features on the façade.

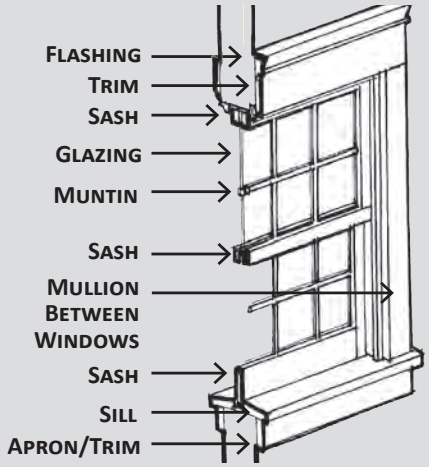
c. Match a new basement egress window to a historic basement window type or use a simple single-light casement window.

Historic Window Considerations

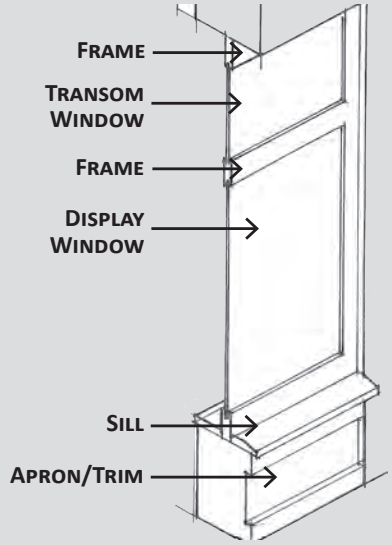
Original windows are among the most important features of a historic structure. In most cases, they are designed to last much longer than a new window, and can be repaired or treated to offer additional energy efficiency. The key elements of a typical historic window are illustrated below, along with information on window ventilation, egress windows and the review and approval process for new or altered windows.

TYPICAL HISTORIC WINDOW COMPONENTS

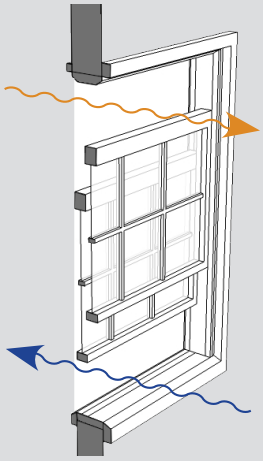
Double-Hung Window



Storefront Window



DOUBLE-HUNG WINDOW VENTILATION



Double-hung windows allow for two-way ventilation with cool air flowing in and warm air flowing out.

REVIEW & APPROVAL PROCESS FOR WINDOWS

The Landmark Preservation Commission (LPC) adopted a Window Replacement Policy in 2012 which strongly encourages the repair and reuse of historic windows. This policy is available on the Denver Landmark Preservation web site.

Replacement of on original window on an individually-designated Denver landmark or contributing structure in a historic district requires LPC approval. Before approving window replacement, the LPC will require a professional third-party assessment to determine that windows are un-repairable. The LPC will also require a replacement design that meets guideline 2.19 on page 32.

Note that existing non-original alternative material windows may be replaced with appropriate windows. The LPC may also provide more flexibility for the replacement of an original window on a façade that is not visible from the street or sidewalk. See "Potential Flexibility on a Façade that is Not Visible" on page 24 for more information. The LPC has a separate application process and checklist for window replacements.

EGRESS WINDOWS

In some cases, the owner of a historic structure may seek to install a replacement window that provides code-compliant emergency egress from basements or other floors. Such egress windows should be placed so as not to be visible from the sidewalk and street, whenever possible. See page 24 for information regarding less-visible façade areas where flexibility may be appropriate.

It is important to consult City of Denver Landmark Preservation staff and the building code when considering a new basement egress window to review window size, window well and setback standards. Note that exceptions to building code requirements are often available for historic structures.

It is also important to consult a structural engineer if installing an egress window will require a substantial increase to an existing window opening.

Figure 14: Historic Window Considerations

20. If windows are missing, use a replacement design that matches the style, size, and material of the original windows.

21. When replacement of an original window is necessary, match the replacement design to the original.

GUIDELINES FOR WINDOWS (Continued)

2.19 When replacement of an original window is necessary, match the replacement design to the original (see "Review & Approval Process for Windows" on page 31 for more information).

a. Match the original window size.

b. Match the original window type and operation (if the original windows are wood double hung, the new windows must be either wood or clad-wood double hung, and can be double or triple glazed).

c. Set windows into the same depth as the windows being replaced

d. Match original window materials, or use materials that are similar in texture, durability and appearance. Match the original outward facing thickness and depth of perimeter framing material.

e. Use clear, or nearly clear low-e glass.

f. Closely match the original window profile.

g. Match the original divided light type and pattern.

h. For replacements of a divided light window, use a simple design or use applied muntins with an interstitial spacer for dividers. Applied muntins shall be installed on both sides of the glass (note that true divided light windows may be difficult to obtain with modern double glazing).

i. If windows are missing, use a replacement design that matches the style, size, and material of the original windows.

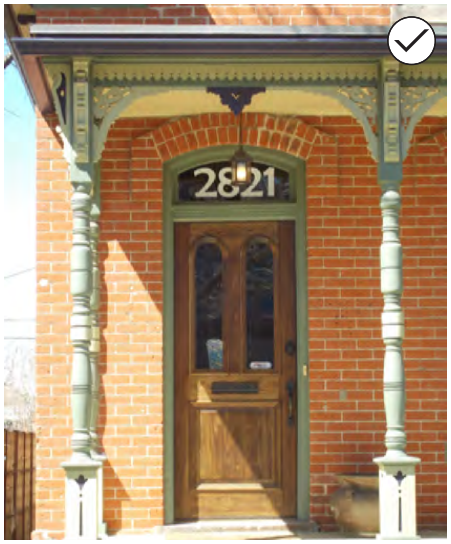
j. Do not use perimeter infill framing to create smaller windows.

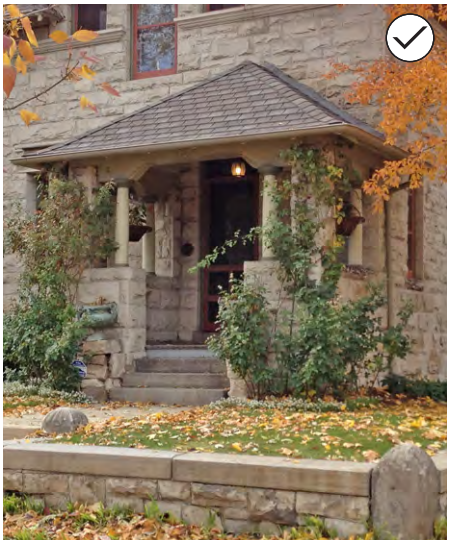
k. Do not use alternative material windows or sashes.

2.20 Replace a non-original window that is out of character, whenever possible.

a. Use a design that is similar to other original windows in similar locations.

b. If all windows have been replaced, use photographs or evidence from other similar properties to re-create the original appearance.





22. Preserve the decorative and functional features of a primary entrance door.

GUIDELINES FOR DOORS

2.21 Preserve and repair functional and decorative features of an original door.

a. Preserve features including door frames, sills, heads, jambs, moldings, detailing, transoms, stained glass, hardware and flanking sidelights.

b. Repair locks and other hardware, if feasible.

c. Limit replacement parts and materials to only those parts of the door that are deteriorated beyond repair.

d. Do not apply faux or stained glass window film to a historic door.

e. Do not alter the original size and shape of a historic door opening.

f. Do not change the historic position of doors on primary façades.

g. Do not add a new door opening on a primary façade.

h. Do not enclose transoms or sidelights.

2.22 Enhance the energy efficiency of original doors.

a. Weather-strip original framework on doors.

b. Retain early glass, taking special care in putty replacement.

2.23 When replacement of an original door is necessary, match replacement design to the original.

a. Only replace an original door if it is damaged beyond repair.

b. Use materials that match or appear similar to that of the original door.

c. When replacing an original door on a primary façade, use a design that matches or appears similar to the original door and complements the building's style.

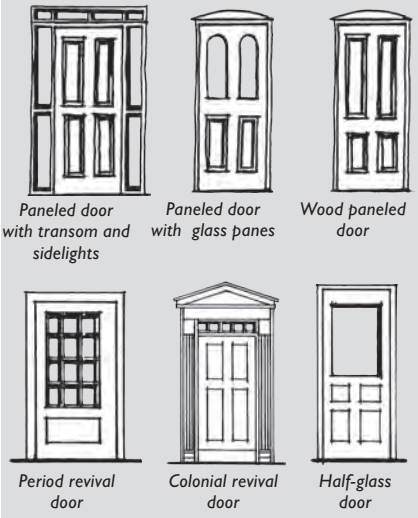
d. When replacing an original door on a non-primary façade, consider an alternative design that is in character, if a design that is similar to the original is not feasible.

e. Do not use a featureless, flush face door where it is not in character.

23. When replacing an original door on a primary façade, use a design that appears similar to the original door.

TYPICAL HISTORIC DOORS

Common historic door styles in Denver include wood paneled doors, and paneled doors with glass panes, transoms or sidelights.



Paneled door with transom and sidelights

Paneled door with glass panes

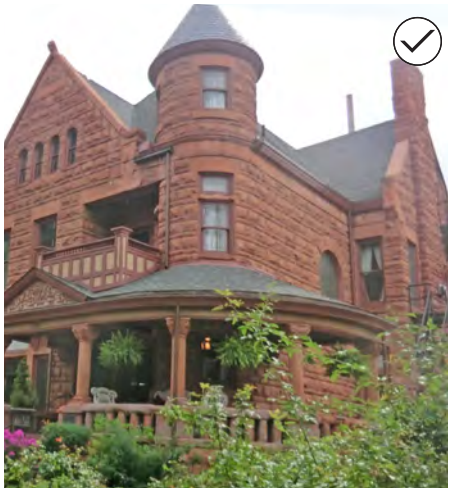
Wood paneled door

Period revival door

Colonial revival door

Half-glass door

Historic Roofs



24. Preserve functional and decorative roof features. These include original parapets, chimneys, towers and turrets (top), as well as decorative finials (left).

25. Avoid removing or covering original roof materials and features that are in good condition. The original brick parapet on the building illustrated above is covered with a stucco and wood replacement that does not match the original.

26. Retain and repair roof detailing, including gutters and downspouts.

INTENT STATEMENTS

2j To preserve the form, pitch, materials, size and orientation of an original roof because it contributes to the character of a historic building

2k To maintain the visual continuity created by a pattern of similar roof forms along a block

HISTORIC ROOFS

Typical roof shapes for historic buildings in Denver include:

» *Gabled*

» *Hipped & Pyramid Hipped*

» *Gambrel*

» *Flat (on commercial buildings and Modernist houses)*

In some cases, roofs are complex and may include several of these roof types plus dormers. Most historic roofs broadly overhang, creating deep shadows. These broad eaves are also a location of important detailing such as brackets, cornices, and bargeboards.

GUIDELINES FOR HISTORIC ROOFS

2.24 Preserve the form, materials and features of an original historic roof.

a. Maintain the perceived line and orientation of the roof as seen from the street.

b. Maintain roof overhangs because they contribute to the perception of the building's historic scale.

c. Preserve functional and decorative roof features, including original dormers, parapets, chimneys, towers, turrets, finials and crests, especially when they are character-defining features of the structure.

d. Avoid altering the angle of a historic roof.

e. Avoid removing or covering original roof materials and features that are in good condition, or that can be repaired.

f. Do not cut back exposed roof rafters and soffits.

2.25 Repair original roof materials and features, and replace only when necessary.

a. Check roof flashing for open seams and look for breaks or holes in the roof surface.

b. Retain and repair roof detailing, including gutters and downspouts.

c. If replacement is necessary, use materials similar in color and texture to the original. Low profile asphalt shingles, for example, are appropriate replacements for wood shingles. A brown color is preferred.

d. Replace specialty materials such as tile or slate with a matching material, when feasible. If matching materials are not available, consider alternative material such as metal roofing or concrete shingles that have a matching or similar appearance.

e. Do not allow a roof to fall into disrepair, threatening the historic building.

27. Design a dormer to be subordinate to the overall roof mass and in scale with those on similar historic structures.

GUIDELINES FOR HISTORIC ROOFS (Continued)

2.26 Minimize the visual impacts of skylights, dormers and other rooftop alterations.

a. Locate a new dormer or skylight below the ridgeline of the roof.

b. Locate a new dormer or skylight on a rear (preferred) or side-facing roof slope, when possible.

c. Set back a side-facing gable from the front façade to minimize its visibility from the street and sidewalk.

d. Design a dormer to be subordinate to the overall roof mass and in scale with those on similar historic structures.

e. Install a new skylight to have a low profile.

f. Do not remove or alter sizes of historic dormers on street-facing elevations.

g. Do not add a shed dormer in a visible location if shed dormers are not seen in the surrounding historic context.

h. Do not install a bubble skylight, or other form that is not flat.

i. Do not install a dormer or skylight on a front-facing roof plane.

j. Do not visually overwhelm the original roof, particularly street-facing elevations, with dormers, skylights and other features.

See page 58 for information on the placement of communications, utility and mechanical equipment.

DORMER LOCATION

The roof form of the historic house illustrated above has not been altered.

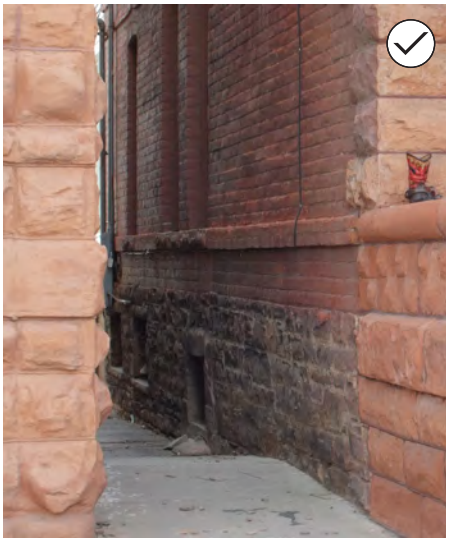
1. As illustrated above, new dormer(s) have been added to a rear-facing roof plane to be less visible from the street and sidewalk. A rear dormer or dormers may provide an opportunity for a small building addition as illustrated on page 66.

2. The new dormers illustrated above on the front-facing roof plane are inappropriate because they have shed roof style that is not seen in the surrounding historic context and visually overwhelm the original roof.

See "4. Side Dormer Addition" on page 68 for additional dormer illustrations.

Historic Foundations

28. Do not allow an original foundation to fall into disrepair.



29. Keep stone foundations in good repair.

INTENT STATEMENTS

2I To preserve an original foundation and avoid alteration because it helps define the character of a historic building.

30. If necessary, repair a foundation wall using new material that is similar in character to the original. The foundation illustrated in the top image was patched with a consolidant that was tinted to match the existing pink sandstone, as illustrated below.

MAINTENANCE TIPS

- *Design landscaping and other site features to keep water from collecting near the foundation.*
- *Avoid planting near the foundation.*
- *Ensure that gutters and drains are functioning and move water away from foundation walls.*

GUIDELINES FOR HISTORIC FOUNDATIONS

2.27 Maintain and repair an original foundation.

a. Re-point original masonry foundations to retain the original design. Note, an analysis of appropriate mortar type is necessary since incompatible mortar can damage masonry structures.

b. Keep stone foundations in good repair.

c. Do not cover an original foundation with newer siding material.

d. Do not allow an original foundation to fall into disrepair.

e. Do not install windows and window wells on the street-facing façades of an original foundation. (New windows and window wells may sometimes be appropriate on non-primary façades.)

2.28 If necessary, repair a foundation wall using new material that is similar in character to the original.

a. Use materials and details that are similar to those used in foundations on nearby historic properties.

b. For example, if a stone foundation must be replaced, a concrete design that conveys the scale, texture and appearance of the original may be considered. Also, a veneer may be applied to a concrete wall that emulates the original material.

c. Do not increase the height of the structure when replacing a foundation wall as it will alter the proportions of the structure.

d. Do not include new windows and window wells on a primary façade of a new foundation.

Existing Additions

31. Remove a non-historic addition, if possible.

32. Preserve a historic addition that has achieved significance in its own right.

INTENT STATEMENTS

2m To preserve existing additions that are historically significant

2n To restore a building by removing a non-historic addition that detracts from its appearance

COMPATIBLE NEW ADDITIONS

The design guidelines in this Chapter apply to existing additions that have achieved historic significance. See Chapter 3 for information on designing a compatible addition to an individually-designated Denver landmark or contributing structure in a historic district. See Chapter 4 for information on designing a compatible addition to any other structure, or for designing a new garage or accessory structure.

GUIDELINES FOR HISTORIC ADDITIONS

2.29 Preserve a historic addition that has achieved significance in its own right.

a. Respect character-defining building components of a historically-significant addition or accessory structure added during the period of significance.

b. Avoid the demolition of a historically-significant addition or secondary structure added during the period of significance. For example, an 1890 kitchen wing added to an 1882 house would be important both for its age and its link with the house's long history. Such an addition is usually similar in character to the original structure in terms of materials, finishes and design.

2.30 Remove a non-historic addition, if possible (enclosed front porches, covered storefronts, etc.)

a. Ensure that the historic fabric of the primary structure is not damaged when removing a non-historic addition.

b. When restoring an enclosed front porch, retain original porch fabric such as columns, porch floor and steps, when feasible.

Environmental Sustainability & Historic Properties

33. Consider a professional energy audit to identify energy efficiency improvements that will not compromise the historic character of the structure.

34. Maintain and enhance the energy-saving features of the original structure. The porch on this house helps to buffer temperature swings.

INTENT STATEMENTS

2o To maintain the inherent energy-saving features of historic structures

2p To facilitate energy efficiency improvements to historic structures while ensuring that they are compatible with the building and surrounding historic context

ENVIRONMENTAL SUSTAINABILITY & HISTORIC STRUCTURES

Rehabilitation of historic structures supports environmental sustainability by maintaining the inherent energy-saving features of a historic structure (such as porches and operable windows), conserving the energy that is embodied in the materials of existing structures and reducing landfill impacts from demolitions. The guidelines in this Chapter address maintenance of energy efficiency in an individually-designated landmark or contributing structure in a historic district, as well as methods for approaching energy conservation and generation technologies.

See "Treatment of Windows & Doors" on page 29 and "Historic Roofs" on page 34 for more information.

GUIDELINES FOR ENVIRONMENTAL SUSTAINABILITY

2.31 Maintain and enhance the energy-saving features of the original structure.

a. Retain original operable windows, shutters, awnings, canopies, transoms and porches. Such features allow for natural climate control.

b. Install weatherization strategies in a way that avoids altering or damaging significant materials and their finishes.

c. Use materials which are environmentally friendly and that will not interact negatively with historic building materials when installing weatherization.

2.32 Install compatible energy-efficiency improvements that enhance the energy-saving features of the original structure.

a. Consider a professional energy audit to identify energy efficiency improvements that will not compromise the historic character of the structure.

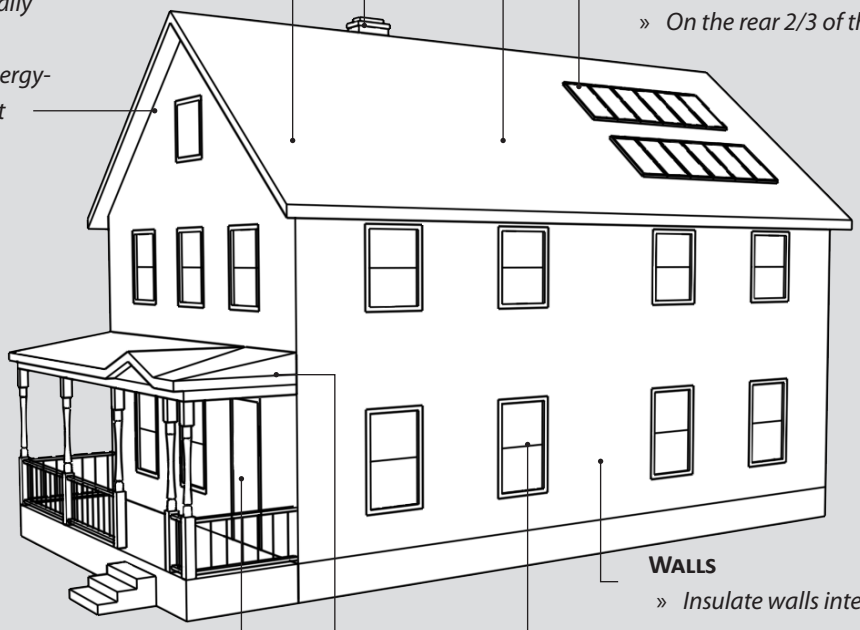
b. Install operable systems such as storm windows and doors, insulated coverings, curtains and awnings to enhance performance of original windows and doors, whenever possible.

c. When adding storm windows, match the proportions, profile and configuration (muntin pattern) of the original windows, and avoid an anodized or mill finish aluminum storm window, particularly on the exterior.

d. Install draft stoppers in a chimney, if possible. Open chimney dampeners can increase energy costs by up to 30%.

Residential Building Energy Efficiency Diagram

The diagram below illustrates key principals for making energy efficiency improvements on a residential structure. These measures can enhance energy efficiency while retaining the integrity of the historic structure. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for the project.



Chimney
- » *Install draft stopper*

Attic
- » *Insulate internally*

Overall
- » *Conduct an energy-efficiency audit*

Roof Material
- » *Retain & repair*

Solar Panels
- » *On the rear 2/3 of the roof length*

Walls
- » *Insulate walls internally*
- » *Seal air penetrations*

Doors
- » *Retain & repair original or early doors*
- » *Weather-strip*

Shutters, Awnings, and Porches
- » *Restore porches and awnings*

Windows
- » *Repair & retain original or early windows*
- » *Enhance thermal & acoustic efficiency with storm windows*
- » *Weather-strip*

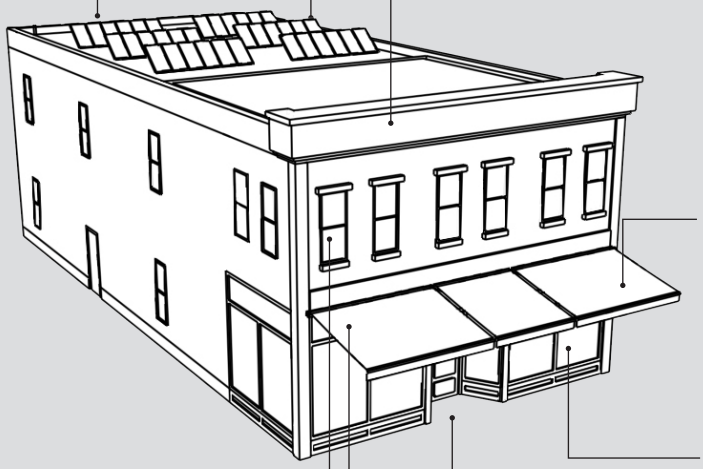
ENERGY-EFFICIENCY AUDIT

Most historic structures can benefit from energy efficiency improvements without compromising the structure's historic character. A professional energy-efficiency audit is recommended to indicate which improvements would be most cost effective for your structure. Improvements with the shortest payback period typically include items such as installing compact fluorescent light bulbs; adjusting thermostats on water heaters, furnaces, and appliances; wrapping insulation around heating and cooling ducts and hot water pipes; adding insulation to attics, basements and crawl spaces; and installing high efficiency A/C units and furnaces.

Figure 15: Residential Building Energy Efficiency Diagram

Commercial Building Energy Efficiency Diagram

The diagram below illustrates key principals for making energy efficiency improvements on a commercial structure. These measures can enhance energy efficiency while retaining the integrity of the historic structure.



Roof Material
- » *Retain & repair*

Solar Panels
- » *Set back from primary façade to minimize visibility from street*

Attic
- » *Insulate internally*

Awnings/Canopies
- » *Use operable awnings to control solar access and heat gain*
- » *Use fixed canopies to provide year-round shade and shelter*

Storefront Windows
- » *Maintain/weather-strip original windows*

Doors
- » *Maintain/weather-strip original doors*
- » *Consider interior air lock area*

Upper-story Windows
- » *Maintain original windows*
- » *Weather-strip and caulk*
- » *Add storm windows (preferably interior)*

Transoms
- » *Retain operable transom to circulate air*

Figure 16: Commercial Building Energy Efficiency Diagram

Installing Solar Collectors on a Historic Property

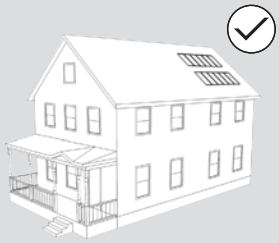
When installing solar collectors on a historic property, it is important to minimize visibility from the street and potential impacts on the historic character of the property. As illustrated below, the ideal location for solar collectors is in an unobtrusive location on the property, including an addition, garage or secondary structure. If solar collector are installed on a historic primary structure, they should be located on the rear portion of a roof plane and sized to be subordinate to the historic structure.

1. PREFERRED SOLAR COLLECTOR LOCATION, IF ON A HISTORIC PRIMARY STRUCTURE

If the existing structure has a high level of historic significance, the surrounding context has many intact historic structures, or the roof is highly visible, solar collectors should be set back from the front façade and flush-mounted to the roof. Features include:

» *Panels located on the rear 2/3 of the roof length, behind the front façade*

» *Panels flush with the roof*



2. INAPPROPRIATE LOCATION FOR SOLAR COLLECTORS ON A HISTORIC PRIMARY STRUCTURE

In most cases, the LPC will consider solar collectors that are not located on the rear 2/3 of the roof length behind the front façade of a historic structure to be inappropriate. Installation of smaller or less visible collectors may sometimes be considered in this location on a case-by-case basis.

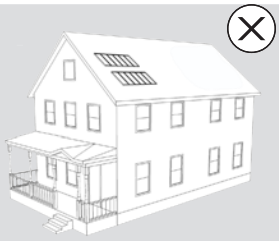
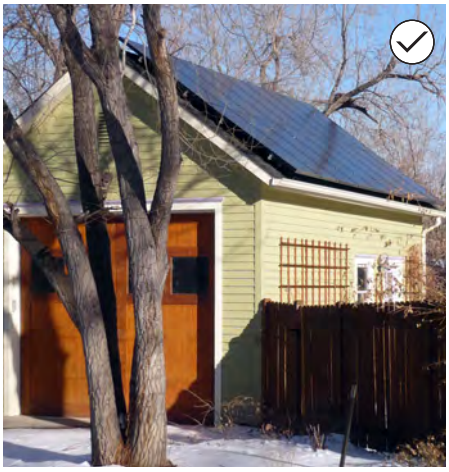


Figure 17: Installing Solar Collectors on a Historic Property

Environmental Sustainability & Historic Properties (continued)



35. Place collectors in an unobtrusive location on the property. Such locations may include a garage as illustrated above, or the rear of a primary structure as illustrated at right.

36. On a side-facing roof plane of a primary structure, minimize visual impacts by locating solar collectors on the rear 2/3 of the roof length. The collectors illustrated above do not minimize visual impacts because they are located on the front 1/3 of the roof length.

STANDARDS FOR SUSTAINABILITY

The Landmark Preservation Commission has adopted the Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Sustainability for Rehabilitating Historic Structures (2011). This document supplements the Denver design guidelines when energy retrofit and improvement projects are under consideration.

GUIDELINES FOR ENVIRONMENTAL SUSTAINABILITY (Continued)

2.33 When installing solar collectors, minimize potential adverse effects on the character of a historic property.

a. Place collectors in an unobtrusive location on the property, if possible. Such locations may include an addition, garage or secondary structure.

b. Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.

c. Mount collectors below the ridge line on a sloping roof.

d. Mount collectors flush, with a minimum rise above the roof plane. This will not cause a significant decrease in the device's solar gain capabilities.

e. On a side-facing roof plane of a primary structure, minimize visual impacts by locating solar collectors on the rear 2/3 of the roof length.

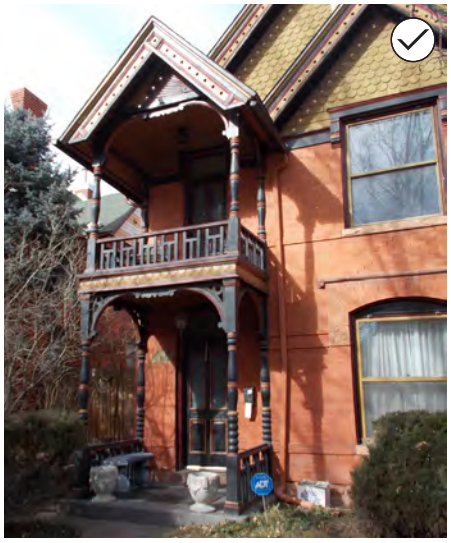
f. Size solar collectors to be subordinate to the historic structure.

g. Ensure that exposed hardware, frames and piping have a matte finish, and are consistent with the color scheme of the primary structure.

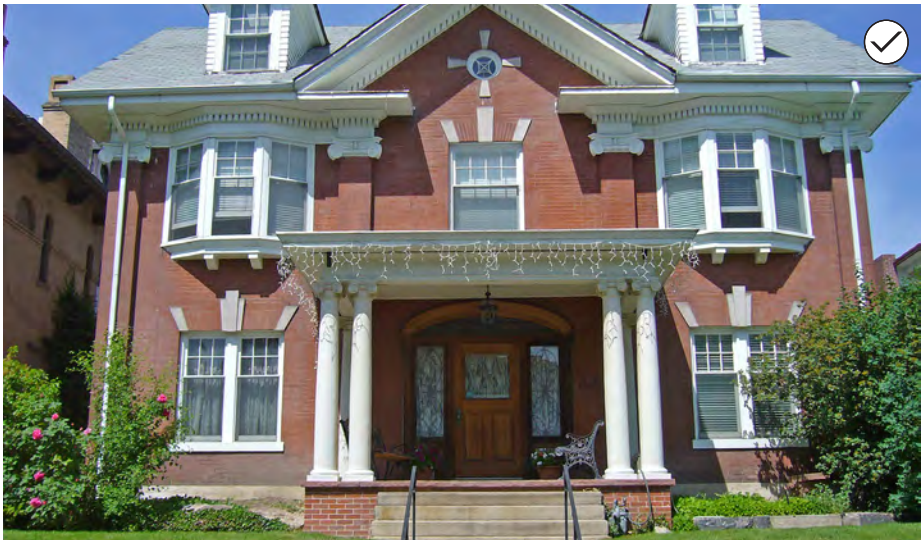
h. Use the least invasive method feasible to attach solar collectors to a historic roof.

i. Install solar collectors so they may be readily removed and the original character easily restored.

j. Minimize adverse impacts on a historic roof structure when installing solar collectors or similar technologies.



37. Preserve an original porch or stoop.



38. Maintain the historic location and form of a porch or stoop.

INTENT STATEMENTS

2q To preserve the historic structures that define residential historic districts

2r To preserve historic residential building and site features such as porches and garages because they define the scale of the district and help interpret how the site and buildings were used historically

HISTORIC RESIDENTIAL & COMMERCIAL AREAS IN DENVER

Most of Denver's historic districts and buildings are predominantly single-family residential in character. Commercial and multifamily residential buildings are concentrated downtown and in surrounding areas, such as the Ballpark neighborhood. Some historic residential neighborhoods also include small commercial buildings, often at the locations of former streetcar stops.

This section provides Guidelines for features that are specific to historic residential buildings. It is followed by a section with guidelines for commercial , civic and institutional building features.

Consult the Denver Zoning Code for base residential and commercial development standards.

GUIDELINES FOR PORCHES, DECKS & BALCONIES

2.34 Preserve an original porch or stoop.

a. Maintain the historic location and form of a porch or stoop.

b. Maintain and repair historic porch and stoop components, finishes and details.

c. Retain the historic location, orientation and size of front porch steps.

d. Avoid enclosing a historic porch, particularly on a highly-visible façade.

e. Do not remove an original porch or stoop.

2.35 If necessary, repair or replace damaged porch elements.

a. Replace missing or deteriorated components and decorative features to match existing components and features.

b. Use historical documentation to guide the design of a replacement component or decorative feature, or design simplified versions of similar components seen on nearby historic properties, if no documentation is available (See "A New or Replacement Porch" on page 44 for more information).

c. Maintain the overall composition when replacing components and decorative features (i.e., when replacing balusters, match the original proportions and spacing).

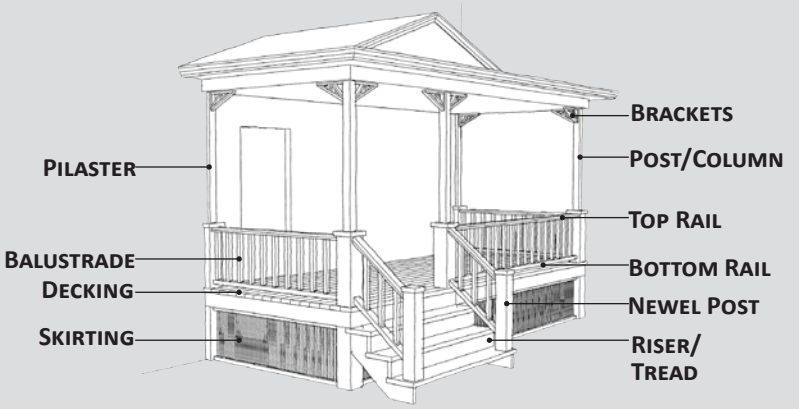
d. Restore altered or non-original components and decorative features to their original condition, whenever possible (i.e., if original wood porch steps have been replaced with concrete, consider restoring them to their original, wood condition).

e. Do not replace wood porch decking and steps with concrete or synthetic materials.

Porches on Historic Residential Buildings

Porches are a key feature of most of Denver's historic residential buildings. They help create a low, pedestrian-oriented scale along the street and define building entrances. The most typical elements of a historic residential porch are illustrated below, along with information on alternative porch designs.

HISTORIC PORCH ELEMENTS



UNCOVERING A PORCH

Where an original porch has been enclosed or filled-in, it may be possible to restore the porch to its original condition. The porch illustrated above was not originally enclosed, and could be uncovered to reveal its original historic character.

A NEW OR REPLACEMENT PORCH

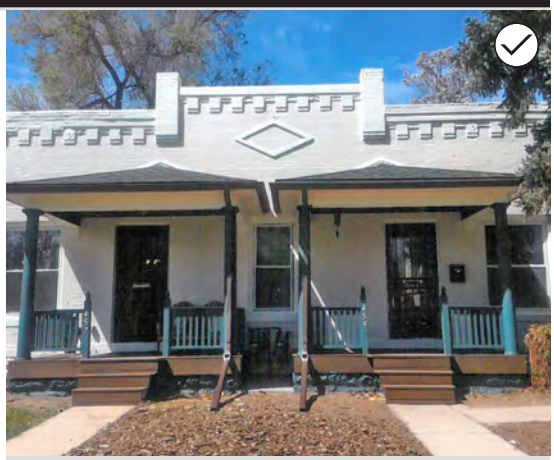
A front porch should be added to a historic residential structure only when there is evidence that a porch was historically present, or an original porch is present on a very similar adjacent structure (sometimes called a "sister house").

If it is not possible to match original components or replace a missing porch with one that appears similar in character, alternatives may be considered in the following locations:

- *On a non-primary façade, accessory building or addition*
- *On a primary façade, if historic documentation indicates that a porch was historically present*

The design of a new or replacement porch should:

- *Match the overall location, proportions and appearance of the original porch (if documentation is available)*
- *Be a simplified version of a comparable porch on a similar, adjacent structure (if documentation is not available). A more decorative porch design may be appropriate if decorative porches appear on comparable structures in the surrounding historic context (will be considered on a case-by-case basis).*



In the porch replacement illustrated above, the foundation was repaired, stairs and decking were replaced, roof and posts were preserved and balustrades were replaced in-kind.

Figure 18: Porches on Historic Residential Buildings

39. Maintain and repair historic porch and stoop components, finishes and details. For example, this deteriorated porch railing illustrated at left has been restored to its original condition, as illustrated at right.

40. Maintain the overall composition of a porch when replacing missing components and decorative features (i.e., when replacing balusters, match the original proportions and spacing). If, for example, this porch originally had a wood balustrade, a wood design would be preferred. If not, a simple metal design such as this could be appropriate, in that it retains one's ability to perceive the visual prominence of the columns.

41. When there is no evidence that a front porch existed, consider adding a sensitive and appropriately scaled patio as an outdoor seating area.

GUIDELINES FOR PORCHES, DECKS & BALCONIES (Continued)

2.36 Use historic evidence to inform replacement of a missing front porch or stoop.

a. Add a new front porch or stoop to a historic residential structure only when there is evidence that one was historically present, or an original porch or stoop is present on a very similar adjacent structure (sometimes called a "sister house").

b. Reconstruct a porch or stoop based on historic documentation of its location, appearance and materials. If good documentation does not exist, a replacement design may be based on contextual analysis.

c. If there is evidence that a porch or stoop once existed, but no historical documentation is available, design a new porch or stoop as a simplified version of a comparable feature on a similar structure in the surrounding historic context (preferred). A more decorative porch or design may be appropriate if decorative porches appear on comparable structures in the surrounding historic context (will be considered on a case-by-case basis).

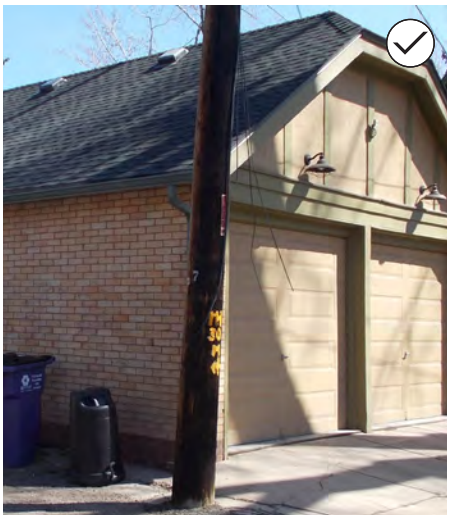
d. Design a replacement porch or stoop to be appropriate to the architectural style and relate to the overall scale of the primary structure.

e. When there is no evidence that a front porch or stoop existed, consider adding a sensitive and appropriately scaled patio as an outdoor seating area.

2.37 Ensure that decks are compatible with the surrounding historic context.

a. Locate decks to minimize visual impacts on the street when they are not a part of the historic context.

b. Do not incorporate a roof deck on a historic residential structure.



42. Preserve original detached garages and secondary structures where feasible.

43. Preserve other original residential building features such as a porte cochere.

44. When additional space is needed, consider constructing an addition, or adding another secondary building, rather than demolishing the historic one.

DENVER'S ALLEYS

Most of Denver's historic residential neighborhoods and commercial areas have alleys that provide automobile and service access to properties. As a result, most historic garages are located to the rear of the property, along the alley.

GUIDELINES FOR GARAGES AND SECONDARY STRUCTURES

2.38 Preserve original detached garages and secondary structures where feasible.

a. Keep historic garages and outbuildings in good repair, similar to the main house.

b. Respect character-defining building components of a historically-significant garage or secondary structure.

c. Do not demolish a historically-significant garage or secondary structure. See "Demolition" on page 56 for more information.

d. When additional space is needed, consider constructing an addition, or adding another secondary building, rather than demolishing the historic one. See "Additions to a Historic Secondary Structure" on page 47 for more information.

e. Do not move a historically-significant garage or secondary structure from its original location wherever possible.

f. Preserve and repair historic wooden garage doors if at all possible since they are rare in Denver.

g. Preserve historic windows and doors on a garage or secondary structure, if possible.

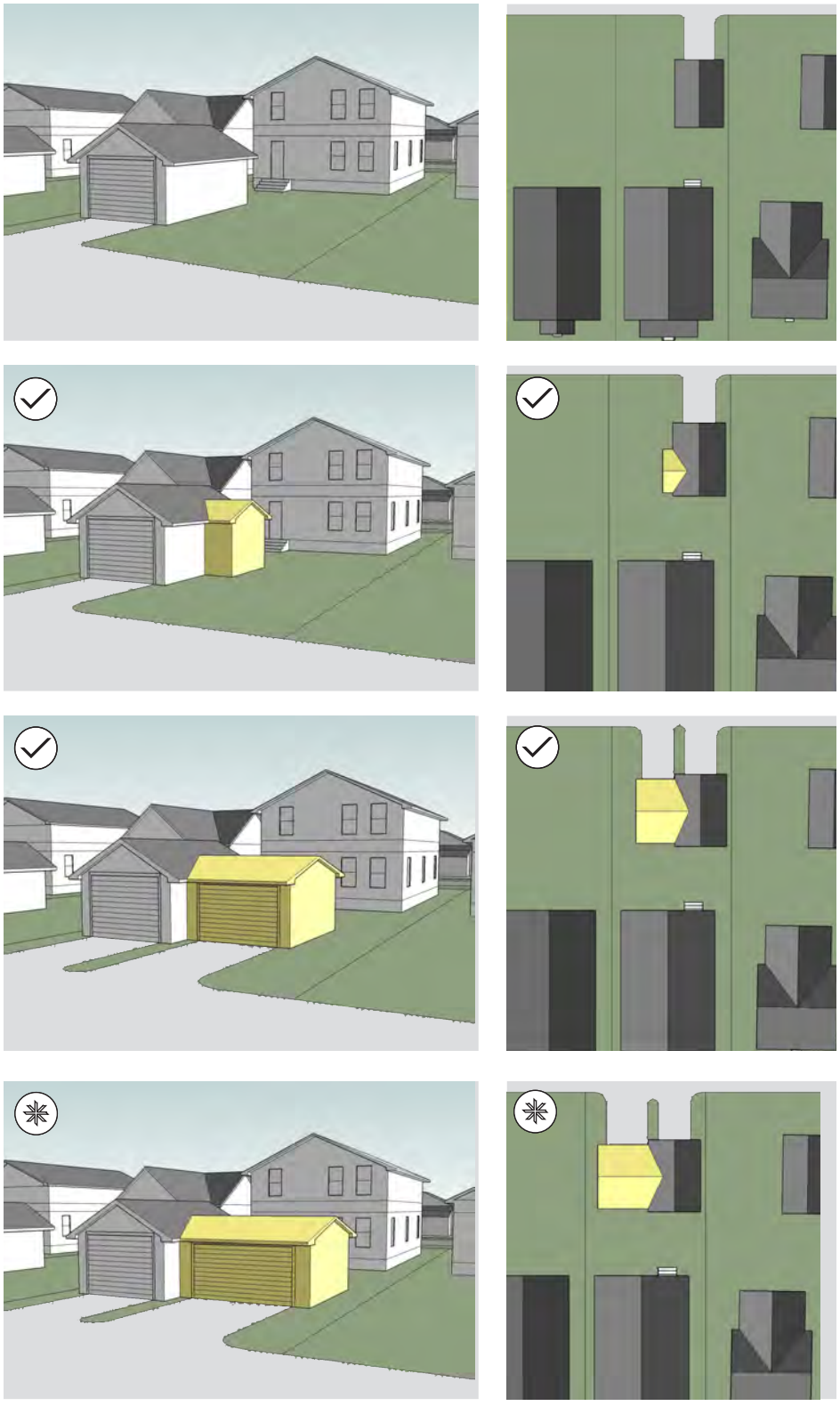
2.39 Preserve other original secondary structures features such as a porte cochere.

a. Respect character-defining building components of a porte cochere.

b. Avoid the demolition of a historic porte cochere structure.

Additions to a Historic Secondary Structure

The diagrams below illustrate potential approaches for adding an addition to a historic secondary structure to add additional space and avoid demolition. Note that general guidelines for additions are provided in Chapter 3, and guidelines for new construction (including new secondary structures) are provided in Chapter 4.



ORIGINAL GARAGE

An existing garage located to the rear of a property with alley access.

SMALL SIDE ADDITION

Set back from façade and located below the roof ridge.

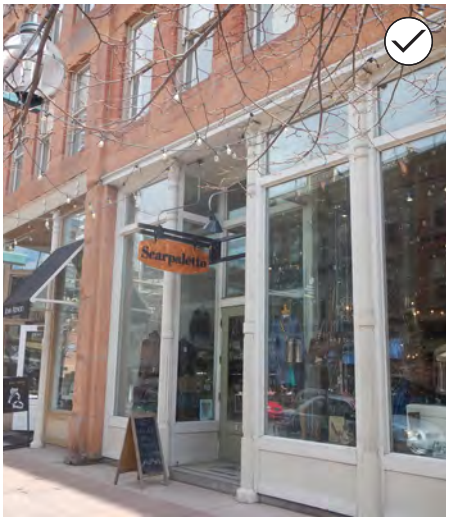
ONE-CAR ADDITION

Set back and in character with the existing garage

TWO-CAR ADDITION

This garage addition may be appropriate if the original structure is not individually-significant or visible from the street.

Figure 19: Additions to a Historic Secondary Structure



45. Preserve the character-defining elements of a historic storefront.

46. If necessary, replace windows with thermal pane glass, similar in appearance to the original, on a historic storefront.

INTENT STATEMENTS

2s To preserve the original character-defining features of a historic commercial, mixed-use or civic building because they assist with interpretation of the building's history and significance

2t To maintain a comfortable pedestrian environment in historic commercial areas

HISTORIC COMMERCIAL, MIXED-USE & CIVIC BUILDINGS

This section provides guidelines for specific features seen on commercial, mixed-use and civic buildings. Such buildings include:

- *Retail/shopfront buildings - See "Historic Commercial Storefront Features" on page 49 for additional information.*
- *Office buildings*
- *Mixed-use buildings that contain two or more uses, such as retail with office or residential above*
- *Industrial/warehouse buildings*
- *Civic or institutional buildings - See "Civic & Institutional Building Features" on page 49 for additional information.*

GUIDELINES FOR HISTORIC COMMERCIAL FAÇADES

2.40 Preserve the character-defining elements of a historic storefront.

a. Maintain the interest of pedestrians through an active street level storefront.
b. Preserve the storefront glass if it is intact.
c. Repair storefront elements by patching, splicing, consolidating or otherwise reinforcing the historic materials.
d. Avoid altering the size and shape of a storefront opening.
e. Do not use reflective, opaque or tinted glass except in the transom, if necessary.
f. Do not remove or enclose a transom.
g. Do not insert a garage door into a historic storefront.

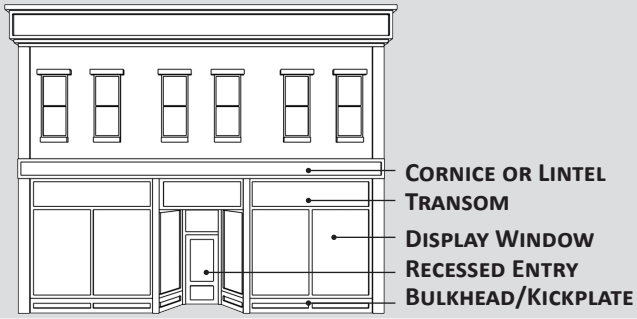
2.41 Restore an altered storefront to its original design.

a. Restore and reconstruct missing features based on historical documentation and physical evidence.
b. Reconstruct a missing lintel or cornice to help define the storefront.
c. Replace missing pilaster elements.
d. Reopen an enclosed or covered transom.
e. If the original transom glass is missing, use new glass, or a sign panel/ decorative band if the transom must be blocked out.
f. Use wood and glass, or metal and glass doors, as appropriate to the building.
g. Do not install solid non-commercial doors.
h. Do not install mill-finish metal doors or decorative historic-looking doors not original to the building.

Historic Commercial Storefront Features

Some historic commercial buildings in Denver feature retail storefronts with display windows and a prominent entry. Such storefronts are most often seen on buildings that are located near former streetcar stops or in historic retail areas such as Larimer Square. They typically feature a tall ground floor and upper stories with shorter floor-to-floor heights. The key elements of a typical historic storefront are illustrated below, along with information on storefront maintenance. See "Typical Character-defining Features" on page 21 for additional illustrations.

TYPICAL HISTORIC COMMERCIAL STOREFRONT



STOREFRONT MAINTENANCE

Storefronts communicate the nature of the business inside and help establish an image. It is important to keep storefronts neat and clean, establish attractive window display and provide adequate lighting.

Figure 20: Historic Commercial Storefront Features

Civic & Institutional Building Features

Civic and institutional buildings include those with government, religious, educational or other public purposes. Typical civic and institutional building features are described below. See "Typical Character-defining Features" on page 21 for additional illustrations.

TYPICAL CIVIC BUILDING FEATURES

Site features often include:

- *Landscaped front, side and rear setbacks*
- *Parking in rear or off-site*

Building features often include:

- *Grand entry feature such as broad stairway with additional side entrances*
- *Building division into "base, middle and cap"*
- *Rooftop features such as steeples, towers, domes and cupolas*
- *Sense of mass with low window to wall ratio*
- *Decorative ornamentation, such a leaded glass and stained glass windows, elaborate detailing, etc.*

Materials often include:

- *High quality masonry materials*
- *Clearly articulated stone base*
- *Tile, slate or metal for roofs*

Figure 21: Civic & Institutional Building Features

47. Preserve the character-defining elements of a historic warehouse building.

GUIDELINES FOR HISTORIC WAREHOUSES

2.42 Preserve the character-defining elements of a historic warehouse building. These can include:

a. Man-door: A small door for use by people entering the building. These can be similar in character to a storefront on a retail building. They often include a transom.

b. Ground floor windows: Windows located at the street level. These often are larger and display a similar pattern to the upper story windows. Guidelines related to new windows are provided on page 52.

c. Upper-story windows: Windows located above the street level. These usually have a vertical orientation.

d. Cornice molding: A decorative band at the top of the building.

e. Loading dock: A raised landing for handling goods; some project from the façade while others are inset behind the building plane.

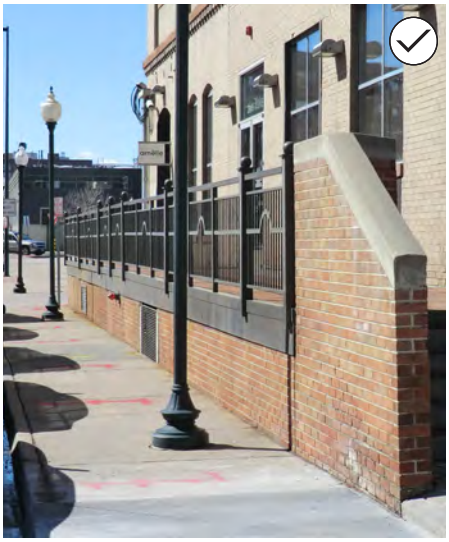
f. Loading bay doorway: A large opening at the landing dock. Typically these are rectangular, although sometimes arched. Rolling overhead or horizontal sliding doors were used in these openings. Singular and multiple openings were found on façades.

g. Canopy: A metal structure usually sheltering the loading dock. Some were horizontal and others were sloped. They were supported on metal and heavy timber supports that were wall mounted.

2.43 Preserve a historic warehouse façade when considering alterations and new openings.

a. Install new openings for windows and doors only on a façade that is not visible from the street or sidewalk. See page 24 for more information.

b. Insert a garage door for sidewalk or patio access only where there is an existing industrial opening of sufficient size.



48. Preserve historic loading docks.

GUIDELINES FOR PATIOS & LOADING DOCKS ON A HISTORIC BUILDING

2.44 If locating a rooftop patio on a historic building, minimize visual impacts on the original building and historic streetscape.

a. Set the rooftop patio back at least five feet from the street-facing façade of the historic building and from façades with high visibility.

b. Use simple, open railings to minimize visibility of the rooftop patio from the street.

c. Integrate permanent shade devices into the design of rooftop patios and deck.

d. Do not use temporary materials such as plywood and drapery to provide shade for a rooftop deck or patio in lieu of more permanent and integrated shading designs.

e. Locate any necessary elevator or stairwell enclosures at the rear of the rooftop patio, away from the historic façade.

f. Do not affix umbrella holders or planters to rooftop patio railings.

2.45 Preserve historic loading docks.

a. Maintain the historic location and form of a loading dock, since this influences the perceived scale of the structure.

b. Maintain and repair loading dock components and details, such as a canopy or railing.

c. Avoid altering, enclosing or removing a historic loading dock.

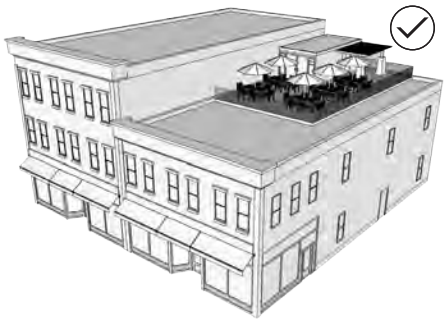
2.46 Design a new loading dock to be as inconspicuous as possible.

a. Locate in a secondary location when feasible.

b. If it must be located on the primary façade, design a new loading dock to be subordinate in character.

c. Screen a new loading dock so that it is unobtrusive when viewed from sidewalks, streets and nearby buildings or houses.

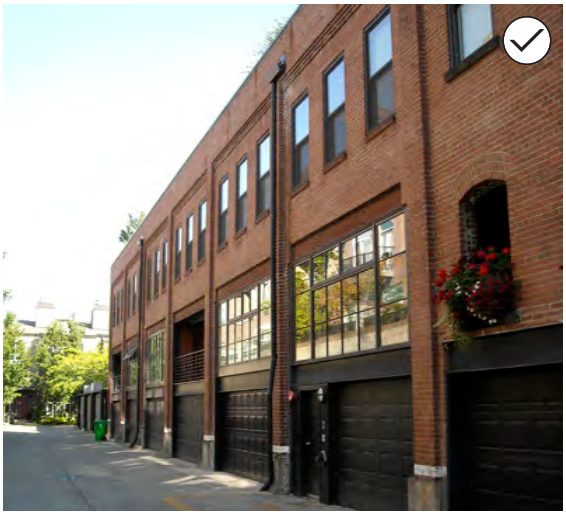
d. Do not adversely affect the character of the historic commercial structure when adding a new loading dock.



49. If locating a rooftop patio on a historic building, minimize visual impacts on the original building and historic streetscape.

SIDEWALK PATIO & DINING AREAS

See "Streetscape & Parking" on page 99 for guidelines related to the design of patio areas or dining area in/adjacent-to the public right-of-way.



50. Design a new window in a compatible location to reflect the floor levels and architectural bays that are present in the building.

51. Preserve the overall rhythm and arrangement of windows on a historic commercial building façade.

ADDITIONAL GUIDANCE ON HISTORIC WINDOWS

The design guidelines on this page address specific concerns related to windows on a historic commercial building. The primary guidance for the treatment of all historic windows is provided on page 30.

GUIDELINES FOR COMMERCIAL WINDOWS

2.47 Preserve the overall rhythm and arrangement of windows on a historic commercial building façade.

a. Maintain existing asymmetrical window arrangements on historic warehouse façades.

b. If necessary, replace windows with thermal pane glass, similar in appearance to the original, on a historic storefront.

c. If replacing windows, replicate the original materials, type, pattern, operability and appearance.

d. Avoid adding new windows on a façade that is visible from the street.

e. Restore altered, or closed-in windows whenever possible.

f. Do not alter the size and shape of an existing window opening.

2.48 Add new windows only if the they do not impact the historic character of the commercial façade.

a. Retain existing window openings and repair historic windows to the extent feasible.

b. Use an existing opening, such as an overhead door, for new windows.

c. Explore adding skylights as a window alternative if no existing openings are suitable for new windows.

d. Add new windows to a rear or alley facing façade if existing openings or skylights are not sufficient.

e. Maintain existing masonry columns when adding a new window in a compatible location.

f. Design a new window in a compatible location to reflect the floor levels and architectural bays that are present in the building.

g. Minimize the addition of new windows on a commercial building. This is especially important for a warehouse building.

h. Design a new window in a compatible location to be a simplified version of existing historic windows, matching historic window proportions.

52. Preserve original canopies, when possible.

53. Awnings and canopies can help define windows, entry areas and the pedestrian level of buildings.

GUIDELINES FOR AWNINGS & CANOPIES

2.49 Preserve original canopies and awnings, when possible.

2.50 Use historic evidence to inform replacement of a missing canopy.

a. Add a new permanent metal canopy to a commercial, mixed-use or civic building only when there is evidence that a canopy was historically present.

b. Reconstruct a canopy based on historic documentation of its location, appearance and materials. If good documentation does not exist, a replacement design may be based on contextual analysis.

c. If there is evidence that a canopy existed, but no historical documentation on design is available, design a new canopy as a simplified version of a comparable canopy on a similar structure in the surrounding historic context.

d. Position a replacement canopy to be consistent with historically-established canopy heights. When the original height is not known, use a height level with the second floor or that of other canopies on the block.

e. Design a replacement canopy to be appropriate to the architectural style and relate to the overall scale of the primary structure.

f. Do not add a permanent metal canopy where one did not exist historically.

g. Do not use architecturally-salvaged canopy poles unless adequate documentation and historical research support their use.

2.51 Ensure that new awning locations and designs are in character with the original building and surrounding historic context.

a. Design an awning to be a subordinate feature that accentuates the character-defining features of the historic building.

b. Fit the awning within the opening of the building.

c. Consider using a traditional triangular-shaped awning to frame a storefront window or door.

d. Use a solid color or other scheme that is compatible with the overall façade.

e. Do not cover historic features, such as decorative banding or a transom with an awning.

f. Do not use arched, bubble-shaped or bull nose awnings.

g. Do not use plastic, plastic-like, or shiny awning materials.

PROMOTING PEDESTRIAN ACTIVITY WITH AWNINGS & CANOPIES

Historically, canopies were used throughout the commercial areas of Denver to provide a continuous, covered walkway that protected pedestrians from the elements. The continued use of canopies and awnings promotes a comfortable pedestrian environment by providing shade and creating a connection between the sidewalk and interior spaces

54. Preserve the character-defining elements of a civic or institutional building.

OTHER GUIDELINES THAT APPLY TO CIVIC BUILDINGS

A number of other guidelines in this chapter apply to the treatment of civic buildings, including those for "Treatment of Historic Materials" on page 25, "Treatment of Historic Architectural Features" on page 28 and "Treatment of Windows & Doors" on page 29.

GUIDELINES FOR CIVIC BUILDINGS

2.52 Preserve the character-defining elements of a civic or institutional building. These can include:

a. Site features such as landscaped front, side and rear setbacks and parking in rear or off-site

b. High quality materials such as brick and stone, clearly articulated stone base, and tile, slate or metal roofs

c. Four-sided architecture

d. Building features such as a:

- » Grand entry with a broad stairway and additional side entrances
- » Building division into base, middle and top
- » Steeples, towers, domes, cupolas and other iconic rooftop features
- » Sense of mass with a low window to wall ratio (less transparency at the ground level especially)
- » Elaborate window openings

2.53 Retain civic and institutional building entry features in their original condition. These can include:

a. Elaborate doors and doorways

b. Porticos

c. Stairways

Vacant Buildings

55. When closing off a window or door opening, paint the boards or panels to match the building color (left). Avoid mounting boards or panels on the exterior (right).

INTENT STATEMENT

2u To stabilize unoccupied historic buildings using methods that maintain their integrity

STABILIZING A HISTORIC BUILDING

When a building is to be unoccupied for an extended period of time, it may be secured in a way in which to preserve historically significant features and prevent deterioration from weathering or vandalism. Often termed "mothballing," such procedures are particularly relevant to properties that have been vacant for a long time.

Buildings in need of substantial repair may benefit from a Historic Structure Assessment which documents character-defining features, their condition, appropriated preservation treatments and future maintenance.

Consult a structural engineer with historic building experience if a building shows evidence of structural issues, such as cracks in brick, building movement, etc.

For suggestions on specific procedures, see National Park Service Preservation Brief #31: Mothballing Historic Buildings.

GUIDELINES FOR VACANT BUILDINGS

2.54 If a building is unoccupied, secure it in a way that protects its historic character.

a. Maintain a weather-tight roof. Temporary roofing may be installed if needed.

b. Structurally stabilize the building, if needed.

c. Provide adequate ventilation to the interior of the building.

d. When closing off or boarding up a window or door opening, paint the boards and panels to match the building color.

e. When closing off a window or door opening, avoid mounting boards or panels on the exterior, especially if that may damage frames, sashes or other historic components.

f. Consider performing a Historic Building Assessment to document a building's condition and identify possible adaptive reuse scenarios. See "Stabilizing a Historic Building" at left for more information.

Demolition

56. Minimize damage to historic structures when demolishing non-contributing additions or features. A non-historic addition was removed from the façade illustrated at left, allowing the original exterior to be repaired. A non-historic porch was carefully removed from the front of the house illustrated at right.

INTENT STATEMENT

2v To preserve the historic form, massing and integrity of historic properties and their context

DEMOLITION REVIEW PROCESS

See "Demolition Review Process" on page 14 for more information on requirements and processes related to demolition of a historic structure.

NEGLECTED & DERELICT BUILDINGS

Denver has ordinances requiring all properties within the city to be safe and well-maintained. The Denver Landmark Preservation Ordinance further requires that historically designated structures be kept in good repair, preserved against decay and deterioration, and kept free of structural defects. Properties that are not maintained in accordance with the city's building safety ordinances and the Landmark Preservation Ordinance can be cited and assessed fines. The city can also order owners to make repairs. Landmark Preservation reviews and approves all proposed remedial plans to repair and stabilize designated historic buildings.

GUIDELINES FOR DEMOLITION

2.55 Keep historic buildings in good repair to avoid their complete deterioration or demolition by neglect.

2.56 Minimize damage to historic structures when demolishing non-contributing additions or features.

a. Carefully remove non-historic additions or features (such as a non-original porch) to avoid damage to historic building walls and features.

b. Evaluate and repair historic building walls that are exposed when non-historic additions or features are removed.

c. Restore any damaged or missing historic building walls or features when historic exterior walls are re-exposed as a result of a demolition.

2.57 Plan projects to minimize demolition to a historic structure, including its historic additions and accessory structures.

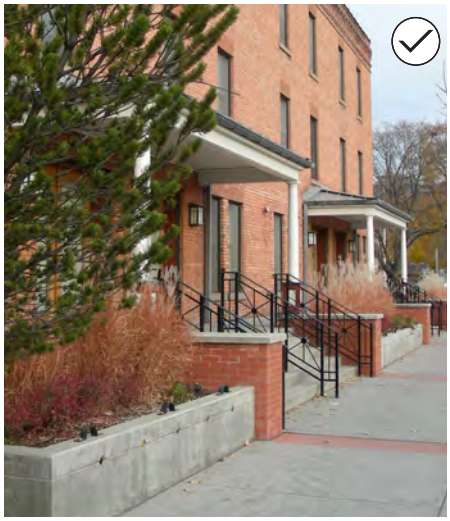
a. Preserve the essential form and integrity of historic buildings and structures.

b. Avoid demolitions that change the overall appearance, massing and volume of the historic building as perceived from public vantage points.

c. Avoid demolition actions that remove historic structural systems or which compromise the structural integrity of a historic building.

d. Do not demolish contributing buildings or character-defining features of a historic property.

Adaptive Reuse



57. Keep historic properties in use so they remain integral to the life of the city.

58. Select uses that are compatible with the original historic character of the building.

INTENT STATEMENT

2w To keep historic properties in use so they remain integral to the life of the city

DENVER ZONING CODE LAND USE REGULATIONS

The Denver Zoning Code sets forth the permitted land uses within each of Denver's zone districts. The historic design review process will consider the impact of new uses on the exterior features of a historic building.

GUIDELINES FOR ADAPTIVE REUSE

2.58 Select uses that are compatible with the original historic character of the building.

a. When a significant change in use is necessary to keep a building in active service, select a use that requires the least alteration to significant elements.

b. Do not select a use that requires alteration of the structure's character-defining features.

c. Do not select a use that adversely affects the integrity of the building.

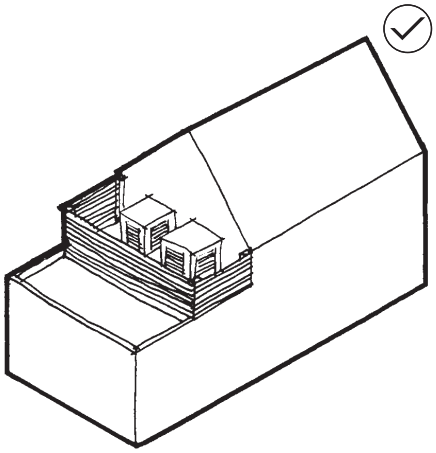
2.59 Maintain a structure's character when converting to a new use.

a. Retain the key character-defining features of a residential structure, such as the front yard, front door, moldings, siding etc.

b. Retain the key character-defining features of commercial, mixed use and multifamily buildings, such as storefronts, entries, windows, loading docks, etc.

c. Retain the key character-defining features of civic and institutional buildings when converting to a new use, such as iconic rooftop features or grand entry features.

Mechanical, Utility & Security Equipment



59. Install roof-mounted, and other mechanical/ HVAC equipment, such as air conditioners and center towers to be inconspicuous when viewed from public streets and public vantage points.

60. Place mechanical, utility and communications equipment to minimize visual impacts on a historic building. The communications equipment illustrated above on the right is not visible from the front of the building as shown on the left.

INTENT STATEMENT

2x To minimize the visual impacts of mechanical, utility and security equipment

2y To preserve the significant features of sites and buildings when installing utility and security equipment

EQUIPMENT & SECURITY DEVICES

Mechanical and utility equipment includes:

- *Conduit*
- *Telecommunications Devices, antennas & Satellite Dishes*
- *Junction Boxes & Transformers*
- *Air Handling Units*
- *External Fire Connections*
- *Elevator penthouses*
- *Security bars, screens & cameras*
- *Automated teller machines (ATMs)*

SERVICE AREAS

Design guidelines for ground-mounted mechanical and utility equipment, as well as site service areas, are provided on page 100.

GUIDELINES FOR MECHANICAL, UTILITY AND SECURITY EQUIPMENT

2.60 Place mechanical, utility and communications equipment to minimize visual impacts on a historic building.

a. Install roof-mounted, and other mechanical/HVAC equipment, such as air conditioners and center towers to be inconspicuous when viewed from public streets and public vantage points.

b. Locate ground-mounted units in an inconspicuous location and sensitively screen if visible from public vantage points.

c. Install automated teller machines (ATMs) on the inside of a building to avoid impacts to the historic façade.

d. Incorporate mechanical equipment with matte or non-reflective finishes that blend with building colors if the equipment will be visible from the street or sidewalk.

e. Group utility lines into one conduit, when feasible.

f. Install vertical runs of ducts, pipes and cables in closets, service rooms and wall cavities where they will not be visible on the exterior elevations.

g. Do not use exposed conduit for lighting on the exterior of a building.

2.61 Install communications, utility and mechanical equipment to minimize damage to historic building fabric.

a. Install mechanical equipment in areas and spaces that require the least amount of alteration to the historic materials and elevations of the building.

b. Avoid cutting holes in important architectural features, such as cornices, decorative ceilings and paneling.

c. Avoid cutting into a masonry wall to install conduit.

d. Do not install mechanical equipment on a primary façade.

Mechanical, Utility & Security Equipment (continued)

61. Use operable and transparent security screens on ground floor storefronts, when necessary.

GUIDELINES FOR MECHANICAL, UTILITY AND SECURITY EQUIPMENT (Continued)

2.62 Do not damage the historic character of the original building when installing security devices.

a. Do not damage or obscure significant architectural features of the original historic building.

b. The installation should be reversible. Once removed the original building should remain intact and the integrity of historic materials should not be compromised.

2.63 Minimize the visual impact of security devices on commercial buildings.

a. When locating a security camera, use an inconspicuous location, such as inside the building eaves or inside an awning.

b. When locating security devices on a retail frontage, install them inside the storefront, whenever possible.

c. Use operable and transparent security screens on ground floor storefronts, when necessary.

d. Opaque, roll-down metal screens are discouraged, because these obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position.

e. Decorative security devices are appropriate when they complement the architectural style.

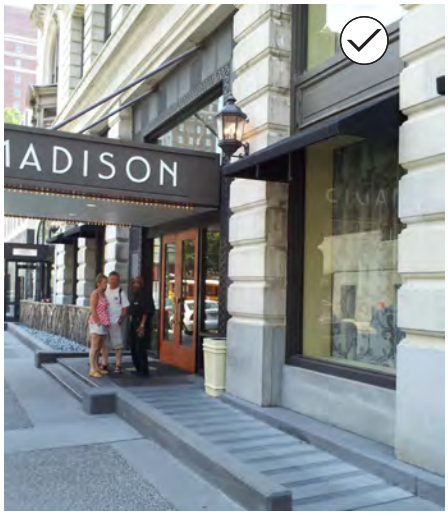
f. Generally security devices are inappropriate above the second floor, unless unique security conditions are indicated.

2.64 Minimize the visual impact of security devices on residential buildings.

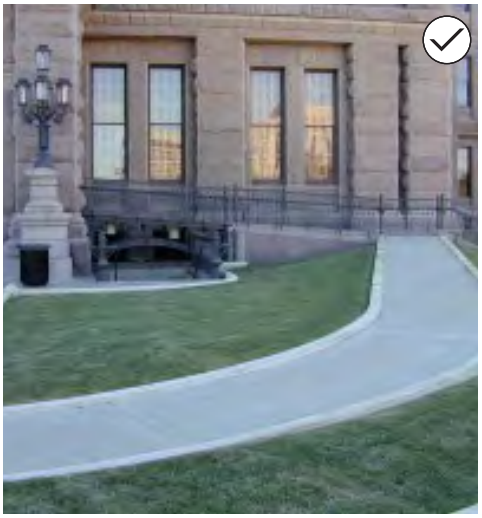
a. Security devices should be simple in design.

b. For residential buildings, locating security devices on the interior is preferred, but the exterior is an acceptable location if it is in keeping with the architectural style.

Accessibility



62. Add a ramp to the outside of a building or at an entry, wherever possible.



63. When adding accessible access features, such as ramps, minimize impacts on historic buildings and the surrounding historic context.

INTENT STATEMENT

2z To preserve the integrity of historic buildings and sites while ensuring compliance with accessibility regulations

AMERICANS WITH DISABILITIES ACT

In 1990, the passage of the Americans with Disabilities Act (ADA) mandated that all places of public accommodation be accessible to everyone. This includes historic structures that are used for commercial, rental, multi-family and public uses. Note that the law provides that alternative measures may be considered when the integrity of a historic structure may be threatened. In most cases, property owners can comply without compromising the historic structure. In some cases, ramps are allowed in the public right-of-way. Contact the Public Works Department for more information.

The guidelines in this document should not prevent or inhibit compliance with accessibility laws.

GUIDELINES FOR ACCESSIBILITY

2.65 When adding accessibility features, such as ramps, minimize impacts on historic buildings and the surrounding historic context.

a. Retain the key features of the historic structure in any design.

b. Ensure that accessibility improvements are reversible to accommodate future changes in technology or building use.

c. Add a ramp to the outside of a building or at an entry, wherever possible.

d. Do not alter a storefront design or location to accommodate a ramp on the inside.

2.66 When adding accessibility features to historic civic/institutional buildings, or other buildings that are located on a landscaped site, ensure compatibility with the historic site.

a. Integrate ramps with the building's architecture and landscape setting.

b. Consider providing access by gently re-sloping a large lawn and eliminating the need for railings, ensuring that the historic character of the building and site are not negatively impacted.

c. Place ramps behind historic features such as low walls or railings, ensuring that they remain easy to find.

d. Use materials for ramps that are compatible with the original building materials and design.

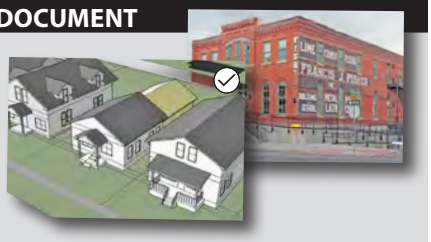
e. Avoid installing pre-manufactured steel ramps or wheelchair lifts on the primary façade(s) of a historic building.

3. GUIDELINES FOR ADDITIONS TO HISTORIC BUILDINGS

Additions to Landmark Structures and Contributing Structures in Historic Districts

This chapter includes:

ILLUSTRATIONS USED IN THIS DOCUMENT



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If there appears to be a conflict between the text of the design guidelines and a related illustration, the text shall prevail.

KEY TO ILLUSTRATION SYMBOLS

- ***A checkmark** on an illustration indicates an approach that is generally appropriate.*
- ***An asterisk** on an illustration indicates an approach that may be acceptable in some contexts or situations.*
- ***An X mark** on an illustration indicates an approach that is generally inappropriate.*

INTRODUCTION

An addition may be an appropriate improvement to a historic structure. It can enhance the continued use of a property, and express its changing functions.

This chapter provides guidelines for additions to historic structures, including individually-designated Denver landmarks and contributing structures in historic districts.

The guidelines seek to minimize the visual and physical impacts of an addition on the historic structure and its surrounding context. However, an addition does not have to be completely hidden from view.

OTHER GUIDELINES FOR ADDITIONS

Chapter 4 "Guidelines for New Buildings & Non-Contributing Buildings" on page 71 provides new construction guidelines that also apply to an addition within a historic district. These include guidelines for overall massing, roof decks and patios, and other features of new construction.

Approaches for an Addition

For many properties, an addition to the rear of the historic structure is the best approach. This is particularly the case for single-family residences. In other situations, a rooftop addition may be an approach, more often in commercial structures. When considering the appropriateness of a proposed addition, the impacts of the work on the property and a number of specific design variables will be evaluated as described below.

IMPACT CONSIDERATIONS FOR AN ADDITION

Impact considerations address the visual and physical impacts of the addition on the integrity of the property, and one's ability to perceive its historic character, as well as that of its context.

Some impact-related factors to consider include:

» *The impact on the historic structure*

a. *Is the addition visible?*
b. *Does the addition remain visually subordinate to the historic structure?*
c. *Is one's ability to interpret the historic character retained? (Especially in terms of perceiving the original mass, scale and prominence of the property)*
d. *Are alterations to key character-defining features avoided or at least minimized?*
e. *Is the structural integrity of the property retained, or even improved?*

» *The impact on the abutting contributing properties*

a. *Is one's ability to interpret the historic character of the abutting properties retained? (Especially in terms of perceiving their original mass, scale and relative prominence on the street or from other public vantage points?)*

» *The impact on the block as a whole*

a. *Are the rhythm and alignment of structures and their key features typical of the block retained?*
b. *Is the perception of the scale of structures along the block retained, as experienced at the street level?*
c. *If the character of an alley wall is also a key feature, is its scale also retained?*

DESIGN VARIABLES FOR AN ADDITION

Design variables include basic scale and proportion considerations that relate to the compatibility of the addition with the primary structure and surrounding historic context.

Design variables to consider include:

» *The height of the addition.*
Keeping floor heights in the range of those on the historic structure, or even lower, may help keep an addition visually subordinate to the historic structure.

» *The degree of setback.*
Does the original primary façade (front) remain visually prominent? An addition should be set back from the façade and other key walls that contribute to the character of the property. The setback should be a sufficient distance such that the historic structure remains prominent.

» *Simplicity of design.*
Is the design of the addition subordinate in character? The design should be relatively simple in architectural character and detailing, such that it does not call undue attention to itself. The historic structure should remain the prominent feature.

See "Designing in Context" on page 73 for additional information on design variables.

EXAMPLES OF COMPATIBLE RESIDENTIAL AND COMMERCIAL ADDITIONS

64. Appropriate side-gabled dormer addition that has minimal impact on adjacent contributing properties.

65. An appropriate side shed dormer addition, located behind the chimney. See "Dormer Location" on page 35 for more information.

66. An appropriate rooftop addition to a commercial storefront.

Figure 22: Approaches for an Addition

General Principles for Additions

67. Locate an addition to be subordinate to the original structure.

INTENT STATEMENTS

3a To maintain the general appearance of a historic structure, especially from key public vantage points, when building an addition

3b To minimize damage to the original structure and preserve character-defining features when building an addition

3c To avoid adversely affecting the character-defining features of a historic district when building an addition

3d To ensure that an addition relates to the fundamental characteristics of the block while also appearing as current construction

CHARACTER-DEFINING FEATURES OF A HISTORIC DISTRICT

When planning a new addition in a historic district, it is important to carefully review the district's character-defining features. See "Appendix A: The Character-defining Features of Denver's Historic Districts" for more information.

GUIDELINES FOR ALL ADDITIONS TO HISTORIC STRUCTURES

3.1 Locate an addition to be subordinate to the original structure.

a. Place an addition to the rear of the original structure whenever possible.

b. See Guideline 3.8 for additions to residential structures and Guideline 3.11 for additions to commercial structures.

3.2 Design an addition to a historic structure to respect the character-defining features of the historic district, the surrounding historic context, and the original primary structure.

a. Design an addition to be compatible with the scale, massing and rhythm of the historic structure and context.

b. Align porch eaves, roof lines and other features with adjacent structures, when possible.

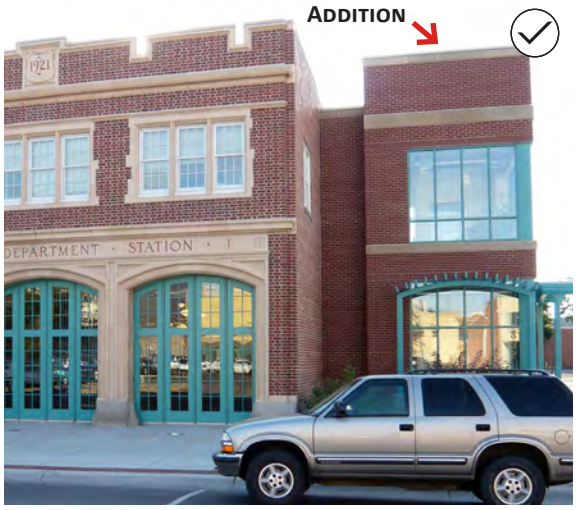
c. Retain the appearance and orientation of the historic primary entrance

d. Use materials that are of a similar color, texture, and scale to those in the historic structure and surrounding historic context. See Guideline 4.6 on page 76 for more information.

e. Design windows and doors to be compatible with the primary structure and surrounding historic context, particularly when visible from public vantage points. See Guideline 4.8 on page 77 for more information.

General Principles for Additions (continued)

68. Design an addition to be recognized as current construction.



69. Differentiate an addition from the original structure with an offset of at least four inches and/or with a change in material or size.

GUIDELINES FOR ALL ADDITIONS TO HISTORIC STRUCTURES (Continued)

3.3 Design an addition to be recognized as current construction.

a. Differentiate an addition from the original structure with an offset of at least four inches.

b. Differentiate an addition from the original structure with a change in material or size. In more vernacular building styles, this may be a relatively subtle change or distinction. If distinctions from old and new are subtle, a date plaque for new construction is also recommended.

c. Use simplified versions of building components and details found in the surrounding historic context. These may include:

- A cornice or other definition of the roof line
- A distinctive storefront or main door surround
- Window, moldings or other features
- Porches

d. Do not design an addition to be an exact copy of the existing style or imply an earlier period or more ornate style than that of the original structure.

e. Do not design an addition to contrast starkly with the original structure. At a minimum, an acceptable design should be neutral and not detract from the district's or structure's historic character.

3.4 Locate an addition to retain open space patterns.

a. Retain original open space at the sides and rear of the structure.

b. Avoid removing existing open space with a large addition.

General Principles for Additions (continued)

70. Do not damage historic building fabric or obscure key character-defining features of the primary structure when building an addition.

71. Use a roof form that is consistent with the original structure's roof form and those of structures in the surrounding historic context. A "nested" gabled addition is being added to the bungalow house illustrated above. There is no street visibility and the roof form matches the historic house.

ADDITIONS TO A HISTORIC FAÇADE

In some historic contexts, precedent may exist for constructing an addition that is flush with the façade of the structure. Some of these changes may now be considered to be historically significant alterations. While such a design for a new addition is theoretically possible, the LPC discourages a flush addition today because it may negatively affect the integrity of the historic property.

ALTERNATIVES TO A NEW ADDITION

Owners of a historic property are encouraged to consider alternatives to making an addition to a historic property. Alternatives include finishing basement or attic spaces to add usable square footage.

A new secondary structure, or an addition to an existing secondary structure, may also be considered as an alternative. Guidelines for new secondary structures are provided on page 83. Strategies for an addition to a historic secondary structure are provided on page 47.

GUIDELINES FOR ALL ADDITIONS TO HISTORIC STRUCTURES (Continued)

3.5 Do not damage historic building fabric or obscure key character-defining features of the primary structure when building an addition.

a. Minimize the removal of original building fabric when attaching an addition.

b. Design an addition so it can be removed without destroying original materials or features.

c. Avoid damaging historic façades, cornice lines or other details.

d. Avoid adding an addition that impacts the original building's structural system.

3.6 Design windows, doors and other features on a new addition to be compatible with the original structure and surrounding historic context.

a. Incorporate windows, doors and other openings at a ratio similar to those found on nearby historic structures. For additions with public visibility, doors and windows should have similar proportions and rhythms as windows on historic façades.

b. When using contemporary window patterns and designs, ensure that they respect the typical historic character and proportions of windows on the primary structure and adjacent structures.

c. Proportion building features, such as brackets and trim, to reflect those seen in the surrounding historic context.

3.7 Design the roof of a new addition to be compatible with the original structure and surrounding historic context.

a. Use a roof form that is consistent with the original structure's roof form and those of structures in the surrounding historic context in terms of pitch, orientation, and complexity. An addition with a pitched roof is usually inappropriate for a structure with a flat roof.

b. If using contemporary materials, they should be compatible with historic roof materials in visual impact, texture, and relationship to architectural style.

New Residential Additions

72. Place a one-story addition to the rear of the existing structure, if possible. The addition illustrated above is subordinate to the main structure and uses similar materials but is slightly differentiated.

73. Design a rooftop addition to minimize impacts on the residential structure and context of the historic district. The rooftop addition illustrated above is incompatible because it overwhelms the original structure and has a high visual impact.

INTENT STATEMENT

3e To preserve the appearance and integrity of a historic residential structure and district by ensuring that an addition does not damage historic materials

3f To ensure that an addition is subordinate to the main structure, has minimal visibility from public vantage points, and is compatible with the surrounding historic context

DENVER ZONING CODE RESIDENTIAL BULK PLANE STANDARD

The Denver Zoning Code includes a "bulk plane" standard for most older residential districts that is intended to prevent new construction and additions that could loom over adjacent properties. The standard limits building height near the sides of a property and reduces height on the rear 35% of the lot to preserve back yard privacy.

Because the most compatible location for an addition to a historic structure is generally to the rear, it may sometimes be a challenge to fit within the bulk plane standard. A qualified architect who has worked in Denver's historic districts can help design a compatible addition that meets zoning standards.

GUIDELINES FOR NEW RESIDENTIAL ADDITIONS

3.8 Locate an addition to a residential structure to be subordinate to the existing structure.

a. Design an addition to have minimal visual impact to the existing structure.

b. Place a one-story addition to the rear of the existing structure, if possible.

c. Consider a compatible side addition if a one-story rear addition is not possible.

d. Consider a compatible rooftop addition for a one-story house if there are no other alternatives. A limited program rooftop addition on a one-story house may be appropriate when the house is located on a small lot and there are no opportunities for expansion elsewhere on the property.

e. Avoid locating a rooftop addition on an individually-designated Denver landmark structure. Such additions are generally not allowed because of the existing structure's elevated level of significance.

3.9 Design an addition to a historic residential structure to be compatible with, but differentiated from, the existing structure.

a. Use subtle changes in material, color, and/or wall plane, to differentiate an addition.

b. Design an addition as a simplified version of the architectural style of the original structure, or in a compatible, contemporary style.

c. Consider using a lower-scale connecting element to join an addition to a historic structure, particularly for large or two-story additions.

3.10 Design a rooftop addition to minimize impacts on the residential structure and context of the historic district (when warranted based on Guideline 3.8).

a. Set back a rooftop addition a minimum of 15 feet from the highest point of the primary façade to reduce its visual impact, help preserve the historic roof form, differentiate it from the original façade, and remain subordinate to the existing structure.

b. Set back a rooftop addition at least two feet from the side façades of the existing structure to reduce potential visual impacts and help preserve the existing roof form and historic building materials.

c. Minimize the height of a rooftop addition to ensure the historic structure remains visually prominent. Utilize dormers and knee walls to keep heights low.

d. Do not obscure, cover or remove historic features when adding a rooftop addition.

Location & Design of a Residential Addition

A number of scenarios for rear and rooftop additions to a historic structure are illustrated below and on the following page. The illustrations demonstrate one condition on an interior (non-corner) lot. The location and design of the additions illustrated on this page are compatible with the historic structure and surrounding context.

1. SUBORDINATE REAR ADDITION

This modestly-scaled rear addition is minimally visible from the public right-of-way to achieve a high level of compatibility with the historic structure and context.

2. SUBORDINATE REAR ADDITION WITH CONNECTING ELEMENT

This rear-addition is clearly differentiated from the original structure with a connecting element that also breaks the wall plane between the original structure and the addition to achieve a high level of compatibility with the historic structure and context.

3. REAR DORMER ADDITION

This new shed dormer provides a compatible small-scale addition because it is located on the rear slope of the existing roof line and is minimally visible from the public right-of-way. See "Dormer Location" on page 35 for more information.

4. SIDE DORMER ADDITION

This new shed dormer provides a compatible small-scale addition because it is subordinate to the roof form and is located substantially to the rear of the front façade.

Note that dormer shapes on street visible sides should match roof forms and dormer shapes seen historically whenever possible, but shed dormers can be appropriate if unobtrusive as illustrated.

Figure 23: Location & Design of a Residential Addition

Location & Design of a Residential Addition (continued)

The location and design of the first two additions illustrated on this page (scenarios 5 & 6) may be acceptable in some contexts or situations, while the remaining additions (scenarios 7-9) illustrate incompatible approaches.

5. TWO-STORY REAR ADDITION WITH CONNECTING ELEMENT

This rear-addition is taller than the original structure but is still clearly differentiated with a connecting element to achieve an acceptable level of compatibility with the historic structure and context in most cases.

6. GABLE-FRONT ROOFTOP ADDITION WITH SETBACKS

This rooftop addition is set back from the front and side façades. The illustrated design may not be appropriate in all cases and would require sensitivity to ensure that the integrity of the historic house is retained.

7. INCOMPATIBLE TWO-STORY REAR ADDITION

This two-story rear addition is not compatible with the historic structure and context because it overpowers the original structure. It is also wider than the original structure, which makes it more visible from the public right-of-way.

8. INCOMPATIBLE ROOFTOP ADDITION WITH SETBACKS

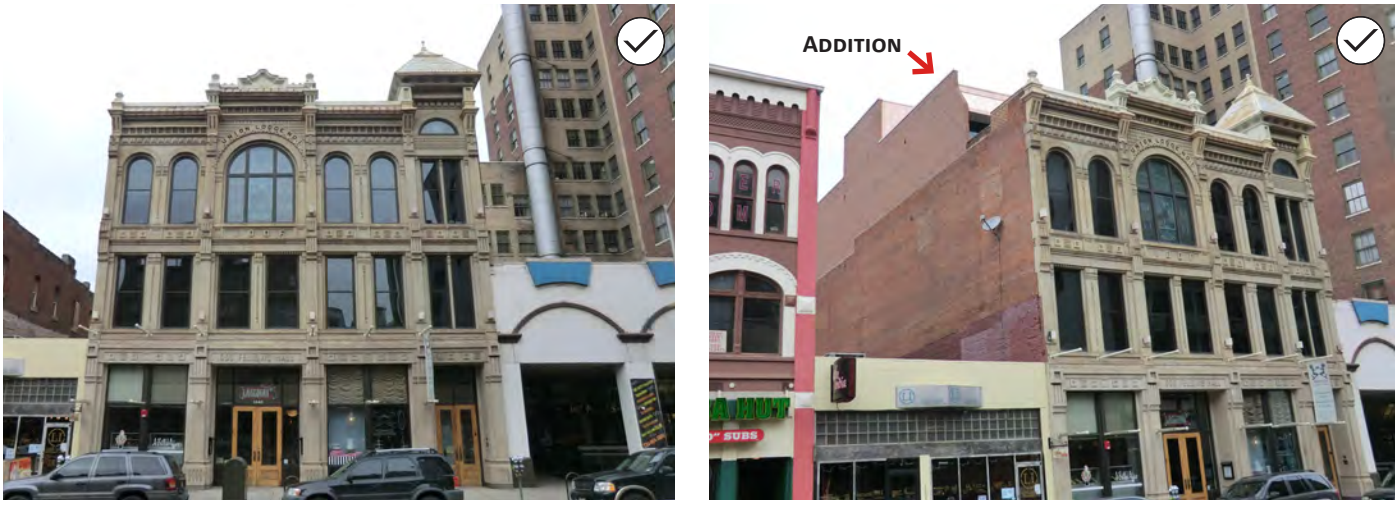
This rooftop addition is set back from the front and side. However, it is not compatible with the historic context because it overpowers the original structure, extends onto the front-facing roof plane, and destroys a significant proportion of the historic roof.

9. INCOMPATIBLE ROOFTOP ADDITION

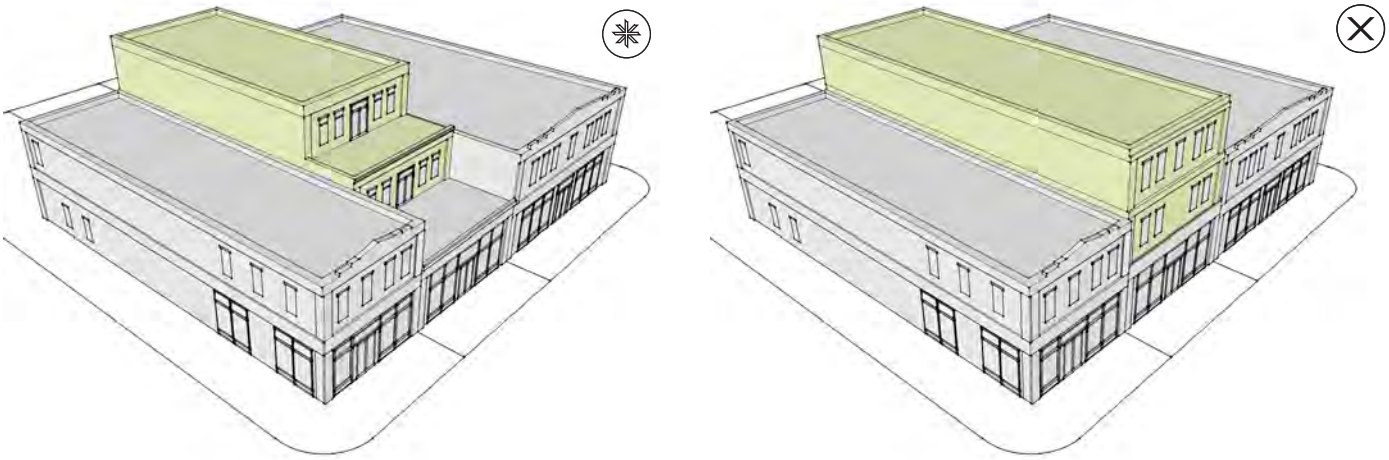
This rooftop addition is not compatible with the historic structure and context because it overpowers the original structure's mass and scale and adversely affects its integrity. The minimal setback from the front façade makes it highly visible from the public right-of-way.

Figure 23: Location & Design of a Residential Addition (continued)

New Commercial Additions



74. Minimize the visibility of a rooftop addition from the street. The building illustrated above has a rooftop addition (right) that is set back and not visible when the building is viewed from the front (left).



75. Set an upper-floor addition back from the primary, character-defining façade, to preserve the perception of the historic scale and character of the structure.

INTENT STATEMENTS

3g To preserve the historic streetscape and the appearance of a historic commercial structure by minimizing the visibility of a new addition from the street, sidewalk and surrounding properties

3h To maintain patterns found in the surrounding historic context when designing and locating a commercial addition

GUIDELINES FOR NEW COMMERCIAL ADDITIONS

3.11 Locate an addition to a historic commercial structure to be subordinate to the primary structure.

a. Set an upper-floor addition back from the primary, character-defining façade, to preserve the perception of the historic scale of the structure.

b. Minimize the visibility of a rooftop addition from the street.

c. Do not locate an addition in front of, or flush with the primary façade.

3.12 Design an addition to a historic commercial structure to be clearly differentiated from the original structure.

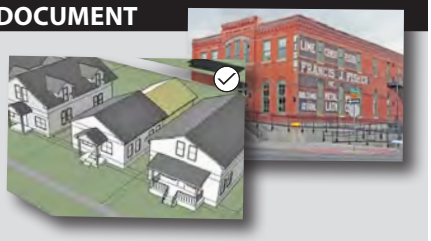
a. Design the addition to be modest in character so it will not detract from the historic structure.

4. GUIDELINES FOR NEW BUILDINGS & NON-CONTRIBUTING BUILDINGS

Construction of New Buildings in Historic Districts and Alterations or Additions to Non-contributing Structures in Historic Districts

This chapter includes:

ILLUSTRATIONS USED IN THIS DOCUMENT



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***An asterisk** on an illustration indicates an approach that may be acceptable in some contexts or situations.*

***An X mark** on an illustration indicates an approach that is generally inappropriate.*

INTRODUCTION

New construction helps Denver's historic districts remain a vital part of the changing city. As change occurs, however, it should help reinforce the fundamental characteristics of the historic context and avoid negative impacts on the surrounding historic context.

This chapter provides guidelines that promote new construction that is compatible with its context. It includes general guidelines for all new construction and specific guidance for small-scale residential (single-family houses, duplexes and town houses) buildings and commercial, mixed-use and multifamily buildings (including civic and warehouse buildings).

Note that site design, landscaping and lighting are addressed in Chapter 5.

DESIGN REVIEW PROCESS FOR NEW CONSTRUCTION

Landmark Preservation reviews all plans for new construction in Denver's historic districts using a two-step design review process:

- **Scale & Massing Review.** This compares the overall scale and massing of the proposed structures to structures in the surrounding historic context. Note that any proposed lot divisions and combinations are also reviewed during this step.
- **Final Review.** This confirms changes made to scale and massing, as well as all proposed architectural details.

RELATIONSHIP TO ZONING

The Denver Zoning Code sets forth the fundamental requirements that apply to new construction throughout the city. New construction projects subject to design review with these guidelines must also meet base standards for the applicable zoning district and building form, such as minimum setbacks and maximum height.

In some cases, base zoning standards may not allow an element of a new construction project that is consistent with the surrounding historic context. For example, in some historic districts, historic garage heights may be taller than garage heights permitted by current zoning. In such a case, a property owner may work with the Zoning Administrator and Board of Adjustment to seek a height or bulk plane adjustment, or other variance.

TREATMENT OF NON-CONTRIBUTING PROPERTIES

The guidelines for new construction in this chapter also apply to projects involving an existing non-contributing structure in a historic district. The goal is to ensure that a non-contributing structure continues to fit within the overall guidelines for new construction, meaning that it does not adversely affect the character-defining features of the overall historic district. See "Considering Historic Significance" on page 16 and Appendix A for more information.

The treatment of contributing properties is addressed in Chapter 2, starting on page 19.

CHARACTER-DEFINING FEATURES OF A HISTORIC DISTRICT

When planning new construction in a historic district, it is important to carefully review the district's character-defining features. See "Appendix A: The Character-defining Features of Denver's Historic Districts" for more information.

Designing in Context

Denver's historic districts are not frozen in time. They continue to evolve while maintaining their essential historic character. A new building in a historic district should be compatible with the surrounding historic context, but also express its true age. A key objective is to retain the overall character of the district while accommodating creative, yet compatible, new buildings. It is important to understand how new construction will affect the ability to perceive the historic district's sense of time and place. Ideally, a new building will contribute to an understanding of the district, or at least incorporate a neutral design that has little impact.

OVERALL COMPATIBILITY CONSIDERATIONS

To achieve compatibility, a new building should:

- *Relate to the character-defining features of the historic district (see Appendix A for summaries), including setback and open space patterns, mass and form, entries and porches, materials and other features.*
- *Relate to features in the surrounding historic context and on adjacent properties, including, setbacks, foundation, porch and window heights, the proportions of windows and architectural features, as well as roof forms.*
- *Express its true age, rather than directly imitating a historic style, or using faux historic treatments, to avoid confusing historic interpretation of the district.*

A new building may use a variety of designs to achieve compatibility. These may include simplified interpretations of historic styles, or creative contemporary designs that incorporate compatible features. See "Architectural Style for a New Building" on page 75 for more information.

BALANCING DESIGN VARIABLES WITH THE SURROUNDING HISTORIC CONTEXT

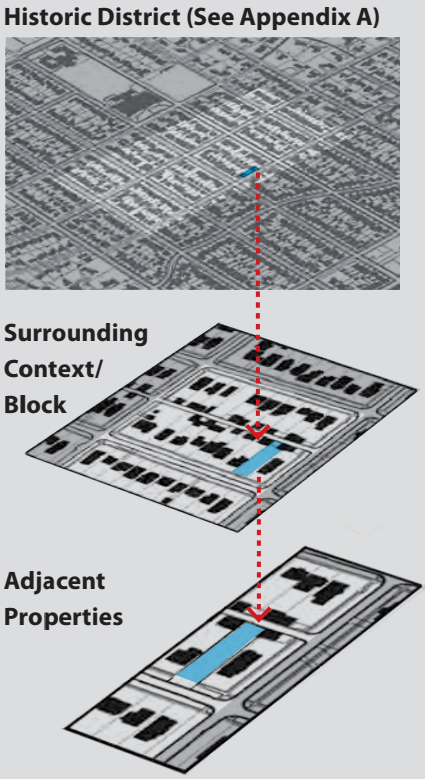
The design guidelines promote use of similar forms, materials and details to those used historically. However, this does not mean that total uniformity with the historic context is the objective. Rather, compatibility is achieved when a new building has a sufficient number of design variables which are similar in execution (but not necessarily identical) to typical design variables in the surrounding historic context. For example:

- ⊗ *A new building with a form, height, roof, windows, materials and details that are identical to buildings in the surrounding historic context may be difficult to differentiate from its historic neighbors, and thus confuse the history of the district.*
- ⊗ *A new building with a form, height, roof and windows, or placement on the lot/setbacks, that are different from buildings in the surrounding historic context will contrast too much and impede interpretation of the historic context.*
- ✓ *A new building with a similar form, height and roof, but that incorporates new (but similarly-proportioned and located) window designs and contemporary materials is more likely to achieve a successful balance between relating to design variables in the surrounding historic context and expressing its true age with simplified or contemporary features.*

There are many other combinations of these variables that may be used to accommodate new, creative designs while also achieving compatibility with the historic context.

LEVELS OF CONTEXT

Compatibility with context typically focuses on the character-defining features of the historic district, contributing structures in the surrounding historic context (usually other structures on the same block, including both sides of the street), and contributing structures on adjacent properties, as illustrated below.



Adjacent properties generally include the immediate surroundings: Properties adjacent to, facing, or overlooking a specific site, where the adjacent buildings are contributing and typify established historic patterns in the historic district. On a corner lot, the properties across the side street and diagonally across the intersection should also be included.

Figure 24: Designing in Context

General Principles for New Construction

76. Orient a building's entrance to be consistent with the established historic pattern of the surrounding context/block. Typically, the primary entrance faces the street.

77. Where front yard setbacks are uniform, place a new structure in alignment with its neighbors.

INTENT STATEMENTS

4a To respect the character-defining features of the historic district when designing a new building

4b To promote new construction that is compatible and harmonious with the historic context

4c To ensure that new buildings can be differentiated from the surrounding historic context and recognized as current construction, or incorporate a neutral design that has little impact

GUIDELINES FOR ALL NEW CONSTRUCTION

4.1 Respect established building location, lot coverage and open space patterns when locating a new building.

a. Design the site footprint of a new building to be compatible with the existing historic lot coverage pattern on the surrounding context/block.

b. Provide a general pattern of open space that is compatible with the existing historic pattern on the surrounding context/block. For more information, see "General Principles for Site & Landscape Design" on page 93 for more information.

c. Locate a garage or secondary structure to be consistent with the location of secondary structures in the surrounding context.

d. Locate communications, utility and mechanical equipment to minimize visibility from the street and sidewalk.

4.2 Locate a new building to respect the alignment of historic building façades and entrances in the surrounding context/block.

a. Locate a new building to reflect established setback patterns of the surrounding context/block.

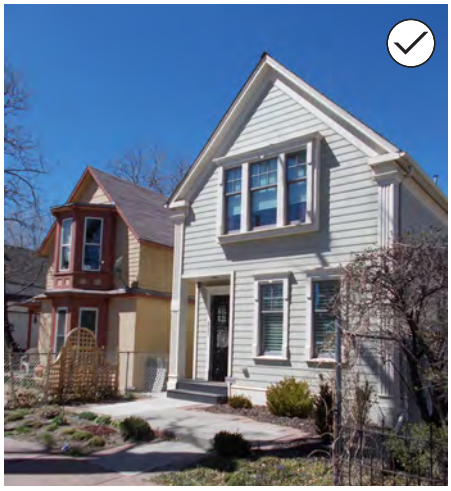
b. If existing historic buildings are positioned at the sidewalk edge, creating a uniform street wall, then locate a new building to conform to this alignment.

c. Where front yard setbacks are uniform, place a new structure in alignment with its neighbors.

d. Orient a building's entrance to be consistent with the established historic pattern of the surrounding context/block. Typically, the primary entrance faces the street.

General Principles for New Construction (continued)

78. Design the façade to reflect typical historic proportions of height to width in the surrounding context/ block.



79. Design a new building to be within the typical range of building forms, heights and sizes in the surrounding context/block.

GUIDELINES FOR ALL NEW CONSTRUCTION (Continued)

4.3 Design a building to include the typical features and rhythms of historic buildings in the surrounding context/block, using similar proportions and dimensions. Features to reference include:

a. Foundation heights

b. Floor-to-floor heights and overall building height

c. Window locations, proportions, and recess in the wall

d. Entry and porch location, size and proportions.

e. Scaling elements and articulation, such as belt courses, dormers, balconies, decorative roof cornices, etc.

4.4 Design the height, mass and form of a new building to be compatible with the historic context.

a. Design a new building to be within the typical range of building forms, heights and sizes in the surrounding context/block.

b. Construct a new building at the same grade as historic buildings on adjacent lots.

c. Use floor-to-floor heights that are similar to those in the surrounding historic context.

d. Design the façade to reflect typical historic proportions of height to width in the surrounding context/block.

e. Use vertical and horizontal articulation design techniques, such as shifts in wall planes, and differentiating materials on first and second floors, consistent with those on adjacent historic structures, to reduce the apparent scale of a larger building mass.

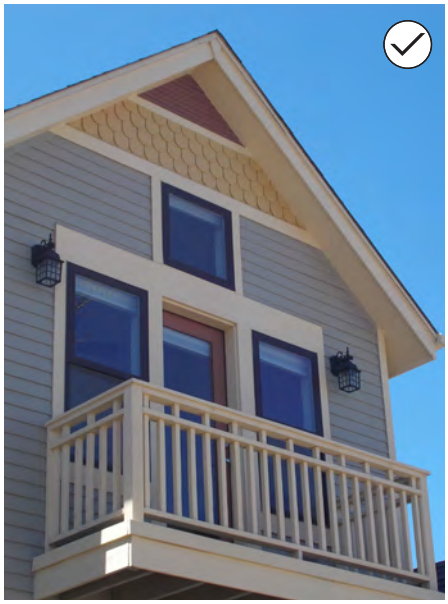
80. Use vertical and horizontal articulation techniques to reduce the apparent scale of a larger building mass.

ARCHITECTURAL STYLE FOR A NEW BUILDING

The design guidelines do not promote a specific architectural style, or styles, to be used for new construction in a historic district. However, new construction should be recognizable as current construction, while respecting key features of the surrounding historic context. The most appropriate options for balancing these objectives are:

1. *Using simplified interpretations of historic designs found in the historic district*
2. *Using a contemporary design that is compatible with historic siting, massing and forms found in the historic district*

See "Designing in Context" on page 73 for more information.



81. New materials that convey characteristics similar to historic materials may be considered, such as the smooth-finish (non-wood grain) fiber cement board illustrated above.

82. New materials that convey characteristics similar to historic materials may be considered if they have a similar appearance, size and shape to traditional materials, such as the cast stone illustrated above, which is detailed to convey a sense of authenticity.

GUIDELINES FOR ALL NEW CONSTRUCTION (Continued)

4.5 Design a new building to be recognized as current construction, while respecting key features of the historic district as well as the surrounding historic context/block.

a. Use a simplified interpretation of historic designs found in the historic district, or use a contemporary design that is compatible with historic siting, massing, and forms found in the historic district. At a minimum, an acceptable design should be neutral and not detract from the district's historic character.

b. Include features that relate to the surrounding historic context/block, such as front porches in a residential setting, or a defined roof cornice on a commercial structure.

c. Use contemporary details, such as window moldings and door surrounds, to create interest and convey the period in which the structure was built.

4.6 Use materials that appear similar in scale, color, texture and finish to those seen historically in the district.

a. Masonry materials such as brick, stone and genuine stucco are appropriate in most districts.

b. Architectural metals and glass are also appropriate in many districts, especially commercial and industrial contexts.

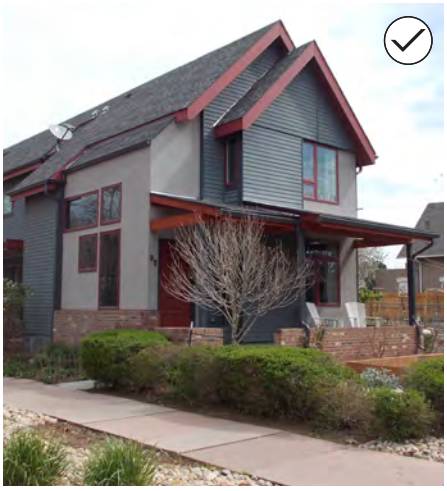
c. New materials that convey characteristics similar to historic materials may be considered if they have a similar appearance, size and shape to traditional materials. Such materials may include smooth-finish (non-wood grain) fiber cement board and cast stone, when they are detailed to convey a sense of authenticity.

d. Use a simple combination of materials when this is a characteristic of the district.

e. Avoid using a wide range of different building materials when buildings in the surrounding historic context typically use a simple combination of materials.

f. Do not use fiber cement board that is detailed to resemble wood grain.

General Principles for New Construction (continued)



83. Use a roof form that is consistent with typical roof forms of existing structures in the district in terms of pitch, orientation, and complexity. The new house illustrated on the right uses a roof form that it typical of existing structures in the district, such as the house illustrated on the left.

GUIDELINES FOR ALL NEW CONSTRUCTION (Continued)

4.7 Use a roof form that is compatible with the historic context.

a. Use a roof form that is consistent with typical roof forms of existing structures in the district in terms of pitch, orientation, and complexity.

b. Avoid using a flat roof unless it is a typical feature of the surrounding historic context.

4.8 Design windows, doors and other features to be compatible with the original primary structure and historic context.

a. Incorporate windows, doors and other openings at a ratio similar to those found on nearby historic structures. New construction with public visibility should incorporate doors and windows with similar proportions to those in the surrounding historic context.

b. When using contemporary window patterns and designs, ensure they respect the character and proportions of windows in the surrounding historic context.

c. Maintain the typical historic placement of window headers and sills relative to cornices and belt courses.

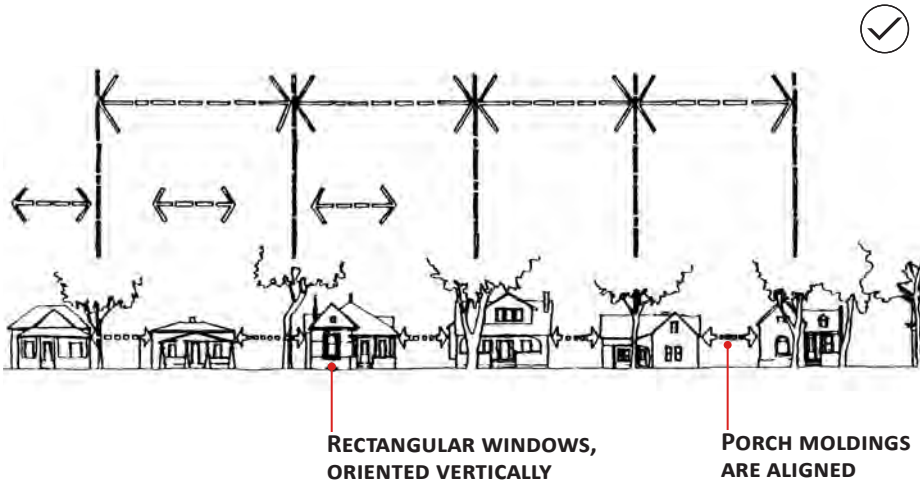
d. Use door widths, heights and materials that are similar to doors on historic buildings in the surrounding historic context.

e. Use simplified configurations of historic doors rather than replicating a historic door exactly.

f. Use clear or near clear low-e glass in windows.

84. Incorporate windows, doors and other openings at a ratio similar to those found on nearby historic structures. The new building illustrated above on the left is in keeping with the historic building on the right.

85. Locate a new building to fit within the established setback (front and side) and yard patterns seen in the historic district.



86. Similar side yard setbacks establish a rhythm of building fronts along a block, which should be maintained. The pattern illustrated above is typical of many historic residential streets in Denver.

INTENT STATEMENT

4d To site and orient new residential construction to be compatible with historic development patterns

4e To promote an overall residential design with architectural details that convey a sense of human scale and visual interest (see "Establish a Sense Of Human Scale" on page 85 for more information)

4f To incorporate features, such as compatibly-proportioned porches, that maintain historic patterns along the street

SMALL-SCALE RESIDENTIAL BUILDINGS

The design guidelines in this section apply to small-scale residential buildings, including:

» *Single-family houses*

» *Two-unit dwellings (duplexes)*

» *Town Houses and Row Houses*

See "Commercial, Mixed-use & Multifamily" on page 84 for design guidelines that apply to new larger-scale buildings.

GUIDELINES FOR SITING SMALL-SCALE RESIDENTIAL BUILDINGS

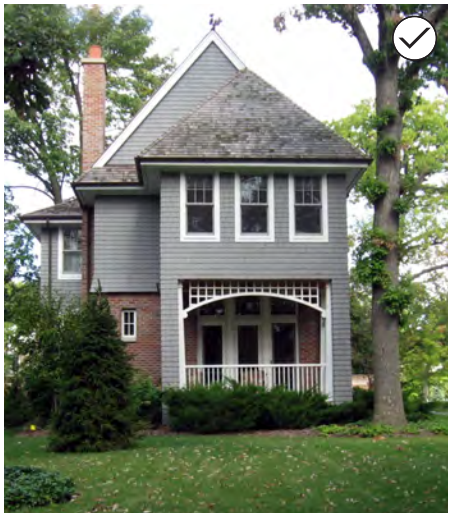
4.9 Locate a new building to fit within the established setback (front and side) and yard patterns seen in the historic district.

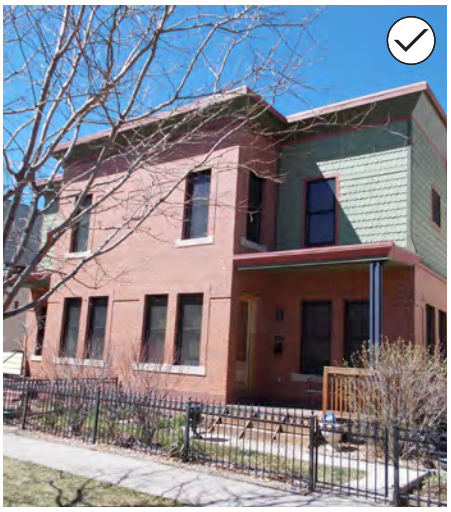
a. Locate a structure to maintain the side yard spacing pattern on the block as seen from the street.

b. Where front yard setbacks are uniform, place a new structure in alignment with its neighbors.

c. Where front yard setbacks for historic buildings vary, place a new structure within the established range of front yard setbacks on the block.

d. Don't vacate original alleys and circulation patterns when building on a carriage lot.





88. Subdivide the mass of a larger building into smaller bays or modules that appear similar in size to historic buildings in the surrounding context.

BUILDING DESIGN GUIDELINES FOR SMALL-SCALE RESIDENTIAL BUILDINGS

4.10 Design a new duplex, town house, or other small-scale residential building to incorporate, heights and proportions that reference those on historic buildings in the surrounding historic context.

a. Design a new residential structure to be within the range of historic heights in the surrounding context/block.

b. Locate and proportion building features to reference similar features on adjacent properties and in the surrounding historic context. For example, match window heights, door height, porch height, foundation height, floor-to-floor heights, and other vertical proportions to those on adjacent historic structures.

c. Design a new residential façade to respect the proportions of height to width in the surrounding historic context.

d. Use floor-to-ceiling heights that appear similar to those of residential buildings in the surrounding historic context.

e. Design a corner building to be similar in height and proportions to buildings in the surrounding context/block, particularly properties on the three adjacent corners.

4.11 Use building forms that are compatible with the mass and scale of surrounding residential structures.

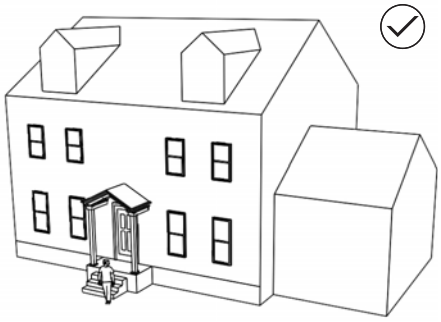
a. Subdivide the mass of a larger building into smaller bays or modules that appear similar in size to historic buildings in the surrounding context.

b. Use simple building forms that are similar to forms in the surrounding historic context.

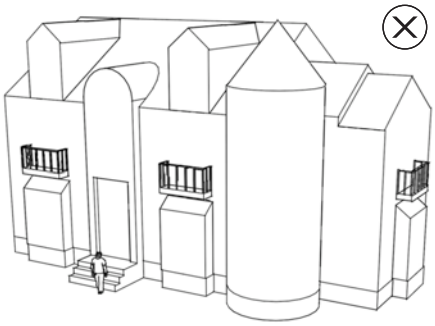
c. For buildings with more than two units, define individual units in modules that express typical historic dimensions.

d. Avoid using a significantly higher number or mix of building forms than are typically seen in the surrounding historic context. This can cause a building to appear busy and overly massive.

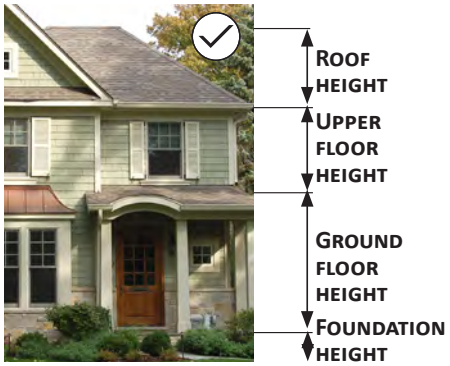
e. Avoid using boxy building forms when they are not typical of the surrounding historic context.



87. Use simple building forms that are similar to forms in the surrounding historic context.



89. Avoid using a significantly higher number of building forms than are typically seen in the surrounding historic context. This can cause a building to appear busy and overly massive.

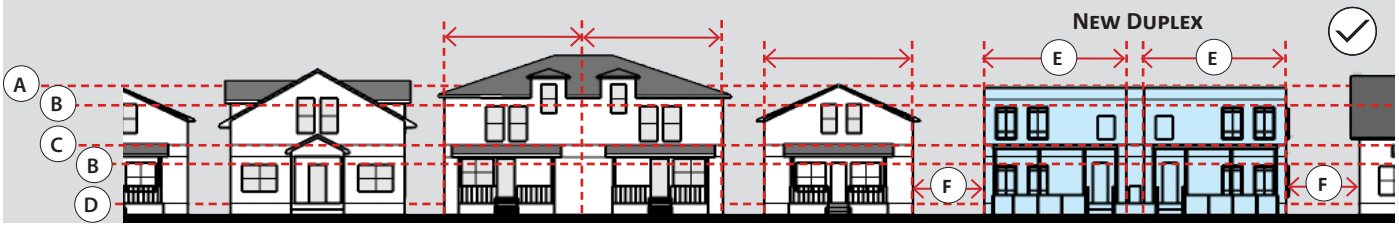


90. Use floor-to-ceiling heights that appear similar to those of residential buildings in the surrounding historic context.

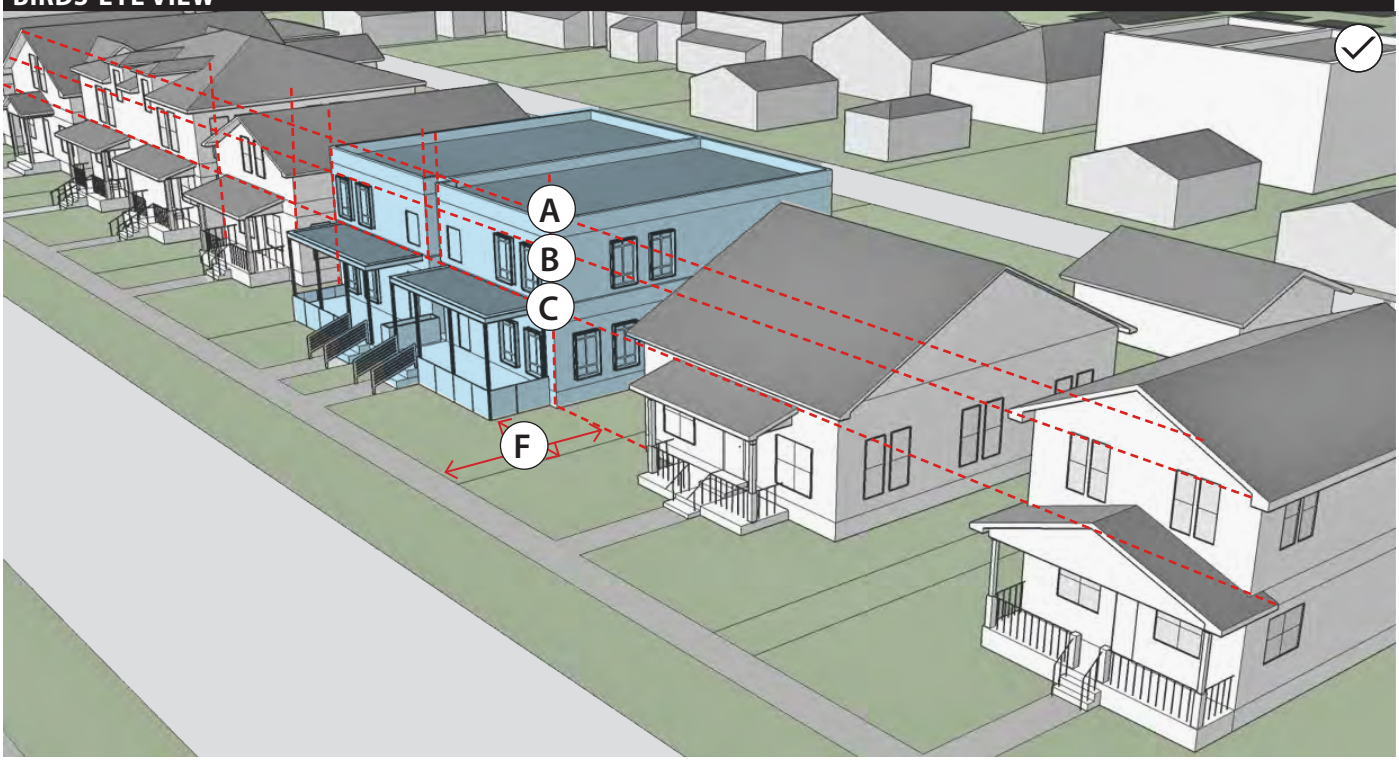
Contextual Evaluation for New Construction

It is important to evaluate the context for new construction defined on page 73, including the character-defining features of the historic district, as well as features in the surrounding historic context and on adjacent properties. As illustrated below, a new construction design is successful when it incorporates a sufficient number of design variables that reference the historic context, while also expressing the building's true age. The new duplex incorporates contemporary features, such as a modern window and porch design, but also references the height and proportion of building features that create a historic rhythm along the street. These features include a rectangular building form, a front door oriented toward the street, primarily vertical windows, materials that appear similar in scale, color, texture and finish to those seen historically, as well as other features, such as those labeled on the illustration below (the illustration does not show building materials). Note that a successful new construction design may not reference or match all of the illustrated alignments and proportions.

ELEVATION VIEW



BIRDS-EYE VIEW



KEY TO THE ILLUSTRATIONS ABOVE

A ***Overall height*** *is within the range seen in the surrounding historic context.*

B ***Window heights*** *are in general alignment with first and second-story window heights on adjacent historic properties.*

C ***Porch height*** *and proportions are in general alignment with front porches on adjacent historic properties.*

D ***Foundations height*** *is in general alignment with foundation heights on adjacent historic properties.*

E ***Building mass*** *is subdivided into smaller bays or modules that appear similar in size to historic buildings in the surrounding context.*

F ***Front & Side Setbacks*** *are similar to those on adjacent historic properties.*

Figure 25: Contextual Evaluation for New Construction

91. Use façade articulation techniques to help a new duplex, town house, or other small-scale residential building fit within the scale of the surrounding historic context.

92. Use material treatments to ensure that a new duplex, town house, or other small-scale residential building fit within the scale of the surrounding historic context.

BUILDING DESIGN GUIDELINES FOR SMALL-SCALE RESIDENTIAL BUILDINGS (Continued)

4.12 Design a new duplex or town house to be compatible with the mass and scale of adjacent single-family dwellings.

a. Divide a duplex or town house into modules that reflect the typical widths of single-family dwellings on adjacent properties.

b. Incorporate a front porch for each unit when these porches are needed to reflect the typical rhythm and proportions of front porches along the block.

4.13 Use façade articulation techniques to help a new duplex, town house, or other small-scale residential building fit within the scale of the surrounding historic context.

a. Include horizontal elements in the design of residential buildings that help to express the height of floors and that relate visually to similar features in the block. For example, align porches and groupings of windows with similar features on adjacent historic properties.

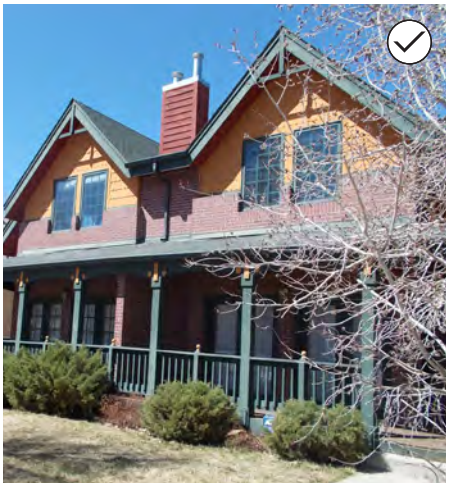
b. Use vertical and horizontal wall offsets (changes in the wall plane) to reduce the overall scale of a building as viewed from the street.

c. Use vertical and horizontal wall offsets to reduce the visual impact of long side wall areas on neighboring properties and the street. This is especially important on a corner lot, or a wider lot where side façades are more visible.

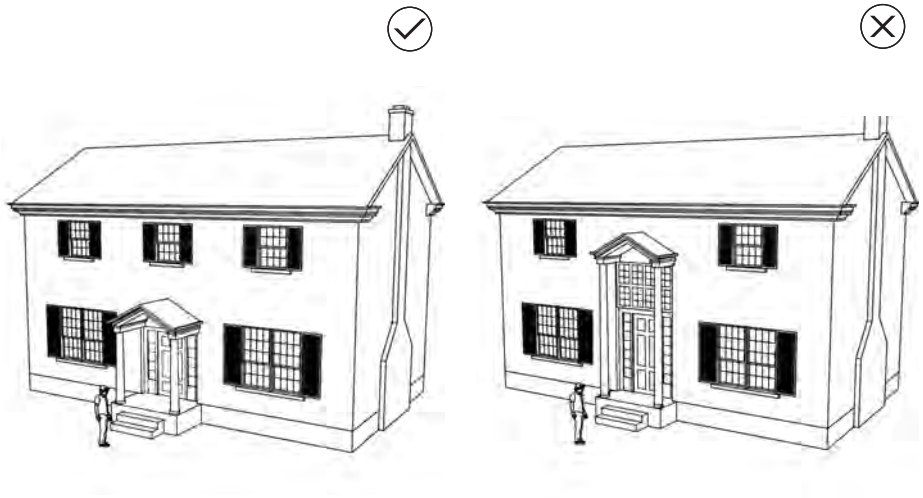
4.14 Use material treatments to ensure that a new duplex, town house, or other small-scale residential building fit within the scale of the surrounding historic context.

a. Use foundation materials that match historic foundation materials, whenever possible.

b. If historic foundation materials are not used, cover an exposed foundation with materials that are typical of those used on historic structures in the surrounding context.



94. Use porch posts and columns that are proportioned similarly to those seen in the surrounding historic context.



93. Proportion a front porch to be compatible in size and scale with the building and surrounding historic context.

HISTORIC PORCH PATTERNS

The existing pattern of front porches and stoops is a key characteristic of most historic residential contexts. Incorporating a well-proportioned porch will help a new single-family house, two-unit dwelling, town house or other small-scale residential structure fit into the surrounding historic context.

GUIDELINES FOR NEW RESIDENTIAL PORCHES & DECKS

4.15 Use a front porch to provide a visual and functional connection between the building and the street.

a. Use a front porch to define the entry.

b. Orient a front porch towards the street and sidewalk.

4.16 Design a porch to be compatible with the historic context.

a. Proportion a front porch to be compatible in size and scale with the building and surrounding historic context.

b. Position a front porch to maintain historic porch spacing patterns seen in the historic district. Use materials similar to those seen historically. Wood balustrades and porch posts (sometimes with brick piers) were common on many styles.

c. When they are a characteristic of the surrounding historic context, use porch posts and columns with substantial dimensions so that the porch does not appear to float above the entry.

d. Use porch posts and columns that are proportioned similarly to those seen in the surrounding historic context.

e. If stoop rails are required by code, use a simple metal or other design. Do not use heavy wooden turned balusters.

f. Do not visually overwhelm the primary façade.

4.17 Ensure that decks are compatible with the surrounding historic context.

a. Locate decks to minimize visual impacts on the street when they are not a part of the historic context.

b. Do not incorporate a roof deck unless it is not visible from the street, is oriented away from neighbors' yards, and is screened to reduce privacy invasion (such as with an inset roof design and solid railing), and does not adversely affect the surrounding historic context. Note that roof decks may not be allowed in some zoning districts.

95. On a corner lot, set back a new garage or secondary structure from the side street to minimize impacts on the historic streetscape.

96. Design a new garage or secondary structure to be compatible with, and subordinate to, the primary structure and surrounding historic context.

GUIDELINES FOR NEW GARAGES & SECONDARY STRUCTURES

4.18 Locate a new garage or secondary structure to reinforce surrounding historic development patterns.

a. Locate a new garage or secondary structure within the typical range of locations for garages and secondary structures in the surrounding historic context.

b. Where most secondary structures in the surrounding historic context are located along an alley, locate a new garage or secondary structure along the alley and reinforce historical patterns by using the alley for garage access.

c. On a corner lot, set back a new garage or secondary structure from the side street to minimize impacts on the historic streetscape.

d. Avoid making new curb cuts for driveways when that is not part of the historic pattern along the block.

4.19 Design a new garage or secondary structure to be compatible with, and subordinate to, the primary structure and surrounding historic context.

a. Design the mass, form and roof shape of a new garage or secondary structure to be compatible with the primary structure and surrounding historic context.

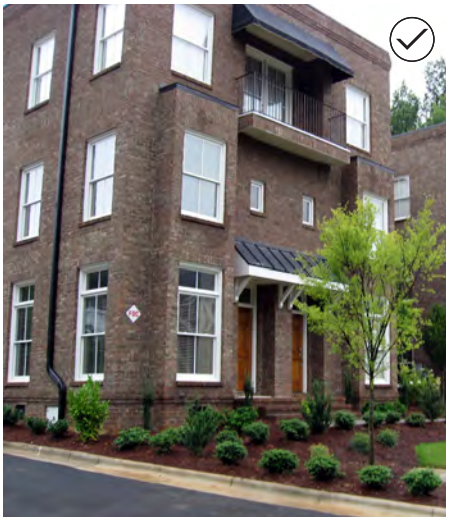
b. Design the height of a new garage or secondary structure to be within the range seen in the surrounding historic context.

c. Use materials that are of a similar color, texture and scale to materials of the primary structure and in the surrounding historic context.

d. Use simplified versions of building components and details found in the surrounding historic context.

IMPACT ON THE ALLEY

While structures in the rear generally have little impact on the character of the street, they do have an impact on the character of the alley and the neighbors to the rear. A subordinate character should be maintained.



97. Use materials that help to convey scale in their proportion, detail and form.

98. Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.

INTENT STATEMENTS

4g To maintain a sense of human scale as perceived from the public way (see "Establish a Sense Of Human Scale" on page 85 for more information)

4h To respect the typical development patterns in the surrounding historic context, especially when a commercial building is located in a primarily residential neighborhood

4i To use architectural features to reflect the rhythm and alignment of similar elements in the district

COMMERCIAL, MIXED-USE, MULTIFAMILY & CIVIC BUILDINGS

The design guidelines in this section apply to larger-scale new construction in a historic district, including commercial, mixed-use, multifamily, civic and institutional development. See "Small-Scale Residential Buildings" on page 78 for design guidelines that apply to smaller-scale new construction in a historic district.

GUIDELINES FOR NEW COMMERCIAL, MIXED-USE AND MULTIFAMILY BUILDING DESIGN

4.20 Establish a sense of human scale in the building design.

a. Incorporate changes in color, texture and materials to help define human scale. See "Establish a Sense Of Human Scale" on page 85 for more information.

b. Use simplified versions of architectural details common in the historic district.

c. Use materials that help to convey scale in their proportion, detail and form.

d. Design building features, such as entries, windows, articulation and other details, to be proportioned and sized to human scale.

4.21 Maintain typical spacing patterns created by the repetition of historic building widths along the street.

a. Proportion a new façade to reflect the established range of historic building widths seen in the surrounding historic context.

b. Where a new structure must exceed the typical building width in the surrounding historic context, use changes in building configuration, articulation or design features such as materials, window design, façade height or decorative details to break the façade into modules that suggest typical historic building widths seen in the surrounding historic context.

Compatible Massing for a New Commercial, Mixed-use or Multifamily Building

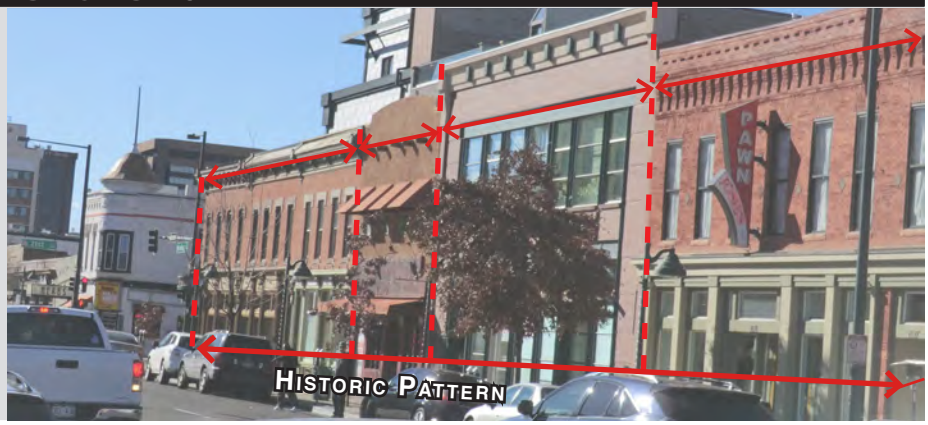
When a new commercial, mixed-use or multifamily building will be larger than nearby historic buildings, its design should respect the historic development pattern in the district and along the adjacent street frontage. Strategies to help a larger commercial, mixed-use or multifamily building fit into the surrounding historic context are described and illustrated below.

ESTABLISH A SENSE OF HUMAN SCALE

The concept of human scale defines how well a building's overall design and its architectural parts relate to human dimensions and proportions. A building achieves human scale when the combination of small scaling elements, such as units of masonry, and larger scaling elements such as porches, doors and windows, adapt to human sizes and familiar human dimensions

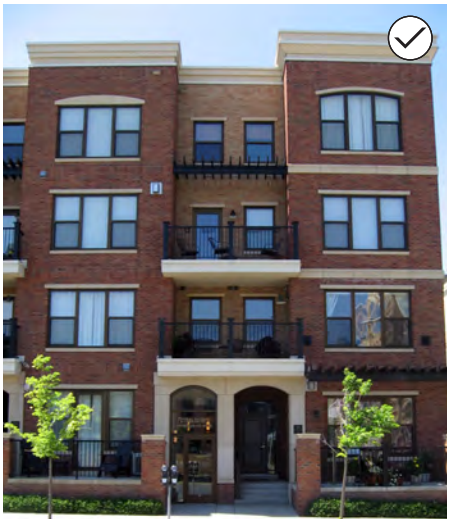
REFLECT TYPICAL HISTORIC LOT & BUILDING WIDTHS

Historic commercial blocks in Denver *often reflect the underlying historic lot pattern. As illustrated at right, this results in a series of narrow building fronts facing the street. Changes in materials, wall heights and architectural moldings may also relate to typical historic lot widths.*

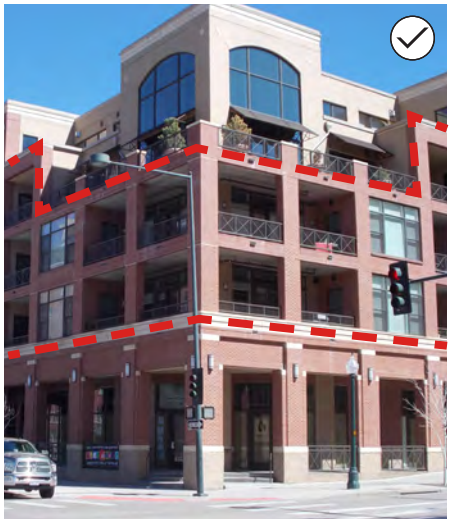


A new building *that is wider than was historically typical should incorporate design features that divide it into smaller modules to suggest the underlying historic lot pattern, as illustrated at right. Changes in building height and materials, as well as architectural moldings and wall offsets, can be used to express typical historic building widths to help a larger structure fit into the surrounding historic context.*

Figure 26: Compatible Massing for a New Commercial, Mixed-use or Multifamily Building



99. Reflect typical historic upper story window patterns.



100. Design a new structure to incorporate a traditional base, middle and cap configuration.

GUIDELINES FOR NEW COMMERCIAL, MIXED-USE AND MULTIFAMILY BUILDING DESIGN (Continued)

4.22 Maintain the overall mass and scale pattern as viewed from the street.

a. Incorporate floor-to-floor heights that appear similar to those seen in the surrounding historic context, especially at the ground floor.

b. Distinguish the ground floor from upper floors.

c. Use vertical and horizontal articulation to reference typical articulation patterns in the surrounding historic context and reduce the apparent scale of a larger building mass.

d. Design a commercial façade to be composed of simple, rectangular forms that are consistent with the façade composition of the surrounding context.

e. Design a new structure to incorporate a traditional base, middle and cap configuration when this is the traditional pattern in the surrounding context.

4.23 Maintain typical historic entry patterns along the street.

a. Incorporate entry features that relate to typical historic building entries in the surrounding context.

b. Design an entrance to a commercial, mixed-use, multifamily or civic building to convey a sense of scale and provide visual interest.

c. Consider incorporating a porch onto a multifamily building where it would relate to porches on historic residential buildings in the surrounding context.

d. If incorporating a porch onto a multifamily building, design the porch to be in proportion to the structure and use porch materials that are similar to those seen historically.

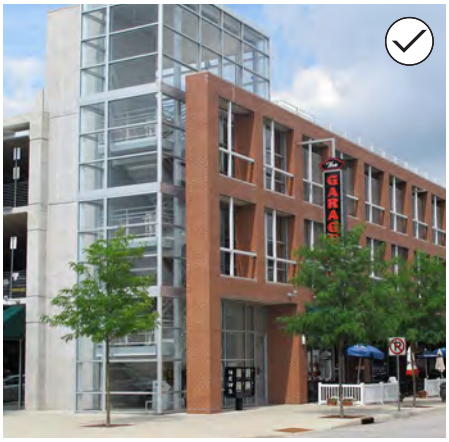
e. See "Site & Building Lighting" on page 101 for entry lighting guidance.

4.24 Reflect typical historic upper story window patterns.

a. Locate windows to reflect typical spacing patterns seen in the surrounding historic context.

b. Design windows to reflect the quality and features seen in the surrounding historic context.

101. Wrap a parking structure or stack it above retail or other active uses at the street level.



102. Design a parking structure with vertical and horizontal articulation techniques such as moldings, columns, a change in material, or an offset in the wall plane to reflect building proportions seen in the surrounding historic context.

GUIDELINES FOR NEW PARKING STRUCTURES

4.25 Design a parking structure to incorporate ground floor features that promote a high-quality pedestrian environment.

a. Wrap a parking structure or stack it above retail or other active uses at the street level.

b. If active uses are not possible at the street level, provide visual interest using display cases, architectural detailing, public art and/or landscaping at street level.

4.26 Screen the upper levels of a parking structure to minimize the visual impacts of parked cars on the street and sidewalk.

a. Use upper-story architectural screens or other devices that are integral to the building design to minimize the visibility of parked cars from the street and sidewalk.

b. Use screens with decorative patterns, railings and details to provide visual interest.

c. Use screens made from durable materials.

d. Ensure that screening or other devices minimize the glare from headlights and parked cars.

4.27 Design a parking structure to be compatible with the mass and scale of nearby buildings.

a. Divide a parking structure into modules that reflect façade and lot widths in the historic district.

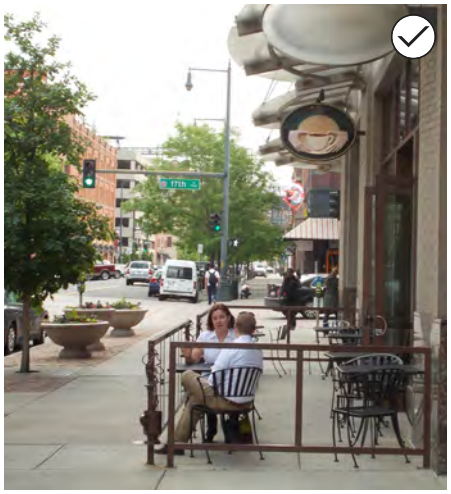
b. Design a parking structure with vertical and horizontal articulation techniques such as moldings, columns, a change in material, or an offset in the wall plane to reflect building proportions seen in the surrounding historic context.

c. Design a parking structure to minimize the visibility of angled ramps from the street and sidewalk.

SURFACE PARKING LOTS

The design guidelines in this section apply to the design of parking structures. See page "Streetscape & Parking" on page 99 for surface parking lot guidelines.

103. When locating a rooftop patio on a new building, minimize visual impacts on the streetscape.



104. When locating a plaza, courtyard, patio, dining area or deck with a new building, minimize visual and functional impacts on the streetscape.

ENHANCING THE HISTORIC CONTEXT WITH COURTYARDS & PLAZAS

Incorporating courtyards, plazas and other public spaces into the design of a new building can enhance the experience of a historic district by providing places to view and appreciate the surrounding historic setting. A plaza or courtyard also provides an opportunity for educational plaques, statues, public art or other features that promote an understanding of the historic district.

GUIDELINES FOR PLAZAS, COURTYARDS, PATIOS & DECKS

4.28 When locating a plaza, courtyard, patio, dining area or deck with a new building, minimize visual and functional impacts on the streetscape.

a. Locate a plaza or courtyard to be level with, and directly accessible from, the public sidewalk.

b. Consider locating an at-grade dining area to the side or rear of a property.

c. Place decks to the side or rear of a property (preferred).

d. Maintain views of a historic building when locating a patio or dining area adjacent to the street and sidewalk. See Guideline 5.14 on page 99 for more information.

e. Use high quality materials for patio railings and furniture.

f. Use simple, low and open patio railings.

g. Avoid highly decorative patio railings.

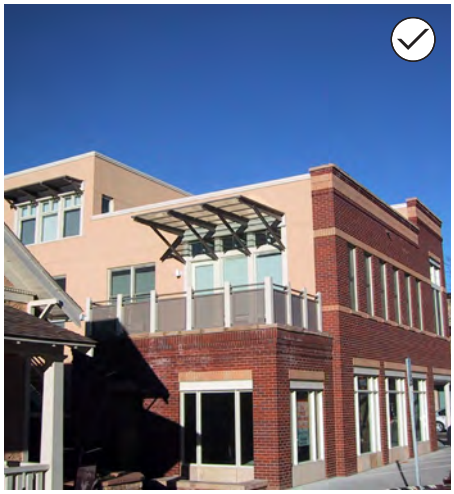
h. Do not affix umbrella holders or planters to patio railings.

i. Do not use projecting or cantilevered decks.

4.29 When locating a rooftop patio on a new building, minimize visual impacts on the streetscape.

a. Use simple, open railings to minimize the visibility of a rooftop patio from the street.

b. Do not affix umbrella holders or planters to rooftop patio railings.



105. Step down the mass and scale of a new commercial or mixed-use structure towards adjoining residential structures.

106. Divide the mass of a larger building into subordinate modules to reduce its perceived scale.

INTENT STATEMENTS

4j To promote new buildings that are in scale with the residential context

4k To minimize visual impacts of service areas and utilities on the historic character of a district

107. Design the mass of a new commercial or mixed-use building to reflect the scale of a surrounding residential district.

GUIDELINES FOR NEW COMMERCIAL AND MIXED-USE BUILDINGS LOCATED IN A RESIDENTIAL CONTEXT

4.30 Locate driveways, trash enclosures and parking areas to minimize impacts on surrounding residential context.

a. Locate driveways, trash enclosures and parking areas away from private yard areas on adjacent residential properties, whenever possible.

4.31 Design the mass of a new commercial or mixed-use building to reflect the scale of a surrounding residential district.

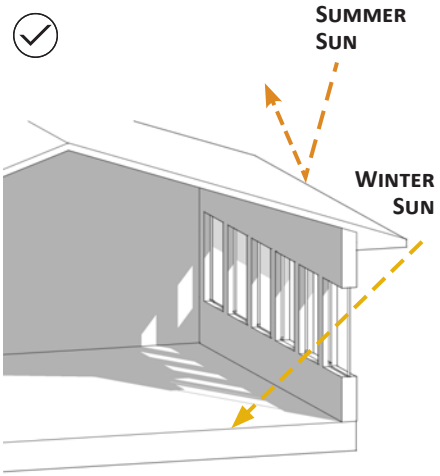
a. Divide the mass of a larger building into subordinate modules to reduce its perceived scale.

b. Vary the height of building modules in a large structure, and include portions that are similar in height to historic structures in the district.

c. Step down the mass and scale of a new commercial or mixed-use structure towards adjoining residential structures.

d. Avoid excessive modulation of a building mass, when that would be out of character with simpler historic building forms in the area.

New Construction & Environmental Sustainability



108. Passive solar design promotes heat gain during the winter while deflecting the summer sun.

109. When introducing a new building into a historic district, it is also appropriate to consider incorporating sustainable design features that are typical of buildings in the surrounding historic context, such as canopies to provide shade.

INTENT STATEMENT

4I To maintain compatibility with the historic context when introducing sustainability improvements

NEW CONSTRUCTION & SUSTAINABILITY

As described in "Benefits of Preservation" on page 3, historic preservation promotes community objectives for environmental sustainability. It is important to ensure that the sustainable design features of new construction in a historic district remain compatible with the district and surrounding historic context.

When introducing a new building into a historic district, it is also appropriate to consider incorporating sustainable design features that are typical of buildings in the surrounding historic context, such as overhanging roof eaves and canopies to provide shade and operable windows to provide natural ventilation.

GUIDELINES FOR ENVIRONMENTAL SUSTAINABILITY IN NEW CONSTRUCTION

4.32 Ensure that the sustainable design features of a new building are compatible with the historic context.

a. When using sustainable building materials, such as locally-sourced materials, recycled materials and materials with long life spans, ensure that they are compatible with typical materials seen in the historic district and surrounding historic context.

b. When designing a building to maximize passive solar potential (solar gain during the winter and deflection of summer sun), ensure that the building orientation remains compatible with typical orientation patterns in the historic district and surrounding historic context.

c. When incorporating thermal storage walls, ensure they remain compatible with typical orientation patterns in the historic district and surrounding historic context.

d. When orienting roofs to allow for the installation of solar collectors, ensure that roof forms and orientation remain compatible with typical orientation patterns in the historic district and surrounding historic context.

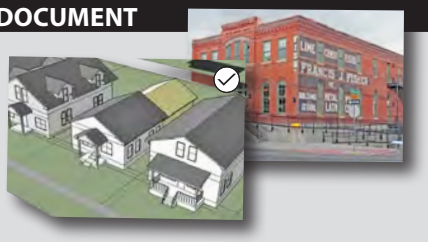
e. Ensure that the placement of solar panels conforms with prevailing patterns in a historic district. Refer to solar placement guidelines and diagrams on pages 39-41.

5. GUIDELINES FOR SITE & LANDSCAPE DESIGN

Site Design, Parking & Treatment of Historic Landscape Features

This chapter includes:

ILLUSTRATIONS USED IN THIS DOCUMENT



The design guidelines include many photographs and diagrams to illustrate acceptable or unacceptable approaches. The illustrations are provided as examples and are not intended to indicate the only options.

If there appears to be a conflict between the text of the design guidelines and a related illustration, the text shall prevail.

KEY TO ILLUSTRATION SYMBOLS

***A checkmark** on an illustration indicates an approach that is generally appropriate.*

***An asterisk** on an illustration indicates an approach that may be acceptable in some contexts or situations.*

***An X mark** on an illustration indicates an approach that is generally inappropriate.*

INTRODUCTION

Site features and landscapes are an important part of Denver's historic context. Proper treatment of these features helps retain the unique qualities that make Denver special and assists with the preservation and interpretation of historic buildings and districts.

This chapter provides guidelines for site and landscape design that apply to a variety of projects, including:

- ***The treatment of historic streetscape features such as street trees and furnishings*** (benches, trash receptacles, etc.) on an individually-designated Denver landmark or any property in a historic district
- ***The treatment of historic landscape features, such as a historic site wall, sloping "Denver Hill" yard, or fence*** on an individually-designated Denver landmark or any property in a historic district
- ***The design of new landscape features such as retaining walls*** on an individually-designated Denver landmark or any property in a historic district
- ***The location and design of a new or expanded surface parking lot*** on an individually-designated Denver landmark or any property in a historic district
- ***The location and design of service and mechanical areas*** on an individually-designated Denver landmark or any property in a historic district
- ***Other site and landscape design considerations*** including landscape screening and the site lighting on historic commercial properties

This chapter begins with general site and landscape guidelines, followed by guidelines that are specific to residential or commercial properties.

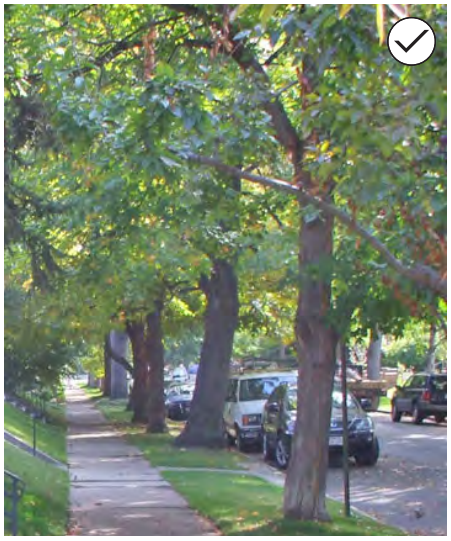
HISTORIC PARKWAYS

Denver has a distinctive system of historic parkways that serve as central organizing corridors and confer special identity to adjacent properties and neighborhoods. Over a dozen of the city's early parkways are designated under Denver's City Beautiful Parkways Historic district. Several designated parkways, such as the 7th Avenue and Williams Street Parkways, have not only stand-alone historic value, but are also focal points and character-defining features of residential historic districts. Denver Parks and Recreation regulates development adjacent to parkways, including setback requirements, and design restrictions for buildings, walls and fences, and curb cuts. For more information, contact Denver Parks and Recreation.

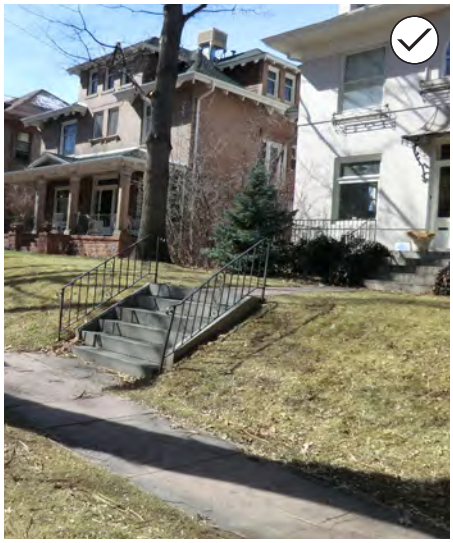
CHARACTER-DEFINING FEATURES OF A HISTORIC DISTRICT

When planning site and landscape designs in a historic district, it is important to carefully review the district's character-defining features. See "Appendix A: The Character-defining Features of Denver's Historic Districts" for more information.

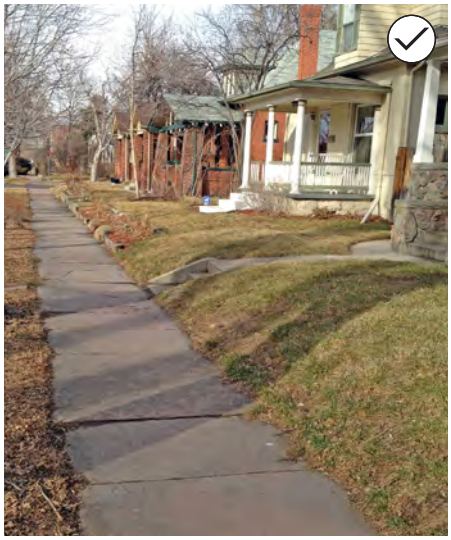
General Principles for Site & Landscape Design



110. Preserve established trees and historic tree lawns.



111. Preserve historic stone sidewalks



INTENT STATEMENTS

5a To preserve historic site features that support the character-defining features of historic properties and districts

5b To ensure that new site features maintain and enhance historic character

5c To maintain a strong relationship between buildings and the street through sensitive site design

CARE OF ESTABLISHED TREES

The City Forester provides information on the maintenance of established trees, as well as assistance with the selection of hardy, drought-tolerant plants. More information is available a the Denver Forestry Web Site.

HISTORIC SIDEWALKS

Many of Denver's original sidewalks are constructed from sandstone quarried along the Dakota Hogback near Lyons, Colorado. Lyons sandstone was also used in some Denver buildings exported to Midwestern cities. Many of Denver's Lyons sandstone sidewalks have been replaced with concrete. Those that remain are highly valued for their color, character and durability, and should be preserved.

GENERAL DESIGN GUIDELINES FOR SITE & LANDSCAPE DESIGN

5.1 Retain and restore historic site and landscape features.

a. Preserve original landscape and features, such as walkways, fences, site walls, street trees historic stairway and special plantings or ornamental site features that are character-defining features of the property or historic district.

b. Preserve historic stone sidewalks. See "Historic Sidewalks" at left for more information.

c. If beyond repair, replace deteriorated historic site features with similar features.

d. Retain original open space patterns at the sides and rear of a structure, whenever possible.

5.2 Preserve established trees and historic tree lawns.

a. Preserve established and specimen trees in the front yard area and tree lawn. Assess tree conditions and ensure measures of protection/preservation are included in any development plans.

b. Maintain grass and/or low-water ground cover in an existing or new tree lawn (the landscaped area between the street and the sidewalk).

c. Do not cover or pave an existing tree lawn, except where necessary to provide connections to the sidewalk and ADA-compliance.

5.3 Plan new site and landscape features to respect the character-defining features of the historic district or individually-designated Denver landmark.

a. Landscape the street-facing portion of a lot to be consistent with historic landscape patterns on the street, such as matching tree types where one is missing along a consistent tree row.

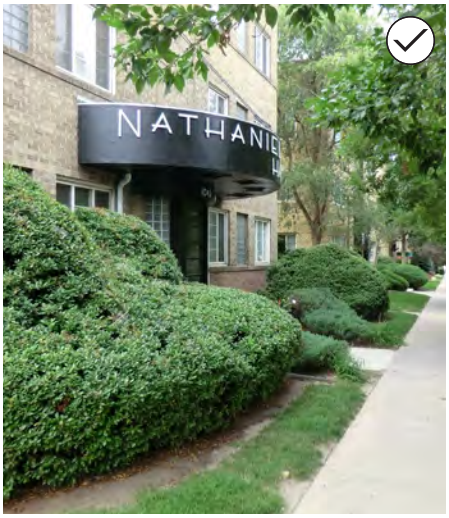
b. Where an established tree has been removed, replace it with a similar species.

c. When introducing a new site feature, such as a stairway, fence of retaining wall, respect historical patterns in terms of placement, proportions and design compatibility with surrounding historic context.

d. When designing a new sidewalk or path, use colors, styles and finishes similar to those seen in nearby historic sidewalks.

e. Avoid introducing new site features that convey a false sense of history, such as faux historic street lights.

Residential Site & Landscape Design



112. Preserve the context of a historic building and district by maintaining historic front yard landscape areas.

113. Maintain the character of a "Denver Hill" sloping front yard area.

INTENT STATEMENTS

5d To preserve the context of a historic building and district by maintaining historic front yard landscape areas

5e To maintain the traditional features, such as topography and plantings, that define private yards without obscuring historic properties

5f To ensure that new front yard features maintain and enhance the character of historic properties and districts

USE OF THE TERM "FRONT YARD"

The design guidelines for residential site and landscape design primarily address "front yard" areas that are highly visible from the sidewalk and street. The guidelines for a "front yard" also apply to a street-facing side yard on a corner property, or other yard areas between buildings and the street.

GENERAL GUIDELINES FOR RESIDENTIAL SITE & LANDSCAPE DESIGN

5.4 Maintain front yard landscape areas.

a. Reserve most of the front yard area for a grass lawn or a designed xeriscape that uses low-water plantings while maintaining the appearance of a landscaped front yard.

b. Where grass is not used, plant less water-intensive ground coverings.

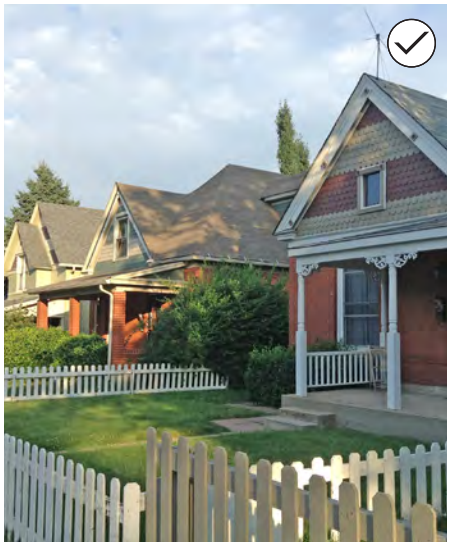
c. Use decorative modular pavers, a cellular paving system or recycled historic site materials (such as stone or brick) to minimize the visual impacts of a larger paved surface area.

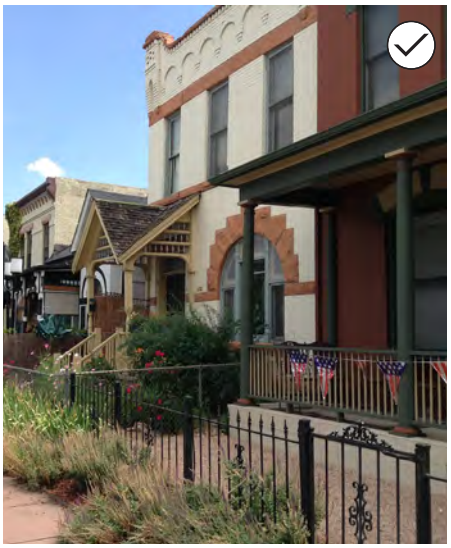
d. Avoid introducing topographic features, such as berms, that were not historically present, especially if other front yard areas on the street do not include similar features. Changes to grades can also impact the watering and health of existing yard and street trees.

5.5 Maintain the character of a "Denver Hill" sloping front yard area.

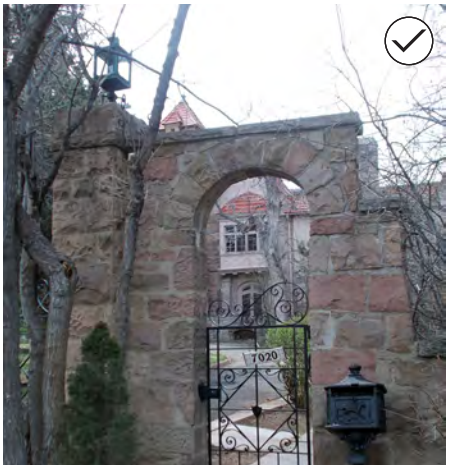
a. Preserve the character of a "Denver Hill" sloping front yard area where it is a character-defining feature of the historic district or a characteristic of the block. See "Historic Background & Treatment Strategies for the "Denver Hill"" on page 98 for more information.

b. Where the slope is unstable, use plant materials, or subterranean retaining walls to stabilize the slope, whenever possible. See Guideline 5.10 on page 97 for more information.





114. Design a new front yard fence to minimize impacts on the historic context.



115. Where they are part of the historic context, preserve and repair historic front yard, and street facing, fences, masonry site walls and retaining walls.

GUIDELINES FOR FENCES & WALLS

5.6 Where they are part of the historic context, preserve and repair historic front yard, and street facing, fences, masonry site walls and retaining walls.

a. Replace only those portions of an original fence, site wall or retaining wall that are deteriorated.

b. Preserve the character of the original mortar joints when re-pointing an original masonry site wall or retaining wall.

c. Preserve an original chain link fence when it is a character defining-feature of the historic district (a new chain link fence is not allowed).

5.7 Add a new front yard or street-facing fence only where at least one of the following conditions is present:

a. An open front yard is not a character-defining feature of the historic property or district

b. Historic or legally built fences or site walls are present on several properties in the surrounding context/block

c. It is not possible to create a usable enclosed side or rear yard area

d. Constructing a low fence at the top of a "Denver Hill" sloping front yard area would provide a compatible alternative to removing the slope. See "3. A Fence at the top of the slope" on page 98 for more information.

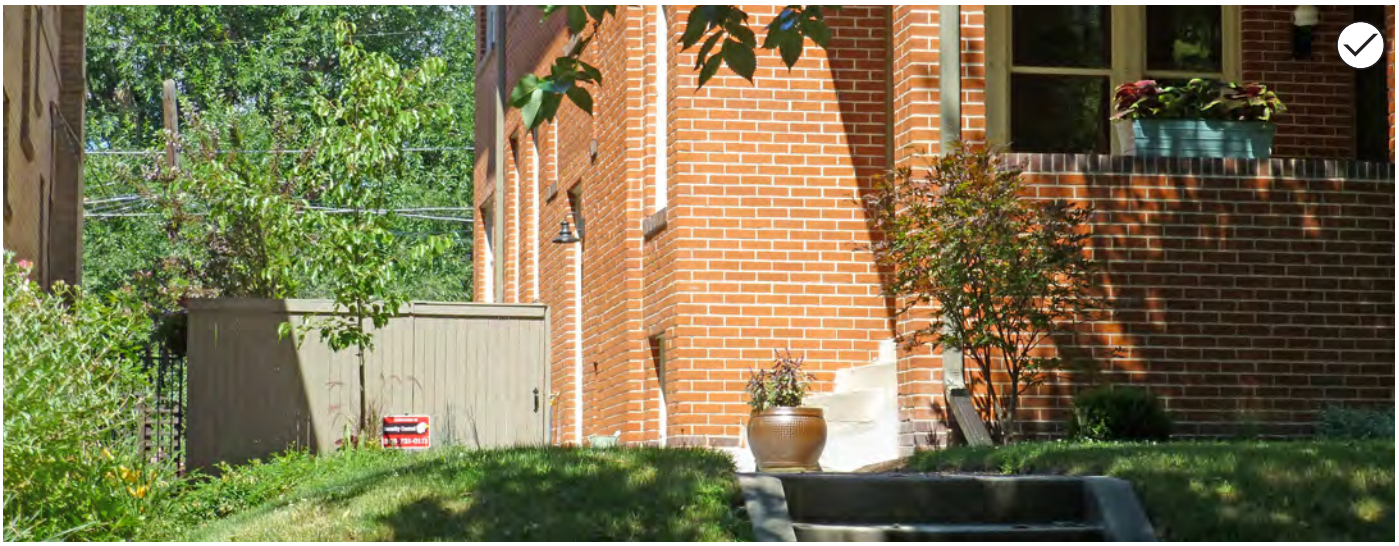
FENCES & MASONRY SITE WALLS

Front yard fences and site walls are not common in most of Denver's historic districts. Where present, they combine with gates, pillars and low hedges to help define the public edges of private yards without blocking views of the property. The most common fence materials were wrought iron and wood. Site walls (freestanding walls) and retaining walls (walls used to hold back earth) were most often constructed using stone, although other masonry materials such as brick were sometimes used.

New front yard fences are discouraged because they often interrupt the pattern of historic front yards. Where they are part of the surrounding historic context, low open hedges or shrubs may provide alternatives to constructing a new fence. New site walls are generally not allowed.

DENVER ZONING CODE FENCE AND WALL STANDARDS

Article 10 of the Denver Zoning Code sets forth base standards for the location and height of new fences and walls in front and side yard areas. The Design Guidelines promote maintenance of historic fences and walls, and provide strategies for the compatible design of new fences.



116. Locate a rear yard fence to have minimal visibility from public view.

TREE REQUIREMENTS IN DENVER

Denver's mature and diverse tree canopy adds to the character and desirability of many historic districts. A permit is required from the Office of the City Forester prior to planting or removing trees from the public right-of-way (such as trees located in the buffer lawn between a sidewalk and street curb) per Chapter 57 of the Revised Municipal Code). When considering a new street tree, contact the City Forester for the approved street tree list and for tree spacing guidelines. When a property is in the process of demolition or construction, property owners must also protect established trees and provide new landscaping within setback areas of a property per Article 10 of the Denver Zoning Code.

GUIDELINES FOR FENCES & WALLS (Continued)

5.8 Design a new front yard fence to minimize impacts on the historic context (when warranted based on the criteria in Guideline 5.7).

a. Design a new front yard fence to be simple, open, and low (unless taller fences are typical of the historic district or surrounding historic context). The maximum front yard fence height should be 40" or less.

b. Use compatible but simplified (less ornate) versions of historic fences and walls present in the historic district or in the surrounding historic context.

c. Use historic fence and wall materials present in the historic district or in the surrounding historic context. Do not use vinyl or other nontraditional fence materials.

d. Do not install a new chain link fence in the front yard (an existing chain link fence should be preserved when it is a character-defining feature of the district).

e. Do not install opaque fencing of any kind. A fence should be at least 50% open.

5.9 Add a rear yard fence consistent with historical patterns of the property and surrounding historic district.

a. Locate a rear yard fence to have minimal visibility from public view.

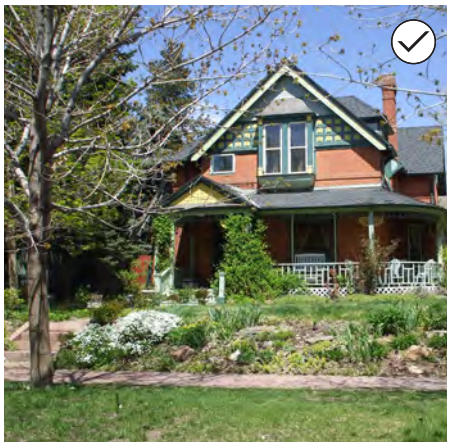
b. Situate a rear or side yard fence return at least one foot behind the front corner of a historic house façade, and to be located behind important architectural features, such as bay windows and chimneys whenever possible.

c. Use a rear yard fence type and materials traditionally found in the historic context, such as simple iron or wooden solid or open picket fence. Only use stone or brick if it corresponds with a historic property and surrounding historic context.

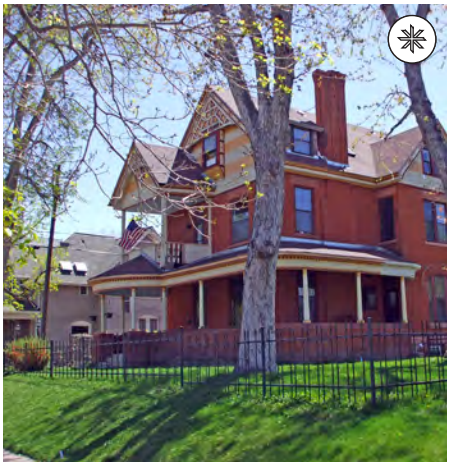
d. Design new fences to have traditional height, style and design to blend with historic building and surrounding historic context.

e. When installing a wooden fence, ensure that the pickets face to the exterior and the framing faces to the inside.

f. Locate a rear yard fence along traditional lot lines. If a non-traditional fence, such as a dog run, is proposed, locate in a way as to be concealed from public view.



117. Explore alternatives before proposing significant alterations to the "Denver Hill", including using stabilizing plant materials with drought-tolerant planting and other ground cover that does not require mowing or a high degree of maintenance, as illustrated above.



118. Explore constructing a low, open style, fence at the top of the slope to provide an enclosed front yard area for children or pets, rather than replacing the slope with a new retaining wall.

119. Locate and design a new retaining wall to minimize impacts on the historic context. As illustrated above, a low kick wall can help stabilize the yard while maintaining most of the historic slope.

GUIDELINES FOR NEW RETAINING WALLS

5.10 Explore alternatives before proposing significant alterations to the "Denver Hill." Alternatives to explore include:

a. Using stabilizing plant materials with drought-tolerant planting and other ground cover that does not require mowing or a high degree of maintenance, rather than constructing a new retaining wall.

b. Constructing a low, open style, fence at the top of the slope to provide an enclosed front yard area for children or pets, rather than replacing the slope with a new retaining wall.

c. Constructing a subterranean retaining wall to stabilize the slope.

5.11 Avoid adding a new retaining wall unless necessary and all alternatives have been explored.

a. Add a new retaining wall that will alter the slope of a "Denver Hill" front yard area only where at least one of the following conditions is present:

» The "Denver Hill" is not a character-defining feature of the historic district.

» There is a high level of variety in the treatment of front yard areas among adjacent properties, including retaining walls.

» The front yard slope is unstable, threatens the foundation of a historic structure, and other stabilization strategies have failed.

5.12 Locate and design a new retaining wall to minimize impacts on the historic district or historic property (when warranted based on the criteria in Guideline 5.11).

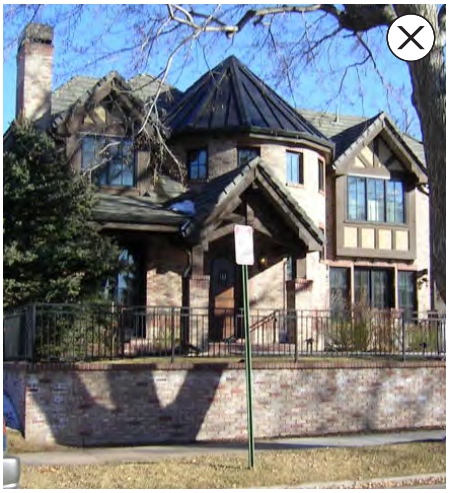
a. Use a low kick wall, up to two feet in height, to help stabilize the yard while maintaining most of the historic slope.

b. Design a new retaining wall to minimize visual impacts on the character-defining features of the historic property, block and district.

c. Use materials that are common to the historic district or that relate to the historic property. For example, if a stone wall is a part of the design tradition, the wall should be stone, or stone-faced.

d. Avoid using terraced retaining walls.

e. Do not completely replace the slope with a tall retaining wall.



120. Do not completely replace the slope with a tall retaining wall.

Historic Background & Treatment Strategies for the "Denver Hill"

A number of Denver's historic districts feature properties elevated above the street with mostly flat front yards that slope steeply towards the street at the inner edge of the sidewalk. Denver promoted this particular configuration since it allowed rain hitting public sidewalks to drain into the street rather than onto private property, while also providing an attractive planting strip at street curb level. When present, this "Denver Hill" (also called the "Denver Roll") can be a character-defining feature of a property or historic district. Refer to the character-defining features of a particular district in Appendix A.

Photo of unnamed street in Denver, ca. 1930. (Courtesy of Denver Public Library, Call No. Rh-1036)

Several potential treatment strategies for the "Denver Hill" are illustrated below. Maintaining the original grassy slope is preferred. Other treatment strategies may be appropriate where there is variety in the treatment of front yard areas along the same block, or where it is necessary to stabilize the slope.

1. SLOPE MAINTAINED IN ORIGINAL CONDITION

Maintaining the original grassy slope is preferred where the slope was not previously altered with retaining walls or other features.

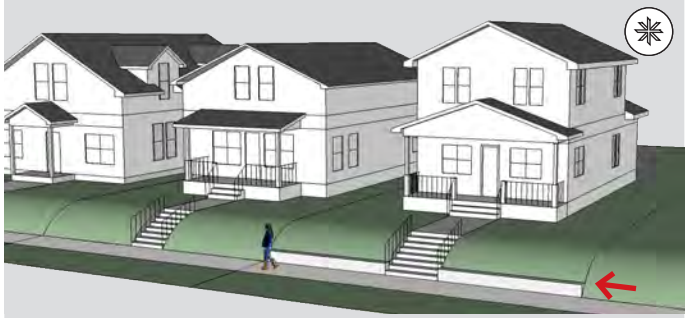
2. STABILIZING PLANTS REPLACE GRASS

Stabilizing the slope with low-water plantings may be appropriate, especially as an alternative to constructing a new retaining wall.

3. A FENCE AT THE TOP OF THE SLOPE

Constructing a low fence at the top of the slope may be appropriate to provide an enclosed yard area for children or pets.

4. A LOW RETAINING WALL



Stabilizing the slope with a low "kick wall" may be appropriate to help stabilize the yard while maintaining most of the historic slope.

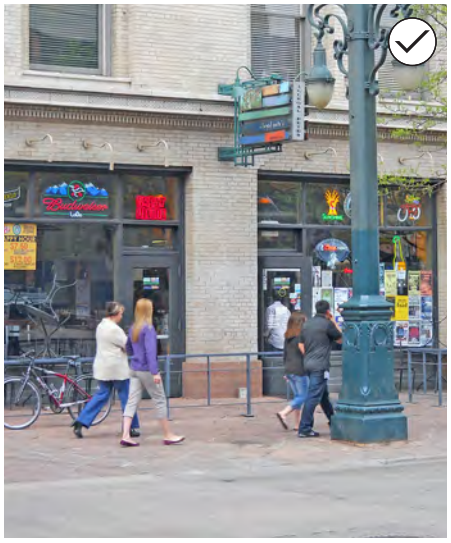
5. SLOPE TERRACED WITH RETAINING WALLS

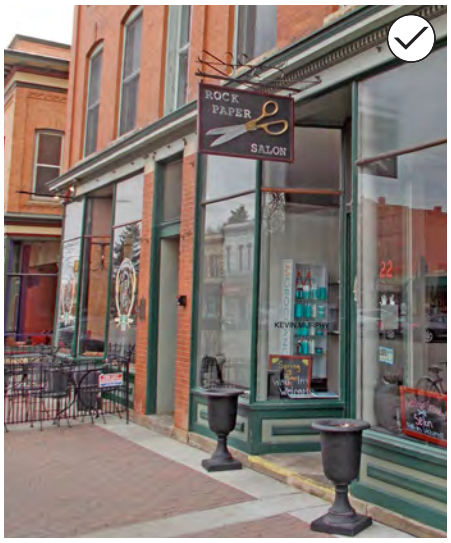
Terracing the slope with retaining walls is generally inappropriate.

6. LOT LEVELED WITH A HIGH RETAINING WALL

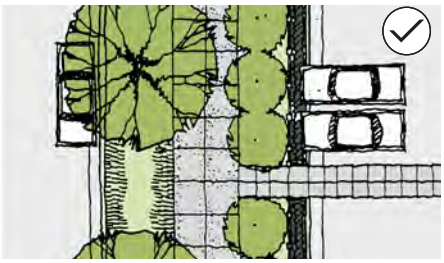
Completely removing the slope with a single retaining wall is inappropriate.

Figure 27: Historic Background & Treatment Strategies for the "Denver Hill"





121. Maintain the active, pedestrian-friendly, character of historic commercial, multifamily and mixed-use streets.



122. Minimize the visual impacts of a surface parking area.

INTENT STATEMENTS

5g To maintain the active, pedestrian-friendly, character of historic commercial, multifamily and mixed-use streets

5h To minimize the impact of parking areas, site lighting and mechanical equipment on the historic character of commercial, multifamily and mixed-use streets

ENHANCING THE STREET EDGE

Building and streetscape features should work together to reinforce neighborhood character and enhance the pedestrian experience along the street edge between buildings and the street. Such features include:

- *Pedestrian-oriented entries*
- *Street-facing windows*
- *Public spaces that are linked to the sidewalk (i.e., patios and courtyards)*
- *Street trees*
- *Sidewalks*
- *Street furniture (lighting, benches, etc.)*
- *Public art*

Note that the Denver Streetscape Design Manual provides the template for enhancements in the street right-of-way.

GUIDELINES FOR STREETSCAPE & PARKING

5.13 Use pedestrian-scaled design elements to enhance the historic streetscape.

a. Locate street furniture near heavily used pedestrian areas, such as major pedestrian routes, building entrances and outdoor gathering places.

b. Design street furniture to complement the character-defining features of the historic district (See page 88 for more information on site furnishings in courtyards, plazas and patios).

c. Design street furniture to be sturdy and durable.

d. Do not impede a primary pedestrian way with street furniture.

e. Plant street trees to enhance historic buildings and offset heat island effects of commercial areas. (Contact the City Forester for specifications on planting trees in hardscape).

5.14 Design a patio or dining area in/adjacent-to the public right-of-way to maintain views of a historic building from the street and sidewalk.

a. Use high quality materials for patio railings and furniture.

b. Use simple, low, patio railings.

c. Avoid highly decorative patio railings.

d. Do not locate walls or other solid enclosures between the sidewalk and a patio or dining area.

e. Do not affix umbrella holders or planters to patio railings because they reduce visibility between the sidewalk and building.

f. Do not obstruct a sidewalk with an at-grade patio or dining area. See Guideline 4.28 on page 88 for more information.

5.15 Locate and access surface parking areas to minimize impacts on the historic streetscape, rhythm of the built environment and disruption to pedestrians.

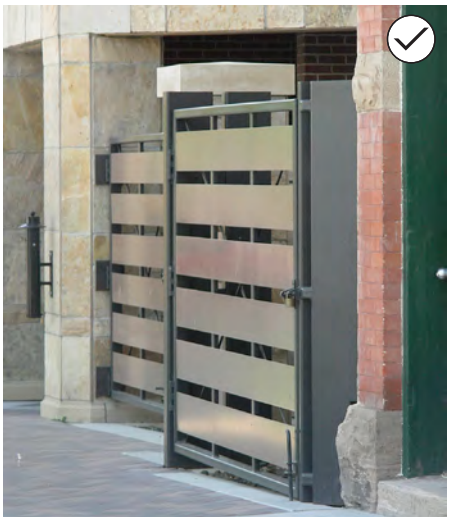
a. Minimize the visual impacts of a surface parking area (note that this is especially important in, and adjacent to, historic residential areas).

b. Locate surface parking areas to the side or rear of buildings.

c. Provide access to surface parking areas from an alley, when feasible.

123. Screen ground-mounted mechanical equipment.

124. Locate service areas and ground-mounted mechanical equipment to the side or rear of buildings.



125. Where possible, place a service area or ground-mounted mechanical equipment within a building alcove, especially if it is not located to the side or rear of a building.

MECHANICAL, UTILITY & SECURITY EQUIPMENT ON A HISTORIC BUILDING

The design guidelines on this page address site service areas, security and ground-mounted mechanical or utility equipment. Guidelines for mechanical, utility and security equipment on the exterior of a historic building are provided on page 58.

GUIDELINES FOR ALLEYS & SERVICE AREAS

5.16 Site and access service areas and ground-mounted mechanical equipment to minimize impacts on the historic streetscape and disruption of the pedestrian environment.

a. Locate service areas and ground-mounted mechanical equipment to the side or rear of buildings.

b. Where possible, place a service area or ground-mounted mechanical equipment within a building alcove, especially if it is not located to the side or rear of a building.

c. Provide access to service areas from an alley, where present.

d. Avoid locating a service area (including trash containers), or mechanical equipment, adjacent to residential property or directly against a public sidewalk.

5.17 Minimize the visual impacts of a new service area.

a. Orient a service entrance, waste/compost disposal area or other service area toward alleys or service lanes, and away from public streets and residences.

b. Locate a service area to minimize potential noise impacts or other residual effects on nearby properties.

c. Screen ground-mounted mechanical equipment.

d. Screen a service area with a wall, fence or planting.

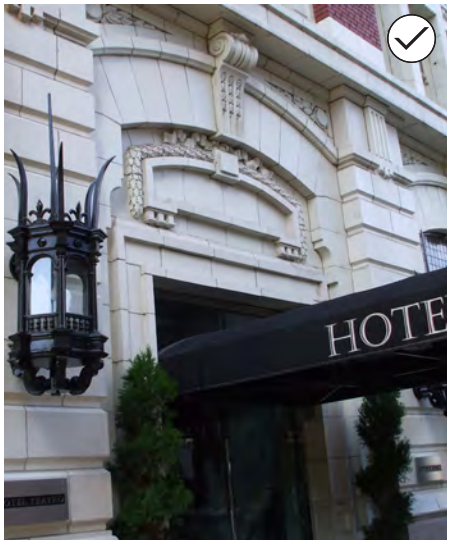
5.18 Minimize potential security issues in an alley or parking area.

a. Install vandal-proof security cameras, whenever possible.

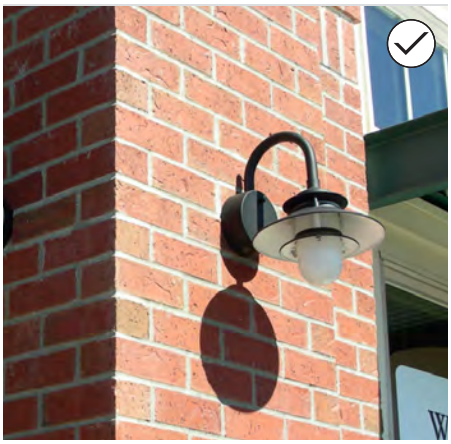
b. Minimize hidden areas or tight spaces between buildings and service areas.

c. Use compatible lighting to improve security in an alley or parking area. See Guideline 5.23 on page 103 for more information on compatible lighting.

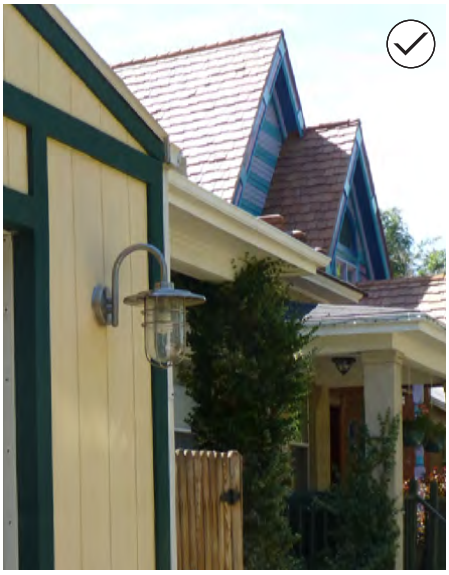
Site & Building Lighting



126. Preserve historic light fixtures.



127. If new light fixtures are necessary, use a contemporary design, or simplified historic lighting design that is compatible with the placement, design, materials and quality of lighting on adjacent historic buildings.



INTENT STATEMENTS

5i To minimize the impact of site lighting on historic properties and districts

5j To preserve historic lighting to maintain the original historic ambiance

5k To provide illumination that enhances the historic context and does not overwhelm historic structures

ZONING REQUIREMENTS FOR LIGHTING

In addition to these guidelines, the Denver Zoning Code provides standards for exterior lighting, including requirements to prevent light trespass and glare onto adjacent properties, and to limit light pollution generally. Certain light sources are prohibited in Denver. Refer to Section 10.7 of the Denver Zoning Code for more information..

GENERAL GUIDELINES FOR SITE & BUILDING LIGHTING

5.19 Preserve historic light fixtures.

a. Supplement, rather than remove, historic light fixtures.

b. Adapt historic light fixtures with better illumination and glare control while maintaining the original physical appearance of the fixture.

c. Repair and retrofit historic light fixtures whenever possible.

d. Replace missing light fixtures if sufficient documentation exists.

e. Where historic fixtures remain and additional lighting is needed, add new fixtures to be subordinate to the historic fixtures in terms of placement, scale, design and illumination.

5.20 Coordinate lighting with historic streetscapes and buildings.

a. Coordinate light fixtures to be compatible with the design of the historic structure, historic district and surrounding historic context.

b. Coordinate storefront lighting along the street whenever possible.

c. When considering street lights, avoid conflicts with street trees. Street lights should be located below the street canopy and at least five feet from street trees.

5.21 Design lighting to be compatible and subordinate to historic buildings and the surrounding historic context.

a. Use existing or ambient streetlight or storefront lighting rather than adding new lighting whenever possible.

b. If new light fixtures are necessary, use a contemporary design, or simplified historic lighting design that is compatible with the placement, design, materials and quality of lighting on adjacent historic buildings.

c. Limit the level of illumination to be sufficient to perform the needed lighting task.

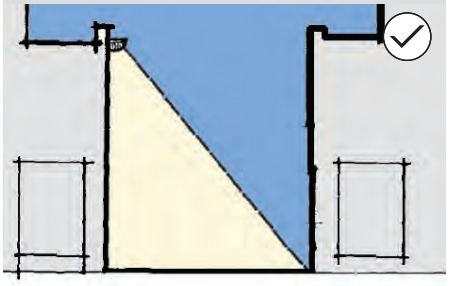
d. Design and orient new light fixtures to provide down-lighting.

128. Use low, shielded, fixtures with down-lighting, or light bollards within landscaping to illuminate pedestrian walkways if needed.

SCALING SITE LIGHTING

Site lighting should be scaled to its purpose as illustrated below.

Use small scale fixtures to illuminate pedestrian walkways.



Use fixtures that provide even lighting for a plaza, courtyard or patio area.

GUIDELINES FOR SITE LIGHTING

5.22 Design site lighting to be compatible and subordinate to historic buildings and the surrounding historic context.

a. Base site lighting designs on historic site or building lighting patterns if they are known.

b. Scale new site lighting fixtures to the building and to be subordinate to adjacent historic structures.

c. Use low, shielded, fixtures with down-lighting, or light bollards within landscaping to illuminate pedestrian walkways if needed.

d. Use modest site lighting to illuminate building entrances and entries into parking areas.

e. Use fixtures that provide even lighting for a plaza, courtyard or patio area.

f. Do not install site lighting that conveys a false sense of history, such as faux historic street lights.

g. Do not provide greater illumination in parking areas than at building entrances or for pedestrian walkways.

h. Do not use site lighting that is brighter than historic building lighting.

129. Use lighting sources and illumination levels that enhance historic building and district character.

GUIDELINES FOR BUILDING LIGHTING

5.23 When necessary, design and install new building light fixtures that are compatible with the historic building and surrounding historic context.

a. Install lighting at the ground level of buildings only.

b. Design and locate new light fixtures to be perceived but not seen, incorporating lighting into recessed entries, porches, canopies and alcoves whenever possible.

c. Scale new light fixtures to the building (i.e., use monumental light fixtures only on monumental buildings)

d. Consider using building light fixtures with a contemporary design that are compatible in materials, quality and design with the historic building.

e. Consider using period reproduction fixtures if they can be matched in style, quality and materials with the historic building, and are subordinate to historic building architecture and features.

f. Do not design lighting for the sole purpose of attracting attention to building architecture or to building uses.

5.24 Use lighting sources and illumination levels that enhance historic building and district character.

a. Use illumination with a warm white light which does not distort the color of building materials or finishes.

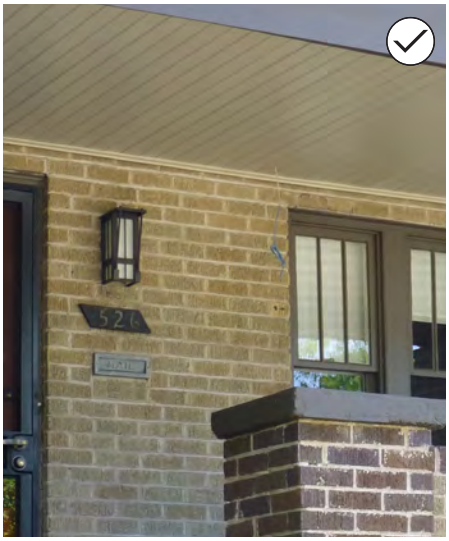
b. Do not install flood lights or fluorescent tube lighting on street elevations.

c. Do not use colored bulbs or gels, or lighting with changing colors on historic buildings.

d. Do not install light fixtures that cast light upward into the sky or onto the façade of a historic building, except as noted in design guideline 5.25 below.

BUILDING LIGHTING IN DENVER

In the years following Mayor Speer's 1904 visit to Paris, France, Denver began to artfully light key downtown streets and boulevards as part of his City Beautiful initiative. Many early civic structures in city parks were also highlighted with elegant lighting. No building was more exuberant in its lighting than the 1910 Denver Gas and Electric Building (Insurance Exchange Building) on 15th Street (see above) . New banks and office blocks in the early 20th century often included monumental entry light fixtures that matched the scale of the new architecture. More modest commercial buildings were often lit with unobtrusive fixtures, sometimes hidden under a recessed entryway. Residential lighting became more common after the turn of the century. Grand mansions might have wall gates with lights on entry posts or ornamental wall lighting, but most early 20th century residences had unobtrusive porch ceiling lights or pendant fixtures. While incandescent lamps were the single option for night lighting in the early 20th century, neon lights and fluorescent lamps were used for some commercial applications in Denver by the 1930s.



130. Minimize negative impacts to a historic building façade when installing lighting.

131. Direct floodlights, or other façade illumination, only onto important civic buildings while avoiding illumination on adjacent façades or the sky.

GUIDELINES FOR BUILDING LIGHTING (continued)

5.25 Use building illumination that is appropriate to the significance of the building.

a. Direct floodlights, or other façade illumination, only onto important civic buildings while avoiding illumination on adjacent façades or the sky.

b. Limit lighting of detached houses to entries and walkways.

c. Coordinate security lighting with other building lighting, where possible.

d. Use professionals when designing floodlighting for civic buildings to avoid distortion of building features and unnecessary glare.

e. When designing architectural lighting for a civic building, use the smallest possible fixtures hidden underneath cornices and parapets to minimize visual impacts to the extent feasible.

5.26 Minimize negative impacts to a historic building façade when installing lighting.

a. Locate and install light features so they may be removed without significant damage to historic building fabric.

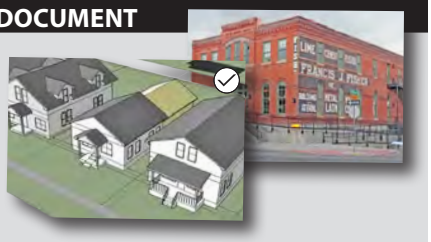
b. Do not install lighting conduits, junction boxes and wires on primary building façades.

6. GUIDELINES FOR SIGNS

Sign Design on Landmark Structures and in Historic Districts

This chapter includes:

ILLUSTRATIONS USED IN THIS DOCUMENT



The design guidelines include many photographs and diagrams to illustrate acceptable or unacceptable approaches. The illustrations are provided as examples and are not intended to indicate the only options.

If there appears to be a conflict between the text of the design guidelines and a related illustration, the text shall prevail.

KEY TO ILLUSTRATION SYMBOLS

***A checkmark** on an illustration indicates an approach that is generally appropriate.*

***An asterisk** on an illustration indicates an approach that may be acceptable in some contexts or situations.*

***An X mark** on an illustration indicates an approach that is generally inappropriate.*

INTRODUCTION

Signs are used to identify the location of a business and attract customers. Signs should be both integral to a building's design and noticeable to customers.

This chapter provides guidelines for signage for historically designated buildings and properties within a historic district, including:

- ***The treatment of historic signs*** on an individually-designated landmark structure or any property in a historic district
- ***The location and design of new signs*** on an individually-designated landmark structure or any property in a historic district
- ***The installation of new signs*** on an individually-designated landmark structure or structure in a historic district

Figure 29 on page 119 and Figure 30 on page 121 delineate the types of signs typically reviewed by the Landmark Preservation Commission and Landmark Preservation staff. Information on how to plan signage is provided in an effort to help property owners and applicants develop signage proposals that both meet owner needs while being compatible with historic buildings and districts.

Overall Signage Considerations

132. This signage was installed to limit impacts to character defining features of the building, such as the cast iron columns.

133. This building has an original sign band centered over the front door which would be a good signage location for a future user.

Signage on historic buildings and districts should serve the needs of businesses, and also be compatible with historic buildings and the surrounding context. Vibrant well-designated signage can create visual interest, enhance the historic streetscape, and promote business activity. Signage may have significant impacts on historic buildings and the urban environment. Thoughtful planning is important to ensure that signage achieves business goals while complementing historic buildings and districts.

Historic design review and approval is required for signs similar to other projects in historic districts and for individually designated landmark structures. The historic design review process ensures signage serves business needs while also enhancing historic building architecture and surroundings.

OVERALL SIGNAGE CONSIDERATIONS

When planning signage for a building:

1. Establish objectives for signage

Signage should provide clear, legible information about a business while also appealing to prospective customers. A signage plan should demonstrate forethought in the design, size, placement and graphic format of each sign to ensure an integrated signage strategy and design. Every proposed sign should have a purpose. Refer to the "Signage hierarchy for commercial buildings" on page 111 to help plan signs for historic buildings and districts.

2. Limit impacts on character-defining features

A building's historic architecture, such as its cast iron columns and decorative banding, is important to protect. These features may also be a major draw to customers and provide a unique business identity. Plan signage to highlight, rather than cover or physically impact, these elements.

3. Find original sign locations on a building

Step back and examine a building from across the street. Does it have a recessed or framed horizontal band over the storefront or below the roof parapet? Does the building have large shop windows? Many historic and even modern buildings are designed with sign bands. Similarly, large shop windows were intended for pedestrian scale advertising. Use of these originally designed sign spaces will ensure that new signage is well integrated into a building's architecture.

Overall Signage Considerations (continued)

OVERALL SIGNAGE CONSIDERATIONS (continued)

4. Ensure sign compatibility with building and site

Consider what type and size of signage would best fit the architecture and scale of a historic building. What signage would best relate to a building's original vertical and horizontal patterns? Are the proposed signs made of high quality materials that correspond with the building and its surroundings? Appropriately placed and sized signage, crafted of durable materials, can reinforce the architecture of a historic building and its surroundings, and attract customers. Conversely, maximizing signage may often lead to visual clutter that does not promote business activity.

5. Consider impacts on the block

Is the building located in a historic district next to other historic buildings? Is the building in a residential setting? Consider placing signs at the same height and similar façade locations as adjacent commercial buildings to provide an integrated block appearance. When located next to residential uses, consider the visual impact, as well as the potential "light spray" impacts, of signage.

6. Create graphic interest

A generic sign box does little to acknowledge a business' location in a unique historic district or on an historic landmark site. Ensure that any proposed signage lives up to its historic landmark or district location, and is distinctive. In most cases, this translates into signage that is creative and visually interesting, providing pedestrians with a sense of curiosity and delight.

134. Ensure sign compatibility with building and site. Due to the building's architectural details, this building offered few locations for signage. The awning and window signage reinforces the building's architecture.

135. The signage for this non-residential use took into consideration the impacts of proposed signage on the mostly residential block.

Landmark Design Review

Landmark design review of signs follows the design review process delineated in Figure 6 (Chapter 1) of these guidelines. The design guidelines in this chapter provide the parameters by which signs proposed for historic buildings and districts are evaluated.

Applicants complete and submit a landmark sign review application and checklist to begin the design review process. Small signs that meet landmark design guidelines may be administratively approved by city staff. Projecting shaped signs and comprehensive sign plans require review by the Denver Landmark Preservation Commission. See "Administrative Review for Signs" on page 110.

In addition to historic design review, signage proposals must meet zoning requirements. The *Denver Zoning Code* provides standards and requirements for signs throughout the city. See "Denver Zoning Code Sign Standards" at right for more information.

Historically designated properties have an additional landmark design review requirement overlaid upon the basic zoning requirements. The landmark design review process can be more restrictive than zoning, and may result in less signage (smaller signs, fewer signs, etc.) than ordinarily allowed under zoning parameters.

Additional city permits and approvals may also apply. See "Denver Sign Permitting" to the right for more information.

DENVER ZONING CODE SIGN STANDARDS

Article 10 of the Denver Zoning Code sets forth base standards for signs, including permitted sign:

- *Types*
- *Location*
- *Quantity*
- *Area*
- *Height*
- *Illumination*

Sign requirements vary by zone district. Most signs require zoning permits to ensure compliance with district sign standards. Historic design review supplements zoning requirements and, at times, may be more restrictive. Some sign types allowed by zoning may not be appropriate for a historic building.

DENVER SIGN PERMITTING

In addition to landmark design review, most signs in historic districts and on individually designated properties require a zoning permit. Additional permits and approvals may also be needed, depending on the sign type and design, including:

- *Construction permits*
- *Electrical permits*
- *Public Works Encumbrance permits (sign poles and posts in public rights-of-way)*
- *Public Works Occupancy permits (temporary signs,)*

Denver's Development Services has published a customer guide on signage to help applicants plan sign projects, and to navigate design review and permit requirements.

Landmark Design Review (continued)

136. Examples of signs approved through an administrative review process.

ADMINISTRATIVE REVIEW FOR SIGNS

Small wall, window, door, awning, arcade, projecting blade and ground signs that meet these design guidelines and all other city requirements, such as zoning, qualify for administrative review and approval. Projecting shaped (iconic) signs that conform to an approved comprehensive sign plan also qualify for the administrative review and approval process. All other signs require Landmark Preservation Commission review and approval. Landmark Preservation staff is solely responsible for determining whether landmark preservation design guidelines are met. Examples of signs eligible for administrative review are shown on this page.

Sign Hierarchy

When planning signage for commercial buildings it is important to understand the purpose that each sign can play, and to consider the hierarchy and scale of signs types, messages and designs. "Layering" information will help visitors obtain the information they need, while also ensuring that every proposed sign has an objective. With a few exceptions, most building signage plans should provide for both primary and secondary signage. This signage should be attractive and visually interesting. Iconic shaped signs add an extra layer of artistry and appeal, and can help to convey the unique personality and character of the building occupant. For civic and institutional buildings, and residential buildings converted to residential uses, the signage hierarchy typically doesn't apply since these uses typically have less signage. For more information, see Figure 30 on page 121.

SIGNAGE HIERARCHY FOR COMMERCIAL BUILDINGS

***1. Primary signage** – limited size, strategically placed, typically viewed from longer distances, often located above entrance or storefront. Typically 1 sign per business.*

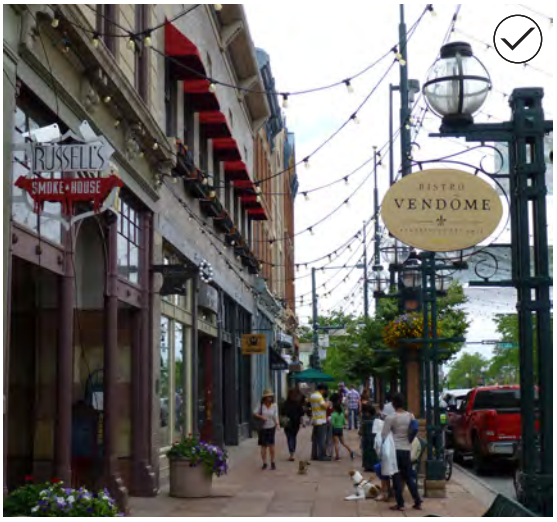
***2. Secondary Signage** – typically provides additional information at smaller size than primary signage. Viewed from shorter distances, smaller in scale and at pedestrian level. Typically 1 to 3 signs per business.*

***3. Iconic Signage** – creates visual interest for pedestrians and enhances the urban environment. Viewed from walkable distances, small to medium scale projecting shape signs, with artistic three-dimensional imagery. Typically 1 sign per business.*

Figure 28: Sign Hierarchy

General Principles for Sign Planning

137. Use a variety of sign types to create visual interest. This business used a projecting iconic sign, an awning sign and window signage.



138. The projecting signs on this block are of similar size and all mounted at the same height.

INTENT STATEMENTS

6a To encourage diverse signage that attracts customers and enhances the pedestrian experience

6b To create a visually-interesting and attractive streetscape

6c To plan signage that works in concert with historic buildings and historic districts

6d To minimize signage impacts on historic buildings and the surrounding historic context

GUIDELINES FOR SIGN PLANNING

6.1 Plan signage on a building and site carefully to achieve historic compatibility.

a. Plan thoughtfully to ensure that design, size, placement and graphic format of signs are integrated and compatible with the building and site.

b. Coordinate signage size, location and placement on a building to correlate with other adjacent buildings and the surrounding context.

c. Use a variety of signage types to create visual interest and appeal as shown in the sign hierarchy diagram in “Figure 28:” on page 111 .

d. Do not use both a projecting shaped sign and a projecting blade sign for the same business.

e. Convey new information for each additional sign type added in order to create visual interest and prevent sign redundancy.

f. Design signage to attract customers, but to also be subordinate to the historic architecture and surroundings.

g. Design wayfinding signage to correspond with the design, materials and quality of other signage on a building or site, but at the minimum size necessary to achieve wayfinding goals.

General Principles for Sign Planning

139. Coordinate sign locations, types and sizes to create consistency among multiple tenants in one building, such as the multiple retail tenants in this building.

140. Create signs that are attractive and readable during the day and at night. This sign is not very readable in the day time.

GUIDELINES FOR SIGN PLANNING (Continued)

6.2 Create signage to enhance the visual interest and pedestrian scale of historic buildings and their surroundings.

a. Design signs to be human-scaled rather than automobile-oriented so they are easily viewed by pedestrians at sidewalk level.

b. Create signs that are attractive and readable during the day and at night.

c. Use signs to highlight pedestrian entrances to businesses and multi-family buildings.

d. Design signs to enhance impact on the pedestrian realm, not to maximize square footage or number of signs allowed by zoning.

e. Provide small pedestrian-friendly signs off alleys when customers are anticipated to access alleys for services. (Consider truck traffic, garbage pick-up and security in design and placement of signage.)

f. Consider street trees and other streetscape amenities when determining signage design and placement.

6.3 Coordinate signage on buildings with multiple tenants.

a. Use a tenant panel or directory sign at first floor level to identify upper-floor tenants.

b. Do not use more than three sign types per tenant and/or building if possible.

c. Coordinate sign locations, types and sizes to create consistency in business identification among multiple tenants.

d. Do not use projecting signs for upper-story tenants.

General Principles for Sign Planning (continued)

141. Locate signs at or near the business entry.

142. Do not remove, alter, cover or visually obstruct historic architectural features, such as windows, columns or decorative horizontal banding.

GUIDELINES FOR SIGN PLANNING (Continued)

6.4 Locate signage on a commercial building consistent with traditional signage patterns.

a. Locate signs at the pedestrian first-floor level of the building at or near the business entry.

b. Place a sign above or near the primary entrance to an establishment, preferably in a traditional location such as a historic sign band or in large storefront windows.

c. For new buildings, only locate signs above the first floor level if:
   (1) sign location is integrated into the building's design, and
   (2) it is essential to identify a primary tenant, and
   (3) location is limited to one location per façade, and typically just below roof cornice.

d. Integrate signage into the architectural design of new buildings, particularly sign bands and canopies at building entries.

6.5 Plan signage to emphasize and reinforce a building's architecture.

a. Use simple signage that does not compete with a building's design

b. Design signs to reinforce a building's articulation and rhythm, and aesthetic features.

c. Design signs to be in scale with and in proportion with a building's façade and its historic context.

d. Do not remove, alter, cover or visually obstruct historic architectural features, such as windows, columns or decorative horizontal banding.

General Principles for Sign Planning (continued)

143. Limit the size of signage for residential buildings converted to commercial uses to be residential in scale.

144. This office, located in a residential setting, has limited its signage to two sign types: a ground mounted sign and a small wall sign by the front door.

GUIDELINES FOR SIGN PLANNING (Continued)

6.6 Plan signs to fit the architecture and site of residential, civic and institutional buildings.

a. See Figure 30 on page 121 for types of signage typically appropriate for residential, civic and institutional buildings.

b. When planning signs for residential, civic and institutional buildings, limit signage to one or possibly two traditional types that fit existing architecture and the site.

c. Use simple unlit or externally lit individually lettered wall signs for civic and institutional buildings when signage may be installed without covering or damaging historic building fabric.

d. Limit the scale of signage for residential buildings converted to commercial uses to one or two sign types, and limit sign sizes to be residential in scale.

e. Avoid use of internally lit signage for these building types.

General Principles for Sign Planning (continued)

145. These photos show well crafted signs of high quality construction with durable finishes.

146. Remove remnants of old signage that will not be reused, such as the unused sign bracket in the upper right of this photo, and do not run exposed conduit on the exterior of the building.

GUIDELINES FOR SIGN PLANNING (Continued)

6.7 Design signs to minimize visual clutter for a historic building and district.

a. Maximize sign impact and minimize visual clutter by limiting the number of signs per use to three whenever possible.

b. Do not overpower a historic building or district with repetitive signs on a historic façade or site.

c. When planning signage for a new use, remove remnants of old signage that will not be reused, such as sign brackets and conduit, and appropriately patch any resulting damage or holes.

6.8 Create signs using high quality materials and finishes that complement the durable materials found on historic buildings.

a. Use permanent, durable materials such as metals, metal composites, and other high quality materials.

b. Avoid using reflective materials.

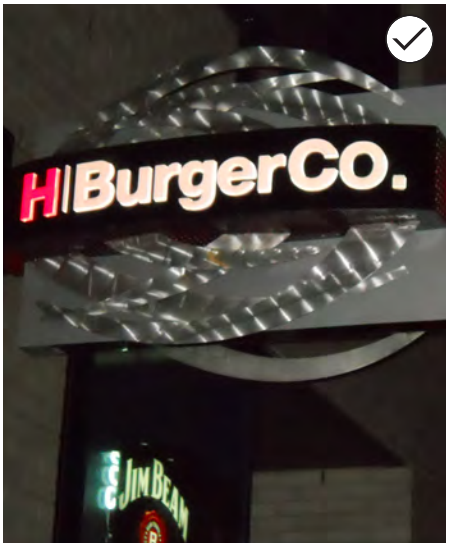
c. Do not use signs with plastic faces, although acrylic may be used for lettering and logos adhered to storefronts and for push-through letters.

d. Create well crafted signs of high quality construction with durable finishes.

e. Use newly created materials if they meet the intent of the design guidelines in this chapter.

General Principles for Sign Planning (continued)

147. Direct lighting toward a sign from an external shielded lamp if possible. Use simply designed unobtrusive lamps, such as these contemporary fixtures.



148. Use halo (left), push-through letters (right), LED and neon lighting (below) for signs when externally focused lighting is not possible.

GUIDELINES FOR SIGN PLANNING (Continued)

6.9 Preserve the character-defining features of a historic building when installing a sign.

a. Limit physical damage to historic buildings caused by the installation of signs.

b. Install sign brackets into mortar joints or wood materials, rather than into masonry or cast iron, whenever possible.

c. Minimize the number of sign anchor points when mounting into masonry if no other option exists.

d. Use an existing sign bracket, if possible.

6.10 Locate and design sign illumination to minimize impacts on a historic building and its surrounding context.

a. Direct lighting toward a sign from an external shielded lamp if possible.

b. Do not use an internally-lit plastic or glowing box.

c. Use halo, push-through letters, LED or neon for lighting signs when externally focused lighting is not possible.

d. Use a warm temperature of light, similar to daylight.

e. Locate the light source for signs so that it is not visible on a building façade.

f. Do not install exposed conduit, races or junction boxes on the primary elevation of a building.

g. Avoid casting light on adjacent properties or upper-floor residences.

h. Use simply designed unobtrusive lamps, such as goose neck lamps or simple contemporary fixtures, for external lighting sources.

Treatment of Historic Signs

149. Leave a historic painted wall sign exposed.

150. Retain and repair historic signs, such as neon signs.

INTENT STATEMENT:

6e To preserve historic signs to maintain the character and history of Denver's historic commercial buildings and districts

PRESERVATION OF HISTORIC SIGNS

For more information on the preservation of historic signs, refer to National Park Service Preservation Brief 25: The Preservation of Historic Signs.

GUIDELINES FOR TREATMENT OF HISTORIC SIGNS

6.11 Maintain an existing historic sign.

a. Retain an existing historic sign (generally regarded as a sign located on a building for 50 years or more), where one or more of the following applies:
   (1) The sign is associated with historic figures, events or places,
   (2) Provides evidence of the history of the product, business or service advertised,
   (3) Contributes to the history of the building, surroundings or historic district,
   (4) Is integral to the building's design or physical fabric,
   (5) Is attached in a way that removal could harm the integrity of a historic property's design or damage its materials,
   (6) Is an outstanding example of the sign maker's art because of its craftsmanship, use of materials or design, or
   (7) Is recognized as a popular focal point in the community.

b. Repair and keep historic signs, such as neon signs, functional whenever possible. Encourage replication or recreation of missing historic signage when all of the following applies:
   (1) The signage contributes to the history of the building, surroundings or historic district,
   (2) The recreation of this signage will not physically damage historic building materials or require removal of other historic building features that have significance in their own right,
   (3) The signage is reasonably associated with the new use,
   (4) The missing signage is well-documented and sufficient information exists to accurately recreate it,
   (5) The signage will enhance and be compatible with historic building architecture.

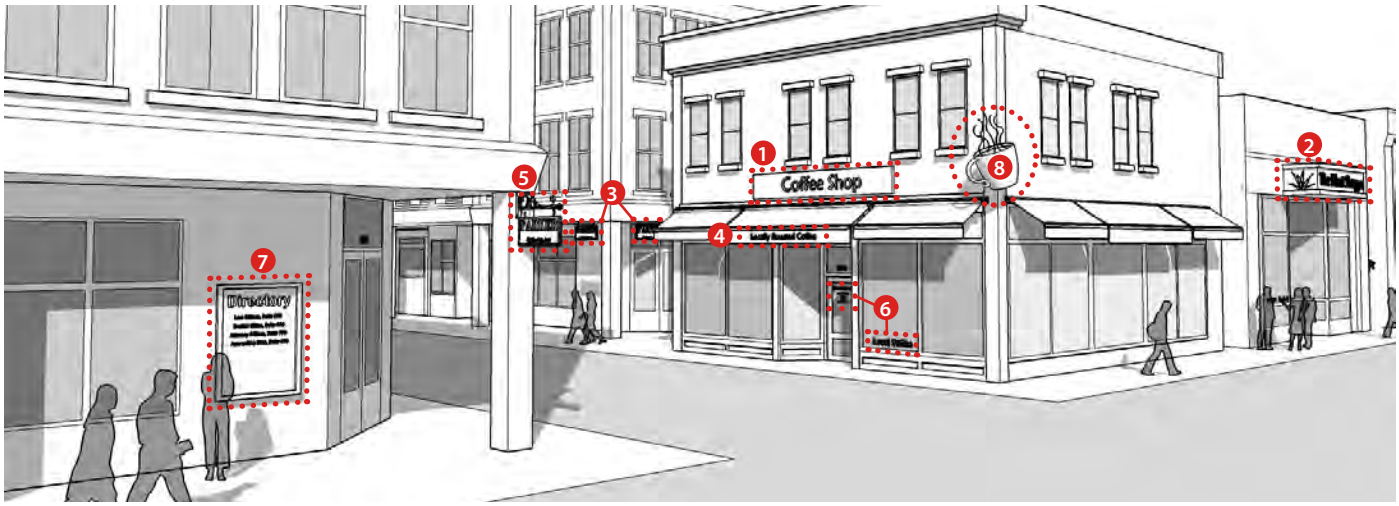
6.12 Preserve a historic painted wall sign.

a. Leave a historic painted wall sign, or "ghost sign" exposed.

b. Do not restore a historic wall sign unless the sign is in extremely poor condition since over-restoration can cause confusion over the age of the building and the sign, and the time period featured in the sign.

Sign Types for Commercial Buildings

Traditional sign types in Denver are illustrated below and on the following page. The sign types are described for informational purposes and do not necessarily illustrate sign locations or designs that would be compatible for all specific circumstances in Denver. Most commercial buildings should have both primary and secondary signage. See the sign hierarchy in Figure 28 on page 111 for more information.



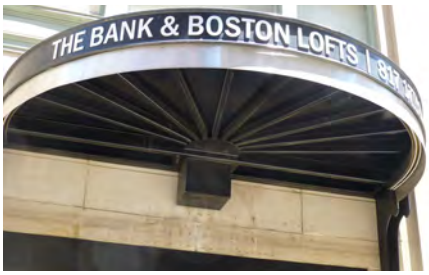
PRIMARY SIGNAGE

1. Wall Sign

A sign attached to or painted on the outside of a building. Wall signs are typically mounted flush in the traditional sign band above a storefront. Other wall signs can be mounted flush or within 2 feet of the wall surface.

2. Canopy Sign

A sign printed or affixed to the surface of a canopy or attached to a canopy, often providing functional shade and protection. Typically found over entrances for commercial warehouse buildings.



3. Arcade Sign

A sign attached to the roof or wall of an arcade and located totally within the outside limits of the arcade structure. Arcade signs are typically unlit or externally lit two-dimensional signs 6 square feet or less in size. These signs can be mounted either parallel to the wall in an entry arcade or perpendicular to the wall in a longer arcade.

Figure 29: Sign Types for Commercial Buildings

SECONDARY SIGNAGE

4. Awning Sign

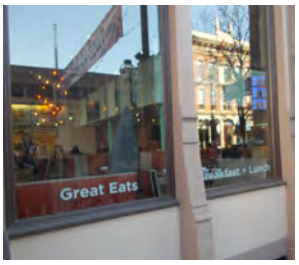
A sign printed or affixed to the surface of an awning. The signage lettering appears incidental and is limited to 10 square feet per awning face. Awning signage may be primary signage in some cases.

5. Projecting Blade Sign

A sign attached to and projecting from the wall of a building or hanging from a bracket. Typically two-dimensional with external lighting and 6 square feet or less in size. Primary signs in some cases, such as small businesses with minimal storefronts. See "Special Provisions for Projecting Signs" on page 128.

6. Window and Door Signs

A sign or symbol located on a window pane or within 3 feet of the interior of a business intended to be seen from the street. Typically provides secondary information and comprises 15 percent or less of each window's area.



7. Directory Sign

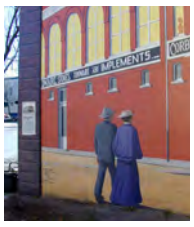
A wall or ground sign indicating the names and locations of three or more building tenants on a consolidated panel. Also called a joint identification sign.

8. Projecting Shaped Signs

An iconographic three-dimensional sign attached to and projecting from the wall of a building, typically perpendicular to a façade. These signs are typically 12 square feet or less in face area. See "Special Provisions for Projecting Signs" on page 128.

OTHER

WORKS OF ART
A painting or mural located on the side of a building provided the city considers it a work of art, generally with no more than five percent of the sign area displaying the business name or logo.



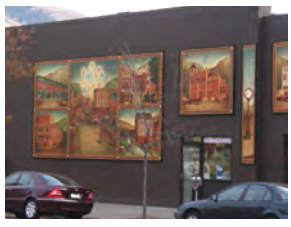
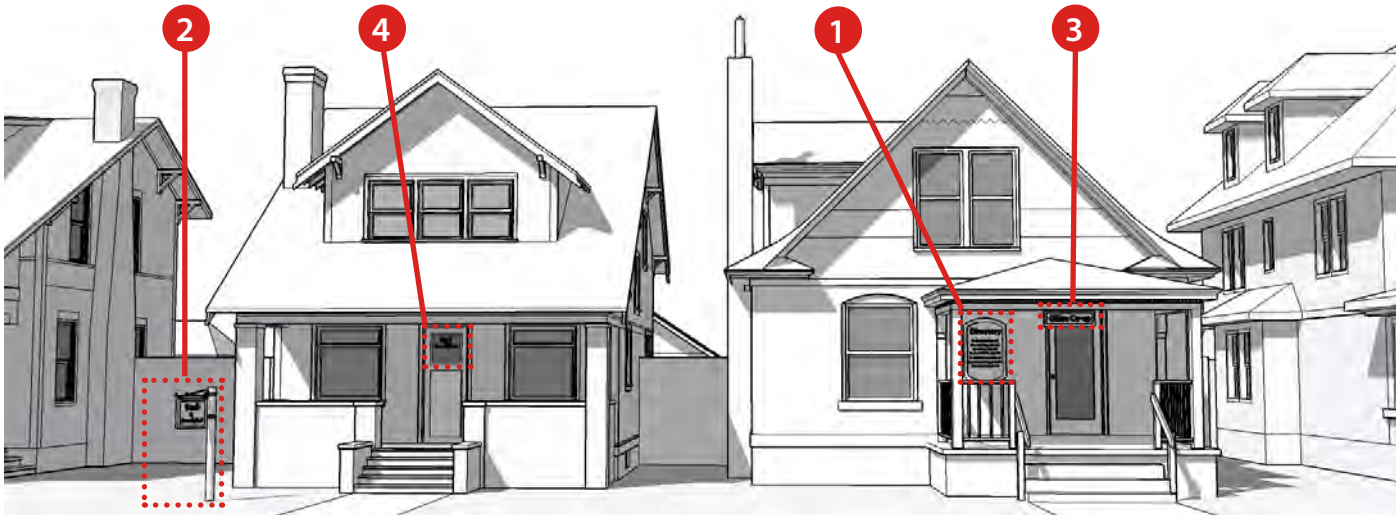


Figure 29: Sign Types for Commercial Buildings (continued)

Sign Types for Residential, Civic & Institutional

Occasionally, signage is needed for historic residential structures converted to commercial uses, or for civic and institutional buildings. Identification signs should be minimal, limited to one or two signs per building, as well as directional information as needed. These signs should also be externally lit, with halo lighting appropriate in some cases. Because of the unique architecture and circumstances of each situation, signs are evaluated on a case-by-case basis. The sign types are described for informational purposes and do not necessarily illustrate sign locations or designs that would be compatible for all specific circumstances.



1. Wall Sign

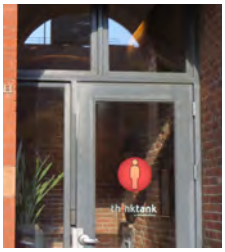
A sign attached to the outside of a building, typically adjacent to the front door. Unlit or externally shielded lighting. Typically 6 square feet or less in size. This could be primary or secondary signage.

2. Ground Sign

A sign, usually up to 5 feet in height, and no more than 20 square feet total, extending from the ground but not attached to any part of a building.

3. Door Signs

A sign or symbol located on a door. Typically provides secondary information and comprises 4 square feet or less of the glass area.



4. Directory Sign

A wall or ground sign indicating the names and locations of three or more building tenants on a consolidated panel. Also called a joint identification sign. This could be primary or secondary signage.

Figure 30: Sign Types for Residential, Civic & Institutional

151. When using an existing sign band, provide space between the sign and the sign band edge. Keep sign flush with painted or pin mounted letters.

152. A slightly arched sign can still be considered a wall sign if it extends off the wall plane by 2 feet or less. This wall sign does not obstruct architectural details of the building.

INTENT STATEMENTS

6f To ensure wall sign designs enhance the architectural character of a building and its context

PROHIBITED SIGN TYPES

Certain sign types are not allowed in Denver by the Denver Zoning Code. These include:

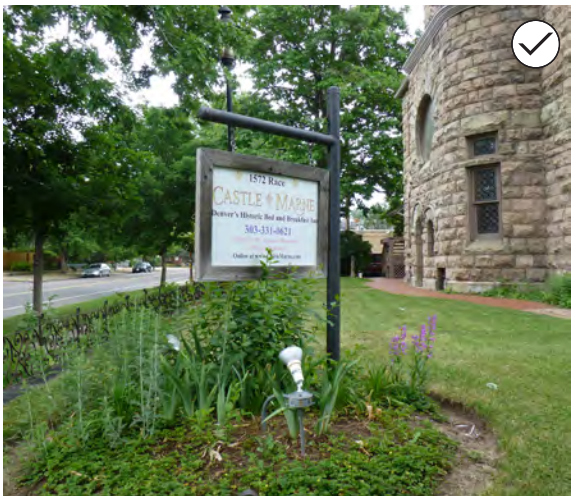
- *Rooftop signs.*
- *Signs that flash, blink, fluctuate or which are animated (specific exceptions apply).*
- *Signage advertising products or services via a television set or monitor mounted in or on a storefront.*
- *Digital reader signage.*
- *Temporary banners on upper floors or railings in public rights-of-way.*
- *Signs advertising a business or product available at a different or off-site location.*

GUIDELINES FOR WALL SIGNS

6.13 Design wall signs to compliment a historic building

a. Use wall signs in combination with a projecting sign or window signage.
b. Painted, individually lettered or solid backed wall signs made of one or two durable materials, such as aluminum, bronze or high quality man made materials, are generally appropriate.
c. When using an existing sign band, provide space between the sign and the sign band border or edge to follow a traditional application.
d. When using an existing sign band, keep signage flush to the wall surface.
e. Do not design wall signs that project in front of adjacent architectural details, such as a wall band frame.
f. Do not use internally lit boxes.
g. When designing signs outside of sign bands, signs can have a little more depth, typically up to $3^{1/2}$ inches. Deeper signs often have a clunky appearance and are not subordinate to the architectural details of the structure.
h. Consider a slightly arched wall sign that is not flush on the wall, extending up to 2' off the wall plane, on a large undecorated wall surface outside of a wall band.
i. Mount directory signs for upper-story tenant on wall next to entry providing access to these businesses.
j. Design directory signs as flush-mounted unlit or externally lit signs.
k. Consider a wall sign at a recessed entry (sign is parallel to wall), particularly when there are limited opportunities for primary signage elsewhere on the building. In these cases:
    (1) Design well crafted artful signs, preferably with artful shapes.
    (2) Do not design signs that cover or significantly obstruct views of architectural features.
    (3) Light externally if possible. If internal lighting is preferred, use halo lighting with a hidden or unobtrusive light source, and a slender design, generally inches $3^{1/2}$ inches depth or less.

153. Design a ground mounted sign to be subordinate in size to the historic building and to use a simplified design.



154. When night time illumination is needed, use focused external illumination whenever possible, particularly in residential settings.

INTENT STATEMENTS

6g To maintain the visual qualities and ambience of a building, site and surrounding context when adding ground signage

GUIDELINES FOR GROUND SIGNS

6.14 Use a ground mounted sign for civic and institutional buildings, and for residences converted to commercial uses.

a. Place ground mounted signs in a location that is readable from the street and appropriate for the building and it surroundings.

b. Design ground mounted signs to be subordinate in size to the historic building and in scale with a building's architectural elements.

c. Limit ground mounted signs to one per site (except in unusual circumstances).

d. Use ground mounted signs for single or multiple tenants.

e. Design signs to be compatible with the architectural design and materials of the building

f. Do not design monument signs to be so elaborate that they replicate or upstage the architecture of a historic building or its surroundings. Simplified designs of historic architectural elements or contemporary designs are preferred.

g. Use individual letters whenever possible to provide dimension and visual interest.

h. When night time illumination is needed, use focused external illumination, particularly in residential settings.

i. Do not use internally lit plastic or plastic-looking boxes.

j. For ground signs, limit signs to 5 feet in height and 20 square feet or less total square footage, with sign size dependent on scale of structure, site and surroundings. Larger ground signs may be appropriate for buildings located on large sites and campuses.

155. Use a canopy sign on a warehouse or industrial building where one would be traditionally found.

156. Use traditional triangular shaped awnings comprised of high quality canvas to frame a storefront window or door.

INTENT STATEMENTS

6h To accent and reinforce historic architectural features with canopy and awning signage

6i To avoid adversely affecting the character of a historic building or district when adding canopy and awning signage

GUIDELINES FOR CANOPY & AWNING SIGNS

6.15 Use canopy signs to accent entries.

a. Use a canopy where one existed historically or on warehouse and industrial buildings where one would be traditionally found. See "Awnings & Canopies" on page 53 for more information on appropriateness of adding canopies.

b. Use canopy signs as primary or secondary signage.

c. Do not cover or remove architectural details when mounting signage to a historic canopy.

d. When adding signage to canopies, either keep signage contained within the outer limits of the canopy or mount above or below canopy.

6.16 Use awning signage to enhance a storefront.

a. Use awnings as secondary signage to accent an entry or window.

b. Limit signage on awnings to text on bottom horizontal band of awning of front face of awning (not on awning returns), and to 10 square feet in area per awning face.

c. Use traditional triangular shaped awnings to frame a storefront window or door.

d. Do not use arched or bubble shaped awnings.

e. Do not add logos to awnings.

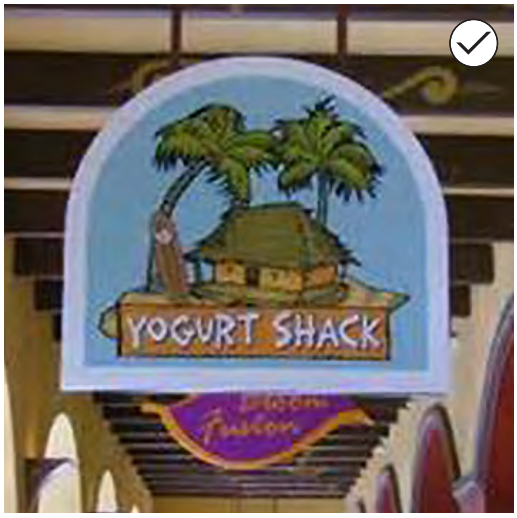
f. Use high quality canvas and similar high quality materials for awnings.

g. Do not use plastic or shiny materials for awnings.

h. Use awnings as primary signage in unusual circumstances only.

i. Ensure that awning signs have a minimum 3' depth to provide a traditional appearance and to offer shade for merchandise and pedestrians alike.

j. See "Awnings & Canopies" on page 53 for more information..



157. The photo shows a traditional arcade sign hanging perpendicular to the wall.

158. An arcade sign may be mounted parallel to the building front inside an entry arcade.

INTENT STATEMENTS

6j To complement the architecture of a pedestrian arcade with compatible arcade signage.

GUIDELINES FOR ARCADE SIGNS

6.17 Use arcade signs for businesses with entries located through arcades

a. Hang signs from arcade roofs using simple brackets and either unlit or indirectly lit.

b. Limit hanging arcade signs to one per business, typically no more than 6 square feet in size and no more than $3^{1/2}$ inches in depth.

c. Keep arcade sign shapes simple when hanging perpendicular to a wall plane underneath a long arcade.

d. Design hanging arcade signs to fit within the columns and/or walls supporting the arcade, and to provide significant space between the sign and the columns and/or walls supporting the arcade.

e. Do not cover columns, supports or other architectural details.

f. Do not mount signage to decorative columns, supports or other architectural details of the structure or arcade.

g. Ensure signage is scaled to be compatible with architectural features.

h. An arcade sign may be mounted parallel to the building front inside an entry arcade. See Guideline 6.13 on page 122.

159. Use painted individual lettering for window signage.

160. 153. When designing a window sign, limit opaque and solid materials to no more than 10 percent of the sign area to avoid blocking visibility in and out of the window.

INTENT STATEMENTS

6k To create pedestrian interest with informative and visually appealing window and door signage.

6l To prevent visual clutter, and ensure high visibility both in and out of a storefront

GUIDELINES FOR ARCADE SIGNS

6.18 Use storefront windows as supplemental signage while also maintaining transparency to and from a business.

a. Plan window signage to draw the pedestrian's eye into a business and to create additional interest.

b. Use painted, individual lettering or other transparent forms, rather than signs with solid backing or banding in most cases.

c. Use window signage to provide supplemental information on products, services and atmosphere such as "Fresh Oysters, Fine Dining and Fun Times," not available on other sign types.

d. Avoid repeating business wording and logos in every window when this information already exists on other signs.

e. Ensure that signage covers no more than 20 percent of a window area to ensure visual transparency in and out of shop windows.

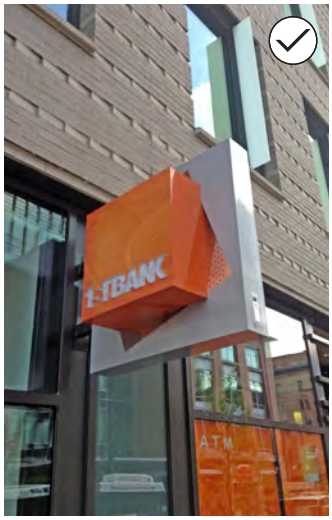
f. Limit opaque and solid materials to no more than 10 percent of a window's area, and place appropriately to avoid blocking visibility in and out of a window.

6.19 Apply simple business identification signage to entry doors.

a. Use door signage to identify business name, address, hours of operation and a possible logo if needed.

b. Limit signage on doors to 4 square feet in area.

c. Use individual or printed lettering with clear backing applied to glass, rather than solid backed signs if possible.



161. Projecting iconic signs should be three-dimensional objects which are sculptural. These signs display abstracted and exaggerated forms.

162. Create eye-catching and well-crafted three-dimensional objects for iconic projecting signage. This sign contains more literal images of the service provided by this tenant.

INTENT STATEMENTS

6m To enliven the pedestrian environment with unique, expressive and iconic shaped signage (particularly in downtown Denver)

6n To create visual interest with creative blade signs that compliment and enhance the historic architectural character of a building and its environs (outside of downtown Denver)

6o To ensure projecting signs match the architectural quality and materials of historic buildings, and reinforce historic building and district character

GUIDELINES FOR PROJECTING SIGNS

6.20 Design projecting shaped signs to be three-dimensional iconographic images to attract pedestrian attention.

a. Create eye-catching and well-crafted three-dimensional objects to portray a business' persona or service with as few words as possible.

b. Design shaped signs so that the image, rather than words, are visible from the street or further down the block.

c. Keep wording and logos to a minimum on a three-dimensional object, but ensure any wording is readable. The wording should not be main business signage for the use.

d. Propose projecting signs to be sculptural, three-dimensional objects which are either literal forms or abstracted interpretations. Abstracted, exaggerated or embellished interpretations of literal forms are preferred.

e. Limit rectangular forms, cut-out logos or built-up layers of flat stock to the minority of the overall sign area.

f. Design projecting signs to be a maximum of 12 square feet in surface area.

g. Limit shaped projecting signs to one per façade or business, except for corner buildings where visibility cannot be gained from both streets without an additional sign.

h. Use simple bracket designs that serve as a backdrop to hold the three-dimensional imagery.

i. For lighting, refer to Guideline 6.10 on page 117.

j. Use projecting shaped signs in downtown zone districts. See "Special Provisions for Projecting Signs" on page 128.

163. When using blade signs, design and install signs with an artful appearance. These signs are generally unlit or indirectly lit.

SPECIAL PROVISIONS FOR PROJECTING SIGNS

Two types of projecting signs (signs generally mounted perpendicular to a wall) are described in these guidelines: projecting blade signs and projecting shaped (iconic) signs. Projecting blade signs are the more conventional two-dimensional "shingle signs" used by small businesses and traditionally mounted outside a front doorway. In contrast, projecting iconic signs are typically three-dimensional signs which are shaped, vibrant and artful. See Figure 28 for examples of both projecting sign types.

The Denver Zoning Code allows projecting signs for most commercial areas in the city. Historic building occupants located downtown must use projecting iconic shaped signs when projecting signs are desired. These signs help to create a unique downtown shopping and commercial experience. Projecting blade signs are allowed for commercial buildings in most other areas of the city where commercial uses are allowed. Additional information on allowed sign types can be found in the Denver Zoning Code.

GUIDELINES FOR PROJECTING SIGNS (Continued)

6.21 Encourage creatively designed projecting blade signs.

a. Use blade signs outside of downtown zone districts, although projecting shaped signs are still preferred. See "Special Provisions for Projecting Signs" on this page.

b. Do not use a projecting blade sign in combination with a projecting shaped sign.

c. Craft built-up and cut-out imagery, as well as objects projecting outside of the rectangle or circle, to create an artful appearance.

d. Limit projecting signs to one per façade or business, except for corner buildings where two signs are appropriate (one on each façade).

e. Design blade signs to be a maximum of 6 square feet in area and no more than 2 inches in depth.

f. Use more ornate brackets consistent with building architecture to reinforce a specific design.

g. When lighting is required, use external lighting sources, such as unobtrusive gooseneck or contemporary lamps.

h. Do not use projecting blade signs in downtown zone districts. Projecting shaped signs are required in downtown zone districts. See Guideline 6.20 on page 127 and "Special Provisions for Projecting Signs" at left for more information.

APPENDIX A: CHARACTER-DEFINING FEATURES OF DENVER'S HISTORIC DISTRICTS

This appendix includes:

INTRODUCTION

APPLYING CHARACTER-DEFINING FEATURES

Historic districts are important planning tools for the preservation of a group of buildings, structures and features with a shared past. Each historic building in a locally designated historic district has its own character-defining features, such as its architectural style, building materials, windows, porches, storefront, etc. Each historic district also represents an era of architectural styles, landscape elements, and site features which communicate the distinctive history of the district and those who inhabited the district. The unique qualities - or character-defining features - of individual locally designated historic districts are highlighted in this section.

INCLUDED & EXCLUDED DISTRICTS

For the purposes of this appendix, districts that have individual design guidelines, as well as City-owned districts, including Parkways, and individual site features (like Smith's Ditch) are excluded. See "Additional Design Guidelines that May Apply" on page 8 of the Introduction for more information. Many of these districts require review through other city departments and cannot be solely addressed within the context of the Landmark Design Guidelines. Character-defining features may be developed for these districts in the future.

ORGANIZATION

Each chapter within this appendix addresses one of Denver's unique historic districts and the elements that define the district. It is an illustrative guide, including maps and photographs, assembled through site work, and factoring in the district designation application, the district ordinance, historic maps, and Denver assessor data gleaned from the City's Geographic Information Systems (GIS). Photographs within this appendix are representational of the district in 2013 and 2014 and may include some non-historical elements.

DESIGN REVIEW

All properties within a Historic District boundary are subject to Design Review, including contributing structures, individual landmark structures, non-contributing structures and vacant lots, as described on page 5 of the Introduction . When planning a preservation project or a new construction project, it is important to consider the character-defining features of the historic district in which a property is located. For more information on the relationship with the design guidelines, see "Character-defining Features" on page 16 of the Introduction.

SPECIAL CIRCUMSTANCES

The character-defining features, as presented in this appendix, generally capture the most prevailing architectural and site features found within each historic district. In some instances, a structure and site within a district may be the exception to the character-defining features. This is common in eclectic and larger districts in which many different architectural styles can be found.

A.M. Ghost Historic District

Character-defining Features

DISTRICT DESCRIPTION

The Allen M. Ghost Historic District developed principally in the late 19th and early 20th Century beginning in the 1860s when military veterans were granted permission to claim acreage from the federal government. In 1887 real estate agent Allen M. Ghost purchased the land and platted lots in the area that sold quickly due to the promise of streetcar service that was eventually established in 1888. Within the district the most common architectural styles are Queen Anne, Bungalow, Classic Cottage, Foursquare, and a small number of Tudor style structures. Brick masonry is the common building material. Often the Queen Anne Style homes feature fish scale shingles in the front facing gable with cornice returns. The Denver Square with Classical Revival elements and Craftsman Bungalow feature simpler architecture and ornamentation.

ORDINANCE

Ordinance #402, adopted 2010.

No special provisions.

PERIOD OF SIGNIFICANCE

Prior-to and including 1941.

Source: Ordinance #402, series 2010.

Contributing structures are not included in the ordinance.

LISTING CRITERIA

☑ History ☑ Architecture ☑ Geography

History: Reflective of the growth and prosperity of Denver in the late 1800s and the importance of the streetcar suburbs, allowing for Denver citizens to live outside the downtown area. Associated with many prominent individuals including Howard C. Maloney, George W. Olinger, Sr., Rev. Thomas Bliss, John G. Prinzing, John D. Coplen, and Edward L. Brown.

Architecture: A distinct middle class neighborhood reflective of the building boom in the late 19th century with Queen Anne, Craftsman Bungalows, Denver Square with Classical Revival elements, Tudor style, and Classic Cottage architecture.

Geography: A distinctive neighborhood in the West Highland neighborhood with uniformity of setbacks and landscape features providing a visual gateway into the neighborhood.

1. Streetscape with Queen Anne and Denver Square structures. Note the relatively shallow front yards on this street, the historic sandstone sidewalk separated from the street with a buffer lawn.

2. Streetscape with Queen Anne style structures. Note the uniform front yard setback, the projecting front porches, and architectural harmony of this block.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

Streets follow the east-west, north-south grid pattern. Blocks oriented east-west with alleyways on an east-west alignment. Asphalt streets with low concrete curbs. Curb cuts for alleyways. Most yards at grade with mature vegetation in front yards.

Sidewalks

Predominantly wide sidewalks of historic red sandstone and modern concrete infill separated from the street with a tree lawn and mature trees.

Land Uses

Predominantly residential with two religious institutions, located at 3401 W. 29th Ave. and 2945 Julian St.

Lot Sizes & Shapes

Lots are very narrow, averaging around 25 ft. in width. Lot depth is around 250 ft. Lots are typically rectangular. Interior lots are smaller, with a small number of larger corner lots and shallow lots that front onto Irving St., Julian St., and Lowell Blvd.

Building Placement

Buildings front primarily onto the east-west streets. The district's large block sizes allows for a small number of homes to front onto the north-south streets; they are typically located on the interior of the lots on Irving St., Julian St., and Lowell Blvd. Building placement ranges from center placement to closer to the property line on one side of the lot.

Setbacks

Uniform front yard setbacks. Landscaped with a variety of softscape. Side yards of varying sizes. Some side yards are very narrow while other buildings occupy multiple lots with substantial and uniform distances between houses.

3. Simplified Classic cottage. Note the masonry porch piers, the large overhanging roof eave, the dormer window in the hipped roof, and the jack arch window

4. Queen Anne cottage. Note the decorative fish scale shingles and barge boards in the forward facing gable, the spindle columns and fretwork on the projecting front porch, the arched windows on the first floor with decorative jack arch and corbels.

PRIMARY BUILDINGS

Mass & Form

Building Height: Varying from one-story to two-story residences.

Building Shapes: Predominantly single family residences with a few duplexes. A few homes have been converted into small apartments. Boxy residences with relative symmetry and no complex massing.

Materials

Red or beige brick is the dominant material, a small number of wood frame buildings can be found. Raised concrete and stone foundations common.

Roofs

Forward facing gable roofs and hipped roofs with hipped roof dormers most prevalent. A small number of gambrel roofs can also be found Overhanging eaves prominent. Boxed eaves on most styles, exposed rafters and purlins on Craftsman Bungalow style. Historically, flat roofs were used only on second structures. Composite roofing material common.

Entries & Doors

Typically an offset front single entry with transom window above wooden door.

Windows

Large rectangular first floor single one-over-one windows are common, although grouped windows can be found. Decorative lintels (wood or stone) common; most have stone sills. Single, double, grouped and tripartite windows have a less vertical and "square" like appearance due to the group arrangement. Historically, windows were recessed in the wall (not flush).

5. Tudor style structure. Note the decorative chimney, the arched porch and window elements, and the multi-divided light windows.

6. Queen Ann style structure with a forward facing gambrel roof. Note the masonry porch columns, the triple window bay, and fish scale shingles in the forward facing gable.

PRIMARY BUILDINGS (continued)

Porches

Width:	Partial and full width porches are common. Queen Anne and Classical Cottage homes generally feature partial width, while other styles have full width porches. A few of the Queen Anne homes within the district feature wrap around porches.
Height:	One-story porches are common. Two-story porches are only seen on the Queen Anne homes where the porch is very narrow.
Projecting:	Predominantly projecting porches.
Shapes:	Raised square and rectangular porches with shed, gable, and hipped roofs.
Materials:	Masonry foundations common with wood columns or brick piers.
Porch Ornamentation:	Delicate spindle work columns on Queen Anne structures, classical columns and wood railings on a variety of architectural styles. Brick piers on a small number of structures.

Building Ornamentation

Fish scale shingles in front gables common. Ornamentation in this district is simplified and typically limited to the porch, the gable, or around the windows. Half timbering on some Craftsman Bungalow styles.

7. Streetscape with Queen Anne style structures. Note the low profile wood fencing enclosing the front yards on this block, the narrow walkways leading in a straight path to the slightly offset front entry, and larger front yards of these properties.

8. Typical alleyway. Note the low one-story masonry garages with single bays, the flat roofs concealed by parapet walls and the orientation of the structure at the rear of the lot.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes. Typically located in the corner of the rear lot.

Access: Facing onto the east-west alleyways.

Height: Typically one story in height.

Size: Single bay.

Shape: Square garages with gable roofs and flat roofs with parapets common.

Materials: Masonry construction.

Walkways

Located in a straight path leading up to the front door, occasionally a few steps incorporated to accommodate the front yard slope. Typically 3-4 feet wide and constructed of sandstone or concrete.

Walls & Fences

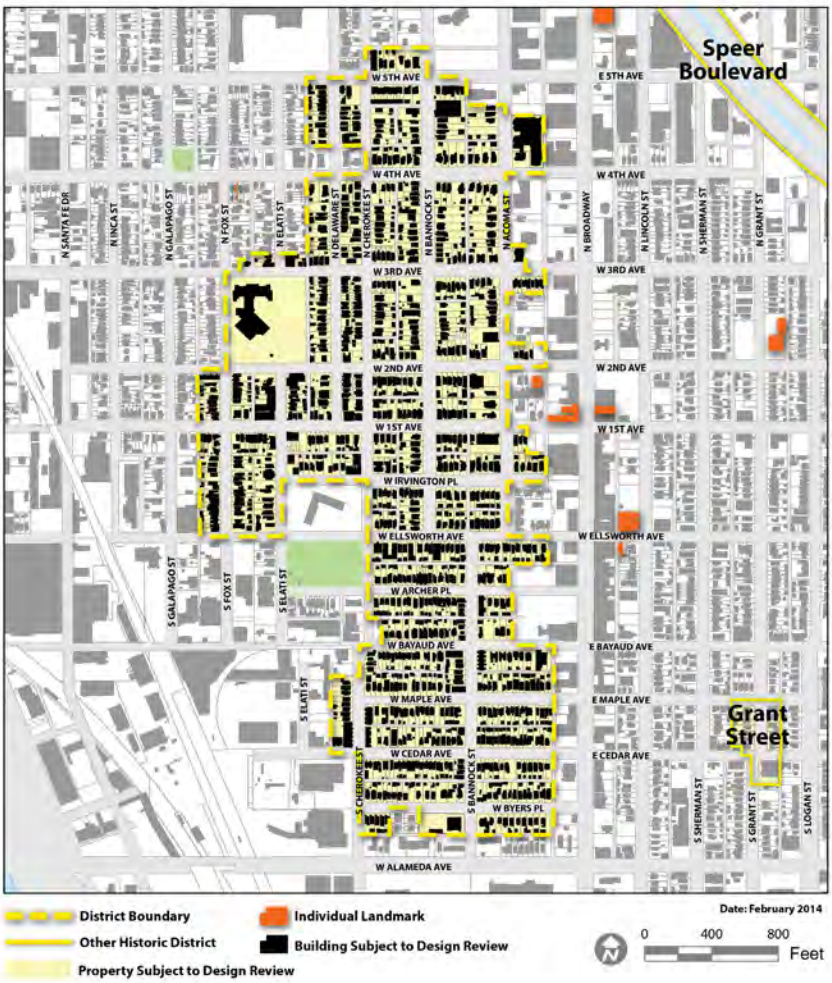
Front Yards: A small number of low profile, open style metal or wood front yard fences.

Side & Rear Yards: Wood fences enclose rear and side yards.

Retaining Walls: Retaining walls not common.

Baker Historic District

Character-defining Features



DISTRICT DESCRIPTION

This is a cohesive middle-class neighborhood in the South Side, an area annexed by Denver in 1883, consisting of more than 20 tightly interwoven residential subdivisions. The earliest development dates from the 1870s, and includes a few wood-frame worker houses on the south end of the district. Late 1880s streetcar service stimulated growth until the Silver Crash of 1893. This era is represented by many Queen Anne style houses and Victorian eclectic variations. After the economy recovered, less elaborate styles became the norm. Baker includes several residences designed by notable Denver architects William Lang and Marshall Pugh. The District is very intact and includes churches, schools and commercial buildings; there are a few instances of non-historic front yard fencing, low profile retaining walls, and stuccoed and altered structures.

ORDINANCE

Ordinance #896, adopted 2000.

No special provisions.

PERIOD OF SIGNIFICANCE

1873-1937.

Source: Ordinance No. 896, Series 2000.

Contributing structures are not identified in the ordinance.

LISTING CRITERIA

☑ History ☑ Architecture ☐ Geography

History: Associated with the historical development of Denver from 1873 to 1937, providing worker and middle-class housing during eras of rapid population growth. Baker was the home of prominent Denver residents, including William Byers, John Dailey, Sadie Likens, and Alice Polk Hill.

Architecture: Represents a mix of popular late 19th and early 20th century styles, including Queen Anne, Victorian eclectic, Classic Cottages, Shingle style, Denver Squares with Classical Revival elements, and Bungalows. A few instances of Colonial Revival and Gothic Revival are present, as well as a few other styles. Many of the structures within the district were designed by notable Denver architects, master builders and craftsmen.

1. Street view of Queen Anne style houses within the district. Note the forward facing gables, one story porches with shed and gable roofs, the large windows, asymmetrical appearance of the front façade and overall architectural harmony of this block. Middle porch original; two flanking early 20th century addition – historic but not original.

2. Street view of several styles that occur in Baker. In the foreground Classical Revival Denver Squares followed by two-story Queen Anne with gambrel roof and a smaller one-story Queen Anne in the distance. Note the uniformity of this block created by a uniform setback, the flagstone sidewalk and the overall harmony of classical ornamentation on these structures.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

Principal streets are on a north-south east-west grid. Orientation of alleyways varies from block to block; some properties lack alleys. Asphalt streets are common, with a variety of street widths. Some streets, such as Bannock, are very wide while other streets are of a more traditional width. Curb cuts are very uncommon unless they are associated with older carriage houses that face onto primary streets.

Sidewalks

Wide historic sandstone sidewalks separated from the street with a large tree lawn, 5′ to 10′ in width. Mature trees often in the tree lawn.

Land Uses

Residential uses predominate in the district. Commercial and institutional buildings are also present, typically on corners and larger lots. These include two schools, the Mission Revival Byers-Alameda School (1902), 108 W. Byers Place, and the Collegiate Gothic Fairmont Elementary School (1924), 520 W. 3rd Ave. Also present are five late 19th and early 20th century masonry churches of various styles including the unusual stone 1891 St. Peter's Episcopal Church, 126 W. 2nd Ave., with Medieval and English Cottage influences. Two-story commercial brick buildings are found on several corners internal to the neighborhood.

Lot Sizes & Shapes

Rectangular shaped lots in varying sizes due to the assortment of subdivisions, land uses and various orientations of lots within the neighborhood; generally speaking, lots are narrow on the street with greater depth to the rear.

Building Placement

Buildings are oriented both north-south and east-west, varying from block to block. Buildings on north-south streets tend to be oriented to the north of the lot, while buildings on east-west streets tend to be centrally located or to one side of the lot.

Setbacks

Uniform front yard setbacks, varying from block to block, creating a consistent street wall. Front yards are shallow, historically open and at-grade. Narrow side yards result from the narrow lot configuration. The rear yards are larger to accommodate garden space and secondary structures.

3. Queen Anne style structures transitioning into the Shingle style. Note how these structures have more symmetry than traditional Queen Anne styles, the continuous wood shingle surface and simpler porches.

4. Historic commercial development within Baker. Note the two story massing, the recessed central entry with offset side entry, the storefront windows with transoms above and the decorative cornice.

5. One-story Italianate rowhouse with two separate entries. Note the decorative cornice, low hipped porch roofs, stone sills, and absent front yard.

PRIMARY BUILDINGS

Mass & Form

Building Height: Predominantly one to two-story structures.

Building Shapes: Single family residences and smaller duplex and multi-family housing. Rectangular forms very common, although churches and a few Queen Anne houses have asymmetrical forms. Many houses have identical rectangular shapes with nested front gables or other architectural details applied to street sides.

Materials

Brick construction typical with wood ornamentation. Foundations are typically brick or stone.

Roofs

Forward facing gable(s), and combined gable and hipped roof types are common on Queen Anne, Victorian eclectic and Bungalow houses. Roofs on Italianate examples are typically flat with decorative raised parapets, while Dutch Colonial influenced houses feature gambrel roofs, and roofs on Denver Squares are typically hipped with broad overhanging eaves. Most roofs have boxed eaves; many Queen Anne and Victorian eclectic examples feature decorative barge boards. Front and side hipped dormers are common on Classic Cottages and Denver Squares; some front gabled houses have gabled side dormers. Composite roofing material common as replacement to wood shingles.

Entries & Doors

Offset forward facing single entries, some with transoms. Doors typically solid wood or with single glass pane above with paneling below. Wood doors with transoms common. A small number of entries have side lights.

Windows

Double hung one-over-one wood windows are common. Historic bay windows on a number of structures. Windows are typically tall and narrow, often grouped or paired. Arched windows and diamond pane windows in dormers common. Framed windows often in upper gable. Stone headers and lintels common. Historically, windows were recessed in the wall (not flush).

6. Typical Queen Anne development within the district. Note the forward facing gable with fish scale shingles and decorative sunburst and barge board, the projecting front porch with cross gable roof with a matching fish scale shingles and sunburst motif, the arched ground floor window.

7. Queen Anne Cottage within the district. Note the simplicity of design with a primary pyramidal roof and a forward facing gable with barge boards.

PRIMARY BUILDINGS (continued)

Porches

Width: Partial and half width porches are typical on Queen Anne, Classic Cottages, Italianate and Victorian eclectic examples; however, a few examples of these styles feature full width or wrap-around porches. Full width porches are more common on early 20th century houses, such as Bungalows and Denver Squares.

Height: One story typical. Narrow two story porches are only on the Queen Anne and Victorian eclectic houses.

Projecting: The majority of porches within this district are projecting. A small number of the Queen Anne houses have engaged second story porches. Stoops are common, particularly on the Italianate style structures with flat roofs and raised parapets.

Shapes: Raised square or rectangular shaped with gable, shed, and hipped roofs; some shed and hipped roofs have decorative front gables. Gable roofs typical on Queen Anne and Victorian eclectic examples, and also on Bungalows. Hipped and shed roofs common on most other styles. A number of 19th century Victorian-era houses feature Bungalow front-gabled porches added in the early 1900s.

Porches (continued)

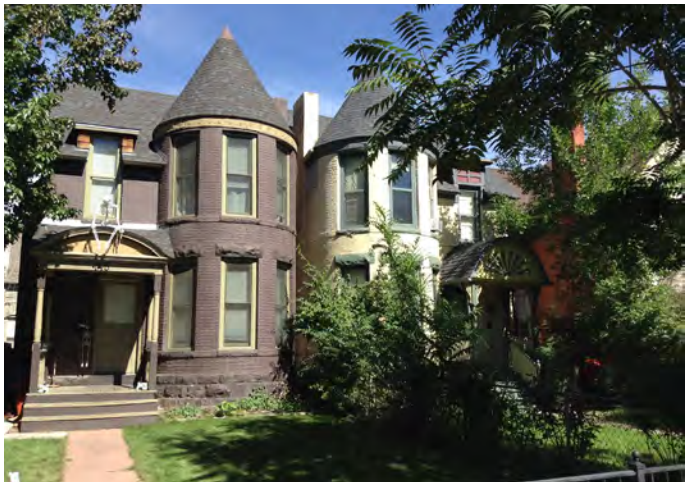
Materials: Masonry foundations with wooden columns and railings are common. Brick piers and raised porch wall with stone caps common on Bungalow porches.

Porch Ornamentation: Turned, and simple square and round porch columns, some with Doric capitals, are common. Queen Anne and Victorian eclectic houses often have wooden spindle work, decorative brackets, and other ornamentation. Bungalows typically have exposed gable trusses.

Building Ornamentation

Fish scale shingles common in forward facing gables. Half-timbering common in gables in simpler Queen Anne style houses. A transition from highly ornate Queen Anne to the Shingle style, with shingle surfaces and simpler ornamentation defines the transition in styles post Silver Crash. Corner quoins and decorative parapets are found on the Italianate houses.

8. Typical alley streetscape in Baker. Note the primary structure that is built almost to the alley, a result of Baker's irregular street and alleyway pattern, and the one-story secondary structure with gable roof in the background.



9. Masonry Queen Anne structures with conical towers. Note the historic walkway leading in a straight path to the offset entry.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes.

Access: On the alleyways. However, because of Baker's unique street layout a number of larger carriage houses face onto principal streets. Many of these larger secondary structures have been converted into residential units.

Height: One to two story garages/carriage houses.

Size: Smaller garages and carriage houses associated with the interior lots. Larger carriage houses on corner properties.

Shape: Boxy mass with flat roofs and raised parapets and forward facing gables common; a small number of hipped roofs.

Materials: Brick and masonry construction.

Walkways

Historic sandstone and modern concrete walkways 3 to 4 feet in width common, leading in a straight path to the front door. At grade walkways are typical. Walkways with 2 to 3 steps to accommodate small front yard slopes are less common in northern part of the district.

Walls & Fences

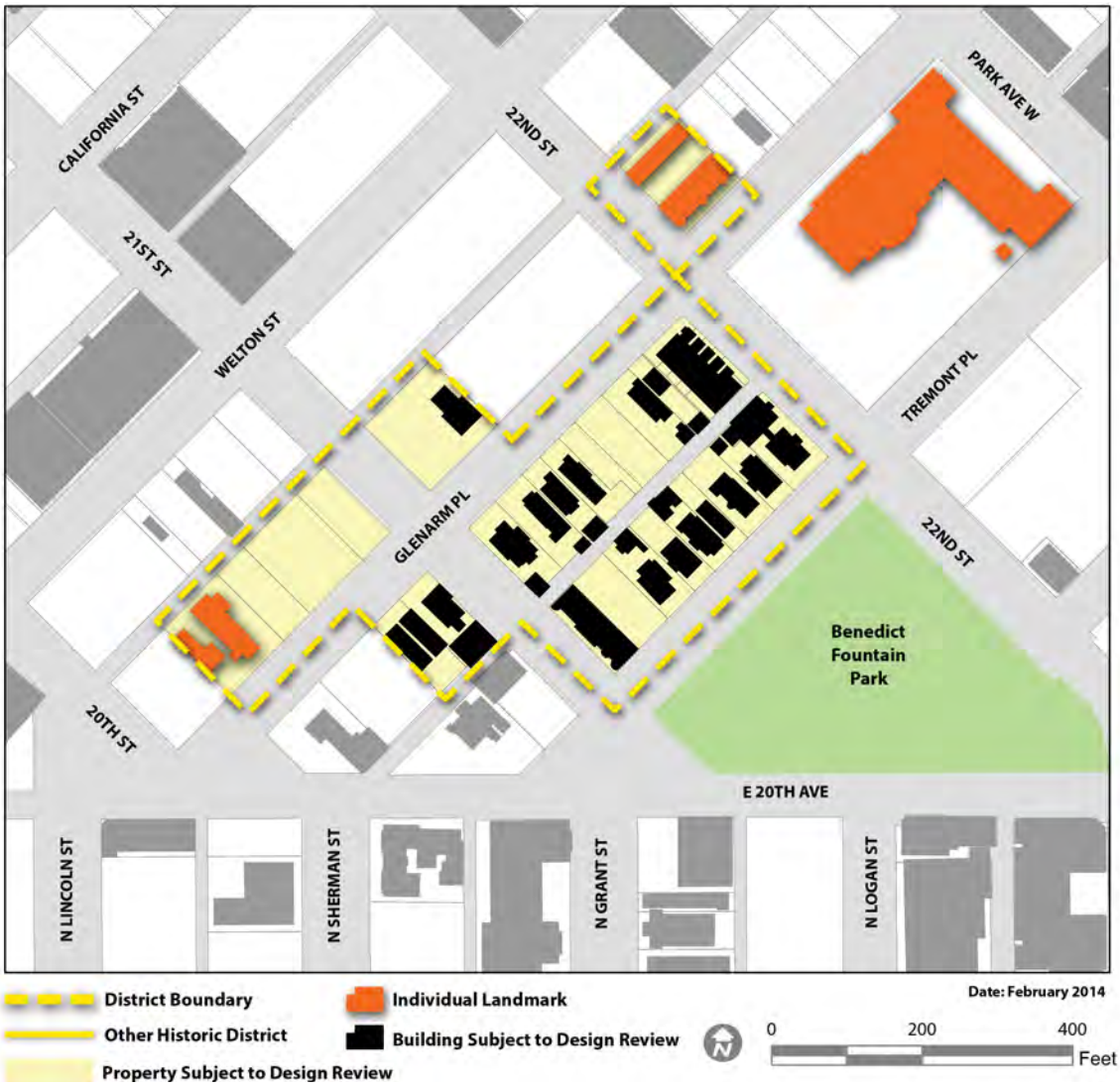
Front Yards: A small number of properties have low historic wrought iron fencing; later low chain link and other open-style fencing is found but not common.

Side & Rear Yards: Wood fencing and iron fencing enclosing side and rear yards.

Retaining Walls: Not common. Some very low stone retaining walls in north end of the district.

Clements Historic District

Character-defining Features



DISTRICT DESCRIPTION

Located just north of the existing downtown, Clements Historic District typifies high-style Queen Anne and Italianate architecture, and is one of the most intact collections of late 19th Century Victorian high-style residential architecture in Denver. It is representative of the City's rapid growth and middle class population of the 19th Century. The district maintains beautiful views of the Rocky Mountains to the west. The properties on the 2100 block of Tremont Pl. now front onto Benedict Park, which historically was housing stock. This district retains a high degree of integrity; some structures have been stuccoed, one non-historic driveway is present and non-historic chain link, wood, and iron fencing in front yards is present.

ORDINANCE

Ordinance #198, adopted 1975.

No special provisions.

PERIOD OF SIGNIFICANCE

Prior-to and including 1930.

Source: Ordinance #198, series 1975.

Contributing structures are not identified in the ordinance.

LISTING CRITERIA

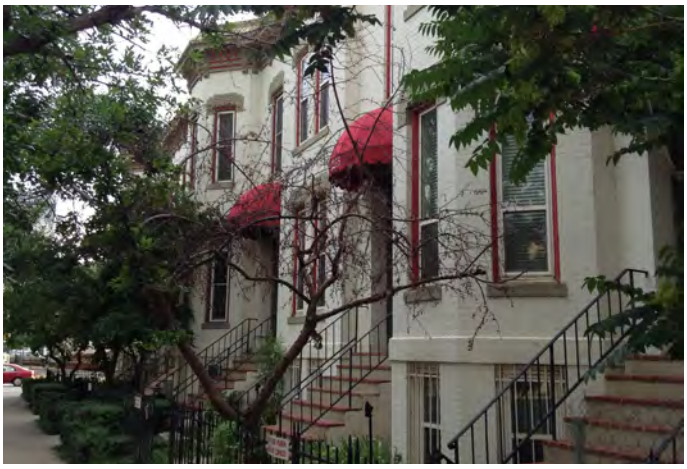
☑ History ☑ Architecture ☐ Geography

History: Representative of the growing upper-middle class population in Denver who desired to be close to the downtown core without living in the bustle of the city.

Architecture: Exemplifies elaborate Queen Anne style and refined Italianate style architecture popular at the turn of the century.

10. Tremont Pl. streetscape. Note the uniformity in the front yard setback, the brick buildings, and projecting front porches of these Italianate style structures.

11. Glenarm Pl. streetscape. Note the uniformity in the front yard setback, the brick buildings with fish scale shingle in the upper stories, and projecting front porches of these Queen Anne style structures.



12. Glenarm Pl. streetscape with the Italianate style rowhouse. Note the stoop entries onto the street.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

Streets are on the original Denver diagonal grid, following the S. Platte River. Alleyways run parallel to the street. Wide asphalt streets with historic low-profile curbs, and no historic curb cuts.

Sidewalks

Wide historic sandstone and new concrete sidewalks separated from the street by a tree lawn with smaller trees.

Land Uses

Predominately residential, with one religious institution, St. Andrew's Episcopal Church (c. 1908) located at 2015 Glenarm Pl.

Lot Sizes & Shapes

Narrow rectangular lots with the traditional 125 ft. depth, a standard dimension for Denver lots.

Building Placement

Buildings within this district primarily front onto the northeast-southwest streets; however, the Queen Anne rowhouse on 21st St. fronts onto one of the "side" streets and non-historic development fronts onto 22nd St.

Setbacks

Uniform front yard setback with at-grade lots. Narrow side yards and larger rear yards to accommodate gardens and accessory structures.

13. Italianate style rowhouse on Glenarm Pl. Note the heavy roof cornice, elaborate window headers, and tall narrow windows.

14. Queen Anne rowhouse on 21st Street. Note the historic sandstone sidewalk, brick construction with stone foundation, steeply pitched slate roof, and the one story porches with fretwork and spindle columns.

15. Elaborate Italianate style single family residence on Glenarm St. Note the stone foundation and brick walls, the projecting offset front porch and entry, the tall, narrow wood windows with elaborate headers and sills, and the heavy decorative cornice.

PRIMARY BUILDINGS

Mass & Form

Building Height: Predominantly two- to three-story structures; one historic one-story house located at 2146 Glenarm Pl.

Building Shapes: Single-family and row houses. Complex shapes and asymmetrical masses and appearances on the Queen Anne buildings. The Italianate buildings are simpler in form, generally featuring a rectangular footprint and simple symmetrical massing. The Queen Anne structures often have turrets and towers, while the Italianate structures have bay window projections.

Materials

Brick construction with stone foundations. Wood and stone ornamentation and details.

Roofs

Forward facing gables and cross gables on the Queen Anne structures. Hipped roofs on the Italianate structures. Wood shingled roofs would have historically been found. The Queen Anne rowhouse on 21st St. maintains its original slate roof.

Entries & Doors

Offset front entries with wooden doors. Some structures have double entry doors and some feature transoms above.

Windows

Double-hung, one-over-one, wood windows with stone headers and lintels common, often grouped or paired. The Queen Anne structures have large windows while the Italianate houses feature taller, narrower windows. Historically, windows were recessed in the wall (not flush).

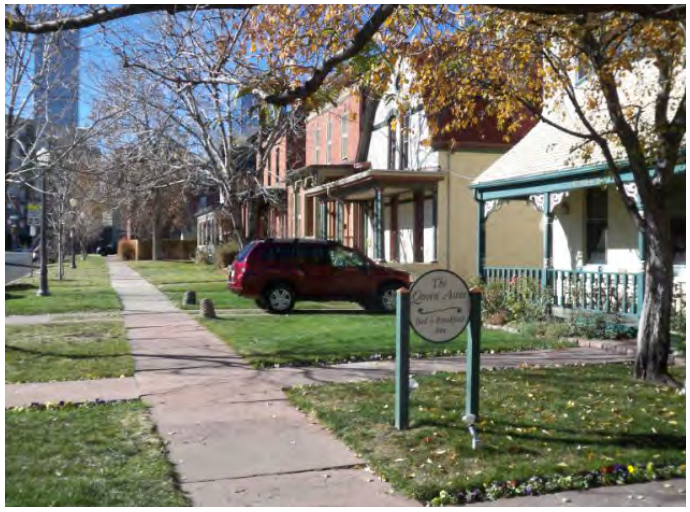
Porches

Width:	Partial width wooden front porches common; two full width front porches.
Height:	One-story.
Projecting:	Yes, typical. Row houses with stoop and inset entries also found.
Shapes:	Raised square and rectangular shaped, with flat, shed and gabled roofs.
Materials:	Typically wood; some masonry foundations and piers.
Porch Ornamentation:	Queen Anne style buildings feature delicate spindle columns and fretwork, while the Italianate porches have square columns with elaborate capitals.

Building Ornamentation

Fish scale shingles in the forward facing gables, turrets, and projecting towers on the Queen Anne houses. The Italianate houses feature over hanging roof eaves, brackets, and heavy cornices.

16. Carriage house structures within Clements Historic District. Accessed from the alleyway, one-story in height and of brick construction with a flat roof.



17. Sidewalk and walkways on Glenarm Pl. Note the at -grade historic sandstone walkways and sidewalks. The sidewalk is about 4-6 ft. in width and the walkways are about 3-4 ft. in width and lead in a straight path to the entryway, note the open front yards with no fencing.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes.

Access: Alley access with one historic carriage house fronting onto 21st St.

Height: One and two story garages/carriage houses.

Size: Large bays could fit one to two cars.

Shape: Rectangular with flat roofs.

Materials: Masonry and wood.

Walkways

Walkways are flat, 3-4 ft. in width, often sandstone, and lead in a straight path to the front door.

Walls & Fences

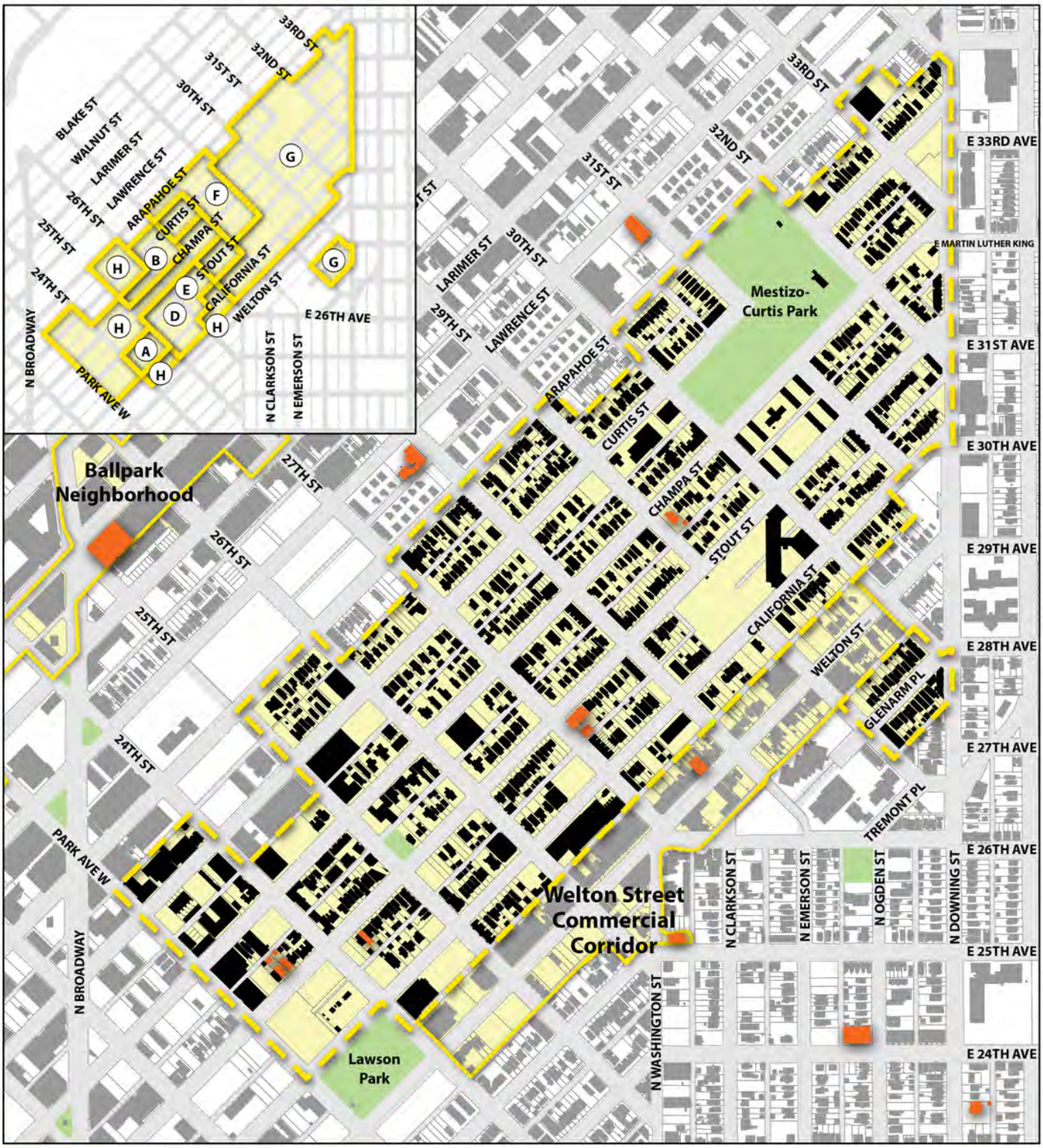
Front Yards: Historically no fencing.

Side & Rear Yards: Wooden fences enclose rear and side yards.

Retaining Walls: Not historically present.

Curtis Park Historic District

Character-defining Features



Curtis Park Historic District

Character-defining Features

DISTRICT DESCRIPTION

Curtis Park, Denver's first street car suburb, is one of the city's oldest and most diverse residential areas. The neighborhood's heyday was from the late 1870s until 1893. The district is a showcase of architectural styles from that era, including Italianate, Eastlake, Queen Anne, and Victorian eclectic houses. Romanesque, French Second Empire and Gothic Revival buildings are also present, as well as a small number of Bungalow and Classical Denver foursquare houses representing the neighborhood's early 20th Century build-out. Curtis Park includes an unusual mix of high style and vernacular houses, with large two-story residences for Denver's business elite located next door to quaint one-story Queen Anne cottages, duplexes and row houses built for the city's working and middle class. Altered houses, modern infill and vacant lots are scattered throughout.

Curtis Park "A" #138, adopted 1995; Curtis Park "B" #87, adopted 1995;, Curtis Park "C" #222, adopted 1997; Curtis Park "D" #367, adopted 1997; Curtis Park "E" #655, adopted 2007; Curtis Park "F" #437, adopted 2008; Curtis Park "G" #2, adopted 2010, Curtis Park "H" #326, adopted 2011.

No special provisions.

PERIOD OF SIGNIFICANCE

Dependent upon which specific district, but generally ranging from the 1870s to 1926.

Source:

Curtis Park "A" - Prior to and Including 1910, Ordinance No. 138, Series 1995.

Curtis Park "B" - Prior to and Including 1915, Ordinance No. 87, Series 1995.

Curtis Park "C" - Prior to and Including 1915, Ordinance No. 222, Series 1997.

Curtis Park "D" - 1870-1891, Ordinance No. 367, Series 1997.

Curtis Park "E" - 1890-1910, Ordinance No. 655, Series, 2007.

Curtis Park "F" - 1870-1902, Ordinance No. 437, Series 2008.

Curtis Park "G" - Prior to and Including 1915, Ordinance No. 2, Series 2010.

Curtis Park "H" - Prior to and Including 1915, Ordinance No. 326, Series 2011.

Contributing structures are not listed in the ordinances for Curtis Park "A," Curtis Park "B," Curtis Park "C," Curtis Park "D" and Curtis Park "E." Contributing Structures are identified for Curtis Park "F," Curtis Park "G" and Curtis Park "H."

☑ History ☑ Architecture ☑ Geography

History: One of Denver's oldest and most intact residential neighborhoods, created as part of the building boom following the arrival of the railroad in 1870.

Architecture: Representative of the popular 19th Century Italianate and Queen Anne styles, with other late 19th and 20th century styles present.

Geography: One of the earliest residential neighborhoods in Denver, representing a range of social and economic backgrounds as demonstrated in the diverse sizes and types of housing in the neighborhood.

1. Streetscape within Curtis Park with eclectic architecture that characterizes the district. Note the simplified Queen Anne cottage in the foreground with orange brick façade in contrast with the elaborate, large Italianate duplex structure in the background with brick façade, stone stringcourses, window headers and sills.

2. Typical streetscape within Curtis Park. Note the uniform front yard setback of the Queen Anne structure on the right and the Italianate structures on the left, the at-grade front yards and the narrow side yards.

3. A corner view of a Victorian eclectic structure with a primary entrance featuring front gabled porch on the named primary street (shown on left) and a larger full-width porch facing onto the secondary street.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

Streets are laid out on the original Denver diagonal grid, following the South Platte River. Wide asphalt streets with historic sandstone curbs. Most yards are at grade with mature vegetation in front yard.

Sidewalks

Wide historic sidewalks of sandstone are common, separated from the street by a tree lawn with mature trees.

Land Uses

Predominantly residential with a small number of commercial, institutional and religious structures historically, including a Gothic Revival church (1887) at 2501 California St., the State Armory (1890) at 2565 Curtis St. and Fire Station #10 (1928) at 3201 Curtis St. The neighborhood includes the city's first park, now called Mestizo-Curtis Park.

Lot Sizes & Shapes

Many lots are 25 feet in width and 125 feet in depth, the traditional dimension for Denver lots, although there is variation of lot sizes throughout the neighborhood.

Building Placement

Buildings within Curtis Park primarily front onto the named streets, although often smaller houses and row houses face onto the numbered streets.

Setbacks

Uniform front setbacks common from block to block with shallow front yards typical. Multi-family buildings on corners often have reduced setbacks. Narrow side yards resulting from narrow lots with larger rear yards commonplace. On some larger lots, houses are located on the south side of lots. On some numbered streets, houses are on small lots with little to no side setbacks on the alley side.

4. Multifamily Victorian eclectic dwelling fronting onto a primary street. Note the repeating projecting towers, the arched windows on the first floor with decorative headers, the transoms above the single entry door, and the decorative pattern roof.

5. Typical early 20th Century commercial development within the district, featuring brick construction and raised parapet hiding a flat roof.

PRIMARY BUILDINGS

Mass & Form

Building Height: One to two stories in height. Raised foundations and tall ceiling heights provide for tall houses, over 30 feet high, on some blocks.

Building Shapes: : Single-family residences are prevalent with multi-family row houses and duplex forms intermixed. Massing is blocky and rectangular on most houses, although projecting bays, corner towers and asymmetrical forms are also common on larger two-story houses and buildings.

Materials

Predominately unpainted brick construction with a small number of stone and frame structures. Foundations are typically brick or stone. Brick structures are typically smooth cut, earth-tone orange brick. Wood siding, porches and details.

Roofs

Hipped and flat roofs typical on the Italianate style buildings while Queen Anne and Eastlake style houses typically feature a front gabled roof, sometimes with flared roof eaves. Some mansard, conical, raised decorative parapets and complex hipped and gabled roofs are also found. Some Italianate houses feature broad overhanging eaves with decorative brackets; a few include ornamental iron roof cresting. Dormers are rare. Composite shingles are the most frequently used modern roofing material, imitating original wood shingle roofs.

Entries & Doors

Offset front entries accessed by raised porches. Wooden single and double doors common; some Italianate examples feature narrow double doors. Most original doors have one or two panes of glass above, with wood paneling below, although some doors are full paneled. Doors with transoms are common; some have sidelights. Multi-family structures have smaller projecting porches, stoops or recessed entries.

Windows

Individual double-hung, one-over-one wood windows common, although framed window pairs in gable ends, window transoms, and other variations are also found. Most structures feature tall narrow windows, although some paired and arched windows are wider and more rectangular in form. Rounded and segmental arched lintels are common, although other variations such as wooden pedimented lintels, stone drip molds and horizontal stone lintel bands are also found. Highly decorative masonry headers and lintels contribute to building ornamentation. Historically, windows were recessed in the wall (not flush).

6. Typical Eastlake influenced structure within the district. Note the gable front with decorative bargeboards, wrap around one-story porch, elaborate leaded glass windows, tall chimneystack, and decorative stone banding.

7. Typical brick Italianate structure within the district. Note the decorative cornice, the tall narrow windows with elaborate stone window headers and sills, the low pitched roof, rectangular projecting forward bay and stone foundation.

8. Religious institution within the district in the Gothic Revival style. Note the projecting entry tower with steeple, the pointed arched windows with decorative leaded glass and emphasis on verticality

9. One-story Queen Anne Cottage within the district. Note the raised stone foundation, the paired window bays with arched brick headers, the decorative cornice and brackets and the forward facing gable with a sunburst motif.

10. One-story multi-family Italianate dwelling facing onto a side street. Note the building mass aligns with the sidewalk, the decorative cornice, the segmental arched window and covered stoop entries.

11. Two-story classic Romanesque multi-family stone dwelling facing onto a primary street. The large arched windows, projecting rounded bays and small gable-front arched porches are noteworthy.

PRIMARY BUILDINGS (continued)

Porches

General A large number of houses in the district are missing original porches or have heavily altered porches.

Width: Partial width and full width porches common. The Queen Anne style houses often feature partial width or wrap around porches while the Italianate style homes typically have full or partial width porches.

Height: Typically one-story.

Projecting: Yes, typical. Row houses with stoop and inset entries also found.

Shapes: Raised rectangular and square shaped with gable, hipped, flat, and shed roofs; some shed roofs on Victorian and Eastlake style homes feature small pedimented gables.

Materials: Masonry and wood foundations common. Wooden columns, railings and ornamentation.

Porch Ornamentation: Queen Anne style buildings feature wooden spindle columns, brackets and fretwork, while Doric classical columns are more common on Italianate examples.

Building Ornamentation

Multiple surfaces, typically with fish scale shingles or other combined ornamentation in front gable of Queen Anne and Victorian eclectic houses. Decorative bargeboards and other applied ornamentation also common. Italianate structures often feature decorative brick banding, ornate and prominent cornices with decorative brackets. Eastlake influenced examples include jigsawn bargeboards and decoration.

12. Elaborate Victorian eclectic house with Italianate influences. The sandstone sidewalk with straight path leading to offset entry on raised front porch is typical.

13. An alley streetscape within the district. Note the primary structure fronting onto the numbered streets with relatively small side yard setback next to the alley, the two-story carriage house behind the primary structure on the numbered street, the smaller one-story carriage houses in the background, and the service nature of this alley streetscape that allows the district to be free of power lines on the primary and secondary streets.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes.

Access: Located on the alleyway. A few carriage houses face onto the east west streets.

Height: One to two story garages/carriage houses.

Size: Typically single bay openings, however double and triple bays are common within this district.

Shape: Boxy, rectangular shapes. Flat roofs with parapets, gable roofs, and hipped roofs.

Materials: Typically masonry construction, matching the primary residence.

Walkways

Walkways are straight, typically 3 to 4 ft. in width, often sandstone and lead in a straight path to the front door.

Walls & Fences

Front Yards: Typically open front yards. Some houses have low historic open style wrought iron fencing. Chain link fences are also common but typically are outside the period of significance.

Side & Rear Yards: If historic wrought iron fencing is present, it often encloses the side yard . Wood fencing often encloses rear and side yards.

Retaining Walls: Not historically present.

East Park Place Historic District

Character-defining Features

DISTRICT DESCRIPTION

The East Park Place Historic District consists of one block along East Park Place, just west of City Park. The district includes brick Denver Square houses with Vernacular Classical Revival and Craftsman detailing designed or influenced by architect Frank S. Snell, with the exception of 2007 E. Park Place (a Bungalow). Construction in the district began in the early 1900s and concluded by 1920. The district is tied together by a uniformity of design, scale, materials, and landscaping, with houses retaining a high degree of integrity.

ORDINANCE

Ordinance #292, adopted 1994.

No special provisions.

PERIOD OF SIGNIFICANCE

Prior to and including 1920

Source: Ordinance #292, series 1994.

Contributing structures are not identified in the ordinance.

LISTING CRITERIA

☑ History ☑ Architecture ☑ Geography

History: One of the first planned real estate developments in Denver; associated with architect Frank S. Snell.

Architecture: Foursquare plans characterized by a transitional period of architectural styling, with Vernacular Classical Revival and Craftsman influences.

Geography: A distinctive urban design in which one traditional Denver city block is bisected with east-west streets and alleys to accommodate dense single-family housing.

1. Streetscape of East Park Place. Note the uniform spacing of houses and front setbacks with open lawns to the moderate sloping Denver Hill and street below.

2. Streetscape of East Park Place. Note the street curb and sidewalk framing a generous tree lawn with regularly placed mature trees. Concrete steps bisecting the Denver Hill lead to inviting front porches and individual houses.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

The district consists of a single city block bisected east-west by East Park Place. The asphalt street with concrete curbs leads to tree lawns and sidewalks on either side, with sidewalks creating an edge for the sloped Denver Hill and open front yards. Historic concrete alleys to the north and south are seldom used. Shared historic drives and curb cuts with low concrete curbs are located to the east and west of houses to access garages.

Sidewalks

Concrete sidewalks separated from the street by a buffer lawn with regularly spaced large growth shade trees.

Land Uses

Exclusively residential uses.

Lot Sizes & Shapes

Rectangular lots, approximately 70 feet wide by 115 feet deep.

Building Placement

Houses face north-south onto E. Park Place, with the exception of two houses, one on the northwest corner of Vine St. and E. Park Pl. and the other on the southeast corner of Race St. and E. Park Pl. which face east and west respectfully. Buildings are generally centered on the lot.

Setbacks

Uniform setbacks and moderate front yards with a gentle slope towards the street. Houses are freestanding and uniformly spaced with generous side yards and pocket sized rear yards resulting from the street layout and relatively shallow depth lots found in this district.

3. Vernacular Classical Revival Denver Square. Note the relatively austere brick building with hipped roof, symmetrically placed windows, stone window sills, diamond pane windows, and classical Doric porch columns providing architectural relief.

4. Craftsman Denver Square. Note the more decorative features and details, including front dormer window, broad overhanging roof eaves supported by brackets, corner brick quoins, and corbelled masonry piers supporting a full-width bracketed porch.

PRIMARY BUILDINGS

Mass & Form

Building Height: Two stories in height, with the exception of the one-story Bungalow.

Building Shapes: Single family residences. Boxy forms dictated by the interior four- over-four room arrangements.

Materials

Unpainted brick of various colors including tan, yellow, and red, with ornate brick patterns creating depth and detailing on building façades.

Roofs

Houses feature hipped or pyramidal roofs occasionally broken with hipped dormer window, and typically featuring broad overhanging eaves. Wood shingle roofs were historically prevalent.

Entries & Doors

Single central entries with some houses featuring a large sidelight.

Windows

Double-hung, one-over-one wood windows are typical, although original beveled or leaded glass windows of smaller size and squarer shape are found. Stone lintels are common. The Craftsman Bungalow has horizontal tripartite picture windows on street façades. Historically, windows were recessed in the wall (not flush).

Porches

Width: Full façade front porches common; one partial width front projecting porch and two wrap-around porches on street façades.

Height: One story.

Projecting: Yes.

Shapes: The Vernacular Classical Revival houses feature Colonial Revival details varying from curved porches to classical columns, while the Craftsman style houses feature more substantial rectangular porches and detailed woodwork.

Materials: Brick bases, to match the primary structure, with stone caps. The Vernacular Classical Revival houses feature wood porch columns; Craftsman style porches have brick porch piers.

Porch Ornamentation: The Vernacular Classical Revival porches have simplified porch entablatures and Doric columns; 2030 E. Park Place features a broken pediment. The Craftsman style porches feature larger over-hanging roof eaves supported by brackets, and brick columns with corbelled detailing.

Building Ornamentation

Simplified ornamentation, limited to differentiation in brick banding on the façade. Some houses have corner quoins. Bracketed roofs and corbels are common. Porches are the most ornate feature of houses in this District.

5. A historic curb cut onto East Park Place leads to a shared driveway with one-story accessory structures in the back ground.

6. Streetscape on East Park Pl. Note the straight walkways and wide concrete sidewalks. The low wood planter box is a modern addition to the district.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes.

Access: Accessed from East Park Place with shared driveways.

Height: One story in height.

Size: Small single bay garages.

Shape: Boxy with flat roofs concealed by a raised parapet roof.

Materials: Brick construction coordinated with the primary structures.

Walkways

Concrete walkways located in the center of the lot lead from front porches in a straight path to the sidewalk, with several foot wide stairways of several steps breaking the Denver Hill.

Walls & Fences

Front Yards: Historically no fencing. The Denver Hill is broken in a few places with low retaining walls.

Side & Rear Yards: Wood fences enclose rear and side yards.

Retaining Walls: Not historically present.

Potter Highlands Historic District | Character-defining Features

DISTRICT DESCRIPTION

Potter-Highlands represents a broad range of architectural styles, indicative of the district's two distinct periods of development: the first beginning in 1874 up to the Silver Crash in 1893 and the second from the 1896 annexation of the area to Denver until the mid 1940s. The architectural styles include Queen Anne, Craftsman Bungalow, Classic Cottage, and a small percentage of Denver Squares, Colonial and Dutch Revivals, Mission, and Prairie styles. Potter Highlands features a unique layout, most commonly found only in the Highland Neighborhood of Denver, which is large square blocks with historic interior carriage lots. The majority of the structures are brick masonry. A few of the oldest structures are wood frame.

ORDINANCE

Ordinance #89, adopted 1987.

No special provisions.

PERIOD OF SIGNIFICANCE

Prior-to and including 1943.

Source: Ordinance #89, series 1987.

Contributing structures are not identified in the ordinance.

LISTING CRITERIA

☑ History ☑ Architecture ☐ Geography

History: Part of the development and heritage of the City and State of Colorado. Originally part of the town of Highland, which was established in 1875. The district is associated with many local pioneers.

Architecture: Many distinctive architectural styles and a unique pattern of development incorporating square blocks and interior carriage lots.

Potter Highlands Historic District | Character-defining Features

1. Streetscape with Queen Anne structures. Note the historic sandstone sidewalk separated from the street with a buffer lawn, the uniform front yard setback with shallow front yards, and the architectural harmony on this block.

2. Streetscape with Craftsman Bungalow structures. Note the uniform modest front yard set back, the dormer windows in the roof, and architectural harmony on this block.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

North-south and east-west streets on a grid creating square blocks with alleys running north-south and east-west. This street pattern and square bock layout creates interior carriage lots. Asphalt streets with low concrete curbs and curb cuts for alleyways.

Sidewalks

Historic sandstone and concrete sidewalks, separated from the street with a tree lawn and mature trees.

Land Uses

Predominately residential with a small mixture of commercial structures located historically around Federal Blvd., Clay St., Zuni St. and West 32nd Ave. West 38th Ave. became a commercial corridor in the late 1930s.

Lot Sizes & Shapes

Residential lots vary in size within Potter Highlands. Corner lots are generally larger while lots located on the interior of the block are smaller and narrow. Parcels are generally rectangular in shape. However, some parcels have been expanded to encompass the historic carriage lot. Standard lot size is 25′ x 125′.

Building Placement

Due to the square blocks, created by the street layout, properties front onto both the north-south and east-west street. House placement varies by block; particularly on north to south streets, houses often were placed closer to north property line to maximize southern sun exposure.

Setbacks

Terraced front lawns are common. Front yards are often landscaped with mature trees. Buildings within the district are mostly freestanding with narrow side yards. Backyards are large within this district.

3. Simplified Queen Anne structure fronting onto W. 34th Ave. Note the gambrel roof with wood shingles, simple spindle columns and the wood windows.

4. High-style Queen Anne on Bryant St. Note the two-story porch with spindle columns and balustrade, fretwork,, the forward facing eave with decorative barge-boards, and fish scale shingles

PRIMARY BUILDINGS

Mass & Form

Building Height: One- story to two-stories in height common.

Building Shapes: Boxy massing generally symmetrical in form. Some Queen Anne structures within the district have corner turrets and towers, breaking up the front façade symmetry.

Materials

The oldest structures are wood frame, built prior to the Denver ordinance requiring all buildings to be constructed of brick. Brick construction dominates within this district.

Roofs

Roofs are typically gabled, hipped roofs or flat roofs with a parapet. Overhanging eaves prominent. Boxed eaves on most styles; exposed rafters and purlins on Craftsman Bungalow style. Composite roofing material common.

Entries & Doors

Typically a single offset, front entry with a wooden door.

Windows

Wood double-hung vertically-oriented windows with stone sills and decorative headers in stone and wood common. The high-style Queen Anne houses have bay windows and curved glass in the round turrets. Some houses retain their original leaded glass. Large first floor single windows are common. Craftsman windows have divided lights in the top sash. Historically, windows were recessed in the wall (not flush).

5. Italianate duplex on Alcott St . Note the decorative cornice on the parapet concealing the flat roof, the tall narrow double-hung windows with decorative headers and sills, and doors with transoms above.

6. Craftsman Bungalow. Note the dormer window in the hipped roof, the masonry porch foundation and piers, the differentiation in brick from the foundation to the primary wall, and the offset entryway.

PRIMARY BUILDINGS (Continued)

Porches

Width:	Partial and full width porches common.
Height:	The high Queen Anne structures within this district typically feature a two-story porch. One-story porches are common on simpler Queen Anne houses with narrower porches.
Projecting:	Projecting porches prominent.
Shapes:	Raised square and rectangular porches with shed, gable, and hipped roofs.
Materials:	Wood and brick masonry porches with either wood columns or brick piers respectively.
Porch Ornamentation:	The Queen Anne style houses with delicate fretwork and spindle columns. Wood classical columns on many styles and brick piers on the Craftsman Bungalow houses. Wood railings or brick half walls typical.

Building Ornamentation

The high-style Queen Anne structures in this district have elaborate ornamentation on the porches, in the front facing gables, and roofing material. Fish scale shingles are common in front facing gables. Craftsman detailing on later bungalows within the district.

7. Streetscape within Potter Highlands. Note the historic walkways that are offset leading in a straight path to the entry door.

8. Historic carriage lot within Potter Highlands. Note the open space in the middle surrounded by one-story garage structures.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes.

Access: Most carriage houses and garages are accessible from the alleyway. However, corner carriage houses and garages are often accessible from the street.

Height: One-story in height.

Size: Single bay.

Shape: Small and boxy in shape. Low profile gable and flat roofs are common. A few structures feature pyramidal roofs.

Materials: Brick construction.

Walkways

Historic sandstone and modern concrete walkways, leading in a straight path. Often with steps to accommodate the front yard slope. Typically 3-4 feet wide.

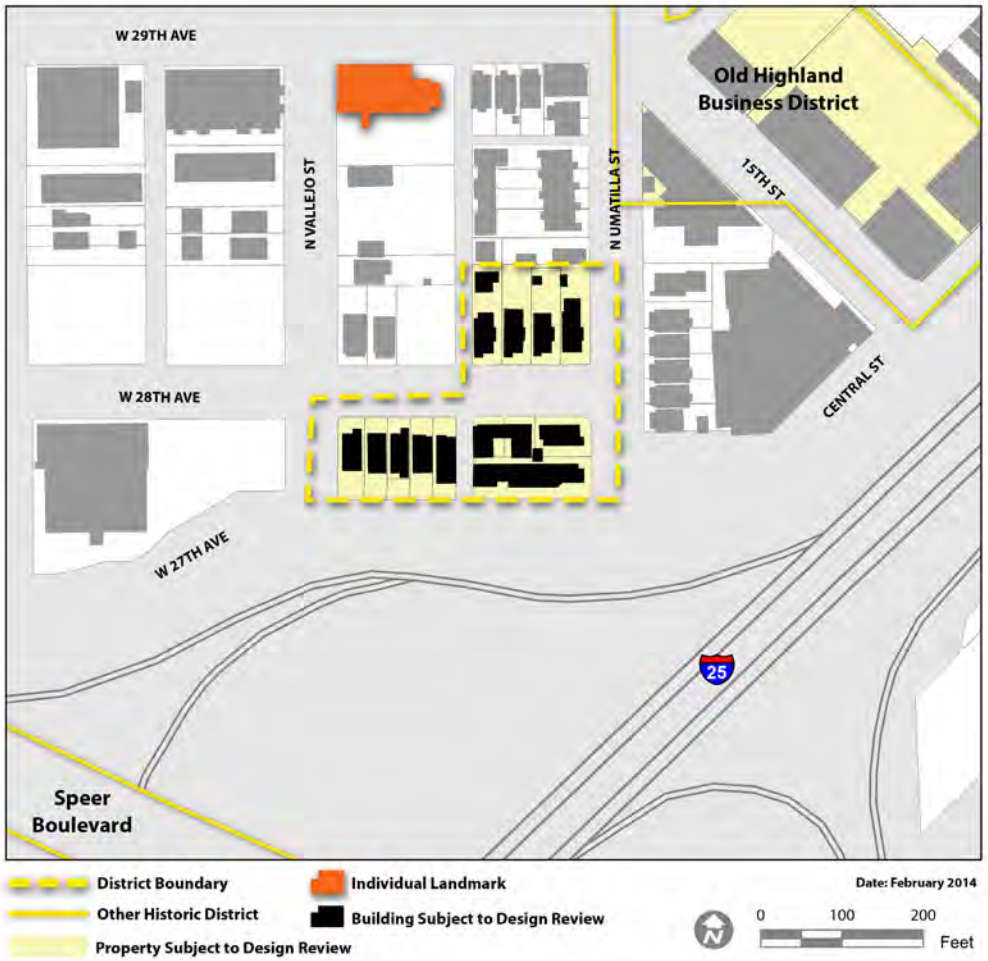
Walls & Fences

Front Yards: A small number of low metal or wood front yard fences

Side & Rear Yards: Wood fences most commonly enclose rear and side yards.

Retaining Walls: Retaining walls modify the common Denver Hill found in the front yard.

West 28th Avenue Historic District | Character-defining Features



DISTRICT DESCRIPTION

West 28th Avenue Historic District is also known as Stonemen's Row, due to the construction of duplexes and houses by master stone craftsmen. Three prominent stonemasons built the 8 two-story Richardsonian Romanesque influenced houses that make up Stonemen's Row on the south side of the 2100 block of W. 28th Ave and at 2753 Umatilla St. The structures date from 1891-1893 and typically feature facades of quarry-faced or dressed ashlar red sandstone and rhyolite, with brick on the side and back walls; the exception to this is the duplex at 2140-42 W. 28th Street which has brick facades with red sandstone accents. The 4 houses on the north side of W. 28th Ave. were developed by Charles E. Dearborn, a prominent carpenter/building in the 1890s. These brick two-story houses are all Queen Anne style, with virtually identical plans, but possessing differentiated decorative elements.

ORDINANCE

Ordinance #185 & #892, adopted 1979 & amended 1994.

No special provisions.

PERIOD OF SIGNIFICANCE

Prior-to and including 1900.

Source: Ordinance #892, series 1979 & 1994.

Contributing structures are not identified in the ordinance.

LISTING CRITERIA

☑ History ☑ Architecture ☑ Geography

History: Representative of the growing housing needs of the city in the late 19th and early 20th Century; exemplifies the cultural, political, social, and historic heritage of northwest Denver.

Architecture: Significant examples of fine craftsmanship containing unique elements of design and materials.

Geography: W. 28th Avenue is a distinctive hilltop area, overlooking the City of Denver.

West 28th Avenue Historic District Character-defining Features

1. Streetscape of Stonemen's Row. Note the uniform setback with projecting stone stoops, the small front yard, and old growth trees in the buffer lawn.

2. Streetscape on the north side of the district with Queen Anne Style buildings. Note the uniform setback and the large front yard, when compared to the front yards on Stonemen's row.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

W. 28th Ave. runs east-west through the district. Umatilla St. and Vallejo St. serve as the north-south streets. The setback is roughly 30' in this district from the street. Most houses in this district feature a front yard space with old growth trees, however on the block west of Umatilla St.; on the south side of W. 28th Ave. no front yards are present. Low curb profile of modern concrete and historic granite. A historic curb cut for the alleyway in the middle of W. 28th Avenue.

Sidewalks

Wide flagstone and concrete sidewalks separated from the street with a buffer lawn with old growth trees.

Land Uses

Exclusively residential, with no commercial, institutional or industrial buildings present.

Lot Sizes & Shapes

Lots vary in size from block to block, but generally are 100' to 150' long and 25' to 40' wide. Rectangular lots, with the exception of the three properties just west of Umatilla St. on the south side of W. 28th Ave. where the lots are square.

Building Placement

Buildings are oriented towards the east-west street with the exception of the stone structure at 2753/55 Umatilla St. On Stonemen's Row the buildings are placed on the east side of the lot and the Queen Anne structures are placed on the west side of the lot.

Setbacks

Uniform front yard setback from block to block creating a "street wall." Very narrow side yards with minimal landscaping. Large rear yards historically designed for garden space.

3. Romanesque style building on Stonemen's Row. Note the masonry façade, tall narrow windows, and the semi-circle arch motif in the building parapet.

4. Romanesque style building on Stonemen's Row. Note the masonry façade, the Romanesque style column capitals, the semi-circle arch motif over a Palladian-esque window motif, and the heavy cornice.

5. Queen Anne structure on the north side of the district. Note the two-story front porch with spindle columns, fish scale shingle and decorative barge-boards in the forward facing gable, the decorative stone banding, window sills and headers.

PRIMARY BUILDINGS

Mass & Form

Building Height: Two stories in height.

Building Shapes: Boxy single family and duplex residences.

Materials

Stonemen's Row is constructed of rusticated red sandstone and rhyolite, with brick on the side and back walls; the exception to this is the brick duplex at 2140-42 W. 28th Ave. The Queen Anne houses on north side of W. 28th Ave. are of brick construction.

Roofs

On Stonemen's Row flat roofs with raised decorative and often triangulated parapets are standard. The Queen Anne houses on the north side of W. 28th Street, feature forward and side facing gables.

Entries & Doors

Offset entries with transoms are common on all structures in this district. Doors on Stonemen's Row were originally paneled or paneled with upper glass light; doors on Queen Anne houses were paneled with upper glass light.

Windows

One-over-one double hung wood sash windows with transoms above are common on Stonemen's Row, with some arched windows; plate glass and casement windows are not original. Wider one-over-one wood sash windows are common on the Queen Anne houses. Windows within this district have stone headers and sills. Historically, windows were recessed in the wall (not flush).

6. Streetscape of Stonemen's Row. Note the raised masonry porch forms on both these structures, with heavy Romanesque columns and detailing, the wing walls and the second-story balcony on the structure in the background and the one-story configuration of the porch in the foreground.

7. Second-story porch detail of a Queen Anne style building. Note the spindle columns, decorative balustrade, ornate barge boards, and the decorative fish scale shingles and sunburst motif in the forward facing eave. Also not the wood panel door with large decorative lights and transom.

PRIMARY BUILDINGS (Continued)

Porches

Width: Partial width porches are typical.

Height: Stonemen's Row has raised one story porches, some with second story balconies. The Queen Anne style houses are raised one-step at first story, and originally all featured two-story partial width porches similar to 2061 E. 28th Ave.

Projecting: The Queen Anne style houses have projecting porches. On Stonemen's Row there is a mix of projecting porches and inset stoops.

Shapes: Generally boxy in shape, with flat roofs on Stonemen's Row. Gable roofs on the Queen Anne structures.

Materials: On Stonemen's row, rusticated sandstone and rhyolite to match the construction of the primary structure. Wooden porches on the Queen Anne houses.

Porch Ornamentation: On Stonemen's Row, heavy Romanesque style stone columns, balustrades and wing walls with foliated column capitals and brackets. The Queen Anne houses have delicate spindle work columns, brackets and balustrades, with partial sunburst pattern in upper porch gable.

Building Ornamentation

On Stonemen's row the architecture is Romanesque Revival style with ornate foliated carvings, plaques and column capitals; segmental arch motifs; minarets; and robust stone porch and balcony features.

The Queen Anne Structures in this district feature windows with stone lintels and decorative hood molds; spindle work on porches; decorative side chimneys with basket weave pattern; and forward facing roof gables with wooden fish scale shingles and perforated barge boards. Historically, windows were recessed in the wall (not flush).

8. Stonemen's Row with accessory garages. Note the small bays, single bay opening, the flat roof and the brick construction. In this portion of the district, the structure align with the sidewalk, eliminating walkways.

9. Walkways on Stonemen's Row. Note the shallow front lawns.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Mostly detached secondary structures in rear or on-street parking. However, two attached carriage houses front onto W. 28th Avenue at the property line on the south side of the street.

Access: The secondary structures in this district are not accessible via the alleyway.

Height: One story.

Size: Single bay.

Shape: Rectangular.

Materials: Brick construction.

Walkways

Located in a straight path to the side of the property to align with the front door. A few entries abut an expanded sidewalk.

Walls & Fences

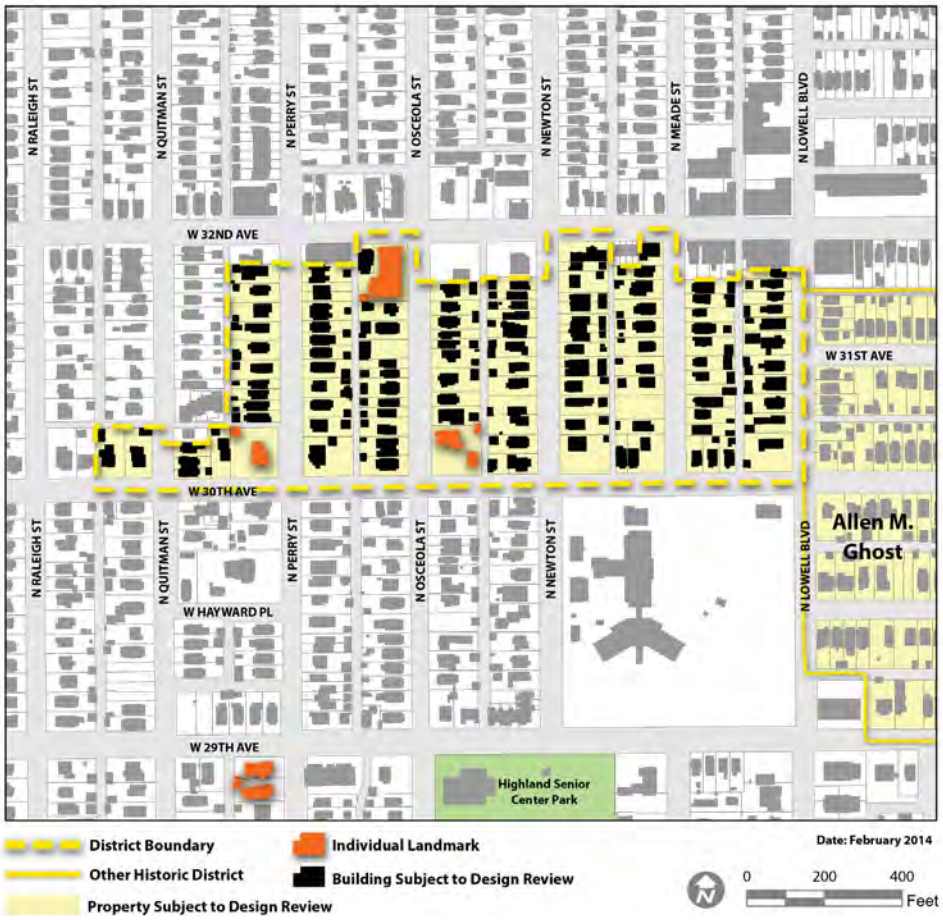
Front Yards: Historically no fencing. One house features non-historic iron fencing.

Side & Rear Yards: Wood fences enclose rear yards.

Retaining Walls: Historically no fencing. One non-historic retaining wall on 2753/55 Umatilla Street.

Wolff Place Historic District

Character-defining Features



DISTRICT DESCRIPTION

The Wolff Place Historic District developed in the 19th Century and early 20th Century in response to the growing population of Denver and the West Highland Neighborhood. The district is defined by its distinctive pattern of large corner lots with high-style architectural styles framing rows of modest interior lots. The architecture, materials, craftsmanship, scale, and design of the district's buildings correspond with tastes and lifestyles popular during the time of their construction. Most of the houses are constructed of brick atop stone or concrete foundations, although a small number of frame houses are located in the district. The most common architectural styles are Queen Anne, Classic Cottage, Craftsman Bungalow, and Denver Square with Classical Revival elements.

ORDINANCE

Ordinance #751, a, adopted 2006.

No special provisions.

PERIOD OF SIGNIFICANCE

1883-1926.

Source: Ordinance #751, series 20106

Contributing structures are not identified in the ordinance.

LISTING CRITERIA

☑ History ☑ Architecture ☑ Geography

History: Representative of the growing housing needs of the city in the late 19th and early 20th Century and associated with Hirman G. Wolff, and other prominent citizens and civic leaders of Denver.

Architecture: Representative of a variety of late nineteenth and early twentieth century architectural styles. A number of houses in the district were produced by notable architects, including Land & Pugh, Arthur S. Wilson, and Matthew Wolter.

Geography: Situated in Northwest Denver to take advantage of the views towards the south of Sloan's Lake, and characterized by large corner lots with modest interior lots. Borders the prominent commercial hub of W. 32nd Avenue and Lowell Boulevard.

1. Streetscape with Queen Anne style structures. Note the uniform front yard setback, the moderately large front yards and the architectural harmony of this block.

2. Streetscape with Denver Square style structures. Note the uniform front yard setback, the open front laws, wide historic sandstone side walk and the buffer lawn separating the sidewalk from the street.

DISTRICT LAYOUT & COMPOSITION

Streets & Streetscape

Streets are laid out on a grid, running north-south with corresponding alleyways. East-west streets serve as district boundaries and are not located on the interior of the district. Asphalt streets with a low curb profile. Curb cuts are not common within this district. Most yards at grade with mature vegetation in front yards.

Sidewalks

Predominantly wide sidewalks of historic sandstone and modern concrete infill separated from the street with a tree lawn. Mature trees common in the tree lawns.

Land Uses

Residential with one religious institution, Highlands United Methodist Church located at 3131 Osceola Street.

Lot Sizes & Shapes

Rectangular shaped lots with large corner lots with more modest interior lots. Lots are typically 125' X 25' within this district.

Building Placement

Residential buildings typically front onto the north-south streets, with a few facing south onto West 30th Ave. Buildings are generally placed on the north side of the lot.

Setbacks

Generally uniform front yard setbacks. Landscaped with a variety of softscape. Houses located on steep hills on west side of street and district. Interior lots are narrow, resulting in very narrow side yards. Corner properties have larger front and side yards.

3. Queen Anne style cottage. Note the complex roof form, the fish scale shingles, the stone foundation, the decorative banding, the arched window with semi-circle brick arch above, and the spindle column on the covered stoop entry.

4. Craftsman Bungalow. Note the masonry porch, the dormer window in the hipped roof, and the overall simple ornamentation.

PRIMARY BUILDINGS

Mass & Form

Building Height: One-story to two-and-a-half stories with larger three-story buildings on corner lots.

Building Shapes: Predominately single-family residences. Queen Anne style houses feature asymmetrical massing often with a prominent tower. The Classic Cottage, Bungalow, and Denver Square with Classical Revival elements feature a symmetrical, boxy massing.

Materials

Predominantly of red or beige brick masonry construction on stone or concrete foundations. A small number of wood frame structures. Raised stone and brick foundations are common.

Roofs

Roofs are typically gable or hipped. A number of cross gabled roofs, found predominately on the Queen Anne style houses. Roofing material is composite shingles. A few of the corner houses have tile and shake roofs. Overhanging eaves typically boxed except on Craftsman Bungalow style houses. Historically, flat roofs were used only on secondary structures.

Entries & Doors

Typically a traditionally-sized single offset entry with a wooden door. Some high-style houses have side lights.

Windows

Single, double, grouped and tripartite windows are typical. These windows have a less vertical and "square" line appearance. Large rectangular windows with a one-over-one light pattern common. Some craftsman style windows feature true-divided lights in the upper sash. The high style Queen Anne houses have bay windows and curved glass in the towers. Large first floor single window common. Decorative lintels common; most have stone sills. Historically, windows were recessed in the wall (not flush).

5. High-style Queen Anne located on a corner lot. Note the two-story entry porch with pediment roof line on the first floor and a modified mansard roof on the second floor, the projecting oriel window tower with conical roof and decorative wood elements.

6. Gothic Revival Church. Note the arched windows with tracery, the crenellated side towers and the "castle-like" appearance of this structure.

PRIMARY BUILDINGS (Continued)

Porches

Width: Partial and full width porches are common within this district dependent upon the architectural style of the house. Wooden posts prominent.

Height: One-story porches are common. Two story porches are only seen on the Queen Anne houses where the porch is very narrow.

Projecting: Predominantly projecting porches.

Shapes: Raised square and rectangular porches with shed and gabled roofs.

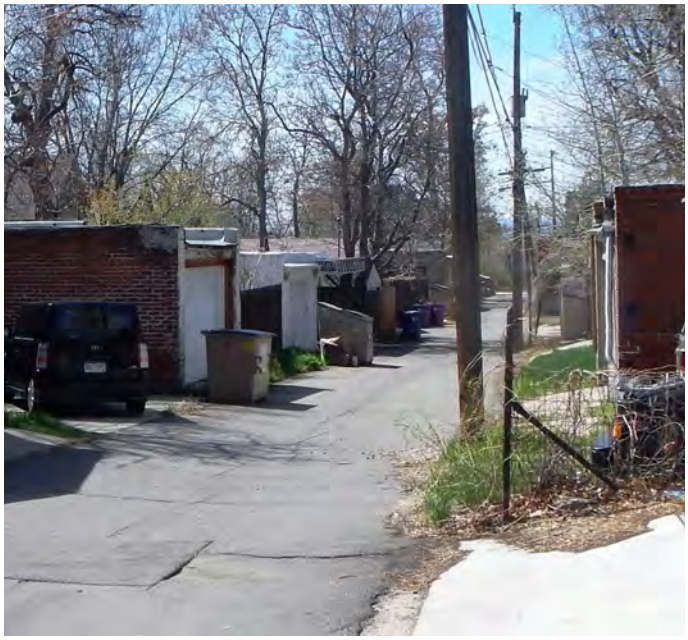
Materials: Wood and brick masonry porches with either wood columns or brick piers respectively.

Porch Ornamentation: The Queen Anne style houses feature delicate fretwork and spindle columns with simple wooden railings. Craftsman Bungalow style porches have brick piers and half walls. The Classical Cottage and Denver Squares with Classical Revival elements feature simplified ornamentation with Classical order columns.

Building Ornamentation

Queen Anne houses feature fish scale shingles in front gables, elaborate ornamentation on the porches, and the forward facing gables, and roofing material. The Craftsman Bungalows feature simplified ornamentation with masonry elements and large overhanging eaves. Classical Cottage and Denver Squares with Classical Revival elements feature overall simplified ornamentation.

7. At-grade walkway leading in a straight path from the curb to the slightly off-set entry door to this Denver Square with Classical Revival elements. Note the dormer in the roof line and the classical Doric columns and the symmetry of the façade.



8. Typical alley way within Wolff Place. Note the low masonry one-story structures with single bay entries. The accessory structures on this alley feature flat roofs with parapets.

ACCESSORY STRUCTURES & SITE FEATURES

Outbuildings

Detached: Yes.

Access: Facing onto the alleyways that run north-south.

Height: Typically one story in height.

Size: Single bay garages.

Shape: Rectangular and square in shape with front gable roofs and flat roofs with parapets common.

Materials: Masonry construction.

Walkways

Sandstone and concrete walkways leading in a straight path from the sidewalk. Occasionally walkways will feature 1-3 steps to accommodate sloping lawns. Typically walkways are three to four feet wide.

Walls & Fences

Front Yards: A small number of metal or wood front yard fences.

Side & Rear Yards: Wood fences enclose rear yards. Wrought iron fences enclosing side and rear yards are common on corner lots.

Retaining Walls: Not common in this district.

APPENDIX B: HISTORIC CONTEXT & ARCHITECTURAL STYLES (FORTHCOMING)

FORTHCOMING APPENDIX

Appendix B is under development and will be added to the Design Guidelines for Denver Landmark Structures & Districts at a later date.

APPENDIX C: GLOSSARY OF TERMS

Glossary of Terms

The definitions within this Appendix C are intended to provide greater clarity to the terms used in the Design Guidelines and its Appendices. For definitions not defined within the Design Guidelines document or in Appendix C, the Landmark Preservation Commission will rely on definitions in the *Denver Zoning Code.*

A

Adaptive Reuse. Rehabilitation of a historic structure for use other than its original purpose, such as a residence converted into an office. Also called adaptive use.

Addition. A portion of a structure built after the original structure was completed. Additions may be historic or non-historic.

Administrative Review. Landmark Preservation staff review of a design review or demolition project. Staff reviews and approves minor projects that conform to adopted design guidelines; staff approval authority is delegated by the Landmark Preservation Commission.

Alignment. The linear relationship of structures or parts of structures to each other.

Alteration. The act or process which changes one or more of the exterior architectural features of a designated structure.

Animated Sign. Any sign or part of a sign which changes physical position by any movement or rotation.

Appropriate. See compatible.

Arcade. A covered passage, open on at least one side, extending along the outside wall of a building, and supported by arches or columns.

Arcade Sign. A wall or projecting sign attached to the roof or wall of an arcade.

Arch. A curved construction that spans an opening and supports the weight above it.

Articulation. The manner in which various features are designed and arranged on a building elevation.

Attic. The upper level of a building, usually not of full ceiling height, directly beneath the roof.

Awning. A secondary covering attached to the exterior wall of a building, providing shade and protection from the elements around doors, windows, and other openings. May be retractable or stationary.

Awning Sign. A sign printed on the surface of an awning or canopy.

B

Balcony. A raised platform, connected to a building façade and typically surrounded by a low wall or railing.

Baluster. One of a series of short vertical members used to support a stair or porch handrail, forming a balustrade.

Balustrade. An entire rail system, with top rail and balusters.

Bargeboard. A board placed on the verge or incline of a roof gable end to conceal the rafter end and provide ornamentation; also called a vergeboard.

Bay. The portion of a façade between columns or piers providing regular division of a facade,usually marked by windows or doors.

Bay window. A projecting angular window that forms an extension to the floor space of the internal room.

Belfry. A structure enclosing bells for ringing.

Belt Course. A horizontal band usually marking the floor levels on the exterior façade of a building.

Block Face. See Street Face.

Bracket. A projecting support placed under an architectural overhang such as a roof cornice or eave.

Brick. A single building unit typically made of fired or sun-dried clay, used in masonry construction and laid in courses known as bonds.

Glossary of Terms (continued)

Brick Bond. The pattern in which a bricklayer articulates the brick and mortar design of a wall, using the stretcher (the long, narrow side) and header (the short side) of the brick.

Buffer Lawn. The landscaped area between the street and sidewalk. Also see Tree-lawn.

Bulkhead. The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Bulkheads from the 19th-century are often of wood construction, with rectangular raised panels, while those of the 20th century may be of wood, brick, tile or marble construction. Bulkheads are also referred to as kick plates.

C

Canopy. A roofed structure placed so as to extend outward from a building, to provide a protective shield for doors, windows, and other openings. Canopies are usually supported by the building with additional support extending to the ground directly under the canopy edge.

Capital. The head or top of a column or pilaster.

Casement Window. A window with one or two sashes which are hinged at the sides and usually open outward.

Cast iron. A hard, relatively brittle alloy of iron and carbon that contains a higher portion of carbon than steel. Can be easily cast into a mold, used for both structural and decorative proposes in architecture.

Cement. A hard strong building material made by mixing a cementing agent (such a lime, historically) and a mineral aggregate (such as sand or gravel) with water to create a binding agent.

Character. The qualities and attributes of any structure, site, street or district.

Character-defining Features. Specific features of a structure, site, street, or district that contribute to its significance and designation, and that help define the distinctive character of the structure, site, street, or district.

City Beautiful Movement. A reform philosophy in architecture and urban planning from the late 19th century to the early 20th century. The fundamental principal behind the movement was the beautification of the American City; in Denver this resulted in a number of parks and parkways and a return to Classical architectural principles. The 1893 World's Columbian Exposition in Chicago is often credited with ushering in City Beautiful Movement.

Clapboards. Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weatherproof exterior wall surface.

Classical Architecture. The architecture of Ancient Greece and Rome and its derivative styles. Characterized by symmetry and the use of the Classical Orders. Classical forms and style dominate the Western architecture tradition.

Classical Orders. The five orders of architecture from ancient Greece and Rome, most widely identifiable by the type of column; Tuscan, Doric, Ionic, Corinthian and Composite.

Clipped Gable. A gable roof where the ends of the ridge are terminated in small, diagonal roof surface.

Column. A circular or square vertical structural member.

Compatible. The ability of alterations and new designs to be located in or near historic properties and districts without adverse effect. Some elements affecting design compatibility include location, height, scale, mass and bulk of structures; building materials; architectural details; circulation and access; landscaping; and parking impacts. Compatibility refers to the sensitivity of development proposals in maintaining the character and context of historic properties and districts.

Composite Order. A mixed order combing the principal elements of the Ionic order and Corinthian Order, including volutes and acanthus leaves.

Composite Shingle. A modern roofing shingle made up of a fiberglass mat at the core with an exterior asphalt coating. Composite shingles can be made to mimic historic wood shake and slate roofing and come in a variety of colors.

Configuration. The arrangement of elements and details on a building or structure that help to define the character.

Glossary of Terms (continued)

Construction. The act of adding an addition to an existing building or structure, or the erection of a new principle or accessory building or structure on a lot or property.

Contemporary. Reflecting characteristics of the present. A contemporary building would reflect a design, method of construction, materials, articulation, expression and/or details that illustrate that it was constructed in the present or recent past, rather than being imitative or reflective of a historic period.

Contributing. A structure , feature or property within a historic district or on the site of a historic landmark property that was built during the Period of Significance for the district or designated property and can be recognized as being from that period (meaning they retain integrity). A contributing structure in a historic district is one:

(1) that was designated as contributing in the ordinance establishing the district, or

(2) that was not designated as either contributing or noncontributing in the ordinance but which adds to the historical or architectural qualities of the district, was present during the Period of Significance and is recognizable as having been present during the Period of Significance because it retains its physical integrity, or

(3) that is so designated by the Landmark Preservation Commission because no period of significance and no other means for designating contributing structures was specified in the ordinance establishing a district for preservation, and the structure adds to the historical or architectural qualities of the district, retains it physical integrity, and was built at least 30 years prior to the determination by the commission that it is a contributing structure.

Context. The setting in which a historic element, site, structure, street or district exists.

Coping. The cap or covering of a wall.

Copper. A red-brown metal often used in flashing and as a roofing material.

Corbel. In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian Order. A classical order of architecture, characterized by fluted columns and elaborate capitals decorated with a floral motif, often an acanthus leaf.

Corner Board. A vertical board found on the outside of the corner of wood frame building, helps to define the corner.

Cornice. A projecting element that tops a wall.

Cornice Return. When the horizontal cornice or a roof connector to the rake of a gable, a short horizontal extension of the cornice found at each side of the gable end.

Crenellation. A pattern of square openings or cut-outs in the top of a parapet, often used on castle walls and in Gothic Revival Architecture.

Cresting. A decorated ornamental finish along the top of a wall or roof often made of ornamental metal.

Cross-Gable. A secondary gable roof that meets the primary roof at right angles.

Cupola. A small, often dome-like structure on top of a building. Often used to provide light and air below, and usually crowns a larger roof or dome.

D

Deck. A flat surface that forms the main outside floor of a porch or balcony.

Demolition. The razing of a building, structure, or site. Demolition within a historic district or to a Landmark Structure is defined by the removal of 40% of the exterior walls, or 40% of the roof, or 40% of the total exterior wall and roof surface combined.

Demolition Review. A process in which a demolition proposal is evaluated in accordance with the Landmark Preservation Ordinance (Chapter 30 of the Denver *Revised Municipal Code*) requirements and Design Guidelines. See "Demolition Review Process" on page 14 for more information on when demolition review is required.

Dentils. A row of small tooth-like blocks in a classical cornice.

Glossary of Terms (continued)

Design Guidelines. A document intended to provide guidance and information to property owners planning exterior construction and maintenance projects. Also intended to assist and guide the Landmark Preservation Commission in its review of exterior alterations, new construction, and other work relating to historic structures and properties in historic districts.

Denver Hill. A historic slope to the front yard, so common in Denver it has been nicknamed the "Denver Hill."

Denver Landmark Preservation Commission (LPC). A body of 9 members appointed by the Denver Mayor whose function it is to designate, preserve, enhance, and perpetuate structures or district that have architectural, historical, or geographical significance within the city of Denver.

Denver Zoning Code. A written and adopted set of instructions that implements the city's land use vision. The code is intended to balance conservation and development, achieve design excellence in the built environment and guide Denver's future. The *Denver Zoning Code* is available online.

Design Review. A process in which a design is evaluated in accordance with the Landmark Preservation Ordinance (Chapter 30 of the Denver *Revised Municipal Code*) requirements and Design Guidelines. See "Design Review Process" on page 11 for more information. Also referred to as landmark design review or historic design review.

District. See Historic District.

Divided Light. A window with a number of smaller panes of glass (lights/glazing) held in place by mentions.

Dogtooth course. A string course of diagonally laid brick.

Dome. A hemispherical or semi-elliptical roof over a circular or polygonal space.

Doric Order. A classical order of architecture, characterized by simplicity of design. Typically Doric columns have no base, are not fluted and feature a smooth capital that flares out from the column base to meet a square abacus.

Dormer. A roofed structure that contains one or more windows and projects from a sloped roof.

Double-Hung Window. A window with two sashes, one sliding vertically over the other.

E

Eave. The edge of a roof that projects beyond the face of a wall.

Eclectic. Used to describe a collection of architectural styles, usually found within a district, or a building/structure that does not easily correspond to a single architectural style.

Egress Window. A venting window, required by building code, used for emergency escape and rescue.

Element. A material part or detail of a site, structure, street, or district.

Elevation. Any one of the external face or façades of a building.

Environmental Sustainability. See Sustainability.

Established Tree. Generally regarded as a tree with a trunk diameter of 6 inches or more measured at a point 4 ½ feet above ground level and which normally obtains a height of at least 10 feet.

Exterior Architectural Feature. The architectural style, design, general arrangement and components of all the outer surfaces of a structure or improvement, including but not limited to color, texture, materials, type and style of all windows, doors, lights, signs, and other fixtures appurtenant to the structure.

F

Fabric. The physical material of a building, structure, or community, an interweaving of component parts.

Façade. The exterior front wall of a building, usually the most ornate or articulated elevation.

Fanlight. A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia. A flat horizontal member of molding; forms the trim of a flat roof or pitched roof; also part of a classical entablature.

Fence. An artificially constructed barrier, typically of wood, metal or other material or combination of materials to enclose, screen or separate areas. Wooden picket-style fences are common to enclose rear yards in historic districts.

Fenestration. The arrangement of windows on a building.

Finial. A projecting decorative element, usually of metal, at the top of a roof turret or gable.

Glossary of Terms (continued)

Fish Scale Shingle. A shingle having a straight sides and a rounded bottom, typically laid in a regular or irregular overlapping pattern and used as a decorative façade element.

Flagstone. Large, flat pieces of sandstone split horizontally. Often used for sidewalks.

Flashing. Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat Roof. A roof which is almost completely horizontal. Often found on commercial architecture and concealed with a parapet.

Form. The shape and structure of a building.

Foundation. The lowest exposed portion of the building wall, which supports the structure above.

Frame. The exposed trim around a window or door opening; also called a casing.

Fretwork. An interlaced decorative design carved in low relief or on a solid background, mostly in a geometric design. Often found on Queen Anne architecture.

G

Gable. A triangular shape roof formed by two intersecting roof planes; also the triangular shape wall at the end of the roof.

Gambrel Roof. A ridged roof with two slopes on either side. The upper slope will have a shallow pitch, while the lower slope is very steep.

Ghost Sign. A historic painted wall sign.

Glazing. Part of a window, wall, or door that is made up of glass. Also known as lights.

Granite. An igneous rock consisting of quartz, mica, and feldspar, ranging in color from gray to pink depending on its mineral composition.

Green Roof. A roof that is completely or partially covered with vegetation.

Ground Sign. A sign supported by poles, uprights or braces extending from the ground or an object on the ground but not attached to any part of any building.

H

Half Timbering. A method of heavy timber construction in which the frame work is left exposed. Used as a decorative element in many architectural styles, such as Queen Anne and Craftsman styles.

Harmony. Pleasing or congruent arrangement.

Header. Upper horizontal framing member of a window or door.

Height. The distance from the bottom to the top of a building structure.

High-Style. Architecture that exhibits a certain number of characteristics of an architectural style through the use of overall design, material, ornamentation and façade articulation. Often reserved for monumental buildings, religious structures, or the work of a known architect.

Hipped Roof. A roof with all four sides sloping downwards towards the walls the structure.

Historic District. A collection of structures, site features, streets, open spaces, and landscaping that have been identified as historically significant and designated as such by the Denver City Council. Buildings, structures, objects, and sites within a historic district are classified as either contributing or non-contributing. Locally designated historic districts meet Denver landmark designation criteria specified in Chapter 30, *Denver Revised Municipal Code*, and are designated by the Denver City Council. Properties in historic districts are subject to design review.

Historic Feature. An element of a building installed at the time of construction or other time during the period of significance.

Historic Imitation. New construction or rehabilitation where elements or components mimic an architectural style, but are not of the same historic period as the existing buildings (historic replica).

Historic Integrity. See Integrity.

Historic Landmark. See Landmark.

Glossary of Terms (continued)

Historic Material. A material used at the time of construction or other time during the period of significance.

Historic Preservation Ordinance. The primary method by which communities protect their historic resources. Also see Landmark Preservation Ordinance.

Historic Property. See Historic Resource.

Historic Resource. Often used interchangeably with historic property or structure. A structure or property that is designated as an historic landmark or is a contributing property to a designated historic district.

Hood Molding. A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening. Also called a drip mold or simply a 'hood.'

I

Income Tax Credits for Historic Preservation. A state or federal income tax incentive to encourage the rehabilitation and reuse of historic buildings.

Infill. New construction where there had been vacant land before, such as a new building between two older structures.

Integrity. The ability of a structure or district to convey its historic and architectural significance. To have historic and physical integrity means that a structure can be recognized as belonging to its particular time and place in Denver's history.

In-kind. The replacement of an element with a new element of the same material, color, texture, shape and form as the original.

Ionic Order. A classical order of architecture characterized by the use of volutes on the capital and fluted columns supported by a base with an egg-and-dart motif.

J

Jack arch. A flat, structural element in masonry construction that provides support at an opening, similar to a lintel, but constructed of smaller, individual pieces. Also knows as a flat arch.

Jamb. The side framing member of a door or window.

K

Keystone. The wedge-shaped top or center member of an arch.

Kickplate. See Bulkhead.

Knee Wall. A small curb-like wall often found in residential front yards.

L

Landmark. A building, site, structure, or object that meets Denver landmark designation criteria specified in Chapter 30, *Denver Revised Municipal Code*, and has been designated as such by the Denver City Council. Landmark properties are subject to design review. Also called Historic Landmark.

Landmark Preservation Commission. See Denver Landmark Preservation Commission.

Landmark Preservation Commission Review. Design and demolition review conducted before the Landmark Preservation Commission in a public forum; this review occurs for projects that do not qualify for administrative review. Landmark Preservation staff serves as a liaison between the public and the Landmark Preservation Commission. During Landmark Preservation Commission review, the applicant and the public have the opportunity to speak to the Commission. The Commission evaluates projects and makes decisions according to adopted Design Guidelines, policies, and the Landmark Preservation Ordinance.

Landmark Preservation Ordinance. Chapter 30 of the *Denver Revised Municipal Code*, adopted in 1967, and periodically amended. The ordinance establishes the powers and responsibilities of the Landmark Preservation Commission lays out the criteria and process for designating historic landmarks and districts, design and demolition review requirements for designated properties, and delineates the authority and responsibilities of the Commission.

Landmark Preservation Staff. Professionally trained city staff that assist owners of historic properties by providing guidance and resources for preserving, maintaining and rehabilitating historic buildings and properties. Staff coordinates with the Landmark Preservation Commission to designate historic properties, perform design and demolition review, survey and document the city's built heritage, and process state income tax credits.

Landscape. The totality of the built or human influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings or other structures and their patterns.

Glossary of Terms (continued)

Lantern. A small structure found on top of a roof or dome which admits light into the interior space below. Can be found with glazed walls or open walls.

Lap Siding. A building siding consisting of beveled boards meant to shed water away from the building foundation. Also known as clapboards.

Lattice. An openwork grill of interlacing wood strips used as screening.

Lights. Window glass. Also known as glazing.

Lintel. The horizontal top member of a window, door or other opening.

Loading Dock. A raised landing for handling goods; some project from the façade while others are inset behind the building plane.

M

Maintain. To keep in a state of preservation or repair to avoid deterioration of historic materials and features.

Man-door. A small door for use by people entering an industrial or warehouse building.

Mansard Roof. A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal.

Marble. A hard crystalline metamorphic form of limestone that can be polished and used in sculpture and architecture.

Masonry. Construction of brick, stone, or other material requiring mortar and construction by a mason..

Massing. The overall composition of the exterior of the major volumes of a building, especially when the structure has major and minor elements.

Material Change. A change in materials that will affect either the exterior, architectural or environmental features of a historic property or any structure, site or work of art within a historic district.

Millwork. Woodwork manufactured at a mill, includes doors, sashes, and trim.

Modillion. A horizontal bracket, often in the form of a plain block, embellishing the underside of a cornice.

Molding or moulding. A continuous decorative band, often serving as a decorative device; often decorative with a variety of contours or outlines, and typically covering the joint formed where two surfaces or material types meet

Mortar. A mixture of sand, lime, cement and water, used as a binding agent in masonry construction.

Mullion. A vertical element separating windows, doors, or panels set in a series.

Multifamily Residential Building. A residential building or complex of buildings where most individual units access interior hallways or exterior balconies rather than the street or sidewalk. Multifamily residential buildings include Apartment, Courtyard Apartment, Garden Court building forms as defined in the Denver Zoning Code.

Multi-Light Window. A window sash composed of more than one pane of glass.

Muntin. A secondary framing member to divide and hold the panes of glass in a multi-light window or glass door.

Mutule. One of a series of broad, low, rectangular blocks supporting a classical style cornice.

N

New Construction. Construction which is characterized by the introduction of new elements, sites, buildings or structures or additions to existing buildings and structures.

Newel Post. The principal structural pillar of a staircase, often highly decorative.

Non-Contributing. A structure, feature or property within a historic district or on the site of a historic landmark property that does not support or add to the historic and architectural significance of a designated property or historic district. Additions and alterations to non-contributing properties and features are reviewed primarily to ensure compatibility of proposed changes with the historic landmark or district. Additions and alterations to non-contributing structures within a historic district are subject to design review to ensure their compatibility.

A non-contributing structure in a historic district is one:

(1) that was designated as noncontributing in the ordinance establishing the district, or

(2) that was not designated as contributing in the ordinance establishing the district and which does not add to the historical or architectural qualities of a landmark or district, was not present during the period of significance or because of alterations or deterioration has lost its physical integrity.

Non-Historic Resource. An older building/property that typically does not have any particular significance architecturally or contextually, or that lacks association with any historic figures/events. Non-historic resources are typically non-contributing to a historic district or landmark property.

O

Obscured. Covered, concealed or hidden from view.

Oriel Window. A form of bay window which projects from the main wall of building and is supported by corbels, brackets or other similar element. Often found on the upper floor.

Orientation. The relationship of a structure to the compass points or a site feature; may refer to the direction a façade faces, such as the south elevation, or the direction of a main axis, as in an east-west orientation.

Outbuilding. A small, secondary building separated from the main building.

P

Paneled Door. A door composed of solid panels (either raised or recessed), held within a framework of rails and stiles.

Parapet. A low wall at the edge of a roof, balcony, or deck.

Pediment. A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pendant. A hanging ornament.

Period of Significance. The time period during which an historic landmark or historic district gained its architectural, historical, and/or geographical importance. Typically, the period of significance covers a longer period of time than a structure's, in order to encompass the period of during which the district developed.

Physical Integrity. See Integrity.

Pier. A vertical structural element, square or rectangular in cross-section.

Pilaster. A square pillar attached, but projecting from a wall, resembling a classical column.

Pitch. The degree of the slope of a roof.

Point. The surface of a mortar joint.

Porch. A structure attached to a building to shelter an entrance.

Porte Cochere. A porch or portico-like structure at the main or secondary entrance designed for horse and carriage or vehicle traffic. Designed to allow the occupants of a vehicle to exit under a covered structure protected from the weather.

Portico. A roofed space, open or partly enclosed, forming the entrance and centerpiece of the façade of a building, often with a column and pediment.

Portland Cement. Fast-curing, hydraulic cement. Not commonly used until the early 20th century, and much stronger than historic cements, used in the mortar making process.

Primary Façade. The main building face; the sides of a building that are street-facing.

Primary Structure(s). The main structure(s) on a property. Typically structures housing the primary uses on a property.

Preservation. The act or process of retaining the historic form, integrity and materials of a building or a structure, including, but not limited to, providing stabilization work and on-going maintenance.

Pressed Tin. Decorative and functional metalwork made of molded tin used to sheath roofs, bays and cornices.

Projecting Sign. A sign attached perpendicular to the wall of a building. Also called blade sign.

Proportion. The relationship of the size, shape, and location of one building element to all the other elements; each architectural style typically has its own rules of proportion.

Glossary of Terms (continued)

Purlin. A structural roofing element, any longitudinal horizontal member of the roof. Often used as decorative element in Craftsman architecture where they are left exposed.

Pyramidal Roof. A roof with four identical sides rising steeply to a central peak.

Q

Quoins. A series of raised stone, bricks, or wood panels ornamenting the outside of a wall corner.

R

Rail. A horizontal member making up the framework of a door or window.

Reconstruction. The act or process of reassembling, reproducing or replacing by new construction, the form, detail and appearance of the property and its setting as it appeared at a particular period of time by means of the removal of later work, or by the replacement of missing earlier work, or by reuse of the original materials.

Registered Neighborhood Organizations (RNOs). A group formed by residents and property owners within a neighborhood who meet regularly and are authorized under *Denver Revised Municipal Code*. Organizational and contact information is kept on file with the City's Community Planning and Development Department. RNOs may make recommendations to the Landmark Preservation Commission on a project within their neighborhood.

Rehabilitation. The act or process of returning a building, object, site or structure to a state of utility through repair, remodeling, or alteration. Rehabilitation projects makes possible an efficient contemporary use while preserving those portions or features of the building, object, site or structure, that are significant to its historical, architectural and geographical value.

Relocation. Any change of the location of a building, object or structure in its present setting or to another setting.

Replacement Plan. A plan for a new structure or site design to take the place of a structure proposed for demolition. Landmark Preservation Commission approval of a replacement plan via a Certificate of Appropriateness is required as a condition to demolition approvals within historic district and on designated historic landmark properties.

Replication. Constructing a building so that it is an exact replica or imitation of a historic architectural style or period.

Repointing. The act of repairing the point of a mortar joint that has deteriorated over time due to weathering. Often incorrectly called tuckpointing.

Resource. A source or collection of buildings, objects, sites, structures, or areas that exemplify the cultural, social, economic, political or architectural history of the nation, state or city.

Restoration. The act or process of accurately recovering the form and details of a building, object, site or structure, and its setting as it appeared at a particular period of time by means of the removal of later work, or by the replacements of missing earlier work.

Retain. To keep secure and intact. Retain describes the act of keeping an element, detail or structure, and providing a level of repair to aid in the preservation of elements, sites and structures.

Retaining Wall. A wall which is designed to, and in fact does, retain the earth on one side at a higher elevation than the earth on the other side.

Re-Use. To use again. An element, detail or structure might be reused in historic districts.

Rhyolite. A pale fine-grained volcanic rock, ranging in color from gray to tan. When used as a building material, it is typically rusticated.

Rhythm. Regular occurrence of elements or features, such as spacing between buildings.

Ridge. The top horizontal member of a roof where the sloping surfaces meet.

Right-of-Way. Public land that has been granted an easement, such as for utilities, or reserved for transportation purposes. Can include pedestrian traffic, vehicular traffic, canals, railway traffic, oil and gas pipeline, etc.

Rusticated. Roughening of stonework or concrete blocks to give greater articulation to each block.

S

Sandstone. A sedimentary rock of sand or quart grains that have solidified together, ranging in color from red to brown. Used to make flagstone.

Glossary of Terms (continued)

Sash. The movable framework holding the glass in a window.

Scale. Proportional elements that demonstrate the size, materials and style of buildings. The proportions of the elements of a building to one another and the whole, and to adjacent buildings.

Secondary Structure. A smaller or lesser structure associated with a primary structure on a property. Also called an accessory structure.

Secretary of the Interior's Standards for the Treatment of Historic Properties. A set of standards developed by the National Park Service, commonly used by property owners, architects and governments to make decisions about the appropriate treatment of historic properties. The Landmark Preservation Ordinance requires that these standards are adhered to when a historic resource is involved. See "Secretary of the Interior's Standards for the Treatment of Historic Properties" on page 4 for more information.

Setback. The distance a structure is located from the street, other public way, or property line. Setback can also refer to the distance between structures on one or multiple lots. The *Denver Zoning Code* includes setback requirements for structures from primary and side streets, as well as from interior lot lines. Landmark design review requirements for setbacks can be more restrictive than zoning to ensure that new construction conforms with the character-defining features of a historic district.

Setting. The sum of attributes of a locality, neighborhood or property that defines its character.

Shake. An historic and modern building and roofing material made from split logs. Shake siding is popular decorative building material in Queen Anne architecture and Shingle Style architecture.

Sheathing. An exterior covering of boards or other surface applied to the frame of the structure. See Siding.

Shed roof. A pitched roof with a single plane.

Shingles. A roofing materials. Often consists of wood which is split into flat panels and different shapes. Wood shingles are common elements of the Queen Anne style. Wood shingle roofs were commonly used in Denver in the late 19th and into the 20th century.

Sidelight. A vertical area of fixed glass on either side of a door or window.

Siding. The exterior wall covering or sheathing of a structure.

Sign. A sign is an object or device or part thereof situated outdoors or indoors which is used to identify or advertise a business. Refer to the *Denver Zoning Code* for more information.

Significance. The idea that a structure or district is important to the history, architecture, or geography of the city and thus makes a special contribution to Denver's distinctive character. Also called historic significance.

Sill. The horizontal, usually projecting, lower lip of a window or door.

Site feature. A historic or non-historic component on the grounds of a property, such as a fence, wall, walkway, statue, well or landscaping.

Site wall. A low wall along the edge of a property; may also serve as a retaining wall.

Siting. The placement of a building, structure, or object on a site in relation to natural features, boundaries, and other parts of the built environment.

Small-scale Residential Building. A single residential building where most individual units have direct, at grade, access to the street or sidewalk. Small-scale residential buildings include single-family houses, as well as Tandem House, Two-Unit Dwelling (duplexes), Town House and Row House building forms as defined in the *Denver Zoning Code* .

Soffit. The area created by the eaves of the roof and the wall of a building when enclosed.

Solar Panels. A panel designed to absorb the sun's rays and produce electricity or heating.

Spindles. Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Spire. A tall, slender, conical or pyramidal structure ending in a point that sits atop a steeple, tower, or roof. Often found in religious architecture.

Stabilization. The act or process of applying measures essential to the maintenance of a deteriorated building to establish structural stability and a weather resistant enclosure.

Glossary of Terms (continued)

Stained glass. Colored glass used to form decorative or pictorial designs, often composed of contrasting piece in a lead framework.

Steel. An alloy of iron with carbon, used as a structural element, with a gray or bluish-gray color. Often used as a fabricating element in casement windows in the early to mid 20th century.

Steeple. A tall tower on a building, topped with a spire. A belfry and lantern may be incorporated into the steeple architecture. Often found in religious architecture.

Stewardship. The act of responsible caring for and management of historic resources for future generations.

Stile. A vertical structural member of a paneled door frame.

Stoop. A small staircase ending in a platform, leading up to the entrance of a structure.

Storefront. The façade of a store, typically on the ground floor and facing the street

Street Face. That portion of a block with frontage on a street; there are generally two block faces with frontage on a street.

Streetscape. The relationship of the street, landscaping, and buildings as seen by the eye from public vantage points, such as a street or sidewalk.

Stringcourse. A decorative horizontal band on the exterior wall of a building, typically of brick or stone, and often demarcating the division between floors.

Structure. An item which is constructed or erected and the use of which requires more or less permanent location on the ground or attachment to something having a permanent location on the ground. Includes an edifice or building of any kind.

Stucco. An exterior plaster typically applied in a two-or-three part coating directly onto masonry, or over wood or metal lath. Often used to imitate another material such as stone.

Style. A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive manner.

Sunburst. A common architectural decorative motif consisting of rays radiating out from a central disk, similar to sunbeams.

Surround. An encircling border or decorative frame, usually at windows or doors.

Sustainability. Sustainability, as it applies to buildings, typically refers to reducing the depletion of critical resources, such as energy, water and raw materials, and minimizing generation of pollution and waste. Maintaining and reusing a historic building helps to achieve sustainability goals by investing in materials and energy already expended, and taking advantage of traditional climate-responsive design, such as operational windows and porches. Historic buildings can increase their sustainability through additional improvements that reduce energy consumption.

T

Terra Cotta. A glazed or unglazed clay based construction material that is lightweight and fire-proof, often used as a substitute for brick or tile. The color of terra cotta varies based on the source of clay; it can be mass produced or custom sculpted.

Transom. A horizontal window opening over a door or window.

Travertine. White of light-colored calcareous rock formed from by deposition from spring waters or hot springs. Can be polished like marble and is often used as a tile.

Tree-lawn. The landscaped area between the street and sidewalk.

Trim. The decorative framing of openings and other features on a façade.

Tripartite. Consisting of three parts.

True divided lights. A window in which multiple individual panes of glass or lights are assembled in the sash using muntins.

Tuckpointing. Use of contrasting colors of mortar in mortar joints, one color matching the brick, and the other a contrasting color to give the impression of a very fine joint. Refer also to Repointing.

Tuscan Order. A classical order of architecture, characterized by simplicity of design. Similar to the Doric Order with the exception that Tuscan columns are supported by a base with an egg-and-dart motif, like that of the Ionic Order.

Glossary of Terms (continued)

Turret. A small slender tower.

V

Vacant Lot. A lot in which there are not permanent structures. Vacant lots within a historic district are almost always non-contributing to the district. Alterations and development of vacant lots are subject to design review.

Vergeboard. See Bargeboard.

Vernacular. A regional form or adaptation of an architectural style. Often utilitarian in nature and stylistically influenced by High-Style architecture.

W

Wall Sign. A sign attached-to or painted on the outside of a building. Wall signs are often located in the traditional sign band above as storefront.

Weatherboard. Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Wind Turbine. A turbine that converts energy from the wind into electrical power.

Window Well. A curved, typically corrugated steel, insert used to isolate basement windows from moisture when they are located below ground and to facilitate egress for emergency escape and rescue.

Wing Wall. A smaller wall attached to a larger wall or structure, often found at an angle. May be structural or used as a decorative element.