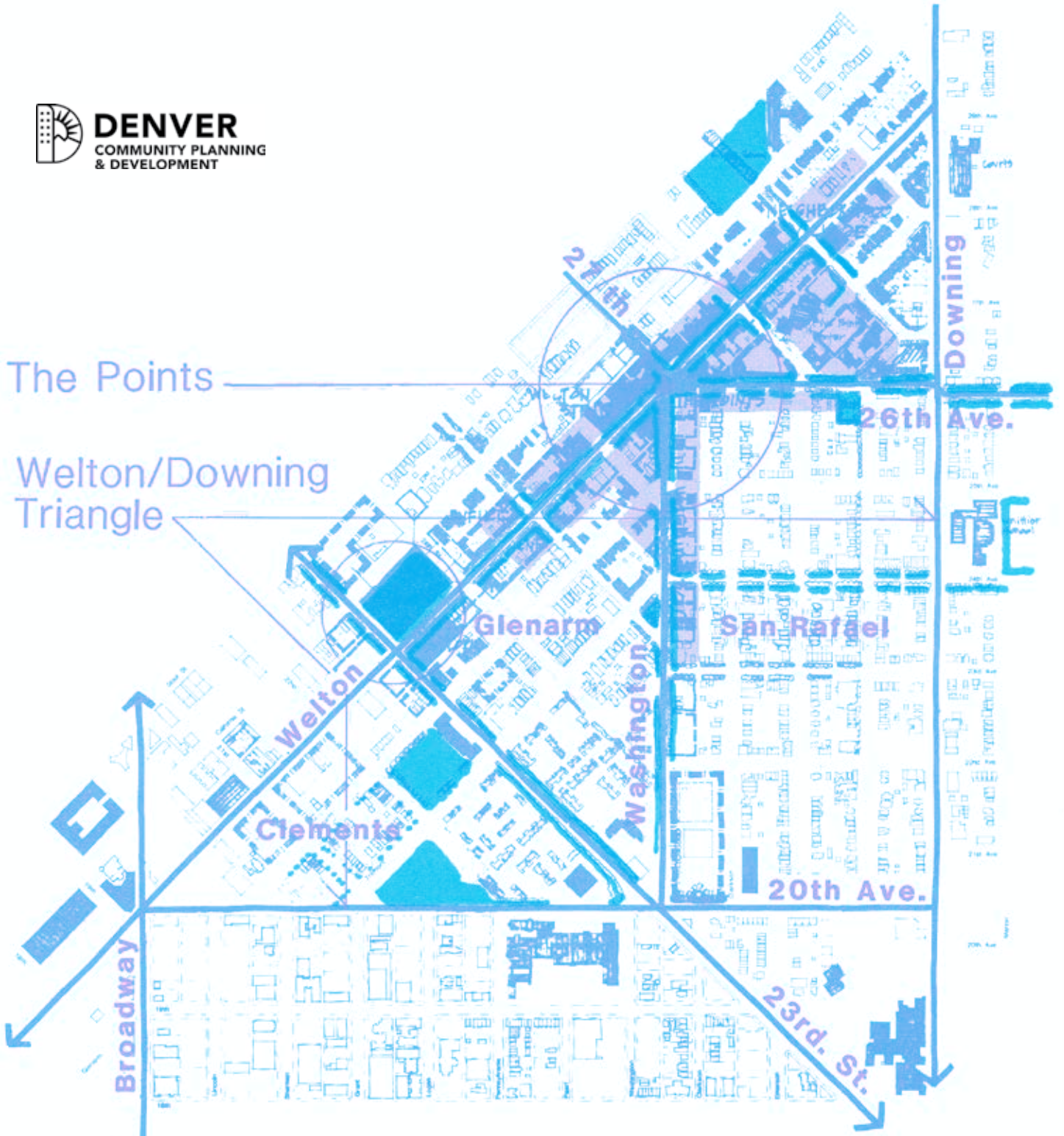


FIVE POINTS HISTORIC CULTURAL DISTRICT DESIGN STANDARDS & GUIDELINES



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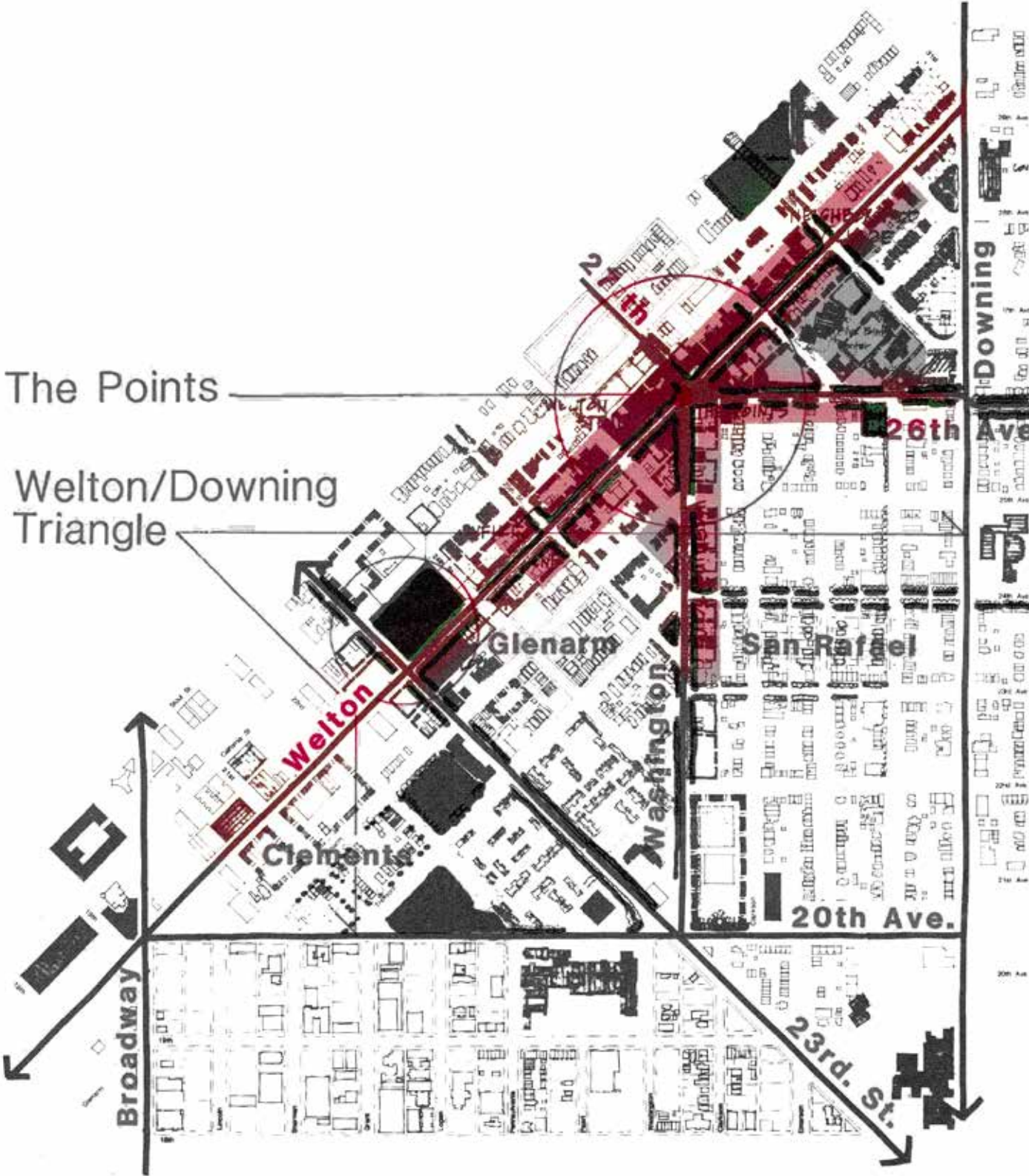
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1.0 INTRODUCTION

THIS CHAPTER INCLUDES:

- Introduction Page 2
- Vision for Five Points Page 4
- Guiding Principles Page 4
- Purpose of the Design Standards and Guidelines Page 6
- Applicability Page 7
- Regulatory Framework Page 8
- Organization and Format Page 10





The Five Points Historic Cultural District (Five Points) is recognized as the center of Denver’s African American community from the late 19th century through the mid-1960s. The area’s name, “Five Points” describes the intersection where Welton Street, Washington Street, 27th Street and E. 26th Avenue meet.

Five Points’ urban form, a commercial main street, is essential to its identity, with prominent buildings at corners providing architectural character along with street-aligned background buildings. The culture and history of the African American community can be found in many buildings, however

only a small number are considered “Contributing” to the cultural district.

Planning and visioning efforts over the past couple of decades have helped to shape and reinvigorate Five Points. These customized *Five Points Historic Cultural District Design Standards and Guidelines* (Standards and Guidelines) will help implement these efforts; preserve and activate the Contributing Buildings; revitalize the district’s character and history; and revitalize the main street business corridor.





REDEVELOPMENT GOALS

Recent planning efforts have helped to confirm the key redevelopment goals for the Five Points Historic Cultural District:

- » Vibrant, mixed-use district
- » Main Street character
- » Mixture of preservation, reuse and new construction
- » Delicate balance of old and new
- » Follow historical patterns of development
- » Respect the history and culture of the area.

Source: Northeast Downtown Neighborhood Plan (2011), Five Points Marketplace Vision (2011), Five Points Business District Vision Plan Implementation & Revitalization Strategy (2013). For more information on these plans and studies, refer to Appendix B.

VISION FOR FIVE POINTS

Five Points will be the reinvigorated heartbeat of northeast Denver, with its cultural and historical memories intact. This bustling main street reactivates its most historic buildings as the district's centerpiece and revitalizes the corridor. Redevelopment will be sensitively added to support the commercial hub and promote the area as a mixed use residential, entertainment, and business district.

GUIDING PRINCIPLES

Guiding principles inform the basis for the intent, Standards and Guidelines throughout the document. They are carried from chapter-to-chapter and reflect the vision for Five Points. The guiding principles on which the Standards and Guidelines are based are:

- #1 PROTECTION.** Nine of the buildings in the district are identified as Contributing, two of which are also designated as Denver Landmark Structures. Preservation and sensitive rehabilitation of these buildings and their character-defining features is paramount to the district's sense of place. Reuse and activation of these buildings will enhance the district's historic and urban character.
- #2 REHABILITATION.** Many of the Non-Contributing Buildings built in the district prior to 1965 enhance the overall character of the district and reinforce its "main street" character.
- #3 AUTHENTICITY.** New buildings should be designed to reinforce the "main street" quality and character-defining features of the district.



#4 SUSTAINABILITY. Insert text here.

#5 VITALITY. Contributing Buildings and Main Street Character Buildings on Welton Street exhibit pedestrian-friendly attributes that need to be retained when modified for reuse. New buildings also need to incorporate these pedestrian-friendly design elements. Key features attributes that promote vitality include: building placement; ground floor transparency; visual interest with a variety of materials and details, and a pedestrian-oriented business and building signs.

#6 CULTURAL IDENTITY. Use building signs, public art and historical interpretation, as well as entertainment uses, to enliven the street. Creative, high quality signs adds visual interest and summons recollections of the neon and vibrant signs that once lit the building fronts. Public art installations can draw on the stories, images and sounds of the district. The existing interpretive sign program can be expanded to tell more stories of people and places, which may be especially important as Non-Contributing Buildings are redeveloped.

INCOME TAX CREDITS FOR HISTORIC PRESERVATION

Alterations to Contributing Buildings may be eligible for a [State of Colorado income tax incentive](#). The LPC and City staff use the [Secretary of the Interior's Standards](#) to conduct review.

To qualify for a tax credit, buildings must be designated as Landmarks or Contributing Buildings to the Five Points Historic Cultural District or listed in the National Register of Historic Places or the Colorado State Register of Historic Properties.

See page [XX](#) for a list of Contributing Buildings.

PURPOSE OF THE DESIGN STANDARDS AND GUIDELINES

The Standards and Guidelines for Five Points seek to assist property owners with preservation and reuse of their buildings, as well as with demolition review and infill construction. This document is provided to do the following:

GUIDE DESIGN REVIEW

The Standards and Guidelines outline the required design review process for applicants and serve as the basis for design review of projects by the Landmark Preservation Commission (LPC).

GUIDE TAX CREDIT REVIEW

The Secretary of the Interior's Standards (adopted by Chapter 30 of the [D.R.M.C](#)) and the Standards and Guidelines are used to review State of Colorado income tax incentives for historic preservation projects. For more on state historic preservation tax credits, refer to page [XX](#).

ASSIST PROPERTY OWNERS AND THEIR DESIGN PROFESSIONALS

The Standards and Guidelines assist property owners and design professionals planning improvements and redevelopment projects by laying out the parameters by which projects in the district will be reviewed.

PROVIDE FLEXIBLE AND CONTEXT-SENSITIVE OPTIONS

The Standards and Guidelines provide flexibility in reaching design solutions for new construction and additions to accommodate issues that may arise in the future.

REINFORCE REDEVELOPMENT GOALS OF THE DISTRICT

The Standards and Guidelines reinforce goals for the district that have been set forth by numerous planning efforts.

PUBLIC REVIEW DRAFT - 06/27/2016



APPLICABILITY

Projects subject to design review based on the Standards and Guidelines include:

- Exterior alterations and additions to existing buildings and properties that require zoning and/or building permits
- Demolition of existing buildings
- New construction
- Signs
- Zone Lot Amendments
- Landscaping and site work requiring city permits and approvals
- Improvements in public rights-of-way requiring approval from Denver Public Works, such as curb cuts, street lighting and permits for outside seating.

When these Standards and Guidelines do not address a specific issue or circumstance, the *Design Guidelines for Denver Landmark Structures & Districts* apply.

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

Minor repairs, in-kind, and interior remodeling are not subject to design review using these Standards and Guidelines. The LPC and City staff review some interior work if it is part of a tax credit project. Please consult with City staff if you are unsure.



HISTORIC PRESERVATION HARDSHIPS AND ZONING

If the Landmark Preservation Commission determines that conformance with height and/or bulk zoning regulations would have an adverse impact on the historic character of a building or the Five Points Historic Cultural District, the Commission may recommend a historic preservation hardship to the Board of Adjustment or Zoning Administrator.

For more information on variances and administrative adjustment to zoning, refer to Articles 12.4.5 and 12.4.7 of the DZC.

REGULATORY FRAMEWORK

This document serves as one of a number of documents involved in the City's planning and development process. The Standards and Guidelines are intended to implement adopted City plans and policies while working within existing regulations. Key policy and regulatory documents relevant to Five Points are summarized below. All documents are available for download at www.denvergov.org/CPD.

HISTORIC PRESERVATION ORDINANCE AND CITYWIDE DESIGN GUIDELINES

These Standards and Guidelines are intended to help the Denver Landmark Preservation Commission (LPC) perform design reviews of exterior work requiring certain city permits within the district. These Standards and Guidelines are consistent with the [Secretary of the Interior's Standards for Rehabilitation](#). The LPC performs design and demolition reviews within designated historic districts per Denver's [Landmark Preservation Ordinance \(Chapter 30, Denver Revised Municipal Code, D.R.M.C\)](#). The purpose of the LPC's design review process is ensure that specific projects and improvements reinforce and support the unique character of Denver's historic districts and landmark properties. The design review process applies to both Contributing and Non-Contributing Buildings and properties in historic or cultural districts.

DENVER ZONING CODE

The [Denver Zoning Code \(DZC\)](#) provides the fundamental siting, building form, basic building design elements, heights, use and parking requirements for any project and are especially important for new construction or a change of use in an existing building. A few key points regarding the zoning in Five Points are:

The zoning varies in the district, providing for low-scale buildings, as well as moderate-scale and large-scale mixed use development. Please note:

- Each zoning district has specific development standards.



- Properties with moderate-scale and large-scale mixed use zoning have height step down and separation requirements when building adjacent to Protected Districts.
- Some development allowed by zoning may not meet these Standards and Guidelines. Historic design review supplements zoning requirements and, at times, may be more restrictive.

NORTHEAST DOWNTOWN NEIGHBORHOODS PLAN

The **Northwest Downtown Neighborhoods Plan** is the most current planning document for Five Points. It was adopted by City Council in 2011 as an element of the **Denver Comprehensive Plan 2000**. It is used by public agencies, utilities, neighborhood and business organizations, residents, business owners, land owners and private developers to shape development and public improvements in Five Points.

BLUEPRINT DENVER

Blueprint Denver is a citizen-driven, integrated land-use and transportation plan. The plan was adopted in 2002 and aims to enhance Denver life by using land in the way that is healthy for its economy, supports alternative modes of transportation and maintains the integrity of neighborhoods. **Blueprint Denver** identifies and differentiates areas of stability from areas of change in order to guide new development.

COMPREHENSIVE PLAN 2000

Denver Comprehensive Plan 2000 establishes a vision for Denver as a city that is livable for its people, now and in the future. The plan reflects the effort of hundreds of residents from different backgrounds and perspectives, who have agreed on the city's long-term purposes, and suggested strategies that will sustain its intangible assets for the future.

OTHER REGULATORY ISSUES

Property owners and applicants proposing new construction in the District should be aware of other issues that may affect the project:

- » *Development in Five Points must also meet Denver Building and Fire Codes.*
- » *Additional requirements in the public rights-of-way may be required to meet the requirements of Denver Public Works and the Denver Regional Transportation District.*
- » *The current storm sewer system within Five Points accommodates less than the one-year storm. New developments may be required to raise the Finished Floor Elevation to meet storm water requirements.*
- » *For new developments, a concept meeting with **Development Services** is recommended early in the project planning stage to identify all issues, such as Building Code, Fire Code, Zoning Code, that might affect new construction.*

FLEXIBILITY FOR CREATIVE OR INNOVATIVE DESIGNS

In some cases, an innovative or creative approach that does not comply with specific Standards and Guidelines may be approved if it is consistent with the guiding principles and relevant intent statements. It is the applicant's responsibility to show that alternative solutions are consistent with, and effectively implement the guiding principles and intent statements of the Five Points Historic Cultural District Design Standards and Guidelines.

APPLICATION OF THE STANDARDS AND GUIDELINES

Not all Standards and Guidelines will apply to every project in Five Points. Standards and Guidelines that refer to design topics or elements that are not part of a development or redevelopment project are not applicable.

ORGANIZATION AND FORMAT

This document is organized into chapters that address different levels of design, or specific design topics, as summarized in "Using the Design Standards and Guidelines Chapters" on [page XX](#).

Chapters 3-6 begin with a set of guiding principles. Each topic within the chapter is then addressed at three levels:

1. **Intent Statements** establish the objectives to be achieved for each topic and may also be used to determine the appropriateness of alternative approaches that do not meet specific design standards. They are numbered by chapter for reference.
2. **Design Standards** set prescriptive criteria for achieving the intent statements. They use the term "shall" to indicate that compliance is expected and are numbered by chapter for reference.
3. **Design Guidelines** provide additional suggestions to achieve the intent statements. They use the term "should" or "consider" and are numbered by chapter for reference.

The guiding principles, intent statements, design standards and design guidelines provide structure for the design review process while encouraging flexibility for creative design.

See "Sample Design Standards and Guidelines Format" on [page XX](#) for more detail regarding the format and use of guiding principles, intent statements, design standards, and design guidelines.

Sample Design Standards and Guidelines Format

To increase clarity and ease of use, the individual Standards and Guidelines pages in Chapters 3-6 use a standard format. The chart below uses a sample page from [Chapter X \(page XX\)](#) to indicate each key element of the standard format.



Caption

INTENT

- 6a To ensure wall signs enhance the architectural character of a building.
- 6b To design wall signs to enhance the cultural character of the district.

DESIGN STANDARDS

- 6.1 Use a sign band if present, the wall sign shall be designed to fit within the existing band and be flush to the wall surface.
- 6.2 Wall signs shall be designed to fit within architectural details when sign bands are not present.

DENVER ZONE CODE

See the *DZC* for additional sign requirements.

DESIGN GUIDELINES

- 6.3 Joint Identification signs should be designed to coordinate with other signs present on the building.

The Design Topic is indicated with a heading at the top of each page.

A Design Subtopic is sometimes included in blue text at the right side of the header.

Photographs and Diagrams are located below the Design Topic Heading.

Intent Statements are on the left side of the page, and at the beginning of every topic and subtopic.

Design Standards set prescriptive criteria for achieving the intent statements. Compliance with the standards is expected.

Design Guidelines follow the Design Standards, and provide additional suggestions to achieve the Intent Statements.

Additional Information is provided as a bulleted list beneath some Standards and Guidelines to indicate specific approaches and strategies.

Sidebars provide background information on the design topic or relationship to other regulations.

Underlined text provides hyperlinks to web sites or cross references to related topics and appendix definitions in the electronic version of this document.

Using the Design Standards and Guidelines Chapters

The chart below indicates the chapters that apply to different types of proposed improvement projects. Some projects may include more than one action, in these cases, more than one chapter will apply. Chapter 2 provides an overview of the district character and historic significance; Chapters 3-6 provide specific Standards and Guidelines (the standard format for these chapters is described on the previous page); Chapter 7 summarizes the design review process. At the end of the document, the Appendix provides a glossary of terms.



2.0 DISTRICT CHARACTER

This chapter provides background and historic information about the district, the current district character, and explains the character-defining features of the Five Points. The character-defining features inform preservation and redevelopment within the district. This chapter informs the intents, standards, and guidelines in the following chapters.



3.0 EXISTING BUILDINGS

This chapter provides Standards and Guidelines for existing buildings within the district. The chapter is subdivided into the building types found within the district. This chapter will guide preservation for Contributing Buildings and Landmark Structures. Emphasis is placed on reusing and reactivating Main Street Character Buildings that add to the district character.



4.0 INFILL CONSTRUCTION

This chapter provides Standards and Guidelines to promote compatible infill in the district. It focuses on designs that reflect their own time period while remaining compatible with character-defining features and the surrounding context. Note: The site and streetscape Standards and Guidelines in Chapter 5 will also apply for infill construction.



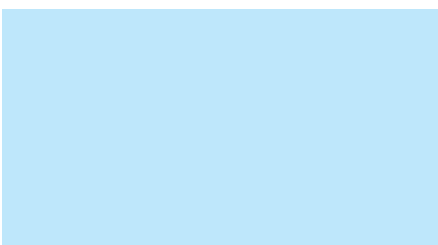
5.0 SITE AND STREETScape DESIGN

This chapter provides Standards and Guidelines for the design of sites, parking, pedestrian access, building orientation and location of services. It focuses on preserving the character-defining features of the district while creating a pedestrian friendly environment. Additionally, it provides design guidance for developing the unique context of Welton Street.



6.0 SIGN DESIGN

This chapter provides Standards and Guidelines for historic and new signs. The chapter addresses placement, installation, and character. Appropriate sign types are identified and encourages the return of a vibrant sign character in Five Points.



7.0 DESIGN REVIEW PROCESS

This chapter summarizes the design review process and application requirements for projects proposals in Five Points. It is used by applicants, the Landmark Preservation Commission, and City Staff to guide the design review process.



2.0 DISTRICT CHARACTER

THIS CHAPTER INCLUDES:

- About the District..... Page 14
- Denver Landmark Designation Page 17
- Building Types Page 18
- Designing in Context Page..... Page 20
- Character Defining Features Page 24
 - » District..... Page 26
 - » Buildings..... Page 28
 - » Residential Properties..... Page 30
 - » Signs..... Page 31
 - » Culture..... Page 32



ABOUT THE DISTRICT

AFRICAN AMERICAN HISTORY AND CULTURE

The Five Points Historic Cultural District (Five Points) honors the history of African American activity in Denver. Following the Civil War, many African Americans migrated to the American West seeking opportunity. The arrival of the railroad to Denver in 1870 - combined with Colorado statehood six years later - produced an economic boom, attracting African American workers and businesses to the city. By 1910, Denver's black population had reached 5,426, with the majority of this population residing immediately around the Five Points Intersection. Black doctors, lawyers, dentists, clergy, railroad porters, and every day workers, all made their home in Five Points.

By the 1920s, the "Points," later dubbed "Harlem of the West," became the center of African American activity. Former residents recall the hustle and bustle of the area, such as waiting in line to see a movie at the Roxy Theater, listening to music by jazz greats Duke Ellington, Louis Armstrong and Count Basie at the Rossonian Hotel, and patronizing local businesses along Welton Street. Denver's African American population grew to over 15,000 by 1950, exceeding 30,000 just a decade later. The tremendous growth of the black community added to Five Point's vibrancy, but also placed a significant strain on the area due to *de facto* segregation and overcrowding. Local housing desegregation coupled with watershed national civil rights legislation in the 1960s brought greater opportunities for Denver's African American community. With many African Americans leaving the area for other Denver neighborhoods, the once essential commercial center of Five Points declined. Planning and visioning efforts over the past couple decades have helped to shape a reinvigorated future for Five Points, building on its rich cultural and historical legacy.

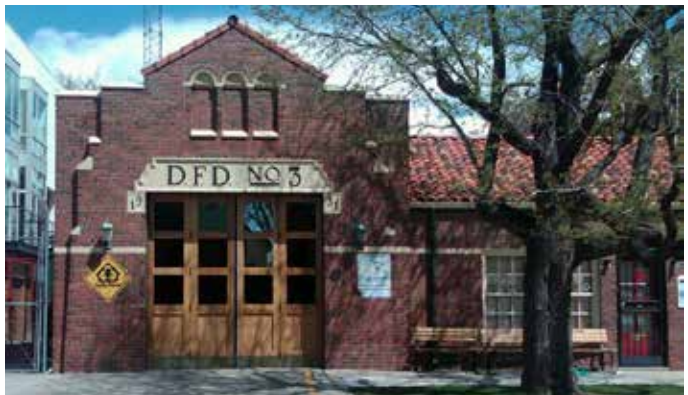


INTERPRETATIVE MARKERS

Interpretive markers recognize the history of Five Points and followed the designation of the district with funding from the State Historical Fund. Twenty interpretive signs acknowledge the historic significance of the neighborhood, specific properties and people throughout the corridor. A self-guided walking tour brochure for the interpretive project is available at the Downtown Visitor's Center and Blair Caldwell Library.

Five Points, Then and Now

Images on this page show the transformation of the district and its iconic buildings from the late 1800s and early 1900s to today.





DISTRICT NOW

The Five Points Historic Cultural District encompasses approximately 12 half-blocks along Welton from 24th to 30th Streets with a one-block extension south along Washington. This segment of Welton is the historical commercial center of the Five Points Neighborhood and it gained its national prominence during Segregation as the heart of the African American community in Denver.



ORDINANCE

Ordinance: #113, adopted 2002;

Ordinance: #15-0117; adopted 2015; amendment to Ordinance #113

Special Provisions: 9 buildings listed as contributing.

PERIOD OF SIGNIFICANCE

1920-1950 (2002 designation)

Prior to and including 1964 (2015 designation amendment)

LISTING CRITERIA

History: Association with Denver's African American community during Segregation.

Geography: Prominent location at the Five Points intersection (Welton, 26th Avenue, 27th Street, and Washington Street) where the original Denver grid meets the north-south grid.

DENVER LANDMARK DISTRICT DESIGNATION

2002 - WELTON STREET COMMERCIAL CORRIDOR CULTURAL DISTRICT

In 2002, Denver City Council voted to designate a 6-block area of Welton Street as a district for preservation (Ordinance No. 113.) Of the three basic categories that qualify an area for landmark designation -- history, architecture and geography -- Welton Street was designated based on its significance in history and geography.

The historical importance relates to the corridor's evolution as the hub for African American business during Segregation. The geographical significance is due to its prominent location in Denver where the Downtown diagonal and ordinal grids meet, which is also the reason this area originally became known as "Five Points."

The Period of Significance refers to the span of time during which significant events and activities occurred. For this district, it was recognized as spanning from 1920 to 1950. Seven properties were identified as contributing to the District.

2015 - FIVE POINTS HISTORIC CULTURAL DISTRICT

In 2015, the Denver City Council amended the designating ordinance to rename the district "Five Points Historic Cultural District."

Two new Contributing Buildings were also added as part of the amendment. They were recommended through the Historic Property Assessment and Building Identification Plan, which can be found in the Appendix.

Finally, the Period of Significance was changed to recognize the significance of the corridor prior to 1920 and up until 1964. The new Period of Significance is recognized as spanning from prior to and including 1964.

Building Types



WHAT ARE CONTRIBUTING BUILDINGS?

A Contributing Building adds to the distinctive historical cultural character of the district by conveying the story of African Americans within the district and helping to define the district geography. Contributing Buildings are listed as contributing by the City Council ordinance that designated the district.

In comparison with other historic districts, Five Points has a low number of Contributing Buildings, nine total. The nine Contributing Buildings share important characteristics such as: well-documented stories and associations with key businesses and personalities who defined Five Points as an African American hub.

Although these buildings are not designated for their architecture, they do retain a high degree of architectural integrity. They are listed on pages 20-21 with images and descriptions of each.

The integrity of Contributing Buildings shall be preserved. These buildings should be rehabilitated and restored for reuse. They should be protected from deterioration to retain the districts vitality and community identity.

WHAT ARE DENVER LANDMARKS?

Within Five Points, two buildings are both Contributing Buildings and Landmarks Structures, the Douglas Undertakings Building and Fire Station #3. Properties designated as individual Landmarks have stand-alone significance and protection under the Denver Landmark Preservation Ordinance.

Due to their stand alone significance, both buildings have recognized architectural significance in addition to cultural and geographical significance.

The integrity of Denver Landmarks shall be preserved, rehabilitated and restored. They should be protected from deterioration and reused to retain the districts vitality and community identity.

Building Types

WHAT ARE MAIN STREET CHARACTER BUILDINGS?

A Main Street Character Building is any commercial building built within the district's Period of Significance (prior to and including 1964). These buildings add to the main street character of the district. Most of these one to two-story buildings historically housed mixed uses. Often they were originally residential buildings that had commercial storefronts added onto the front.

These buildings are Non-Contributing Buildings to the district, but are encouraged to be retained and reused whenever possible. Because integrity is not a specific objective, additional flexibility may be appropriate for projects involving these buildings.

WHAT ARE RESIDENTIAL BUILDINGS?

Historically, the earliest development within the district were single family residential homes. These buildings are principally located at each end of the district, with a higher concentration on the east end. These buildings help to tell the story of the district's early residential character until it transformed into the commercial hub for the surrounding neighborhoods.

These buildings are Non-Contributing to the district and do not add to the main street character. They may be converted into commercial uses or redeveloped.

WHAT ARE RECENT BUILDINGS & VACANT LOTS?

Buildings constructed after the Period of Significance (post-1964) and vacant lots do not add to the cultural and geographical significance of the district.

Redevelopment of post-1964 buildings and vacant lots is encouraged to reinforce the main street and pedestrian-friendly character of the district.

Designing in Context

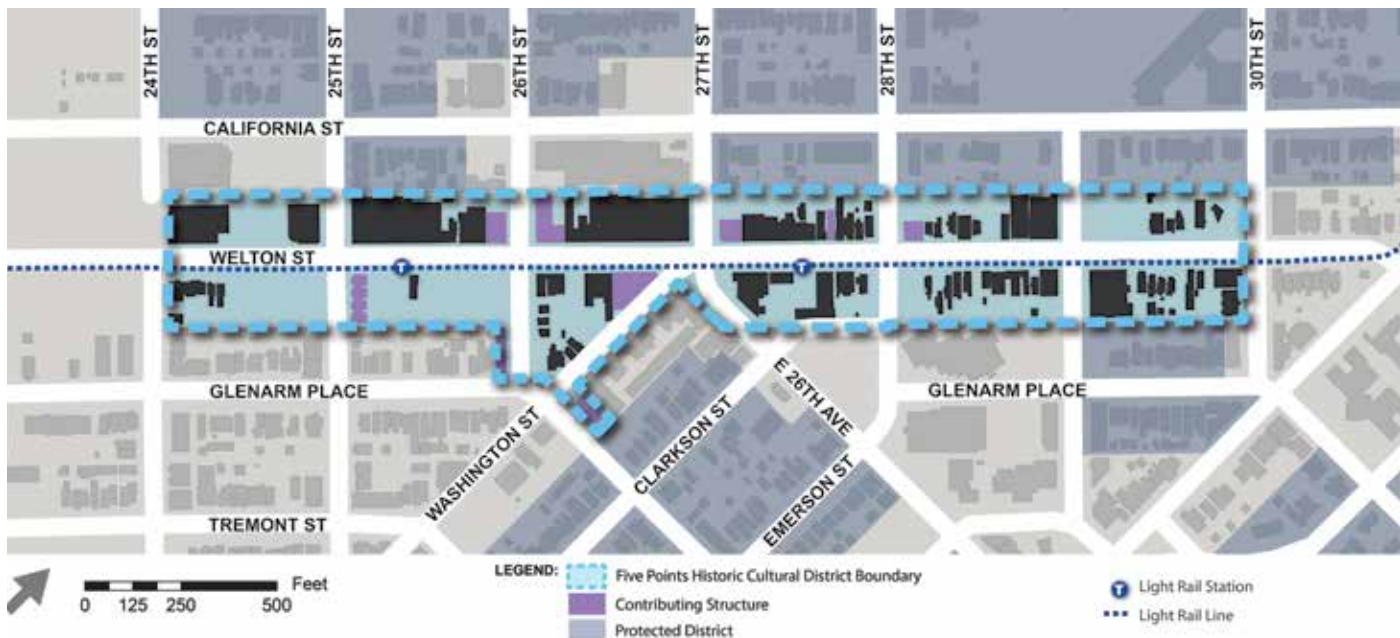


Figure 1: The Contributing Building Map identifies the cultural district's Contributing Buildings. When designing an infill project within the district, consider the site's relationship to the Contributing Buildings. When adjacent to a Contributing Building, an infill project shall be subordinate to the Contributing Building. Additionally, the above map identifies adjacent Protect Districts and the light rail line and stations within the cultural district. Adjacency to a Protected District requires a rear setback, as per zoning. Adjacency to a light rail station can impact an infill project, and should be carefully considered when designing a project.

PROTECTED DISTRICTS

Five Points Historic Cultural District is adjacent to a number of Protected Districts, as defined in the *DZC*. The relationship of an infill site to a protected district may result in additional base zoning standards depending on the zoning district.

LEVELS OF CONTEXT

Compatibility within context focuses on the site's relationship to adjacent buildings, the surrounding blocks (including both sides of the street), adjacent neighborhoods (including surrounding historic districts and protected districts). Levels of context are:

- » Contributing Buildings
- » Main Street Character Buildings
- » Adjacent properties
- » Surrounding block context
- » Adjacent neighborhood context

A site adjacent to Contributing Buildings that typifies the district context shall be subordinate to the Contributing Building.

Projects within the district shall be compatible with the surrounding context, express their true age, and retain the overall character of the district. It is important to understand how projects within the district will contribute to the district's sense of time and place.

This page provides information to assist in understanding the surrounding context and how it applies to preservation, redevelopment, and other projects within the district. A key objective is to retain the overall commercial character of the district and respect the surrounding residential neighborhoods.

Use these questions as a starting point for identifying the applicable context of the district:

- » What are the three closest Contributing Buildings to the property in question?
- » What are the Character-defining features of the closest Contributing Buildings?
- » What is the character of the block: Main Street Character, Residential, or something else?
- » What is the character of adjacent properties?
- » What side of the street is the property on? Is it adjacent to a light rail station? Where on the block is the property? Is it on the corner or mid block?
- » What is the character of the adjacent neighborhood? Is the property adjacent to a historic district or protected district or both?

Designing in Context



Figure 2: The Adjacent Districts Map identifies the location of Curtis Park and San Rafael Historic Districts. Adjacency to these districts should be carefully considered when designing an infill project within the cultural district.

SURROUNDING NEIGHBORHOODS

Five Points Historic Cultural District is adjacent to two historic districts and several neighborhood plan areas, including:

- » Curtis Park Historic District (Locally and Nationally designated)
- » San Rafael Historic District (Nationally designated)
- » Glenarm Place Historic District (Nationally designated)
- » Arapahoe Square

Once the site's context is understood, the project should be subordinate to and respectful of the applicable surrounding area. Projects may use a variety of design techniques to achieve compatibility.

Design considerations should include:

- » Relationship to the character-defining features of the district.
- » Relationship to the Contributing Buildings, Main Street Character Buildings, Main Street Character of the district, and surrounding historic districts and protected districts.
- » Relationship to the features in the surrounding context and to adjacent properties, including setbacks, floor-to-floor heights, roof forms, and articulation and scaling elements.
- » Relationship to the surrounding historic districts and protected districts.
- » Expression of age, rather than directly imitation a historic style, or using faux historic treatments, new buildings should be of their time to avoid *historicized* new construction.
- » Use of design variables compatible with the character-defining features of the district.

Contributing Buildings



A. ALTA COUSINS TERRACE

This two-story Classical Revival style building located on the corner of 25th Street and Welton Street was designed by George L. Bettcher (c.1903-1905). In 1944 Charles L. Cousins, Sr. purchased the building and renamed it in honor of his wife. It features eight apartment units of red brick construction with four shared raised entry porches, and three triangular pedimented bays facing onto 25th Street. It provided well-built, high-quality affordable housing for African Americans in Five Points. The building was rehabilitated in 2011.



B. METROPOLITAN INVESTMENT CO./EQUITY SAVINGS/COUSINS BUILDING

Equity Savings and Loan, Colorado's only all black financial institution, was established by Elvin Caldwell at this location in 1957. The two-story red brick building reflects popular Commercial architectural elements of the early twentieth-century featuring block masonry, a corner-entry, large storefront windows and opening on the ground floor with punched windows above, and a flat roof conceal with a decorative cornice and stepped parapet. The building has been modified slightly from its original construction; however it maintains a historic appearance.



C. WISE-HARRIS BUILDING/RADIO PHARMACY

This drugstore, located on the corner of 26th Street and Welton Street, was founded by Oglesvie L. "Sonny" Lawson and his partner Hulett A. Maxwell in 1924 as Maxwell and Lawson Drug. In 1932 the business was renamed Radio Pharmacy and remained in operation until 1963. Originally, the building featured a chamfered entry and large storefront windows on the ground floor. The building retains its punched openings on the upper floor and ornate cornice on both the ground floor and the upper floor. Historic photographs of the building show awnings and a large neon sign.



D. ROSSONIAN HOTEL

Located in the heart of Five Points, the Rossonian was named for owner H.W. Ross who purchased the Baxter Hotel in 1929. The Rossonian provided accommodations for visiting jazz legends, as well as to other famous African-Americans. The three-story building is the tallest building in the district and provides a sense of human scale with base-middle-top articulation. It features a chamfered entry with decorative quoins, a secondary recessed entry, large storefront windows, punched openings above and a decorative cornice at the ground floor and building top.



E. ATLAS DRUG/BEAN FOUNDATION

Opened in 1911, Atlas Drug was the only white-owned drugstore that welcomed African-Americans and remained open for over 50 years. The two-story commercial building was constructed in 1889 and featured a chamfered entry with large storefront windows on the ground floor with punched windows above with heavy stone sills and headers. The building mass is divided up into 25' modules. The upper cornice on this building features decorative finials that distinguish it from other cornices within the district.



F. DOUGLASS UNDERTAKING BUILDING

Originally constructed prior to 1892 as a residence, the façade of this building was redesigned in 1915 by architect Merrill H. Hoyt in the Neoclassical style for Douglass Undertaking Company. Rumored to be founded by L.H. Douglass, son of abolitionist Frederick Douglass, Douglass Undertaking Company was one of three undertaking establishments on Welton Street serving the African-American community. This one-story building features a pedimented façade with a central entry, large plate glass windows, and transom windows above.



G. RICE'S TAP ROOM AND OVEN/SIMPSON HOTEL/KC LOUNGE

Located at 2801 Welton Street, Rice's Tap Room and Oven-Simpson Hotel was founded by Otha Rice in 1951. A popular jazz establishment with lodging above, Rice's Tap Room was home to Denver's Juneteenth Celebration from 1950 to 1966. The building maintains the historic massing of commercial buildings along Welton Street, however much of its historic ornamentation has been removed. As of 2014-2015, the building is undergoing a façade renovation to restore the chamfered entry, storefront windows, and punched openings on the upper floor.



H. HOSE COMPANY #3

Built in 1888, this fire station became the first all black fire company in Denver's history by 1893. Decommissioned in 1931 as a fire station, the building became home to the Community Vocational Center and later a Soldier's Recreation Center. Historically, the building featured arched window openings and a large arched bay for fire carriages. In the 1940's the building was renovated to accommodate its new uses and a front addition was added. The building maintains a symmetrical façade.



I. FIRE STATION #3

Commissioned in 1931 to replace Hose Company #3, Fire Station #3 was designed by C. Francis Pillsbury in the Spanish Bungalow style. From its dedication in 1931 until desegregation in 1958 the department was an all black facility. The architectural style represents the adaptation of residential styles for firehouses in the United States in the 1920s and 1930s and features a barrel tile clay roof, six-over-six double hung windows and Spanish revival ornamentation.

Character-Defining Features



WHAT ARE CHARACTER-DEFINING FEATURES?

Character-defining features highlight specific qualities and attributes of the district that make it unique and recall its important past. Most features are defined by the Period of Significance (up to and including 1964). Buildings and alterations to buildings and the streetscape after 1964 are considered as non-historic changes or developments that do not add to the district's character. The character-defining features focus on the main street and commercial building character of the district.

This list of features should be used to inform the design process. New projects should follow the Standards and Guidelines as set forth in this document, but should also pay tribute to the character-defining features as described on the following pages. In other words, new projects should appear "of their own time" but contain basic attributes that relate to the pre-1964 character that makes the district unique.

Because the size and scale of new construction is relatively large when compared to the Contributing Buildings in the district, it is also imperative that new projects consider their impacts on these nine Contributing Buildings. Proposed new construction and alterations should be designed to complement, and not overpower or outshine, the nine Contributing Buildings in the district.

This section:

- Provides additional information on building types found within the district, and
- Delineates the district's character-defining features.

Character-Defining Features

APPLYING THE CHARACTER-DEFINING FEATURES

When developing projects in the district – whether they be additions, infill construction, or other building alterations – owners and applicants should consider whether the proposed changes are consistent with the district’s character-defining features. Proposed changes to the district should reinforce and complement the historic character of the district – its layout and composition, the nine Contributing Buildings, its main street character, and the defined landscape and streetscape.

The following Character Defining Features are intended to be used to inform the design process. Preservation, reuse, additions and new construction projects should respond to the existing context and respect the historical significance of the neighborhood. The character-defining features of the Five Points Historic Cultural District are displayed in the following contexts:

- The District
- The Buildings
- Residential
- Signs
- Culture

Character-Defining Features

District



DISTRICT BOUNDARY. The district consists of approximately 12 half-blocks which are centered along Welton Street, and extends from 24th Street to 30th Street (6 city blocks.) It includes parcels that front onto Welton Street in between the Welton-California and Welton-Glenarm alleys. The district boundary jogs at Washington Street and E. 26th Avenue before it continues back along the diagonal grid.

STREETS. Welton Street is a one-way street (75' ROW) with 2 travel lanes heading northeast and it runs on the diagonal grid from Colfax Avenue to Downing Street. Within this right-of-way, there is on-street parking, raised sidewalks for the Light Rail Line with 2 stations on the raised median.



The Numbered streets in the district are two-way streets (75' ROW) with 1 travel lane in each direction, on-street parking, and sidewalks within the right-of-way.

Washington Street in the district is a two-lane road with two-way traffic, on-street parking on one side, and detached sidewalks. It intersects Welton Street at E 26th Avenue and 27th Street, creating the notable Five Points Intersection.



TRANSIT. Historically, the Stout Street Herdic Coach Line (streetcar) ran along Welton Street and terminated at the famous intersection. Today, the Denver Regional Transit District (RTD) light rail line runs along the corridor with stations at 25th and 27th Streets in this district.

STREETScape ELEMENTS. Along Welton Street, concrete sidewalks are attached to the street and are approximately 10' wide. Some decorative paving elements have been added in prominent locations along the corridor and street trees exist in tree grates, although the pattern is inconsistent. Some decorative pedestrian-scaled street lights exist but are inconsistent, and most lighting is provided from large street lights and decorative fixtures attached to buildings.

Character-Defining Features

The Numbered Streets have a different character from Welton Street. The sidewalks are historically detached from curb (approximately 5' wide) and made of concrete or sandstone. Street trees exist in a large, grass tree lawn except where it has been filled in with concrete for extra sidewalk/lower maintenance; the pattern is not consistent.

BLOCK SIZES AND SHAPES. Blocks are rectangular and are approximately 400' long (facing Welton Street) by 270' wide, separated with an alley running parallel to Welton Street. The exception is the Five Points Intersection which creates one triangular block and one trapezoidal block. The irregular lots are along the west side of Washington and north side of 26th Avenue.

LOT SIZES AND SHAPES. Lots are generally rectangular and range from 25' to 200'+ wide. The traditional lot is 25' wide, though corner lots are often wider. Some irregular-shaped lots exist at the Five Points Intersection due to the collision of the two street grids.

BUILDING PLACEMENT. Commercial buildings along Welton Street generally have a zero setback, meaning they are built at the property line and create a strong street wall. Single family homes and rowhomes have front yards that are approximately 10'-15' setback from the property line and are enclosed with walls and fences; the materials of the walls and fences vary. Side setbacks are approximately 0'-5' and rear setbacks vary based on adjacent zoning and parking requirements.

BUILDING ENTRIES. Primary entries face onto Welton Street, with the exception of corner buildings which have chamfered corner entries. Secondary entries are from numbered streets.

LAND USE. The district was originally a residential "streetcar suburb" in the late 1800's, later becoming a prominent business and commercial hub for the African American community. Businesses in the district included a theater, hotels, multiple live music venues, manufacturing facilities, drug stores, retail, services, and restaurants.

Today, the district's land use is primarily commercial with some mixed use, residential and manufacturing facilities. The Blair-Caldwell Library is an existing civic use in the district.

VEHICLE ACCESS. Auto access in the district is from numbered streets into alleys. Off-street parking is accessed from the alleys and is screened from Welton Street. On-street parking exists on Welton Street and on both sides of numbered streets.



Character-Defining Features

Buildings



MASS AND FORM. Commercial building height in the district ranges from 1-3 stories. The Rossonian is the tallest Contributing Building with a maximum documented height of 43'.

Commercial buildings are a maximum of 100' in length, however the majority are no longer than 75'. Typically commercial buildings are divided into 25' modules.

Corner buildings over 50' in length have chamfered corner entries and typically have an additional mid-block entry. Chamfered corners have strong architectural elements emphasizing the corners such as quoins, chamfered brackets and parapet accents.

Commercial buildings and rowhomes have low shed/flat roofs with projecting front roof parapets.



Floor Heights. Taller first floor heights with smaller upper floor heights. Adjacent buildings' floor heights align with each other.

BUILDING ENTRIES/EXITS. Commercial building primary entries are at-grade, face onto Welton Street, and are recessed except for chamfered corner entries. Doors for exit corridors and stairways are located at the building side or rear.



TRANSPARENCY AND WINDOWS. Commercial buildings have storefront openings that are large, horizontal and orient onto Welton Street. Originally, the transparency is estimated to have been 60% to 80%. Some storefronts have been converted into punched openings. On Numbered Streets, the minimum transparency is estimated to be 40%.

On upper floors of commercial buildings, punched openings are typical, and transparency is estimated to be 50% to 70% solid on street facing elevations.

Character-Defining Features

Buildings

Except for storefronts, windows are vertically oriented, typically in a 1/1 double-hung pattern (single or paired) in uniform sizes, symmetrical and regularly spaced. Window heads align, and windows are typically recessed several inches with articulated sills and/or lintels.

MATERIALS. Street facing cladding is brick, sometimes more than one color brick with intermediate horizontal banding or decorative patterns. Historically, commercial buildings were unpainted. A change in brick pattern is common above or below second floor windows for multi-story buildings. Many residential buildings are painted brick.

ARCHITECTURAL DETAIL. Horizontal banding/articulation, often projecting, is common over first floor commercial buildings. Strong articulated roof parapets, typically at least 3' or more in height, with a projecting cornice and/or articulated cut-out shapes, are also common. Vertical pilasters are common on buildings over 50' in length. Projecting awnings are common for shop entries. 18" to 2' bulkheads are common for storefront bases, and architectural downlighting is commonly integrated into buildings.



Character-Defining Features

Residential Properties



MASS AND FORM. Residential building heights in the district are 1-1 1/2 stories.

Single family homes are located on 25' lots with larger rowhomes broken into 25' modules. Residential properties are often setback from the sidewalk edge.

Queen Anne style residences have a gable roofs or a cross gable roofs and rowhomes have low shed/flat roofs with projecting front roof parapets.

FLOOR HEIGHTS. Uniform floor heights on the first and upper floors. Floor-to-floor heights compared to surrounding commercial context are much lower. Adjacent residential buildings' floor heights align with each other.

BUILDING ENTRIES/EXITS. Entries are primarily raised grade, face onto the primary street frontage, and are typically covered by a porch. Several entries are recessed side entries. Doors are wood and feature simple ornamentation. Non-historic storm doors have been added to several entries.

WINDOWS. Double-hung wood windows, typical one-over-one. Windows are vertically proportioned and much taller than they are wide. Some arched and grouped pairs are found. Masonry lintel and sill are typical.

MATERIALS. Street facing cladding is brick with contrasting stone or brick string courses. Historically, buildings were unpainted.

ARCHITECTURAL DETAIL. Queen Anne and Italianate ornamentation are common.

Character-Defining Features



TYPES. Shaped projecting signs and wall signs, canopy/awning signs, marquee signs and hand painted window graphics. Projecting signs were the dominant sign type, these were easily visible from the street car line that terminated at the Five Points Intersection.

CONSTRUCTION. Open face channel letters, dimensional sign cabinets, painted wall signs, and painted advertising signs.

MATERIALS. Aluminum construction or other durable metals, paint.

LOCATION. Pedestrian oriented and at the business entrance. However, often extremely large, spanning from the ground floor to the upper floors. A few projecting signs projected over the building parapet. Corner buildings often had a projecting sign near the corner.

ILLUMINATION. Neon illumination rose to prominence in the 1940s-1950s. Most projecting signs and wall mounted signs within the district either had neon applied to the sign cabinet or incorporated into the open face channel letter. Often animated and flashing to simulate movement.

ARCHITECTURAL DETAIL. Fins, star burst, and other iconic shapes representational of the building use.

Character-Defining Features

Culture



COMMERCIAL CORRIDOR. The corridor was originally home to residential buildings, however, the area quickly developed a commercial character. Many of the homes in the district had commercial storefronts added to the front. By the late 1880s, Welton Street had become very commercial in nature. Many of the businesses were owned or managed by African Americans and served the surrounding neighborhoods in which African Americans called home.

JAZZ. Considered the “Harlem of the West,” Five Points was home to a number of bars and clubs where jazz music reigned supreme. Beginning in the 1920s, Welton Street was described as “the hottest jazz spot in the West” with musicians gathering there until the wee hours of the morning exchanging musical ideas. Jazz greats such as Duke Ellington, Louis Armstrong, Count Basie, Nat King Cole, George Shearing, and Dinah Washington all stayed and played at business within the district.

CULTURE. Celebrations such as Juneteenth and Shriner’s Parades along Welton Street celebrated African American Pride, many of these events continue today. Institutions such as the YMCA, public libraries, day nursery, beauty pageant, servicemen clubs were all located along the corridor to provide important social, cultural, and recreation activities for the community.

TODAY. The district today is a multi-cultural entertainment and business district. Home to JazzFest, Denver’s Juneteenth Celebration, the Blair-Caldwell African American Research Library, and numerous African American businesses, Five Points remains culturally connected to its past



3.0 EXISTING BUILDINGS DESIGN STANDARDS & GUIDELINES

THIS CHAPTER INCLUDES:

- Introduction to Existing Buildings Design Chapter Page 34
- Contributing Buildings Page 36
 - » Additions Page 42
- Main Street Character Buildings Pre-1964 Page 44
 - » Facadism Page 46
- Non-Contributing Buildings Post-1964 Page 51
 - » Additions Page 53
- Residential Buildings Pre-1964 Page 54

Introduction to Existing Buildings Design Chapter



LANDMARK STRUCTURES AND DISTRICTS REFERENCE

In order to reduce duplication of guidelines, refer to the following chapters and pages for treatment of Contributing Building alterations:

- » *Treatment of Historic Materials - page 25-27*
- » *Treatment of Historic Architectural Features - page 28*
- » *Treatment of Windows and Doors - page 29-33*
- » *Environmental Sustainability and Historic Properties - page 38-39*
- » *Commercial Building Features (Historic Commercial Facades, Awnings and Canopies, Commercial Windows, Civic Buildings) - page 48-53*

This chapter provides Standards and Guidelines for treatment of existing buildings. Four categories of existing buildings are present in the Five Point Historic Cultural District (the cultural district).

- Contributing Buildings (and Landmark Structures)
- Main Street Character Buildings pre 1964
- Residential Buildings pre 1964
- Non-Contributing Buildings, post 1964

Contributing, Landmark, and Main Street Character Buildings (pre-1964) should also reference *Design Guidelines for Denver Landmark Structures and Districts* for additional guidelines. See sidebar to the left for chapter and page references.

Non-Contributing Buildings constructed after 1964 should reference this chapter, as well as, Chapter 5 - Standards and Guidelines for Infill Buildings for additional Standards and Guidelines.

GUIDING PRINCIPLES FOR EXISTING BUILDINGS

The following core guiding principles provides the basis for the Standards and Guidelines:

PROTECTION. Keep buildings in use and in good condition.

REHABILITATION. Repair and update existing buildings to accommodate contemporary uses.

AUTHENTICITY. Retain and reinforce historic character and character-defining features.

SUSTAINABILITY. Reuse existing buildings and materials.

VITALITY. Attract people to active streets and building uses.

CULTURAL IDENTITY. Contribute to Five Points' and Denver's sense of place.

ILLUSTRATED GLOSSARY: Existing Buildings



CONTRIBUTING BUILDINGS

A building or property within a historic district that was built during the Period of Significance for the district and can be recognized as being from that period and retains architectural integrity. Contributing Buildings are designated as contributing in the ordinance establishing the district.

See Page XX for related Standards and Guidelines.

See Page XX for a map of the Contributing Buildings.



CONTRIBUTING BUILDINGS

Non-Contributing Buildings do not add to the historical or architectural qualities of the district, was not present during the Period of Significance. Non-Contributing Buildings within a historic district are subject to design review.

See Page XX for Standards and Guidelines for Contributing Buildings.



MAIN STREET CHARACTER

Insert definition

See Page XX for Standards and Guidelines for Main Street Character Buildings.

Contributing Buildings



Return a Contributing Building to its appearance during the Period of Significance or its most significant period of history.

INTENT

- 3a Preservation and sensitive rehabilitation of landmark and Contributing Buildings and Character-Defining Features of each one.
- 3b Reuse and activation of these buildings will enhance and reinforce the cultural district's historic and urban character and will encourage pedestrian activity in the cultural district.

STANDARDS FOR THE HISTORIC PROPERTIES

The Secretary of the Interior's Standards for the Treatment of Historic Properties are common sense historic preservation principles in non-technical language. The promote historic preservation best practices that will help protect our nation's irreplaceable cultural resources.

Link: <https://www.nps.gov/tps/standards.htm>

DESIGN STANDARDS

- 3.1 Follow the Secretary of the Interior's Standards for the Treatment of Historic Properties. The four treatment approaches, listed in hierarchical order are:
 - » Preservation
 - » Rehabilitation
 - » Restoration
 - » Reconstruction

DESIGN GUIDELINES

- 3.2 Return a Contributing Building or individual landmark building to its appearance during the Period of Significance or its most significant period of history.
 - a. Refer to historic documentation of the original building for reference.
 - b. Preserve character-defining features that are intact.
 - c. Repair those features that are damaged.
 - » Use methods that will not harm the historic materials. For example, repair work is preferred over replacement.
 - d. Replace features that are missing or beyond repair.
- 3.3 Design an alteration to be compatible with the historic character of the building.
 - a. Avoid alterations that would hinder the ability to interpret the historic significance of the original building.

Contributing Buildings

Rehabilitate commercial storefronts by repairing or replacing historic features.

DESIGN GUIDELINES (Continued)

3.4 Rehabilitate commercial storefronts.

- a. Reopen closed up windows and doorways.
- b. Replace windows, doors, transoms, cornices, parapets and other character-defining features that have been modified over time.
- c. Repair or reconstruct storefront windows with large transparent panes of glass.
- d. Retain and repair historic canopies and awnings. If missing, replace with simple, functional awnings or canopies that do not obscure character-defining features.
- e. Rely on physical evidence, historic photographs and features of similar buildings to design replacement features.

3.5 An alternative design that is a contemporary interpretation of a traditional storefront is appropriate.

- a. Where an original storefront or its elements are missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- b. However, the design must continue to convey the characteristics of typical storefronts, including the transparent character of display windows, recessed entries and cornices, to name a few. Also, the design should not impede one's ability to interpret the historic character of the building.
- c. Note that in some cases an original storefront may have been altered early in the history of the building and the alterations have taken on significance. Such changes should be preserved.

Contributing Buildings

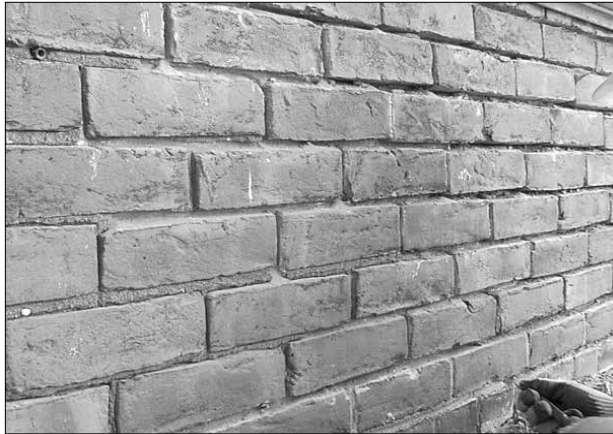
DESIGN GUIDELINES (Continued)

- 3.6 Historic building materials and craftsmanship add textural qualities, as well as visual continuity and character to the streetscape, and should be preserved.
- a. Preserve original masonry.
 - » Repair masonry to avoid future damage or inappropriate repair such as paint or stucco.
 - b. Repoint mortar joints where there is evidence of deterioration.
 - » Duplicate the original mortar in strength, composition, color and texture.
 - » Duplicate width and profile of joint.
 - » Replace inappropriate previous repairs such as cement mortar.
 - c. Remove stucco, or other alternative material, from brick only when testing demonstrates that this can be done without damaging the historic brick.
 - d. Don't use harsh cleaning methods, such as sandblasting, that could damage the finish of historic materials.
 - » If chemical cleaners are used, a test patch should be reviewed.

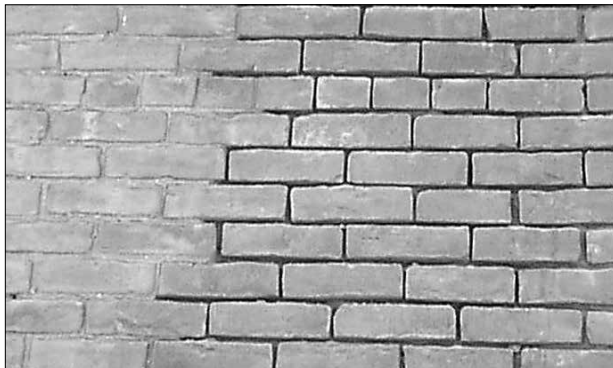
CASE STUDY: Treatment Approaches



Remove stucco, or other alternative material, from brick only when testing demonstrates that this can be done without damaging the historic brick.



Repoint mortar joints where there is evidence of deterioration.



CASE STUDY: Alta Cousins



CASE STUDY: Radio Pharmacy



HISTORIC CONDITION

The Radio Pharmacy/Wise-Harris Building historically included significant character-defining features such as: a transparent ground floor, a prominent corner entry, a vibrant neon sign, a base, middle and top, an ornate cornice, etc. This building contributed significantly to the cultural district, both in architectural character and cultural history.



CURRENT CONDITION

This building has seen significant alterations. There no longer is a corner entry. In fact, there is no entry along Welton Street - it currently faces 26th Street. The storefronts along Welton have been replaced with punched openings, including iron bars, which do not contribute positively to the public realm. Other changes include upper floor windows and removal of the iconic neon sign.

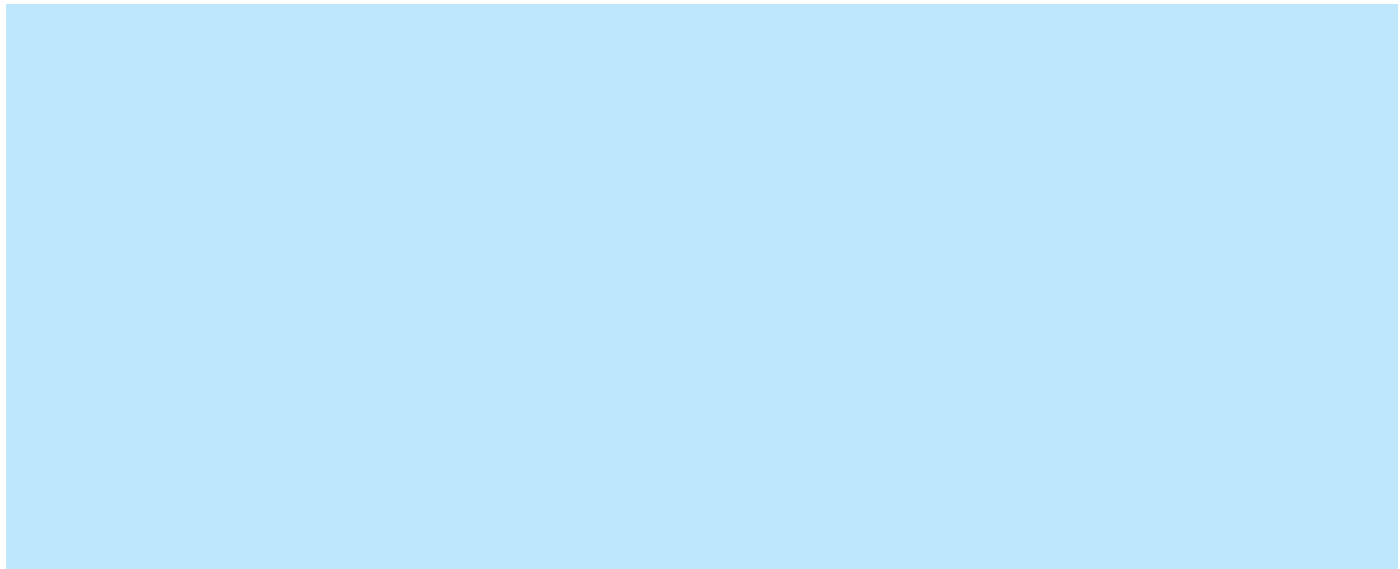


FUTURE CONDITION

This rendering show Radio Pharmacy/Wise-Harris Building restored to its former glory. The corner entry has been reintroduced, the ground floor opened up to storefront windows, and restoration of the upper floor windows. Awnings have been added to the storefront to create a pedestrian friendly environment and added transparency on the ground floor creates a connection from the street to the interior of the building.

Contributing Buildings

Additions



Caption

INTENT

- 3c Design additions to be compatible with the cultural district and existing buildings through placement, size, form and character.
- 3d Additions should complement and enhance existing buildings and the pedestrian-friendly character of the cultural district.
- 3e Place additions to preserve original and character-defining features of the Contributing and Landmark buildings.
- 3f Design additions to be respectful of the Contributing and Landmark buildings in the cultural district.

DESIGN STANDARDS

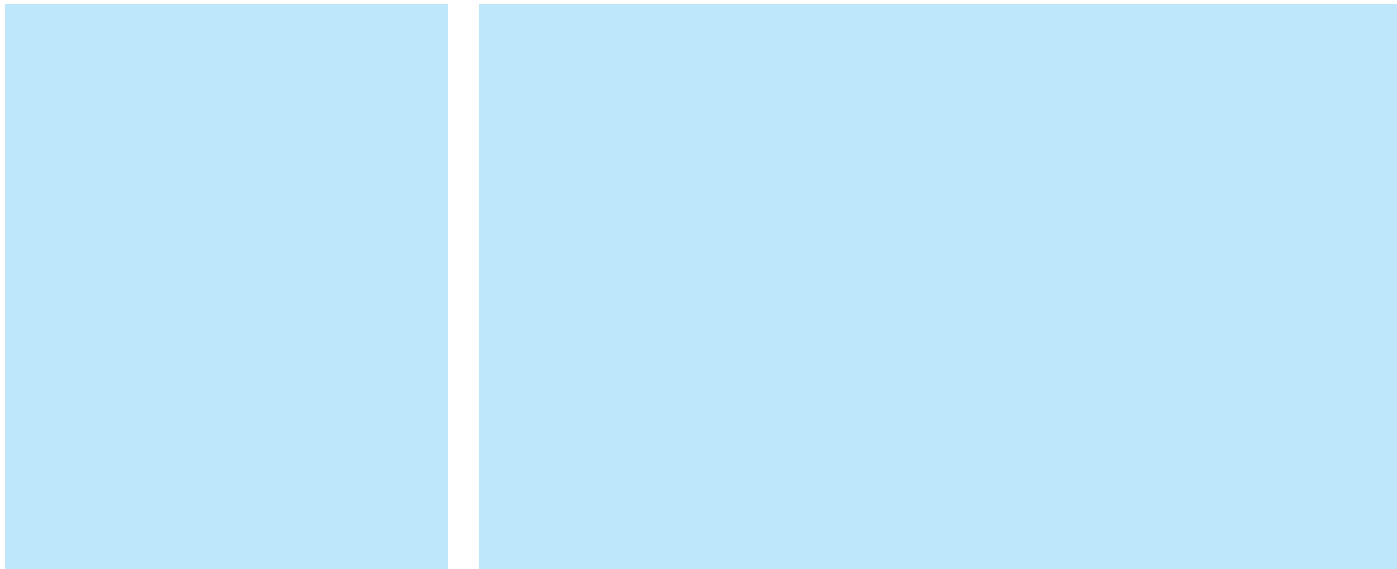
- 3.7 Additions shall be products of their own time in terms of materials and articulation, while respecting traditional mass, form and scale characteristics of the cultural district.
- 3.8 Additions shall be subordinate to the original building.
- 3.9 Additions shall not be placed on the primary street fronting facades of Contributing Buildings.
- 3.10 Additions shall not obscure character-defining features of Contributing Buildings.
- 3.11 Addition shall use high quality materials that complement the character-defining features of the cultural district.

DESIGN GUIDELINES

- 3.12 Set taller additions back from the front elevation of the building.
- 3.13 Consider the visual impact of additions to all sides of the building and on adjacent residential properties
- 3.14 Place mechanical, electrical, solar, and wind generation, and other equipment in locations least visible from the street
- 3.15 Locate access ramps and other accommodations for the disabled to provide convenient access without being visually intrusive or impacting the building's relationship with the street.
- 3.16 Design an addition such that the historic character of the original building can still be interpreted.
 - a. A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate. For example, an addition that is more ornate than the original building would be out of character.
 - b. An addition that seeks to imply an earlier period than that of the building is also inappropriate because it would confuse the history of the building.
- 3.17 Place additions to the side or rear of the existing building.
 - a. An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building and its surrounding context.

Contributing Buildings

Additions



Caption

DESIGN GUIDELINES (Continued)

- 3.18 Additions may be placed on the roof of a building if:
 - a. An addition should be setback from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
 - b. Its design should be modest in character, so it will not attract attention from the historic facade.
 - c. The addition should be distinguishable as new, albeit in a subtle way.
- 3.19 Design additions to be compatible in mass, scale, materials, form and proportion to the original building.

Main Street Character Buildings Pre-1964



Maintain the traditional orientation of the building to the street with primary entrances and storefronts facing the primary street.

INTENT

- 3g Many of the buildings in the cultural district were constructed prior to or during the Period of Significance, and although categorized as Non-Contributing Buildings, they reinforce the cultural district's historic and urban character.
- 3h These Guidelines are intended to encourage reuse of these buildings and thereby discourage demolition.
- 3i Alterations and additions to these buildings, particularly to the front facade, should add to the cultural district's historic and urban character.

ENCOURAGING REUSE

While these buildings constructed during the Period of Significance may be demolished, reuse is recommended to the extent that it is feasible based on proposed use, condition of the building, and compliance with zoning and building codes.

DESIGN GUIDELINES

- 3.20 Where original features survive, consider retaining them and incorporating them into a new rehabilitation scheme.
 - a. If documentation is available that describes the character during the historic Period of Significance, consider restoring those missing features.
- 3.21 Maintain the traditional orientation of the building to the street.
 - a. Maintain a storefront character at the street edge.
 - b. Reopen closed up windows and doorways.
 - c. Locate primary entrance to face the street.
 - d. On buildings with a 45-degree chamfered corner, consider locating the primary entrance at the corner.
 - e. Maintain alignment of the storefront with others along the block.
- 3.22 Use materials that are compatible with the original materials of the building and with the setting.
- 3.23 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 building's Character-Defining Features.
 - c. Do not select a use that adversely affects the historic integrity of the building.
- 3.24 Consider incorporating features that would convey the historic character and use of the building.
 - a. This is especially important for buildings that have a significant historic association with a particular use or person(s).

CASE STUDY: Renovated Main Street Character Buildings



A new storefront reinforces the character-defining features



A second entry is located on Welton Street. Its facade was repainted and the storefront was repaired.



Main Street Character Buildings Pre-1964

Facadism



Many storefronts along Welton Street were added in front of residential properties, and the rooftops can still be seen setback approximately 20' from the street edge. It is this setback that sets the dimension for facade preservation along Welton Street.

INTENT

- 3j To ensure that alterations to Non-Contributing Buildings reinforce the historic and urban character of the cultural district.
- 3k To encourage reuse and avoid unnecessary demolition of Main Street Character Buildings constructed prior to and during the Period of Significance
- 3l To preserve the Main Street Character of the cultural district.
- 3m To maintain the appearance of a street wall within the cultural district.
- 3n To allow for respectful development capacity.
- 3o To preserve Main Street Character Buildings within the Period of Significance.
- 3p To avoid total demolition.

DESIGN STANDARDS

- 3.25 The front 20 feet of the existing building façade shall be preserved and restored.
 - a. Retain the appearance and orientation of the original primary entrance.
 - b. Do not damage the existing façade or obscure key Character-Defining features of the façade.
- 3.26 The addition shall be located to be subordinate to the original façade.
 - a. Set new addition back 20 feet.
- 3.27 The addition to a façade shall be designed to respect the Character-Defining features of the cultural district, the surrounding context, and the original façade.
 - a. Design an addition to compatible with the scale, massing, and rhythm of the façade.
 - b. Align floor-to-floor heights, rooflines, eaves, and other elements with adjacent buildings when present.
- 3.28 Materials shall appear similar in quality, scale, texture and finish to or compliment the original facade and those seen in the cultural district.
 - a. Masonry materials such as brick, stone, and genuine stucco are appropriate.
 - b. Architectural metals and glass are also appropriate.
 - 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.
- 3.29 Articulation techniques used on street fronting facades shall continue onto secondary and alley facades.
- 3.30 All facades shall incorporate vertical and horizontal articulation techniques that reinforce the character-defining features.
- 3.31 Blank walls shall be avoided.

CASE STUDY: Design Considerations for Facadism



APPROPRIATENESS OF FACADISM

Five Points Historic Cultural District is a unique historic district, designated for its cultural and geographical significance. Without the architectural designation criteria, a flexible approach to traditional preservation practices is appropriate for preserving Main Street Character Buildings.

Facadism is only appropriate for certain buildings within Five Points and is not appropriate for any other landmark district.

Facadism is not appropriate for the cultural district's Contributing Buildings, historic districts designated for architecture, or Individual Denver Landmarks.

To preserve Main Street Character Buildings that are within the cultural district's Period of Significance, the practice of facadism is proposed for Five Points Historic Cultural District. Facadism will allow for the preservation of building façades that contribute to the overall character and history of the cultural district.

Facadism is the practice of preserving the front façade of a building and allowing new development towards the rear; generally it is a compromise between redevelopment and preservation. The aesthetics of Main Street Character Buildings are preserved, higher density is allowed, and total demolition is avoided.

Design considerations should include the visual and physical impacts of the addition on the cultural district character and one's ability to perceive the original facade. Considerations should include basic scale and proportion considerations that relate to the compatibility of the addition with the facade and surrounding context.

Design considerations include:

- » **The height of the addition.** *Do floor-to-floor heights relate? Keeping floor heights in the range of those on the original facade may help keep an addition visually subordinate.*
- » **The degree of setback.** *Does the original facade remain visually prominent? An addition should be setback such that the original facade 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 original facade should remain the prominent feature.*

INTENT OF FACADISM

To preserve Main Street Character Buildings that are within the cultural district's Period of Significance, the practice of facadism is proposed for Five Points Historic Cultural District. Facadism will allow for the preservation of building façades that contribute to the overall character and history of the cultural district.

Facadism is the practice of preserving the front façade of a building and allowing new development towards the rear; generally it is a compromise between redevelopment and preservation. The aesthetics of Main Street Character Buildings are preserved, higher density is allowed, and total demolition is avoided.

Main Street Character Buildings Pre-1964

Facadism



Facadism has been used around the world to preserve historic buildings while adding development capacity. The above examples show a range of applications with varying styles. Style and scale are for illustrative purposes only.

FACADISM AND FLOW LINE ISSUES

When preserving the front portion of an existing building and the existing flow line requires a higher finished floor elevation, applicants will be required to submit a Hold Harmless Letter to the City and County of Denver and adequate flood proofing must be installed for the ground story of the building. Additionally, residential or other human occupancy uses will not be allowed on the ground floor of these circumstances.

DESIGN GUIDELINES

- 3.32 Maintain the overall mass and scale pattern of the cultural district
 - a. Incorporate floor-to-floor heights that appear similar to those seen in the surrounding context.
 - b. Use vertical and horizontal articulation to reference typical articulation patterns in the cultural district and reduce the apparent scale of a larger building mass.
- 3.33 Reflect typical upper story window patterns found within the cultural district.
 - a. Locate windows to reflect typical spacing patterns within the cultural district; as part of a modern interpretation greater solid-to-void relationships may be appropriate.
 - b. Design windows to reflect the quality and features within the cultural district.
- 3.34 Building material should be selected and applied to convey a sense of Human Scale, appropriate techniques included:
 - » Adding visual interest through texture, finish and detailing.
 - » Applying materials that produce shadow lines that convey a sense of scale.
- 3.35 Building materials should be applied to maintain a simple façade appearance that is not overly busy.



Contrasting materials used for the addition emphasize the original facade.



DESIGN GUIDELINES (Continued)

- 3.36 Design an addition to be recognized as current construction.
- Differentiate an addition from the façade with a change in material or size, this may be a relatively subtle change or distinction.
 - Use simplified version of building components and details found in the original façade, these may include:
 - » A cornice or other definition of a roofline.
 - » Window moldings or other features.
 - » Different bond patterns.
 - Do not design an addition to be an exact copy of the existing façade or imply an earlier period or more ornate style than that of the original façade.
 - Do not design an addition to contrast starkly with the original façade. At a minimum an acceptable design should be neutral and not detract from the cultural district or façade character.
- 3.37 If designing a rooftop deck, use it as a private open space area.
- Consider using these spaces as green spaces.
 - Setback rooftop railings approximately 5 feet.
 - Use simple, open railings to minimize the visibility of a rooftop patio from the street.
 - Use high quality materials for patio railings and furniture.
 - Do not affix umbrella or planters to rooftop patio railings.
 - Consider limited structural elements to reduce visibility.
 - Low quality furnishings are not allowed; this includes:
 - » plastic chairs and tables

FACADISM AND GREEN ROOFS

"Green roofs are primarily beneficial in urban contexts to reduce the heat island effect in cities and to control storm water run-off....The impact of increased structural loads, added moisture, and potential for leaks must be considered before installing a green roof. A green roof is compatible on a historic building only if the plantings are not visible above the roofline as seen from below."

National Park Service Preservation Brief 3: Improving Energy Efficiency in Historic Buildings. <https://home.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

CASE STUDY: Facadism Gone Wrong



The original facade lacks prominence and is overwhelmed by the addition, and is not appropriate in the cultural district.



The addition lacks an articulation and scaling relationship to the original facade, and is not appropriate in the cultural district.



This example lacks an upper story setback, and is not appropriate in the cultural district.

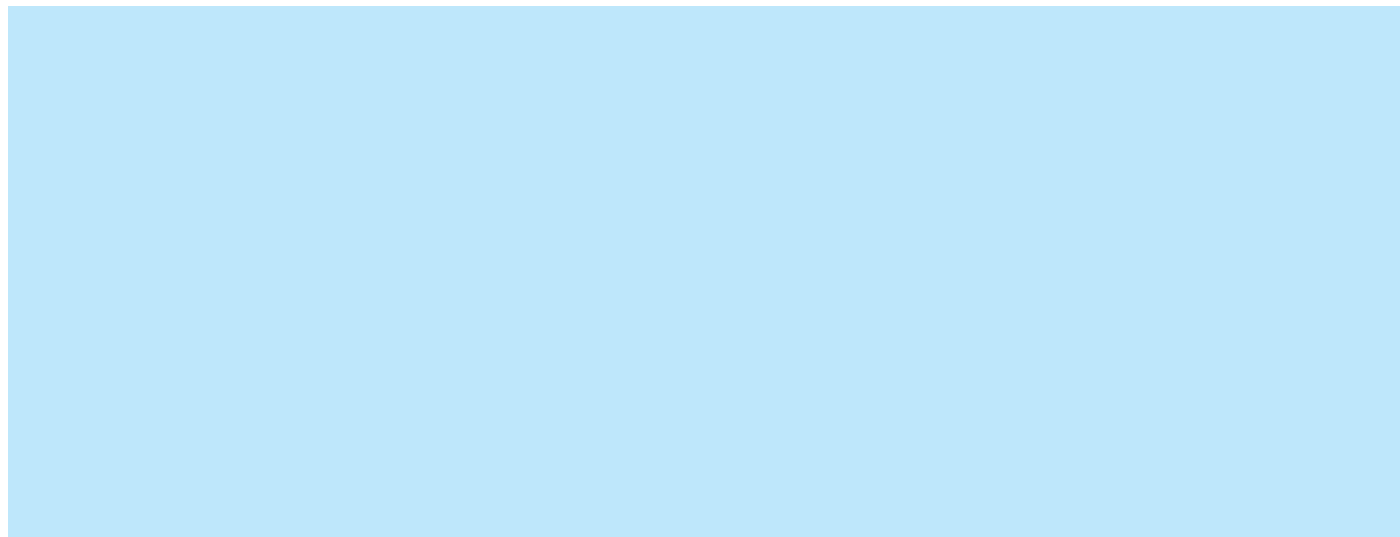


EFIS and vinyl windows are not similar quality, scale, and texture to the original facade, and are not appropriate in the cultural district.



This example only saved the facade, not a portion of the building, and is not appropriate for the cultural district.

Non-Contributing Buildings Post-1964



Create a pedestrian-friendly street edge by incorporating a storefront character to the street-facing facades.

Transparent materials such as windows and doors are preferred.

INTENT

- 3q Some buildings in the cultural district were constructed after the Period of Significance, and therefore do not include historical associations with the cultural district. These buildings can be reused or demolished and reconstructed.
- 3r If reuse of this building type is desired, the alterations, particularly to the front facade, should add to the cultural district's historic and urban character.

DESIGN GUIDELINES

- 3.38 Create a pedestrian-friendly street edge by incorporating a storefront character to the street-facing facades.
 - a. If a storefront is present, but covered up, uncover it and restore or replace glazing.
 - b. Locate primary entrances to face the street and be clearly marked.
 - c. Consider adding awnings to provide pedestrian-friendly scale.
- 3.39 Provide visual interest along the street.
 - a. Transparent materials such as windows and doors are preferred.
 - b. Display cases, decorative wall surfaces, building articulation, and site walls or raised planters are alternative examples for providing street-level interest.
 - c. Do not leave any wall facing a street blank.
- 3.40 Design alterations to be of their time, while reflecting key features of its design context.
- 3.41 Use materials that are compatible with the surrounding context.
- 3.42 Design alterations to be of their time, while reflecting key features of its design context.
- 3.43 Use materials that are compatible with the surrounding context.
- 3.44 Add transparency to the ground floor.
- 3.45 Repair deteriorated materials
- 3.46 Return upper story windows to original size and type

CASE STUDY: Deep Rock Building

This sketch shows how the Deep Rock building could transform to be more pedestrian-friendly.



CURRENT CONDITION

The Deep Rock Water Building is a Non-Contributing building constructed after 1950. The building may be repurposed and altered to better follow the character of the cultural district.



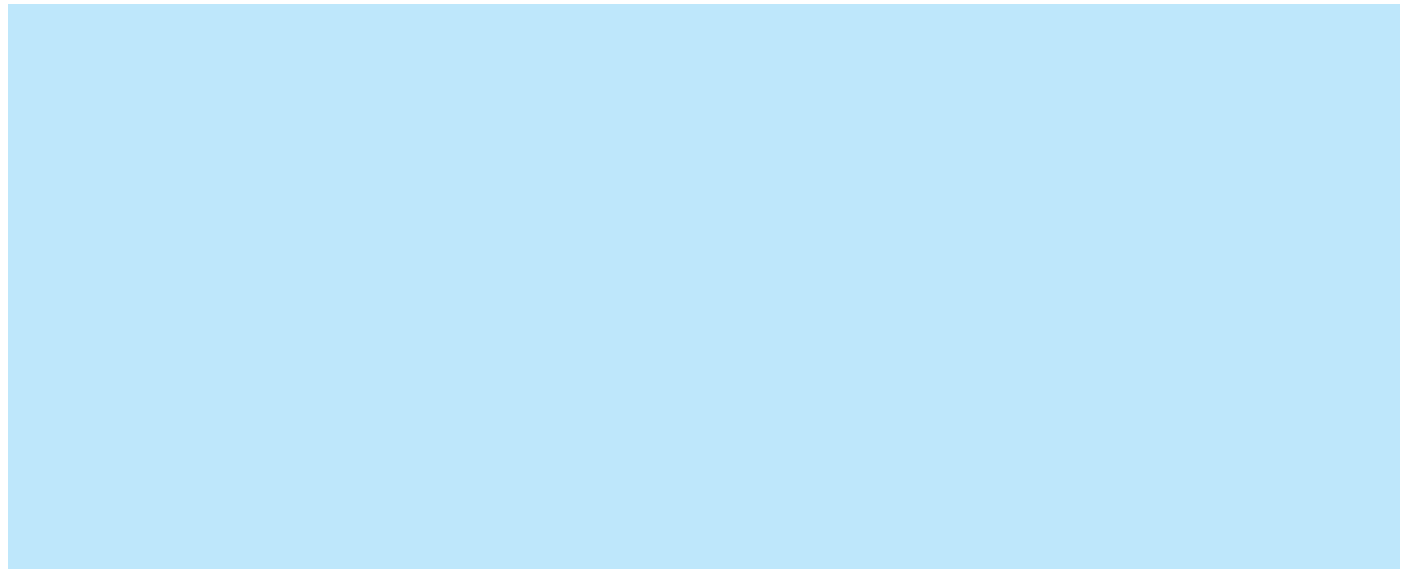
LOW-IMPACT SOLUTION

A potential low-impact improvement could include the use of awnings, to provide a more pedestrian-friendly and human scale environment, and the addition of windows or innovative designs such as "nana-walls."



HIGH-IMPACT SOLUTION

A potential high-impact improvement to the Deep Rock Building could involve the separation of the building into storefront modules 25 feet wide, similar to the historic storefronts within the cultural district. In addition, the inclusion of awnings, storefront windows, recessed entries, and transoms also follow the character of the cultural district.



INTENT

- 3s To maintain the general appearance of the cultural district, especially from key public vantage points, when building an addition.
- 3t To ensure that an addition relates to the fundamental characteristics of the block while also appearing as current construction.
- 3u To respect the character-defining features of the cultural district when building an addition.
- 3v To reinforce the pedestrian experience when building an addition.

DESIGN GUIDELINES

- 3.47 Design an addition to respect the character-defining features of the cultural district, the surrounding context, and the original primary building.
 - a. Design an addition to be compatible with the scale, massing, and rhythm of the original structure and surrounding context.
 - b. Align articulation elements, whenever possible, such as:
 - » cornice lines
 - » window/door openings
 - » eaves
 - » Storefront patterns
- 3.48 Design the roof forms to be compatible with the original building and surrounding context.
- 3.49 Use materials that appear similar in scale, color, texture and finish to those seen within the surrounding context.
 - a. Masonry materials such as brick, stone, and genuine stucco are appropriate.
 - b. Architectural metals and glass are also appropriate.
 - 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 and avoid using a wide range of different building materials which are not characteristic of the surrounding context.
- 3.50 Buildings materials should be selected and applied to convey a sense of human scale and add visual interest through texture, finish and detailing.
- 3.51 Building materials shall be properly finished and detailed.

Residential Buildings Pre-1964



For commercial additions to residential buildings which have not taken on historic significance, consider restoring the residential character of the original building.

INTENT

3w If reuse of this building type is desired, the alterations, particularly to the front facade, should add to the cultural district's historic and urban character.

DESIGN GUIDELINES

- 3.52 Maintain a residential building's character when converting to a commercial or restaurant use.
- a. Retain the rhythm of front yard area along the street.
 - » Consider activating the front yard space with café seating, a small plaza, or other use that enlivens the street edge and sidewalk experience.
 - b. Retain an original front porch.
 - c. Retain original facade materials.
- 3.53 For commercial additions to residential buildings which have taken on historic significance, consider retaining the commercial addition while following the previous Guidelines.
- a. This refers to additions constructed during the Period of Significance which have significant historic associations with a particular use or person(s).
- 3.54 For commercial additions to residential buildings which have not taken on historic significance, consider removing the addition and restoring the residential character of the original building.
- a. This refers to additions constructed after the Period of Significance, or additions constructed during the Period of Significance which do not have a historic association with a particular use or person(s).



4.0 INFILL CONSTRUCTION DESIGN STANDARDS & GUIDELINES

THIS CHAPTER INCLUDES:

- Introduction to Infill Construction Design Chapter..... Page 56
- Building Mass and Scale Page 58
 - » Upper Story Setbacks..... Page 61
 - » Articulation..... Page 62
- Facade Design Page 64
 - » Street Level..... Page 65
 - » Windows, Doors, and Transparency..... Page 66
 - » Building Materials and Style..... Page 68
 - » Designing for Signs Page 69
- Structured Parking..... Page 70

Introduction to Infill Construction Design Chapter



Infill construction addresses the development of vacant lots and redevelopment opportunities within the Five Points Historic Cultural District. This chapter focuses on developing underutilized buildings and sites in a manner that respects the Character-Defining Features of the Five Points Historic Cultural District (the cultural district). New construction helps Five Points remain a vital part of the changing city.

The Standards and Guidelines apply to small and large scale commercial, mixed use, and residential development.

GUIDING PRINCIPLES FOR INFILL CONSTRUCTION DESIGN

The following core guiding principles provides the basis for the Standards and Guidelines:

PROTECTION. Keep buildings in use and in good condition.

REHABILITATION. Repair and update existing buildings to accommodate contemporary uses.

AUTHENTICITY. Retain and reinforce historic character and character-defining features.

SUSTAINABILITY. Reuse existing buildings and materials.

VITALITY. Attract people to active streets and building uses.

CULTURAL IDENTITY. Contribute to Five Points' and Denver's sense of place.

ILLUSTRATED GLOSSARY: Infill Construction



Building Mass and Scale



Caption

INTENT

- 4a To respect the character-defining features of the cultural district when designing infill.
- 4b To promote new infill that is compatible and harmonious with Five Points' Main Street Commercial character.
- 4c To ensure that new infill can be differentiated from the surrounding context and recognized as current construction, or incorporate a neutral design that has little impact.
- 4d To encourage varied building massing that promotes a sense of place through creative and innovative Human Scale design.
- 4e To promote buildings with cohesive massing and articulation.
- 4f To respect surrounding residential, historic, and low scale development.
- 4g To promote buildings that are in scale with the residential context.

DESIGN STANDARDS

- 4.1 Infill shall promote an overall sense of Human Scale.
 - a. Clearly distinguish the building base from the upper stories. *Cross reference.*
 - b. Use materials that convey scale in their proportion, detail and form
 - c. Design building features, such as entries, windows, articulation and other details, to be proportioned and sized to human scale.
- 4.2 Massing techniques shall be coordinated between the building base and upper story facades to promote cohesive design between the lower and upper stories.
- 4.3 Infill shall incorporate a traditional base, middle, and top configuration, particularly at the building base.
- 4.4 Buildings over 3 stories in height shall reinforce the character of the cultural district by employing a building base.
- 4.5 Buildings over 3 stories shall incorporate an Upper Story Setback to reduce visual impacts of upper stories on the pedestrian realm. See page **XX** for Standards and Guideline for upper story setback, with exception of corner building guideline 4.10 b.
- 4.6 Buildings over approximately 125 feet of street frontage shall incorporate the following techniques into the building base design:
 - a. Employ a 25-75 foot building module.
 - b. A change in building base height along the 25-75 foot building module.
 - c. A building material or color change along the 25-75 foot module.
- 4.7 When infill is adjacent to Contributing Buildings, the mass and scale shall provide visual relief for the Contributing Building. Appropriate techniques include:
 - a. A setback in massing.
 - b. A set down in massing adjacent to the Contributing Building.
 - c. A glass transitional element.

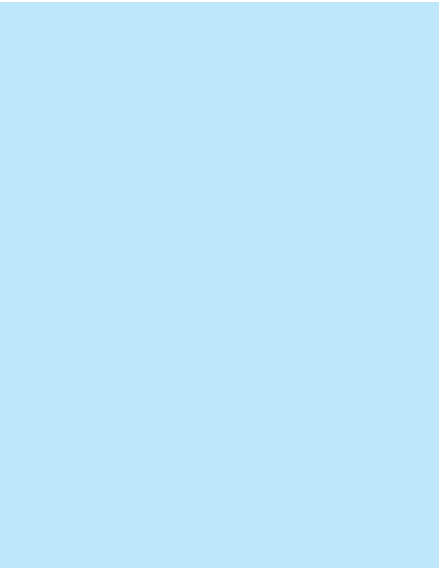
Building Mass and Scale



DESIGN GUIDELINES

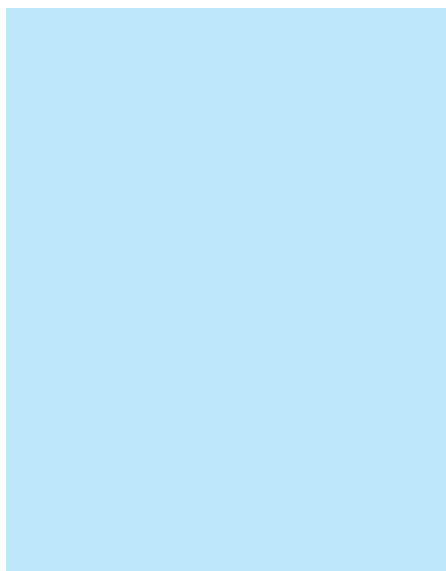
- 4.8 Design infill to include the typical Character-defining features of the Contributing Buildings and Main Street Character Buildings. Features to reference include:
 - a. Foundation heights.
 - b. Floor-to-floor heights.
 - c. Door and window locations and proportions.
 - d. Scaling and articulation elements typical of the cultural district.
- 4.9 Maintain the overall typical mass and scale pattern as viewed from the street.
 - a. Incorporate floor-to-floor heights that appear similar to those seen in the surrounding context, especially at the building base.
 - b. Design commercial façades to be composed of simple, rectangular forms that are consistent with the façade composition of the surrounding context.
 - c. Maintain typical entry locations and patterns along the street and design entries to convey a sense of scale and visual interest.
 - » For commercial buildings employ a central recessed entry. Use a secondary side entry to upper floors when necessary.
 - » For residential buildings, locate the entry in a manner typical of the block. Consider a porch if it is typical of the block and incorporate the porches to be in proportion with the infill and surrounding context. Reflect typical upper story window.
- 4.10 Reinforce the corner buildings through thoughtful design.
 - a. Chamfer the building bases at the corner at the street intersection. **Cross reference with Site guideline.**
 - b. For 5-8 story buildings, increase the building base height at the corner from 3 to 4 stories.

Building Mass and Scale



DESIGN GUIDELINES (Continued)

- 4.11 Use a roof form that is compatible with the surrounding context.**
- a. Use a roof form that is consistent with typical roof forms of existing buildings in the cultural district in terms of pitch, orientation, and complexity.
 - » For commercial buildings use a flat roof.
 - » For residential buildings, use a roof form compatible with the surrounding block context.
- 4.12 Design the mass of a new commercial or mixed use building to reflect the scale of the surrounding residential districts.**
- a. Divide the mass of a larger building into subordinate modules to reduce its perceived scale.
 - b. Vary the height of building modules of a large building and include portions that are similar in height to Contributing Buildings within the cultural district.
 - c. Step down the mass and scale towards adjoining residential buildings.
 - d. Avoid excessive modulation of a building mass.
- 4.13 Infill construction may be setback from the zero lot line when the following condition exist:**
- » Setback is consistent with the 25-foot module characteristic of surrounding context.
 - » When the light rail stations are present and a setback is employed, set the building back at the station to provide more space for gathering at the light rail station.
 - » Building over approximately 125 feet of street frontage may employ a setback once in the street frontage.
- 4.14 When a set back is used, frame the open space at the building edge to create a sense of a continuous street edge. Appropriate techniques include, but are not limited to:**
- » A canopy or awning element.
 - » A low street wall or gate.
 - » Raised planters
 - » A strong horizontal element across the open space.



Caption

INTENT

- 4h To maintain the general appearance of 2-3 story building heights along the street frontage.
- 4i To differentiate the building base at the pedestrian level.
- 4j To encourage creative façade designs.
- 4k To preserve the Main Street Character of the cultural district.
- 4l To promote and highlight the scale of Contributing Buildings within the cultural district.
- 4m To promote access to sunlight and views.

CREATIVE DESIGN

In some cases, a creative approach that does not comply with specific Standards or Guidelines may be approved if an applicant demonstrates consistency with the relevant guiding principles and intent statements.

UPPER STORY SETBACKS

Upper story setbacks are subject to the rest of the Standards and Guidelines in this chapter.

DESIGN STANDARDS

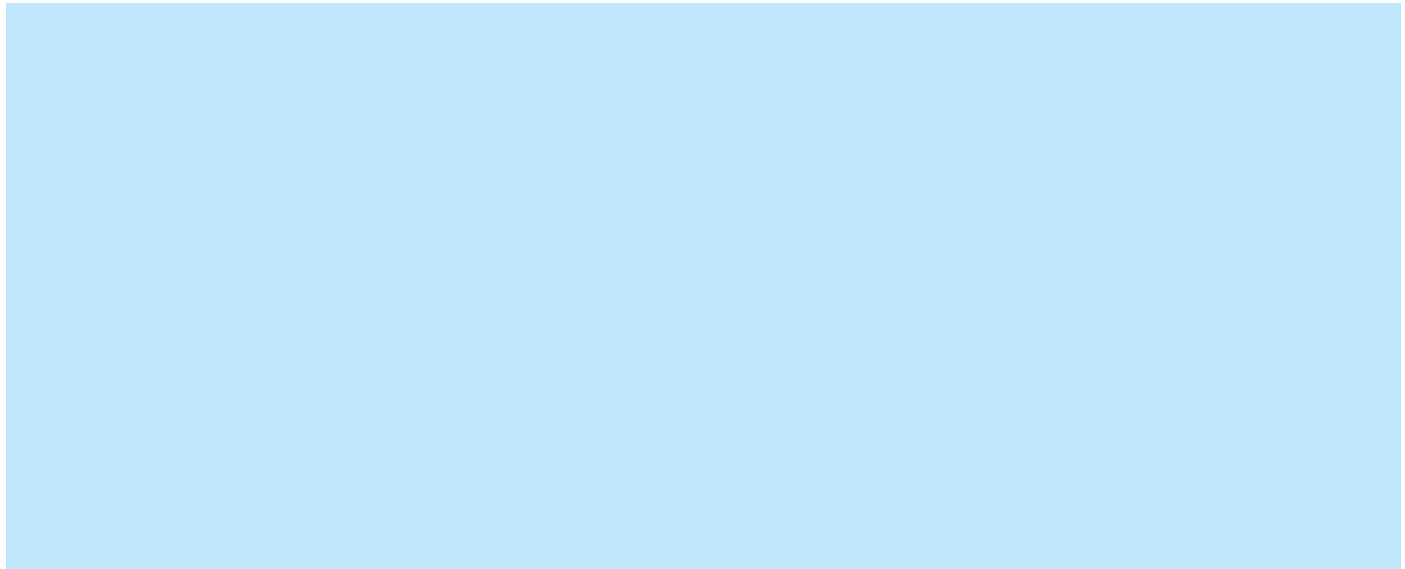
- 4.15 Upper Story setbacks shall be integral to the overall building design.
- 4.16 Upper story setbacks shall be within a range of 10-15 feet for the Welton Street façade.
- 4.17 Upper story setback shall be within a range of 5-10 feet for the numbered street and secondary façades.

DESIGN GUIDELINES

- 4.18 Upper Story setbacks should preserve views and maximize sky exposure form adjacent properties and key locations along street frontage
- 4.19 Upper Story setbacks should incorporate creative designs. Appropriate techniques include:
 - » Varying setbacks between floors when possible.
 - » Incorporating curves, angles, or other shapes into the design.
- 4.20 Use upper story setbacks to highlight the building base.
- 4.21 If designing a rooftop deck, use it as a private open space area.
 - a. Consider using these spaces as green spaces.
 - b. Setback rooftop railings approximately 5 feet.
 - c. Use simple, open railings to minimize the visibility of a rooftop patio from the street.
 - d. Use high quality materials for patio railings and furniture
 - e. Do not affix umbrella or planters to rooftop patio railings.
 - f. Consider limited structural elements to reduce visibility.
 - g. Low quality furnishings are not allowed; this includes:
 - » Plastic chairs and tables

Building Mass and Scale

Articulation



Caption

INTENT

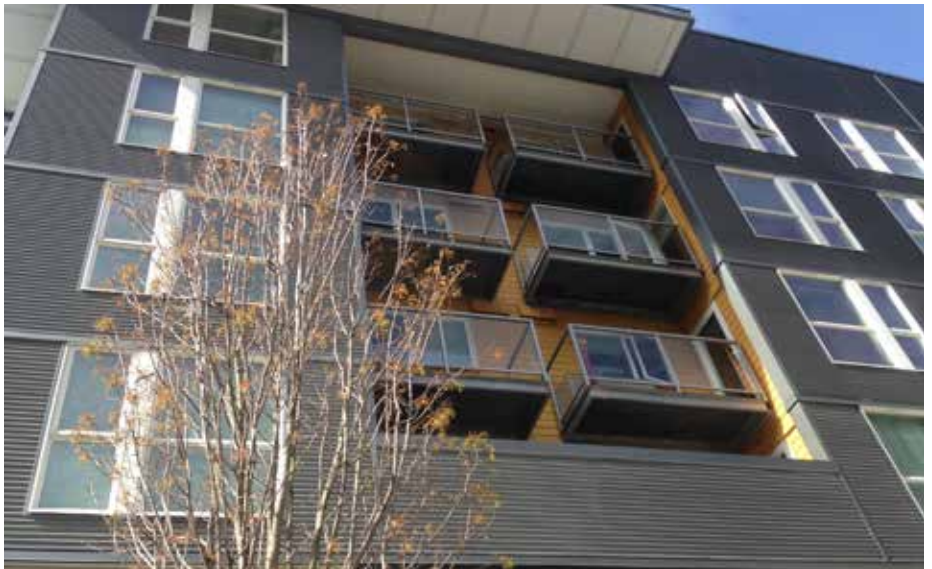
- 4n To promote and reinforce building massing techniques.
- 4o To ensure cohesive façade designs.
- 4p To promote visually interesting facades.
- 4q To ensure that new buildings can be differentiated from the surrounding context and recognized as current construction.
- 4r To promote new construction that is compatible and harmonious with surrounding architectural context.

DESIGN STANDARDS

- 4.22 Articulation techniques used on street fronting façades shall continue onto secondary and alley facades.
- 4.23 All facades shall incorporate vertical and horizontal articulation techniques that reinforce the cultural district context.
- 4.24 Façade articulation shall holistically support the building form.
- 4.25 Blank walls shall be avoided. Appropriate techniques include:
 - » Continuation of articulation
 - » Incorporation of transparency
 - » Incorporation of public art or other art works. Cross reference.

DESIGN GUIDELINES

- 4.26 Design infill articulation to be compatible with the cultural district context.
- 4.27 Use simplified versions of architectural details typical of the cultural district. Appropriate elements include:
 - » Belt courses
 - » Cornices
 - » Transoms
 - » Sign Bands
 - » Kickplates
 - » Pilasters/Piers



DESIGN GUIDELINES (Continued)

- 4.28 Use vertical and horizontal articulation to reference typical articulation patterns in the surrounding context to reduce the apparent scale of larger infill massing. Appropriate techniques include**
- » Shifts in wall plane.
 - » Differentiating materials across the façade.
 - » Differentiating façade heights.
 - » Vertical projections, including pilasters, columns, and other elements.
 - » Differentiating materials on the building base and upper stories. Cross reference with materials.
 - » Variety of architectural ornamentation.
- 4.29 Design infill to be recognized as current construction, while respecting the character-defining features of the cultural district and surrounding context.**
- a. Use simplified interpretation of architectural ornamentation found in the surrounding context or use a contemporary design that is compatible with historic articulation in the surrounding context.
 - b. Acceptable design should be neutral and not detract from the cultural district's historic character.
 - c. Use contemporary details, such as window moldings and door surrounds, to create interest and convey the period in which the infill was built.
- 4.30 Façade articulation should generally align between lower story and upper story facades to avoid creating a visual disconnection between the building base and upper stories.**

Facade Design



Caption



INTENT

- 4s To maintain a sense of human scale as viewed from the street.
- 4t To respect the typical development patterns in the surrounding context
- 4u To use architectural features to reflect the rhythm and alignment of similar elements within the surrounding context.

ARCHITECTURAL STYLE

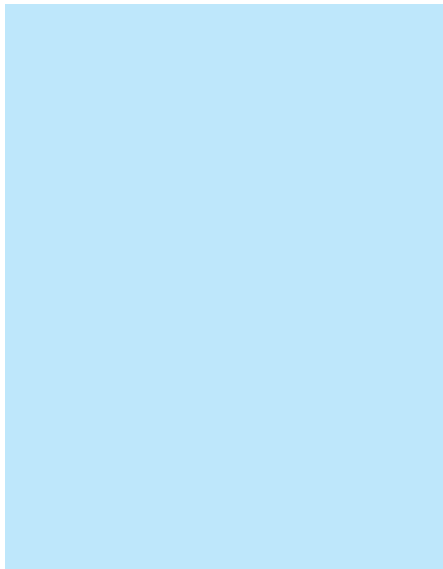
The DSG do not promote a specific architectural style, or styles, to be used for new construction in the cultural district. However, new construction should be recognizable as current construction, while respecting Character Defining Features of the cultural district. The most appropriate options for balancing these objectives are:

- » *Using simplified interpretations of historic designs found in the cultural district.*
- » *Using a contemporary design that is compatible with historic siting, massing, and forms found in the cultural district.*

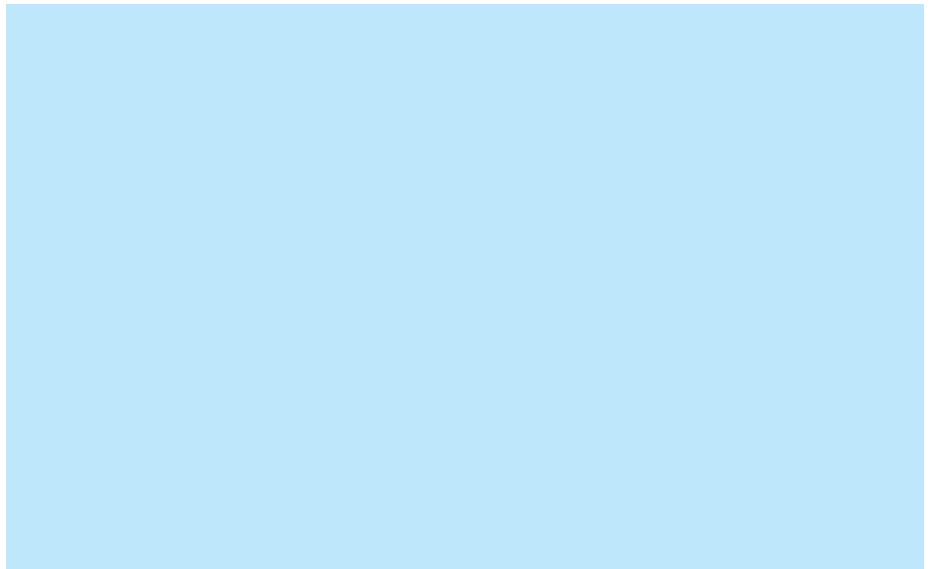
See "Designing in Context" on [Page XX](#) for more information.

DESIGN STANDARDS

- 4.31 Infill shall be recognized as current construction, while respecting the character-defining features of the cultural district and surrounding context.
 - a. Use simplified interpretation of historic designs found in the surrounding context or use a contemporary design that is compatible with historic articulation in the surrounding context.
 - b. Acceptable design should be neutral and not detract from the cultural district's historic character.
 - c. Use contemporary details, such as window moldings and door surrounds, to create interest and convey the period in which the infill was built.



Caption



INTENT

- 4v To promote an active pedestrian area with Human Scale.
- 4w To preserve Five Points Main Street Character.
- 4x To clearly define the pedestrian areas with active and creative street level design.

DESIGN STANDARDS

- 4.32 A pedestrian-oriented street level shall be clearly defined for each street-facing façade.
- 4.33 The street level shall be articulated to promote human scale building frontage.
- 4.34 The street level shall incorporate a substantial floor-to-floor height to promote visual prominence.
 - a. Commercial and residential floor-to-floor heights shall be greater at the ground floor than above.
 - b. Ground floor-to-floor heights shall reflect the character defining features of the cultural district.
 - c. Floor-to-floor heights shall be informed by the Contributing Buildings and adjacent buildings.

DESIGN GUIDELINES

- 4.35 Maintain typical rhythm of storefronts created by the existing building widths along the street.
 - a. Proportion a new façade to reflect the established range of existing building widths seen in the surrounding context.
 - b. Where a new building must exceed the typical building width use changes in building configuration, articulation, or design features such as:
 - » Materials
 - » Window Design
 - » Façade height
 - » Architectural ornamentation
 - c. Break the façade in modules that suggest existing building widths seen in the surrounding context.
- 4.36 Define the street level with a strong datum line.
- 4.37 Canopies and awnings used to define the street level should be well integrated into the building design and appropriately scaled.
- 4.38 The design of entries shall respond to the street level building use.

Facade Design

Windows, Doors, and Transparency



Caption

INTENT

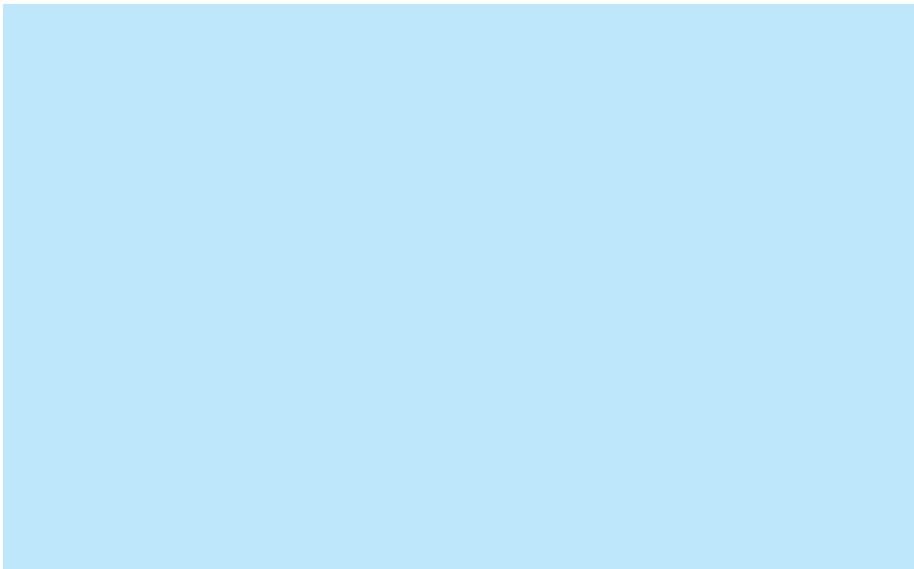
- 4y To promote facades with a sense of human scale.
- 4z To encourage visually interesting façade design.
- 4aa To avoid blank walls.
- 4ab To ensure building activities are visible from the public realm.
- 4ac To ensure that building façades do not cause glare or negative impacts on the public realm.
- 4ad To preserve solid-to-void relationship found within the surrounding context.

DESIGN STANDARDS

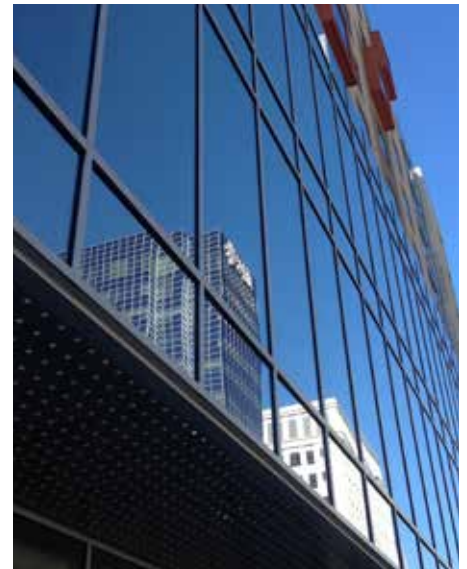
- 4.39 All façades shall be designed to incorporate transparency.
 - a. Street level facades shall incorporate a storefront system with a base, plate glass windows, and transoms.
 - b. Upper stories shall use window/door openings to incorporate transparency.
- 4.40 For mixed use developments, levels of transparency shall reflect different uses.
 - a. A higher glass-to-wall ratio is typical of commercial uses.
 - b. A lower glass-to-wall ratios is typical for residential uses.

DESIGN GUIDELINES

- 4.41 Design windows, doors, and other features to be compatible with cultural district context.
 - a. Incorporate windows door, and other openings at a ratio similar to those found in the cultural district. New infill construction with public visibility should incorporate windows and doors with similar proportions in the surrounding context.
 - b. When using contemporary window patterns and designs, ensure they respect the character and proportions of windows in the surrounding context.
 - c. Maintain they typical placement of window headers and sills relative to cornices and belt courses
 - d. Use doors widths, heights, and materials that are similar to doors in the surrounding context.
 - e. Use simplified configurations of historic doors rather than replicating an historic door exactly.
 - f. Use clear or near clear low-e glass in windows. Minimal use of opaque glass is acceptable where screening is required.
 - g. Exterior reflective coatings shall not be used on transparent window glazing.
 - h. Design windows to reflect the quality and features seen in the cultural district.



Caption



DESIGN GUIDELINES (Continued)

- 4.42 Openings should be designed to provide a depth of detail and reflect typical patterns found within the surrounding context.
 - a. Storefront systems should be recessed into the façade.
 - b. Upper story windows should be recessed into the façade.
- 4.43 Balcony railings should not significantly block visibility of façade areas used for transparency.

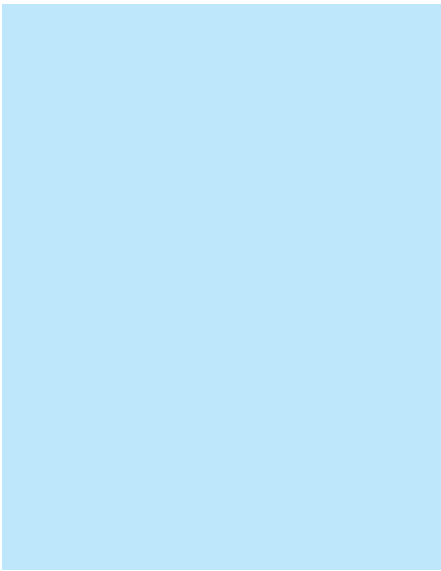
DENVER ZONING CODE TRANSPARENCY REQUIREMENTS

The (DZC) requires a minimum percentage of street level transparency (the total linear feet of windows or permitted alternatives along the Street Level facade) to provide visual interest, and activate the street and sidewalk.

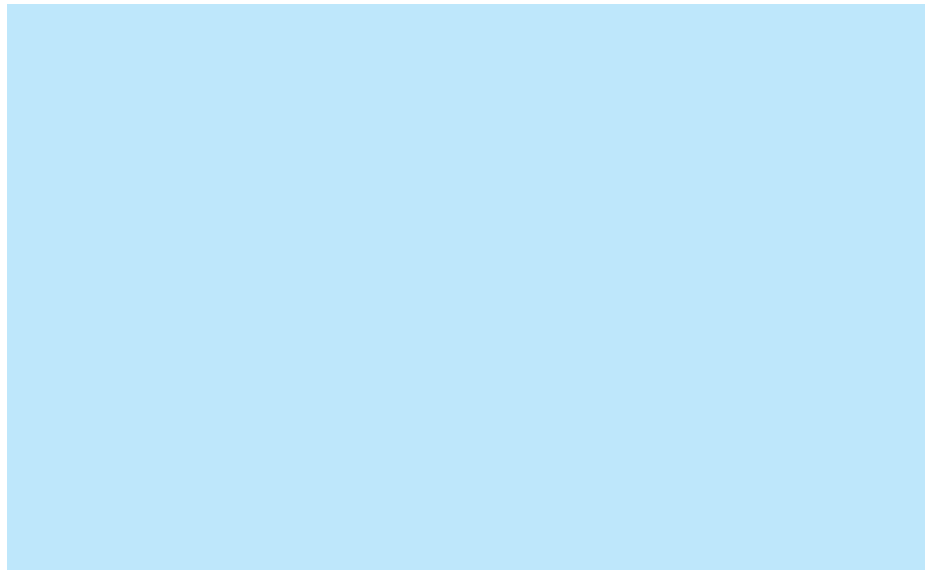
The Standards and Guidelines in this section are intended to build on DZC street level transparency requirements.

Facade Design

Building Materials and Style



Caption



INTENT

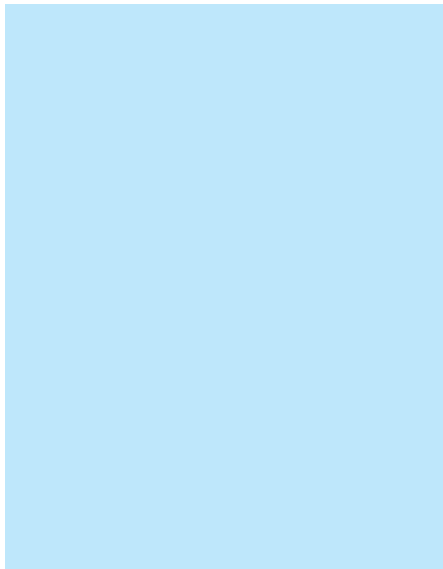
- 4ae To promote use of durable building materials and material treatments that provide a sense of human scale.
- 4af To encourage the use of innovative, high-quality and sustainable materials.
- 4ag To ensure building materials are integrated into a cohesive façade design.

DESIGN STANDARDS

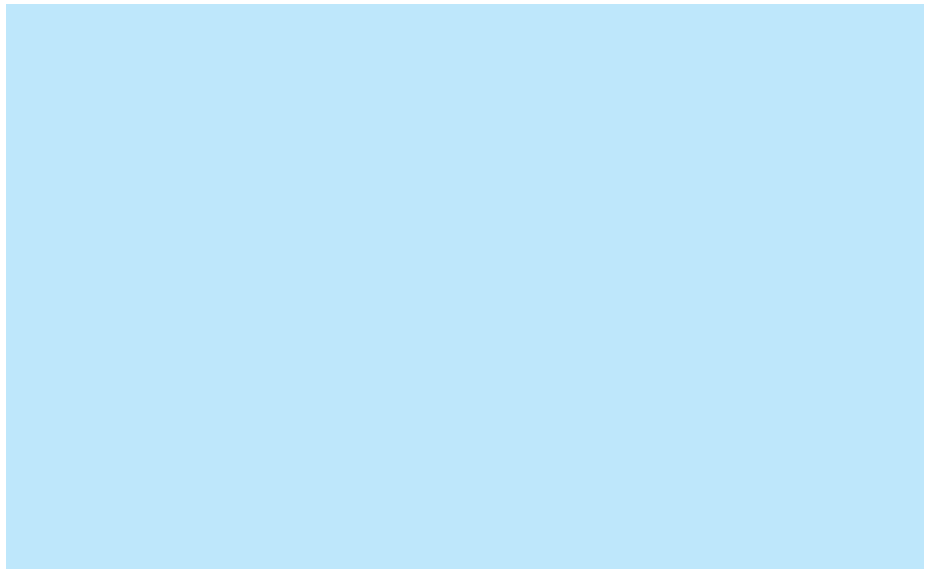
- 4.44 Building materials shall be properly finished and detailed.
- 4.45 Genuine stucco shall not be used on the building base.
- 4.46 EIFS and other synthetic stuccos materials shall not be used.
- 4.47 Use materials that appear similar in scale, color, texture and finish to those seen within the surrounding context.
 - a. Masonry materials such as brick, stone, and genuine stucco are appropriate.
 - b. Architectural metals and glass are also appropriate.
 - 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 and avoid using a wide range of different building materials which are not characteristic of the surrounding context.

DESIGN GUIDELINES

- 4.48 Buildings materials should be selected and applied to convey a sense of human scale and add visual interest through texture, finish and detailing.
- 4.49 Building materials should be applied to maintain a simple façade appearance.
- 4.50 Stucco should not be used on upper story façade areas that may be difficult to reach or maintain.
- 4.51 Contrast building materials, textures, and patterns when they will reinforce the building base and promote a sense of human scale.



Caption



INTENT

- 4ah To ensure that façade design considers potential future locations for pedestrian oriented signs.
- 4ai To encourage façade design that promotes a harmonious relationship between overall building mass and scale, architectural feature, and future signs.

DESIGN STANDARDS

- 4.52 Façade designs shall consider potential future locations for pedestrian orientate signs. Appropriate techniques include:
 - » Incorporating a sign band where typically found on building facades in the surrounding context.
 - » Designing canopies and awnings to support future signs.
 - » Designating areas to accommodate tenant or directory signs near primary building entries.
 - » Design architectural features to support future signs.

DESIGN GUIDELINES

- 4.53 Whenever possible, use overall building features to market building tenants.
 - a. Locate architectural features to highlight storefronts or tenant entries.
 - b. Incorporate building address into the façade design
- 4.54 Façade design should integrate and conceal power sources for future signs.

Structured Parking



Caption

INTENT

- 4aj To protect the surrounding neighborhood context by minimizing visual and physical impacts of parked cars.
- 4ak To promote structured parking designs that are compatible with the character and quality of the overall building façade
- 4al To preserve Five Points Main Street Character and pedestrian friendly environment.

ARTISTIC SCREENING

Artistic screens may sometimes be appropriate for facade areas with visible structured parking. While such screens may vary in appearance from traditional architecture, they may be approved on a case-by-case basis where they:

- » *Are a “work of public art” as defined by Section 20-86 of the D.R.M.C, as determined by the Zoning Administrator with input from Denver Arts and Venues*
- » *Limit the view of all parked cars and angled ramps from adjacent plazas, public rights-of-way, private streets and plazas or open space*

DESIGN STANDARDS

- 4.55 Structured parking shall be integrated into the overall façade design.
- 4.56 Structured parking shall be designed to limit the view of parked cars from the public right-of-way and surrounding neighborhood context.
- 4.57 All structured parking shall be screened from the public right-of-way.
- 4.58 Screen the upper levels of a parking structure to minimize the visual impacts of parked cars on the surrounding context.
 - a. Limit the use of screens (vegetative and otherwise) to the ground floor.
 - b. Above the first floor, structured parking shall be fully enclosed and ventilated with traditional solid-to-void/transparency techniques.

DESIGN GUIDELINES

- 4.59 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.
- 4.60 Parking on structures that are adjacent to residential context should be designed to mitigate impacts on neighbors.
- 4.61 Dedicated parking spaces should be provided for car share services, whenever possible.



5.0 SITE AND STREETScape DESIGN STANDARDS & GUIDELINES

THIS CHAPTER INCLUDES:

- Introduction to Site and Streetscape Design Chapter..... Page 72
- Site Design Page 74
 - » Street Edge Page 74
 - » Large Infill..... Page 75
 - » Residential Properties..... Page 76
- Streetscape Design..... Page 78
 - » Sidewalk..... Page 78
 - » Amenity Zones and Tree Lawns..... Page 80
 - » Numbered Streets..... Page 82
- Public Art..... Page 84
- Lighting..... Page 86
 - » Site Lighting Page 86
 - » Building Lighting..... Page 87
- Parking Page 88
 - » Vehicle Access..... Page 88
 - » Surface Parking Page 89
- Service Areas and Utilities..... Page 90

Introduction to Site and Streetscape Design Chapter



Caption

PUBLIC WORKS REVIEW OF STREETScape DESIGNS

All projects in the public right-of-way are subject to review and approval by the City of Denver's Department of Public Works. In some cases, Public Works review may result in required changes to streetscape designs or deviation from the Standards and Guidelines.

Site and streetscape design addresses the arrangement of buildings and spaces on a site, and how these elements shape the public realm. Additionally, this chapter addresses the character of the public right-of-way, including the sidewalk and amenity zone. This chapter addresses the visual and functional character of these spaces, and provides Standards and Guidelines for topics such as building orientation, open spaces, sidewalk design, and outdoor seating.

The Standards and Guidelines apply to site and streetscape improvements throughout the Five Points Historic Cultural District (the cultural district).

GUIDING PRINCIPLES FOR SITE AND STREETScape DESIGN

The following core guiding principles provides the basis for the Standards and Guidelines:

PROTECTION. Keep buildings in use and in good condition.

REHABILITATION. Repair and update existing buildings to accommodate contemporary uses.

AUTHENTICITY. Retain and reinforce historic character and character-defining features.

SUSTAINABILITY. Reuse existing buildings and materials.

VITALITY. Attract people to active streets and building uses.

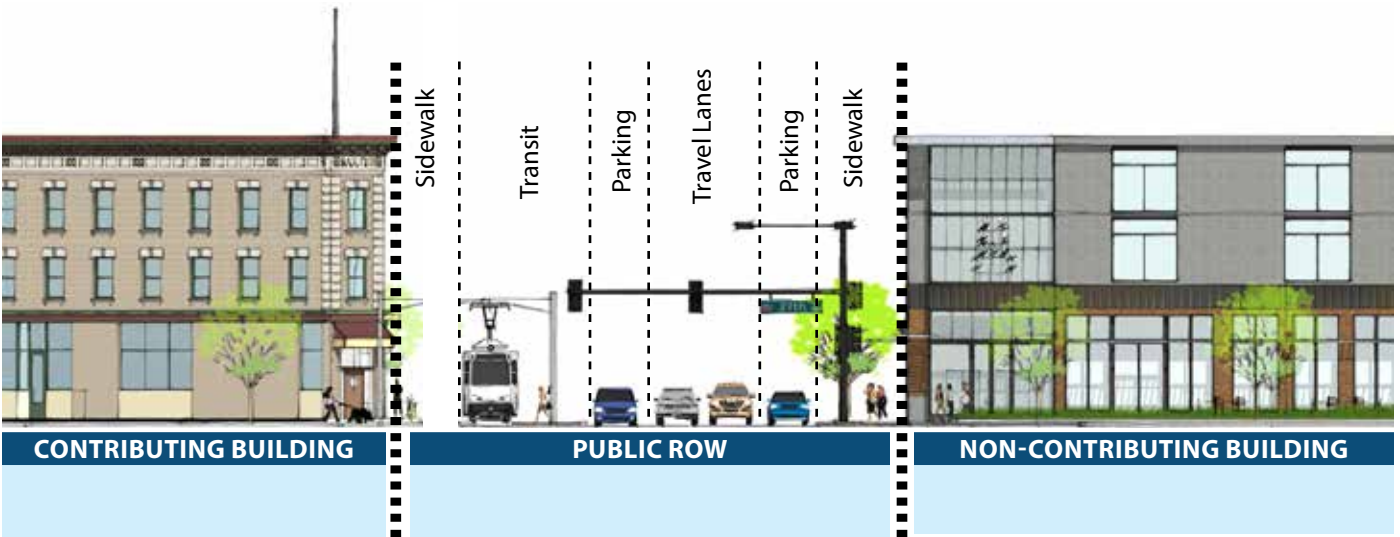
CULTURAL IDENTITY. Contribute to Five Points' and Denver's sense of place.

ILLUSTRATED GLOSSARY: Site and Streetscape



WELTON STREET

Reference cultural district CDF that pertain to site and streetscape; proximity to downtown; narrow ROW, one-way street, light rail.



CONTRIBUTING BUILDING

PUBLIC ROW

NON-CONTRIBUTING BUILDING



THE FIVE POINTS INTERSECTION

CDF, grids meeting; Welton vs. Numbered Streets

Site Design

Street Edge



Caption

INTENT

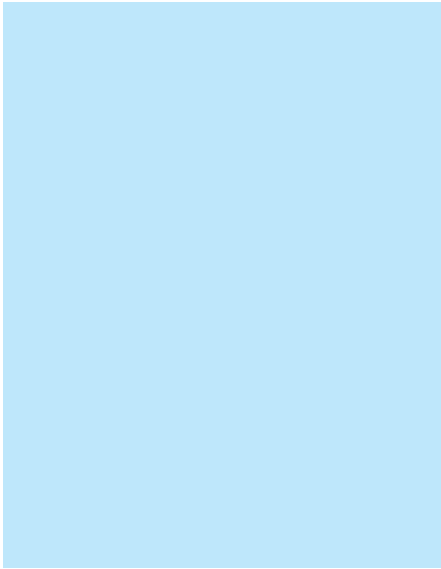
- 5a To maintain a strong relationship between buildings and the site through sensitive site design.
- 5b To locate and orient buildings to create a well-defined street frontage that promotes a vibrant pedestrian experience.
- 5c To respect the typical development patterns in the surrounding context, especially corner buildings.
- 5d To promote the Main Street Character of the cultural district with strong building massing along Welton Street.

DESIGN STANDARDS

- 5.1 Buildings shall be located to clearly define the street edge along Welton Street.
- 5.2 Buildings located at intersections shall treat each street fronting façade with equal importance, placing emphasis on the corner.
- 5.3 Primary building entrances shall be oriented to Welton Street to promote the pedestrian environment.

DESIGN GUIDELINES

- 5.4 Commercial frontages should activate adjacent sidewalks.
- 5.5 Street frontages should respond to the surrounding context.
 - a. Infill developments should be built at the zero lot line, with a possible exception of a 25 foot module setback from the zero lot line. *See infill pg XX for more detail.*
 - b. Residential frontages should provide a transition between adjacent sidewalks and private residences. *Cross reference.*
- 5.6 Orient the primary entrance of the building towards Welton Street.
 - a. A building should have a clearly defined primary entrance.
 - b. A secondary entrance to upper floors is encouraged.
- 5.7 Maintain established commercial building alignment at the sidewalk edge to reinforce Welton Street's Main Street Character.
 - a. Align commercial and mixed-use buildings to the sidewalk or property line.
 - b. For corner buildings, chamfer the base of the building corner at the street intersection. *See large infill pg XX for more detail.*
 - c. For rowhouse, or other attached single family or multifamily residential buildings, reinforce the established front yard setback to provide space for stoops and porches. *See Character Defining Features for Residential Properties on pg XX for more detail.*



Caption



INTENT

- 5e To maintain a strong street edge.
- 5f To allow flexibility for large infill projects adjacent to a light rail station.
- 5g To provide a comfortable transition between the building and the light rail station.
- 5h To provide open space in the cultural district.
- 5i To promote and enhance the pedestrian experience while providing gathering and public spaces.

ENHANCING HISTORIC CONTEXT WITH COURTYARDS & PLAZAS

Incorporating courtyards, plazas, and other public spaces into the design of a new building can enhance the experience of the cultural 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 cultural district.

DESIGN GUIDELINES

- 5.8 When light rail stations are present, large infill projects may setback a small portion of building frontage to provide more space for gathering at the light rail station. **Cross Reference to infill.**
 - a. Setback portion should be approximately 25' to be consistent with the 25-foot module characteristic of Welton Street's Main Street Character.
 - b. When the light rail stations are present and a setback is employed, frame the open space at the building edge to create a sense of a continuous street edge. Appropriate techniques include, but are not limited to:
 - » A canopy or awning element.
 - » A low street wall or gate.
 - » Raised planters.
 - » A strong horizontal element across the open space.
- 5.9 Design open spaces to be actively used.
 - a. Orient open spaces to pedestrian activities, views, cultural resources and natural features.
 - b. Provide clear connections between open space, pedestrian routes, and building entrances.
- 5.10 Where possible, integrate public art into setback portions of large infill buildings to add interest to open spaces. **Cross Reference**
- 5.11 Use rooftop decks for private open space areas. **Cross Reference to infill.**
- 5.12 Setback rooftop railings 5 feet.
- 5.13 Use simple, open railings to minimize the visibility of a rooftop patio from the street.
 - a. Use high quality materials for patio railings and furniture.
 - b. Do not affix umbrella or planters to rooftop patio railings.
 - c. Consider limited rooftop patio programs to reduce visibility.
 - d. Consider using these spaces as green spaces.

Site Design

Residential Properties



Caption

INTENT

- 5j To ensure that new front yard features maintain and enhance the character of the cultural district.
- 5k To promote and enhance the pedestrian experience while allowing front yards for residential properties.
- 5l To ensure new front yard features maintain and enhance the character of the cultural district.
- 5m To maintain a strong relationship between the building and the street through contextually appropriate fence/wall design.

APPLICABILITY TO RESIDENTIAL PROPERTIES

This section applies to existing residential buildings with front yards and rowhouses or other attached multi family residential buildings.

DESIGN GUIDELINES

- 5.14 Maintain front yard area of residential properties.
 - a. Use low-water plantings and xeriscaping landscape design techniques to design a front yard that is environmentally friendly.
- 5.15 Residential properties may introduce fencing and site walls only where open space already exists.
- 5.16 Where historic yard fences, masonry site walls and retaining walls are intact, retain and preserve these site features.
 - a. Replace in-kind only those portions of an original fence, site wall, or retaining wall that are deteriorated.
- 5.17 Design new front yard fences and walls to minimize impacts on the cultural district context.
 - a. Design a new front yard fence to be simple, open, and low (unless taller fences are typical of the cultural district or surrounding historic context).
 - b. Use compatible but simplified (less ornate) versions of historic fences and walls present in the cultural district or in the surrounding historic context.
 - c. Use historic fence and wall materials present in the cultural 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.
 - e. Do not install opaque fencing of any kind. A fence should be more than 50% open.
- 5.18 Add a rear yard fence consistent with contextual patterns of the property and cultural district context.
 - 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



Caption



DESIGN GUIDELINES (Continued)

- corner of a house façade, and to be located behind important architectural features, such as bay windows and chimneys whenever possible.
- c. Use a rear and side yard fence type and materials traditionally found in the context, such as simple iron or wooden solid or open picket fence. Only use stone, brick, or a stucco wall if it corresponds with the historic building and surrounding historic context.
- d. Design new fences to have traditional height, style and design to blend with building and surrounding 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.

DENVER ZONING CODE FENCE AND WALL STANDARDS

The DZC sets forth base standards for the location and height of new fences and walls in front and side yards. The Standards and Guidelines promote maintenance of historic fences and walls, and provide strategies for the compatible design of new fences and walls.

Streetscape Design

Sidewalk



Caption

INTENT

- 5n To promote the pedestrian-friendly character of the cultural district.
- 5o To maintain a continuous pedestrian experience along Welton Street.
- 5p To clearly define pedestrian use areas.
- 5q To encourage creative streetscape designs that help create a unique sense of place.
- 5r To define different elements of the streetscape with a distinct design.
- 5s To promote streetscapes that help manage stormwater.

DISTINCT PAVING MATERIALS

The City of Denver's Public Works Department reviews and approves paving materials and designs. Public Works may approve unique or distinctive paving designs if applicants have a program to ensure ongoing maintenance of paving.

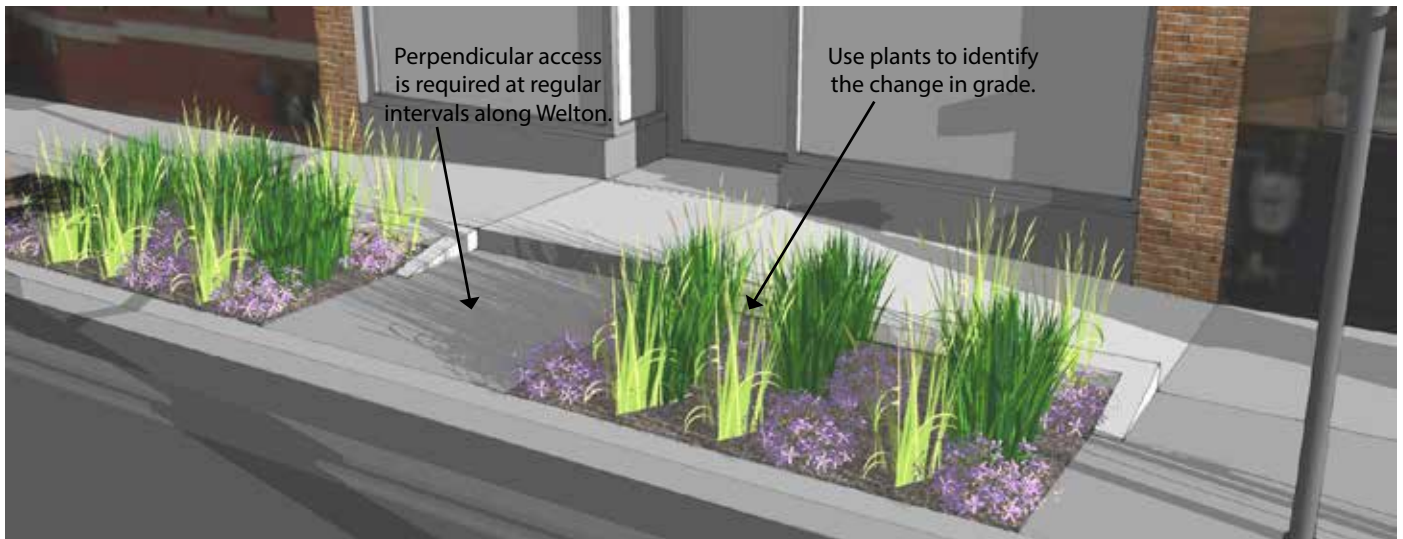
STREET PAVING

Note that this section addresses only paving within the streetscape area that is within the public right-of-way between the curb and front property line. The Standards and Guidelines do not address paving of the street.

DESIGN GUIDELINES

- 5.19 Use pedestrian-scaled design elements to enhance the commercial 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 cultural district. **Cross reference to character defining features.**
 - c. Do not impede a primary pedestrian way with street furniture.
 - d. Plant street trees to enhance the built environment and to offset the heat island effect of commercial area.
- 5.20 Where possible, paving materials and treatments should be used to differentiate key elements of the public right-of-way. Appropriate strategies include:
 - a. Using distinctive paving to differentiate the amenity zone from the pedestrian sidewalk.
 - b. Using creative paving designs that help create a unique sense of place.
- 5.21 Permeable paving systems should be incorporated into streetscape designs to allow natural stormwater drainage.
 - a. Design permeable paving systems to be easily cleaned and maintained.
 - b. Develop a maintenance plan to ensure that permeable paving systems continue to function over time.

CASE STUDY: Sidewalks



The image above shows what a ramp in the sidewalk may look like. Ramping must abide by current ADA regulations, building code, and all other applicable standards and policies.

RAMPING THE SIDEWALK

In some scenarios, floodplain issues require development to raise the finished floor elevation. Internal ramping is sometimes undesirable, as it consumes a large amount of interior space and pushes activity further into the building and away from the street. In an effort to maintain the strong street edge that is characteristic of the cultural district, and to accommodate flood plan issues, ramping in the public right-of-way may be considered. All ramping must abide by current ADA regulations, building code, and all other applicable standards and policies.

ADDITIONAL SUBMITTAL REQUIREMENTS

Additional submittal requirements are necessary to approve these scenarios, as it is considered an encroachment into the ROW. At a minimum, an applicant should expect to submit:

1. A labeled and dimensioned site plan and elevation plan including ROW lines, flowlines, property lines, Area of Encroachment into ROW, labeled construction materials, projection from building, projection into the ROW, distance the encroachment is from the flowline, specifications of item proposed to be in the ROW;
2. Plans shall be stamped by a Professional Engineer registered in the State of Colorado;
3. Photograph of the proposed location of the Encroachment; and
4. Explanation of why the design of the Encroachment cannot be accomplished without utilizing the ROW; application can cite this document.



SIDEWALK CLEARANCE

The public right-of-way along Welton Street is very narrow, and there is a desire to introduce and maintain street amenities such as trees, lights, and trash cans. New developments, infill projects, and rehabilitated existing buildings should consider the streetscape adjacent to the property, and add improvements to the streetscape when possible.

A minimum of 5' must be maintained in the public right-of-way for pedestrian circulation.

Streetscape Design

Amenity Zones and Tree Laws



Caption



INTENT

- 5t To provide definition and buffer between vehicular, light rail, and pedestrian use areas.
- 5u To create a cohesive public street experience along both sides of Welton Street and along Numbered Streets.
- 5v To introduce natural elements to the street and public realm.
- 5w To encourage low maintenance amenity zone designs that retain their quality over time.

CITY FORESTER APPROVAL

A permit is required from the Office of the City Forester prior to planting or removing trees from the public right-of-way per Chapter 57 of the Municipal Code.

DESIGN GUIDELINES

- 5.22 Preserve established trees and historic tree lawns.
 - a. Assess tree conditions and ensure measures of protection are included in development plans.
 - b. Do not cover or pave an existing tree lawn, except for ADA-compliance or to provide necessary connections to the sidewalk.
- 5.23 Trees planted in the Public right-of-way should follow current Office of the City Forester municipal codes and rules and regulations. On the light rail side of Welton, plantings must also be approved by RTD.
- 5.24 Trees should be planted in the amenity zone at an interval that will provide a full canopy when trees reach maturity, and will be determined on a case-by-case basis with coordination from the Office of the City Forester.
- 5.25 Planting areas should be designed to protect trees. Appropriate strategies include:
 - » Use of slightly raised planter beds that protect trees from de-icing agents or other chemicals while retaining pedestrian mobility;
 - » Use of features that retain crusher fines or other ground covers in the tree bed.
- 5.26 Plan new site and landscape features to respect the character-defining features of the cultural district.
 - a. Add planters and tree grates to create a consistent streetscape.
 - b. Space trees at similar intervals when possible.
 - c. Where established trees are removed, replace with a new tree.
 - d. Avoid introducing new site features that convey a false sense of history.



Caption

DESIGN GUIDELINES (Continued)

- 5.27 Tree pits should be designed to support the root system of mature trees. Appropriate strategies include:
- a. Dimensioning tree pits by at least 5 feet wide by 15 feet long.
 - b. Using suspended paving systems and structural soils where access across the amenity zone is required.
 - c. Using permeable pavers.
- 5.28 Where they are used, tree grates should accommodate mature trunk sizes and incorporate features to protect trees from locked bikes.
- 5.29 Landscaping in the amenity zone should be hardy and drought tolerant.
- 5.30 Amenity zone designs should promote long-term maintenance. Appropriate strategies include:
- » Use of integrated irrigation systems.
 - » Use of modular elements that may be removed to allow maintenance access.

Streetscape Design

Numbered Streets



Caption



INTENT

- 5x To activate the numbered streets in the cultural district.
- 5y To allow flexibility for commercial spaces to activate the street and provide more life on the street.
- 5z To provide comfortable space for publicly accessible outdoor amenities, such as cafe seating, event space, and public art.

DESIGN GUIDELINES

- 5.31 Design a patio or dining area to activate the street.
 - a. Use high quality materials for patio railings and furniture.
 - b. Use simple, low patio railings.
 - c. Do not locate walls or other solid enclosures between the sidewalk and a patio or dining area.
- 5.32 Design patio or dining areas to enhance the character of the cultural district.
 - a. Design tables, chairs, and furniture with high quality and durable materials.
 - b. Tables, chairs, and other components of sidewalk patios or dining areas should not be permanently attached to the public right-of-way.
- 5.33 Where possible, amenity zones on Numbered Streets should incorporate sustainable stormwater management systems. Appropriate systems include:
 - » Stormwater planters
 - » Bioretention areas
 - » Structural cells
 - » Infiltration planters
 - » Permeable paving

CASE STUDY: Numbered Streets



DOOR SWING ENCROACHMENT

Along Numbered Streets, doors are encouraged to be flush with the facade of the building (*cross reference infill*). In these scenarios, doors are allowed to swing into the public right-of-way 3' and must maintain a 5' minimum clearance in the sidewalk when open.

Use decorative deflective elements such as planters, benches, or other street furnishings on either side of the door as seen in the image to the left, to prevent conflicts with passing pedestrians.

Public Art



Caption



INTENT

- 5aa The installation of public art should respect the cultural significance of Five Points.
- 5ab Public art should be encouraged as integral to the features and context of Five Points.
- 5ac Materials and craftsmanship should be durable and able to withstand weathering.
- 5ad Consider long term and short term art installations as a way to promote the cultural district as a unique and distinct cultural center.
- 5ae Consider commemorating individuals, events, music, eras, cultural epochs significant to Five Points' past.
- 5af Consider public art that looks towards Five Points' future.

DESIGN GUIDELINES

- 5.34 Do not apply or attach public art to Contributing Buildings in a manner that will obscure or damage character-defining features.
- 5.35 Public Art attached to or painted on Contributing Buildings requires review.
 - a. Do not paint public art onto surfaces that were historically unpainted.
 - b. Do not cover ghost signs on Contributing Buildings with public art.
- 5.36 Public Art should be harmoniously integrated within the cultural district and any selected space.
- 5.37 **Cross Reference to signs as art.**

CASE STUDY: Art in Five Points



Lighting

Site Lighting



Caption



INTENT

- 5ag To invite pedestrians to linger within the cultural district by creating a warm, welcoming environment.
- 5ah To provide illumination that enhances the cultural district context.

DESIGN GUIDELINES

- 5.38 Do not install site lighting that conveys a false sense of history, such as faux historic street lights.
- 5.39 Do not provide greater illumination in parking areas than at building entrances or pedestrian walkways.
- 5.40 Evenly distribute site lighting.
- 5.41 Scale new site lighting to be compatible with the architectural context.

MAINTENANCE IMPROVEMENT DISTRICT

Placeholder sidebar. Mention future BID or other mechanism to get consistent streetscape.



Caption



INTENT

- 5ai To provide illumination that enhances the cultural district context.
- 5aj To avoid overwhelming the surrounding residential neighborhood context.
- 5ak To promote a lively pedestrian environment through the use of creative building lighting.

DESIGN STANDARDS

- 5.42 Lighting shall express differences in building and site functions such as building entrances, pedestrian routes, and vehicular entrances.
- 5.43 Lighting shall be downlit whenever residential uses are present.
- 5.44 The level of illumination shall be limited to a sufficient level to perform the needed lighting task.

DESIGN GUIDELINES

- 5.45 Coordinate lighting with the streetscape and architectural design of the building.
 - a. Coordinate light fixtures to be compatible with the design of the building materials.
 - b. Use high quality and durable materials.
 - c. Integrate lighting into recessed entries, canopies, alcoves and other architectural features.
 - d. Orient lighting towards the ground-floors on numbered streets to avoid negatively impacting residential surrounding neighborhood context.
- 5.46 Use warm and creative lighting.
- 5.47 Preserve and restore historic lighting on Contributing Buildings.
 - a. Do not remove historic light fixtures, repair and retrofit whenever possible.
 - b. Replace missing light fixtures if sufficient documentation exists.
 - c. 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.
 - d. If new fixtures are necessary, use contemporary design, or simplified historic lighting design that is compatible with the placement, design, materials, and quality of the historic building.

Parking

Vehicle Access

Caption

INTENT

- 5al To minimize conflicts between vehicles, pedestrians and cyclists.
- 5am To reduce visual impacts of vehicle access on the public realm.
- 5an To promote the use of alleys as the primary means of accessing vehicle parking, loading and service areas.
- 5ao To protect the pedestrian realm from vehicular impacts.

PUBLIC WORKS REVIEW OF VEHICLE ACCESS

Vehicle access is subject to review and approval by the City of Denver's Department of Public Works. In some cases, Public Works review may result in required changes that deviate from the Standards and Guidelines.

DESIGN STANDARDS

- 5.48 Vehicle access points shall retain the original network of streets and alleys.
 - a. The network of streets and alleys should be retained as public circulation space and public access.
 - b. Streets and alleys should not be enclosed or closed to the public.
 - c. Link to existing public right-of-way, when feasible.
- 5.49 Vehicle access points shall be designed to minimize impacts on pedestrians. Appropriate strategies include:
 - » Limiting the width of vehicle access points.
 - » Using special paving materials to differentiate pedestrian and vehicle use areas.
 - » Screening vehicle access areas with plants or other vertical elements.
 - » Recessing vehicle access areas from the street.
- 5.50 Vehicle access shall be clearly defined with appropriate signs.
- 5.51 New curb-cuts shall not occur on Welton Street.
- 5.52 New Drive-through facilities shall not be accessed via Welton Street.

DESIGN GUIDELINES

- 5.53 Vehicle access should be taken from the alley when present. See "Public Works Review" at the left for more information regarding approval of vehicular access points.
- 5.54 When vehicle access cannot be taken from the alley, limit it to secondary façades and push towards the alley.
- 5.55 Vehicle access doors should incorporate high-quality materials and finishes that are consistent with the building design.
- 5.56 Place a drive-through facility at the rear of the site if necessary.

Caption

INTENT

- 5ap To minimize the impact of parking areas on the historic character of the cultural district.
- 5aq To discourage surface parking lots along Welton Street.
- 5ar To ensure that surface parking is well-integrated to the streetscape.
- 5as To ensure that surface parking contributes positively to a sustainable urban environment.
- 5at To ensure that surface parking design promotes pedestrian, bicycle, and vehicular safety.
- 5au To ensure that surface parking areas are not the dominant characteristic on the site.

DESIGN STANDARDS

- 5.57 Surface parking shall not be permitted between facades and streets.
- 5.58 Surface parking shall be located at the rear and/or to one side of the building.
- 5.59 Parking shall be screened by use of landscape elements, trees, walls, and other appropriate techniques.
- 5.60 Surface parking shall not be located along Welton Street.

DESIGN GUIDELINES

- 5.61 Locate and design surface parking areas to minimize impacts on the streetscape.
 - a. Minimize the visual impacts of a surface parking lot by locating surface parking areas to the side or rear of buildings.
 - b. Provide access to surface parking areas from an alley, when feasible.
- 5.62 Surface parking shall not be the dominant site characteristic.
- 5.63 Surface parking designs should incorporate low impact development (LID) principles for stormwater management. Appropriate features include, but are not limited to:
 - » Permeable paving.
 - » Bioswales and bioretention areas.
 - » Adequate tree canopy.

DENVER ZONING CODE PARKING REQUIREMENTS

The DZC provides basic parking location requirements and sets forth the minimum number of required parking spaces. The DZC also provides specific requirements for surface parking lot landscaping, including required street tree planting, required tree lawn, and required screening devices.

The Standards and Guidelines in this section are intended to build on DZC parking lot landscaping requirements.

Service Areas and Utilities

Caption

INTENT

- 5av To minimize the impact of service areas and mechanical equipment on the cultural district.
- 5aw To reduce conflicts between servicing activities, pedestrians, and cyclists.
- 5ax To promote the use of alleys as the primary means of accessing service areas and utilities.
- 5ay To protect the public realm and residential properties from noise and odor impacts associated with service areas.
- 5az To encourage utility and service areas to be consolidated with other vehicle access points.

PUBLIC UTILITY REQUIREMENTS

The City of Denver's local utility provider, Xcel Energy, must approve utility locations. The utility provider also reserves the right to install utilities in permanent on-site locations. Xcel Energy requirements may impact design and require additional review.

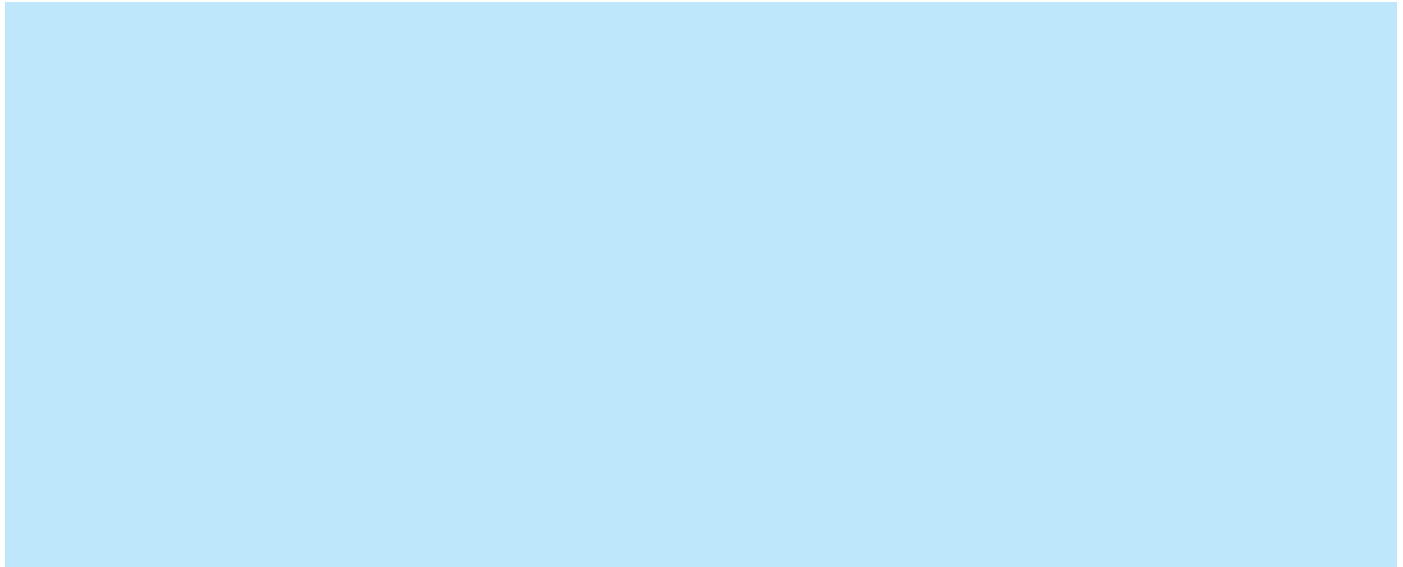
DESIGN STANDARDS

- 5.64 Service areas shall not be located on primary facades.
- 5.65 Mechanical equipment shall not be located on primary facades.

DESIGN GUIDELINES

- 5.66 Service areas and ground-mounted mechanical equipment shall be located to minimize impacts on the streetscape and avoid 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 service areas and 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, when feasible.
 - d. Avoid locating service areas (including trash containers) and ground-mounted mechanical equipment adjacent to residential properties or public sidewalk.
- 5.67 Locate mechanical equipment on rooftops when possible.
 - a. Set rooftop mechanical equipment back from the street elevation.
 - b. Use a building parapet to screen mechanical equipment from the street.
 - c. Use matte or non-reflective materials that blend with the building colors.
 - d. Use screens whenever feasible and when they don't add additional visual clutter.

Service Areas and Utilities



Caption

DESIGN GUIDELINES (Continued)

- 5.68 Minimize the visual impacts of a new service area.**
- a. Orient a service entrance, waste/compost disposal area or other service areas 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.
- 5.69 Minimize potential security issues in an alley or parking area.**
- a. Install vandal-proof security cameras, when feasible.
 - b. Minimize hidden areas or tight spaces between buildings and service areas.
 - c. Use compatible lighting to improve security in service areas.
 - d. Secure dumpsters to prevent access by non-service personnel and keep alley areas tidy.
- 5.70 Position a service area to minimize conflicts with other abutting uses.**
- a. Service areas should be located away from any abutting residential uses, where possible.
- 5.71 When possible, combine service area with vehicle access to minimize overall impacts to the pedestrian realm.**

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6.0 SIGN DESIGN STANDARDS & GUIDELINES

THIS CHAPTER INCLUDES:

- Introduction to Signs Design Standards & Guidelines Page 94
- Sign Planning and Design Page 96
 - » Location Page 96
 - » Character and Materials Page 98
 - » Illumination Page 100
 - » Multiple Tenants/Comp Sign Plans Page 101
 - » Upper Story Signs Page 102
- Treatment of Historic Signs Page 104
- Sign Types Page 108
 - » Iconographic Signs Page 108
 - » Blade Signs Page 109
 - » Wall Signs Page 110
 - » Canopy and Awning Signs Page 111
 - » Arcade Signs Page 112
 - » Ground Signs Page 113
 - » Window and Door Signs Page 114
 - » Temporary Signs Page 115
 - » Signs as Art Page 116

Introduction to Signs Design Standards & Guidelines



LANDMARK DESIGN REVIEW OF SIGNS

Landmark design review of signs follows the design review process on [page XX](#) of these Standards and Guidelines. Small signs that meet the landmark Standards and Guidelines may be administratively approved. Comprehensive Sign Plans require review by the Landmark Preservation Commission.

DENVER ZONING CODE SIGN REQUIREMENTS

Division 10.10 of the [DZC](#) provides base requirements for the erection, remodeling, enlarging, moving, operation, and maintenance of all signs.

The Standards and Guidelines in this Chapter are intended to build on [DZC](#) requirements.

Signs add to the vibrancy and character of the Five Points Historic Cultural District (the cultural district). Creative signs established the cultural district as unique and lively Denver neighborhood. Historically, Five Points' signs were vibrant and highly stylized and played an important role in identifying Five Points' unique character.

This chapter provides Standards and Guidelines for signs for Contributing and Non-Contributing Buildings and new construction within the Five Points Historic Cultural District including:

- The treatment of historic signs on Contributing and Main Street Character Buildings.
- The location and design of new signs on any Contributing Building or any building in the cultural district.
- The installation of new signs on any Contributing Building or any building within the cultural district.

GUIDING PRINCIPLES FOR SIGNS

The following core guiding principles provides the basis for the Standards and Guidelines:

PROTECTION. Keep buildings in use and in good condition.

REHABILITATION. Repair and update existing buildings to accommodate contemporary uses.

AUTHENTICITY. Retain and reinforce historic character and character-defining features.

SUSTAINABILITY. Reuse existing buildings and materials.

VITALITY. Attract people to active streets and building uses.

CULTURAL IDENTITY. Contribute to Five Points' and Denver's sense of place.

Sign Hierarchy/Sign Chapter Overview



Sign Planning and Design

Location



Caption

INTENT

- 6a To plan signs that works in concert with Contributing Buildings and the cultural district.
- 6b To minimize the impacts of signs on Contributing Buildings and the surrounding context.
- 6c To preserve the authenticity of Five Points' commercial past.
- 6d To plan signs to support the mixed use character of the cultural district, including residential uses.
- 6e To locate signs on commercial buildings consistent with traditional sign patterns.

DESIGN STANDARDS

- 6.1 Signs shall be located within the façade areas set aside for signs in the overall façade design.
- 6.2 Signs shall be integrated and compatible with the building where the façade areas have not been set aside for signs.
- 6.3 New signs shall be consistent with traditional sign patterns.
- 6.4 Signs shall emphasize and reinforce a building's architecture.
- 6.5 No two types of projecting signs shall be used for the same business.
- 6.6 Appropriate sign types shall be used for commercial, residential, civic, institutional and mixed use buildings.

DESIGN GUIDELINES

- 6.7 Create signs 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.
- 6.8 Locate signs on commercial buildings consistent with traditional sign 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. Integrate signs into the architectural design of new buildings, particularly sign bands and canopies at building entries.



Caption

DESIGN GUIDELINES (Continued)

- 6.9 Plan signs to fit the architecture and site of residential, civic and institutional buildings.**
- When planning signs for residential, civic and institutional buildings, limit signs to one or possibly two traditional types that fit existing architecture and the site.
 - Limit the scale of signs for residential buildings converted to commercial uses to one or two sign types, and limit sign sizes to be residential in scale.
- 6.10 Design signs to minimize visual clutter for a historic building and cultural district.**
- Maximize sign impact and minimize visual clutter by limiting the number of signs per use to three whenever possible.
 - Do not overpower a historic building or cultural district with repetitive signs on a historic façade or site.
 - When planning signs for a new use, remove remnants of old signs that will not be reused, such as sign brackets and conduit, and appropriately patch any resulting damage or holes.
- 6.11 Preserve the character-defining features of Contributing and Main Street Character Buildings when installing a sign.**
- Limit physical damage to historic buildings caused by the installation of signs.
 - Install sign brackets into mortar joints or wood materials, rather than into masonry or cast iron, whenever possible.
 - Minimize the number of sign anchor points when mounting into masonry if no other option exists.
 - Use an existing sign bracket, if possible.

Sign Planning and Design

Character and Materials



Caption



INTENT

- 6f To ensure signs are subordinate to overall building design.
- 6g To ensure that signs retain a quality appearance over time.
- 6h To emphasize and reinforce a building's architecture.
- 6i To encourage diverse signs that attracts customers and enhances the pedestrian experience
- 6j To create visually-interesting and attractive streetscapes

DESIGN STANDARDS

- 6.12 Signs shall be designed to enhance impact on the pedestrian realm, not to maximize square footage or number of signs allowed by zoning.
- 6.13 Signs shall be human-scaled rather than automobile-oriented to reinforce the pedestrian scale of the cultural district.
- 6.14 Signs shall be fabricated out of high quality materials and finishes.
- 6.15 Sign shall be designed to be integrated with the architectural features on the building façade.
- 6.16 Signs with plastic faces or plastic formed shapes shall not be used in the cultural district.

DESIGN GUIDELINES

- 6.17 Create signs to enhance the visual interest and pedestrian scale of historic buildings and their surroundings.
 - a. Create signs that are attractive and readable during the day and at night.
 - b. Use signs to highlight pedestrian entrances to businesses and multi-family buildings.
 - c. Design signs to enhance impact on the pedestrian realm, not to maximize square footage or number of signs allowed by zoning.
 - d. 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 signs.)
 - e. Consider street trees and other streetscape amenities when determining sign design and placement.



Caption

DESIGN GUIDELINES (Continued)

- 6.18 Create signs using high quality materials and finishes that complement the durable materials found on historic buildings.
- Use permanent, durable materials such as metals, metal composites, and other high quality materials.
 - Avoid using reflective materials.
 - Create well crafted signs of high quality construction with durable finishes.
 - Use newly created materials if they meet the intents in this chapter.
- 6.19 Plan signs to emphasize and reinforce a building's architecture.
- Use simple signs that do not compete with a building's design
 - Design signs to reinforce a building's articulation and rhythm, and aesthetic features.
 - Design signs to be in scale with and in proportion with a building's facade and its historic context.
 - Do not remove, alter, cover or visually obstruct historic architectural features of Contributing Buildings and Main Street Character Buildings, such as windows, columns or decorative horizontal banding.
- 6.20 Signs should be designed as an overall composition and create a cohesive identity for the building facade.
- 6.21 Signs should be designed to be creative and iconographic when possible.
- 6.22 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.

Sign Planning and Design

Illumination



Caption

INTENT

- 6k To promote pedestrian-oriented lighting.
- 6l To encourage sign lighting that maintains its quality over time.
- 6m To ensure that sign lighting does not adversely affect residents.

DENVER ZONING CODE SIGN REQUIREMENTS

The *DZC* prohibits flashing signs or electronic digital reader board signs (even when not flashing).

DESIGN STANDARDS

- 6.23 Sign lighting shall be integrated into the design of the sign or facade
- 6.24 Internally-lit plastic or glowing box shall not be used in the cultural district.
- 6.25 Exposed conduit, races or junction boxes shall not be installed on the primary elevation of a building.

DESIGN GUIDELINES

- 6.26 Locate and design sign illumination to minimize impacts on a historic building and its surrounding context.
 - a. Use halo, push-through letters, LED or neon for lighting signs if possible.
 - b. Direct lighting toward a sign from an external shielded lamp when integral sign lighting is not possible.
 - c. Use a warm temperature of light, similar to daylight.
 - d. Locate the light source for signs so that it is not visible on a building façade..
 - e. Use simply designed unobtrusive lamps, such as goose neck lamps or simple contemporary fixtures, for external lighting sources.
- 6.27 Sign lighting should not cast light onto adjacent properties or upper floor residential windows.
- 6.28 Sign lighting should be consistent with overall building lighting.
- 6.29 Illuminated signs should be designed to allow for easy maintenance and replacement of lighting systems.
- 6.30 Joint ID signs should be flush-mounted unlit or externally lit signs.
- 6.31 Use simple unlit or externally lit individually lettered wall signs for civic and institutional buildings when signs may be installed without covering or damaging historic building fabric.



Caption



INTENT

- 6n To reduce visual clutter within the cultural district.
- 6o To limit the number of signs on a building façade.
- 6p To prevent overlapping signs.
- 6q To promote use of the sign hierarchy.

UPPER STORY WALL SIGNS

Upper Story Signs will only be considered as part of a comprehensive sign plan. See the "Upper Story Signs" page for more information.

DESIGN STANDARDS

- 6.32 Signs shall be coordinated on buildings with multiple tenants.
- 6.33 Large-scale development, that meets the **DZC** definition, shall have a comprehensive sign plan.

DESIGN GUIDELINES

- 6.34 Coordinate signs on buildings with multiple tenants.
 - a. Use a tenant panel or directory sign at first floor level to identify upper-floor tenants.
 - b. Coordinate sign locations and sizes to create consistency in business identification among multiple tenants.
- 6.35 Design signs to minimize visual clutter for a historic building and cultural 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 Contributing Buildings or Main Street Character Buildings with repetitive signs on buildings within the Period of Significance.
 - c. When planning signs for a new use, remove remnants of old signs that will not be reused, such as sign brackets and conduit, and appropriately patch any resulting damage or holes.

Sign Planning and Design

Upper Story Signs



Caption

INTENT

- 6r To allow upper story signs to acknowledge a primary tenant.
- 6s To plan upper story signs that emphasizes and reinforces a buildings architectural character.
- 6t To minimize the impacts of upper story signs on Contributing Buildings and the surrounding context.
- 6u To preserve the authenticity of Five Points' commercial past.

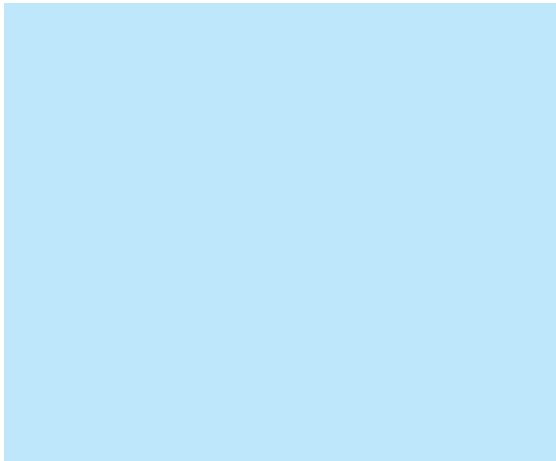
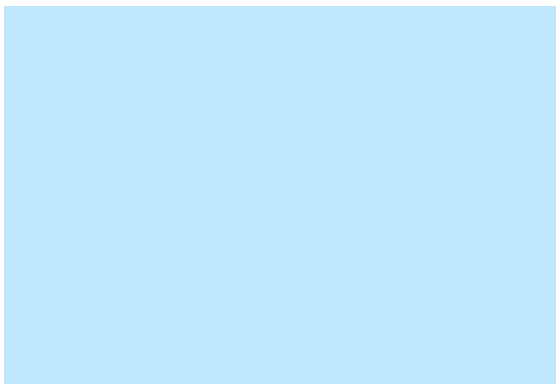
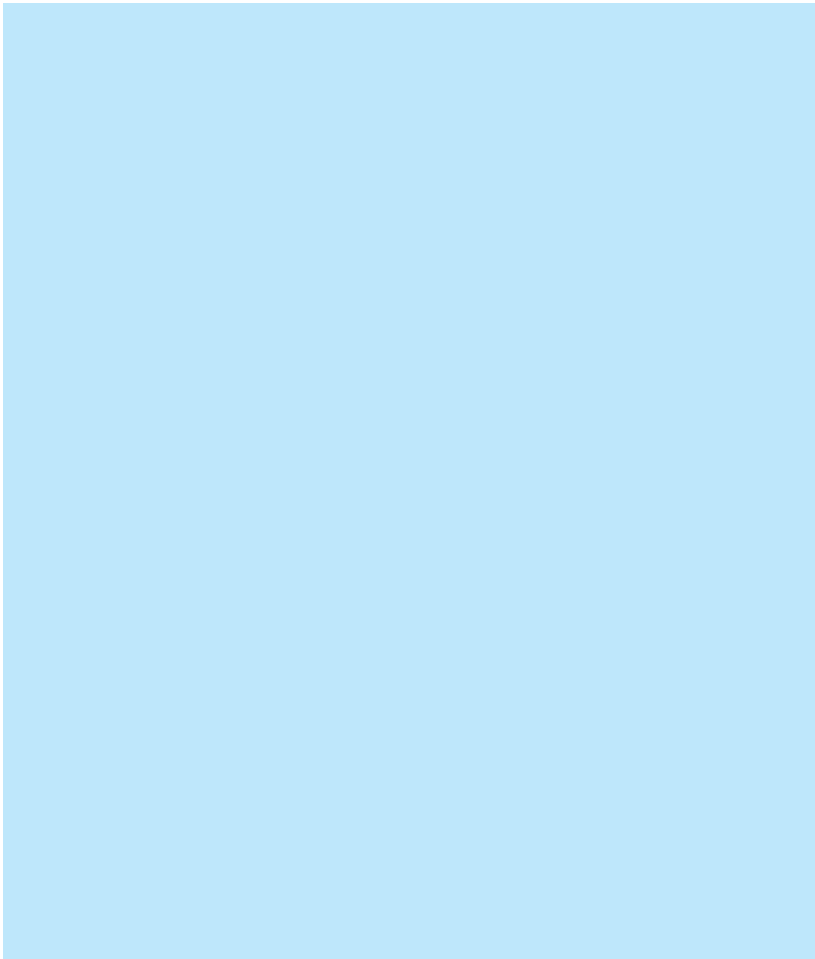
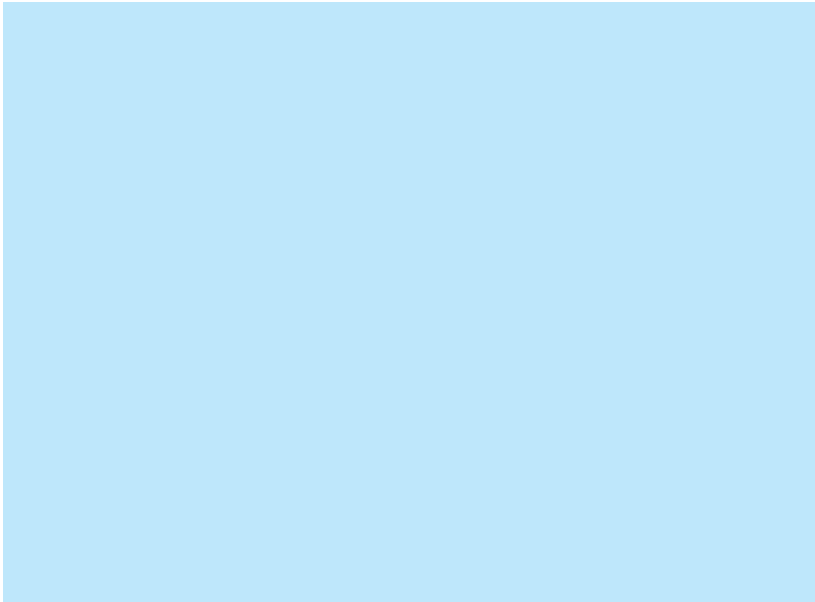
UPPER STORY SIGN REQUIREMENTS

In addition to the standards listed on this page, upper story signs must meet the Standards and Guidelines found elsewhere in this chapter.

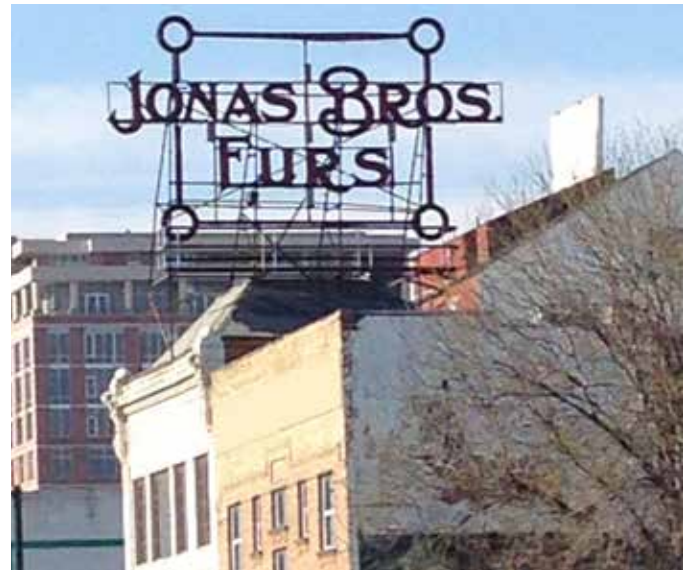
DESIGN STANDARDS

- 6.36 Upper story signs shall only be incorporated if the following conditions exist:
 - » The building facade is designed to incorporate upper story signs, see page XX ([Designing for Signs](#))
 - » It is essential to identify a primary tenant.
 - » Location is limited to the Welton Street facade.
 - » A maximum of one upper story sign is proposed, typically located just below a roof cornice.
- 6.37 Upper Story signs shall be integrated into the building's design
- 6.38 Do not install upper story signs on Contributing Buildings.
- 6.39 Projecting signs shall not be used for upper-story tenants.
- 6.40 If incorporating illumination, shall use reverse illumination techniques such as:
 - » Halo
 - » External Light source
- 6.41 Lumens shall be limited to not negatively impact surrounding neighborhood context.

CASE STUDY: Upper Story Signs Gone Wrong



Treatment of Historic Signs



Caption

INTENT

- 6v To preserve historic signs on Contributing and Main Street Character Buildings to maintain the character and culture of Five Points' historic commercial corridor.
- 6w To restore and maintain historic signs that are recognized as a popular focal point in the community.

DESIGN STANDARDS

- 6.42 Historic signs that are integrated into Contributing or Main Street Character building design shall not be removed.
- 6.43 Historic signs that contribute to the history of the cultural district shall not be removed.
- 6.44 Historic painted wall signs shall not be removed.

DESIGN GUIDELINES

- 6.45 Repair and keep historic signs, such as neon signs, functioning whenever possible.
- 6.46 To the extent possible, replicate or recreate missing signs installed during the Period of Significance, whenever historical evidence is present. New signs must abide by requirements listed in the **DZC**.
- 6.47 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.
- 6.48 Historic signs, allowed by the **DZC**, should be restored on site whenever possible.

CASE STUDY: The Historic Signs of Five Points



Definitions for Individual Sign Types

Definition of sign types traditionally found in Denver and allowed by the **DZC** are illustrated below. Commercial buildings should have both primary and secondary signs, refer to the sign hierarchy on [page XX](#). Residential buildings, converted to into commercial uses, civic and institutional buildings occasionally require signs. Because of the unique architectural circumstance of each situation, signs are evaluated on a case-by-case basis.

ICONOGRAPHIC SIGNS

A sign attached to and projecting from the wall of a building. Iconographic signs are shaped, vibrant and artful and are three dimensional. Iconographic signs are primary signs.



BLADE SIGNS

A sign attached to and projecting from the wall of a building, typically perpendicular to the façade. Blade signs are shaped, vibrant and artful and are two dimensional. Blade signs are traditionally mounted by the primary entry. Blade signs are primary signs.



WALL SIGNS

A sign attached to, painted on or erected against a wall on the exterior façade. Historically located in the sign band, a building fascia in the parapet, or near an entry door. Note that wall signs can be used as primary or secondary signs.



CANOPY AND AWNING SIGNS

A sign printed on or affixed to the surface of an awning or canopy. Typically used as secondary signs, but in rare occasions primary signs where a small business has minimal storefronts. Canopy and Awning Signs are typically secondary signs, but in rare occasions, can be considered primary signs.



Definitions for Individual Sign Types

ARCADE SIGNS

A sign attached to the roof or wall of an arcade and totally within the outside limits of the structural surfaces which are delineating the arcade. Typically mounted either parallel to the wall in an entry arcade or perpendicular to the wall in a longer arcade. Arcade signs are considered primary signs.



GROUND SIGNS

A sign extending from the ground or an object on the ground but not attached to any part of the building. Ground signs should be limited to residential buildings converted to commercial uses, civic or institutional buildings. Ground signs are considered primary signs.



WINDOW AND DOOR SIGNS

A sign which is applied or attached to, or located within three feet of an interior of a window or door, which can be seen through the window from the exterior of the building. Used as secondary signs.



JOINT IDENTIFICATION SIGNS

A sign, which serves as a common or collective identification for three or more business on the same zone lot. Note that Joint Identification Signs are a type of wall or ground sign and are secondary signs.



Sign Types

Iconographic Signs



INTENT

- 6x To promote a unique visitor experience through creative sign design.
- 6y To enliven the pedestrian environment with unique, expressive and iconic three-dimensional signs to promote the cultural character of Five Points.
- 6z To ensure projecting signs match the architectural quality and materials of buildings within the cultural district, both Contributing and Non-Contributing.

DESIGN STANDARDS

- 6.49 Projecting signs shall be designed to be creative and either feature iconic typology, integrated creative lighting, or abstracted interpretations of literal forms.
- 6.50 Where multiple projecting signs are used on a large scale development, they shall use a consistent attachment detail.
- 6.51 Do not use iconographic signs in combination with blade signs for a single business.

DESIGN GUIDELINES

- 6.52 Design iconographic signs to be three-dimensional images that 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.
 - d. Design 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.
- 6.53 Projecting signs should be located to enhance the building image.
 - a. Blade signs are appropriate by primary entries or at building corners.



Caption

INTENT

- 6aa To create visual interest with creative blade signs that complement and enhance the cultural character.
- 6ab To enliven the pedestrian environment with unique, expressive, and iconic blade signs.
- 6ac To promote the cultural character of Five Points.
- 6ad To ensure blade signs match the architectural quality and materials of buildings within the cultural district, both Contributing and Non-Contributing.
- 6ae To ensure blade signs enhance the architectural character of a building.

DESIGN STANDARDS

- 6.54 Projecting signs shall be designed to be creative and either feature iconic typology, integrated creative lighting, or abstracted interpretations of literal forms.
- 6.55 Where multiple projecting signs are used on a large scale development, they shall use a consistent attachment detail.
- 6.56 Do not use a blade sign in combination with an iconographic sign.

DESIGN GUIDELINES

- 6.57 Encourage creatively designed blade signs.
 - a. Craft built-up and cut-out imagery, as well as objects projecting outside of the rectangle or circle, to create an artful appearance.
 - b. Use more ornate brackets consistent with building architecture to reinforce a specific design.
- 6.58 Projecting signs should be located to enhance the building image.
 - a. Blade signs are appropriate by primary entries.

Sign Types

Wall Signs



INTENT

- 6af To ensure wall signs enhance the architectural character of a building.
- 6ag To design wall signs to enhance the character of the cultural district.
- 6ah To ensure wall signs match the architectural quality and materials of buildings within the cultural district, both Contributing and Non-Contributing.
- 6ai To promote a pedestrian friendly environment.

DESIGN STANDARDS

- 6.59 Use a sign band if present, the wall signs shall be designed to fit within the existing band and be flush to the wall surface.
- 6.60 Wall signs shall be designed to fit within architectural details when sign bands are not present.
- 6.61 Do not design a wall sign that project in front of architectural details.
- 6.62 Where a wall sign is used as a joint identification sign, it shall be located adjacent to a primary building entry.

DESIGN GUIDELINES

- 6.63 Design wall signs to compliment the cultural district.
 - a. Use wall signs in combination with a projecting sign or window signs.
 - b. When using an existing sign band, provide space between the sign and the sign band border or edge to follow a traditional application.
 - c. When using an existing sign band, keep signs flush to the wall surface.
 - d. When designing signs outside of sign bands, signs can have a little more depth, typically up to 3¹/₂ inches. Deeper signs often are not subordinate to the architectural details of the building.
 - e. 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.
- 6.64 Where possible, wall signs should generally align with wall signs on adjacent buildings.
- 6.65 Joint Identification signs should be designed to coordinate with other signs present on the building.



Caption

INTENT

- 6aj To design signs for canopies or awnings that compliments the cultural district.
- 6ak To enhance storefronts with canopy and awning signs.
- 6al To create pedestrian interest with informative and visually appealing canopy and awning signs.

DESIGN STANDARDS

- 6.66 When used, canopy signs shall be either primary or secondary signs.
- 6.67 When used, awnings shall be used as secondary signs. Only use awning signs as primary signs when unusual circumstances exist, within the exception of **Guideline 6.69 C.**
- 6.68 Do not cover or remove architectural details of a canopy when mounting signs to a historic canopy.
- 6.69 Signs shall be integrated into new canopy designs.

DESIGN GUIDELINES

- 6.70 Use canopy signs to accent entries.
 - a. When adding signs to canopies, either keep signs contained within the outer limits of the canopy.
- 6.71 Use awning signs to enhance storefront.
 - a. Limit signs on awnings to text on bottom horizontal band of the front face of the awning (not on awning returns).
 - b. Do not add logos to awnings.
 - c. Only use awning signs when storefront frontage is limited and opportunities for other types of primary signs are limited.

Sign Types

Arcade Signs



INTENT

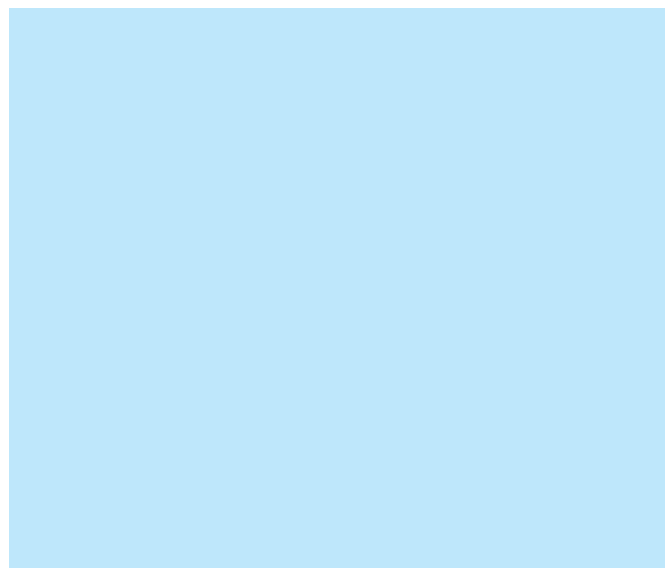
- 6am To complement the architecture of a pedestrian arcade with compatible arcade signs.
- 6an To identify businesses with entries located through an arcade.

DESIGN STANDARDS

- 6.72 Arcade signs shall be mounted parallel to the building façade within an arcaded building entry or perpendicular to the building façade hanging from an arcade.
- 6.73 Do not cover architectural elements of the arcade with signs.
- 6.74 Do not mount signs to decorative columns, supports or other architectural details of an arcade.

DESIGN GUIDELINES

- 6.75 Use arcade signs for businesses with entries located through arcades
 - a. Hang signs from arcade roofs using simple brackets.
 - b. Limit hanging arcade signs to one per business.
 - 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. Ensure signs are scaled to be compatible with architectural features.



INTENT

6a0 To maintain the visual qualities and ambience of a building, site and surrounding context when adding a ground sign.

DESIGN STANDARDS

- 6.76 Ground signs shall be only used for civic institutional, and for residences converted to commercial uses or as a Joint ID sign where appropriate.
- 6.77 Ground mounted signs shall be limited to one per site.
- 6.78 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.

DESIGN GUIDELINES

- 6.79 Use ground signs in coordination with the building and site.
- a. Place ground mounted signs in a location that is readable from the street and appropriate for the building and its 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. Use ground mounted signs for single or multiple tenants.
 - d. Design signs to be compatible with the architectural design and materials of the building
 - e. Use individual letters whenever possible to provide dimension and visual interest.

Sign Types

Window and Door Signs



INTENT

- 6ap To supplement signs.
- 6aq To maintain transparency to and form a business.
- 6ar To create pedestrian interest with informative and visually appealing windows and door signs.

DESIGN STANDARDS

- 6.80 Window and door signs shall not cover more than approximately 20% of the window/door area.

DESIGN GUIDELINES

- 6.81 Use storefront windows as supplemental signs while also maintaining transparency to and from a business.
 - a. Plan window signs 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 signs 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.
- 6.82 Apply simple business identification signs to entry doors.
 - a. Use door signs to identify business name, address, hours of operation and a possible logo if needed.
 - b. Use individual or printed lettering with clear backing applied to glass, rather than solid backed signs if possible.

INTENT

- 6as Design temporary signs to enhance and not detract from the cultural district's character.
- 6at To accommodate temporary signs to meet business needs while not compromising the visual quality of the cultural district.

DENVER ZONING CODE SIGN REQUIREMENTS

The DZC contains requirements for temporary signs, such as size, time limits, and other requirements. Please refer to the DZC to determine if a temporary sign requires a permit. Temporary signs that require a permit may be subject to Landmark review.

DESIGN STANDARDS

- 6.83 Temporary signs shall not be attached to Contributing Buildings in a manner that will obscure or damage character-defining features.
- 6.84 Temporary signs shall meet all **DZC** Requirements.

DESIGN GUIDELINES

- 6.85 Temporary sign should be easily readable and visible from the pedestrian right-of-way.
- 6.86 Use sandwich boards with a finished, high quality appearance. Appropriate materials include:
- » Painted wood;
 - » Anodized Aluminum
- 6.87 Avoid rough cut plywood, plastic frames, or highly reflective materials.
- 6.88 Design temporary signs to coordinate with existing building signs whenever possible.

Sign Types

Signs Which Are Works of Art

INTENT

- 6au To encourage signs which are works of art.
- 6av To promote the cultural heritage of the cultural district with art.
- 6aw To add signs which are works of art to blank walls to enliven the streetscape and reinforce the cultural district's identity.

DESIGN GUIDELINES

- 6.89 Locates signs which are works of art to appropriate wall surfaces such as the following:
 - » side facades
 - » parking lot facades
 - » alley facade
- 6.90 Signs which are works of art should be harmoniously integrated within the cultural district and any selected space.
- 6.91 Do not apply or attach signs which are works of art to Contributing Buildings in a manner that will obscure or damage character-defining features.
- 6.92 Only apply painted or coated signs which are works of art to Contributing Buildings when the masonry has already been painted or coated.

ADDITIONAL REQUIREMENTS

The *DZC* list the requirements for signs which are works of art in Division 10.10. Signs which are works of art require a zoning permit and are subject to Landmark review. *Denver Arts and Venues* will also need to verify that the proposed sign which is a work of art qualifies as a "work of public art" as defined in the *D.R.M.C.*, Sec. 20-86.



7.0 DESIGN REVIEW PROCESS

THIS CHAPTER INCLUDES:

- Design Review Authority..... Page 118
- Design Review Tracks Page 118
- Projects that Require LPC Review Page 119
- Landmark Preservation Commission Meetings..... Page 120



MINOR REPAIRS & MAINTENANCE

Minor repairs, in-kind, and general maintenance to a building/property does not require Landmark Design Review.

TIME FRAMES

Completed applications that are eligible for Administrative Review will be reviewed by Landmark Preservation staff and are not required to meet the required four week filing deadline.

To be scheduled for a Landmark Preservation Commission meeting, a completed application must be submitted four weeks prior to the Landmark Preservation Commission Meeting. The four week time frame between the submittal of a completed application and the LPC meeting allows Landmark Preservation Staff to make a recommendation to the Commission, provide the project documentation to the Commission for review, and hold the public meeting.

DESIGN REVIEW AUTHORITY

The Landmark Preservation Commission is empowered through Chapter 30 of the **D.R.M.C** to conduct design review in designated districts and on Individual Landmark structures. The Landmark Preservation Commission (LPC) reviews the following project types using the Five Points Historic Cultural District Design Standards and Guidelines: exterior improvements including changes to the building exterior and/or site, infill construction, additions, all demolition, signs and zone lot amendments. For all types of review, the Design Standards and Guideline should be used in conjunction with the **Denver Zoning Code** and all other applicable regulations. A permit shall not be issued without written approval from the Commission in the form of a Certificate of Appropriateness (COA). The COA provides evidence that the project conforms with Standards and Guidelines; applicants are required to keep this Certificate on the building site, along with any city building permits.

DESIGN REVIEW TRACKS

There are two approval tracks for Landmark Preservation Commission design review:

- #1 ADMINISTRATIVE REVIEW.** Certain projects that meet these Standards and Guidelines may be administratively approved by Landmark Preservation staff. Administrative review authority is granted to staff from Chapter 30 of the **D.R.M.C**.
- #2 LANDMARK PRESERVATION COMMISSION REVIEW.** Large projects, and projects listed on **page 119** require review by the LPC. Projects that do not meet design standards and guideline **MUST** be reviewed by the LPC.

Landmark Preservation staff will review all submittals and determine whether the submittal is complete and eligible for administrative review or LPC review.



PROJECTS THAT REQUIRE LPC REVIEW

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

1. Projects that do not meet the Standards and Guidelines.
2. Tax Credit projects for Contributing Buildings.
3. All facadism additions, roof-top additions, and additions with visibility from public vantage points.
4. All infill construction. Exception: one-story accessory buildings and other new construction that is not readily visible from public vantage points.
5. Demolition request. Exception: one-story accessory buildings may be reviewed administratively.
6. Zone lot amendments.
7. Large scale signs and sign planning projects.
8. Projects that are significantly large in scope, warranting LPC review.

REGISTERED NEIGHBORHOOD ORGANIZATION REVIEW

Registered Neighborhood Organization (RNO) review is required on infill construction and rooftop additions. For other large-scale projects, an advisory review meeting with a RNO may also be required. Applicants will be referred by Landmark Preservation staff to the qualified RNO (or RNO groups) following the Pre-Application meeting. The applicant or designee shall meet with the qualified RNO within 3 weeks of the referral and prior to formally submitting an application for design review. Please consult with Landmark Preservation staff for more information.

VISIBILITY AND PUBLIC VANTAGE POINTS

"Visibility" from public vantage points is construction that is partially seen by a person of average height from a publicly used space or roadway (other than an alley). "Readily visible" projects are of a size or design that they are conspicuously seen from public vantage points.

DEMOLITION

Contributing Buildings shall not be demolished. Demolition projects are subject to a public hearing if one or more of the following apply:

1. Any portion of a facade or feature facing a public street other than a public alley on a Contributing Building.
2. 40% or more of the square footage of a Contributing Building's exterior facade.
3. 40% or more of the roof structure area measure in plan view of a Contributing Building.
4. 40% or more of the combined square footage of a Contributing Building's exterior wall and roof structure area.

The LPC is required to review demolitions of Non-Contributing Buildings, however a public hearing is not required.



DESIGN REVIEW APPLICATION INFORMATION & FORMS

More information on the design review process and current application forms are available at the [Landmark Preservation Website](#).

PUBLIC HEARING

Some project scopes require a public hearing. Project scopes that require a public hearing will be identified in the Pre-Application meeting by Landmark Preservation Staff. Project scopes that require a public hearing also require public noticing. Per Chapter 30 of the *D.R.M.C.*, a public hearing shall set a public hearing to be held at the second regularly scheduled LPC meeting after the meeting in which the LPC is notified of the application. Please consult with Landmark Preservation staff for more information on the public hearing process.

LANDMARK PRESERVATION COMMISSION MEETINGS

MEETINGS

The LPC meetings are a public meeting, held on the first and third Tuesday of every month. The function of the LPC is to designate, preserve, enhance, and perpetuate buildings or districts that have architectural, historical or geographical significance.

SUBMITTALS

Only completed applications will be reviewed. If a project is required to come before the LPC, most projects can be reviewed at one LPC meeting however, infill construction requires a two-step design review process for the approval of the building:

- #1 PHASE I: MASS, FORM AND CONTEXT
- #2 PHASE II; DESIGN DETAILS

Streetscape and Sign packages for infill construction will require a separate review and shall not be included in the Phase I or Phase II submittal.

CERTIFICATE OF APPROPRIATENESS ISSUANCE

Once an administrative or LPC approval is granted, Landmark Preservation staff will issue a COA and stamp the Landmark plan set. If a project was approved with conditions, it must be resubmitted to show how the conditions have been met prior to the issuance of a COA.

All demolition approvals are conditional on the approval of a replacement plan. In order to pull a demolition permit, the replacement plan must be reviewed and approved.

Once an application is approved, the applicant or designee may move on with zoning or building permits if such permits are required for the project scope.

A.01 - GLOSSARY.

The definitions within this Appendix X are intended to provide greater clarity to the terms used in the Standards and Guidelines. Definitions not defined within the Appendix X may be defined in the [Design Guidelines for Landmark Structures and Districts](#) or the [DZC](#).

A.

Accessory Building. A smaller or lesser building associated with a primary building on a property, usually providing a supporting use such as a garage.

Adaptive Reuse. Rehabilitation of a structure for use other than its original use, 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 Standards and 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 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 arranged on a building elevation.

Attic. The upper level of a building, usually not of full ceiling height, directly beneath the roof.

Authenticity.

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.

Base-middle-top.

Bay. The portion of a façade between columns or piers providing regular division of a façade, usually marked by windows, doors, or storefronts.

Bay window. A projecting angular window that forms an extension to the floor space of the internal room.

Belt Course. A horizontal band usually marking the floor levels on the exterior façade of a building.

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.

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. See Tree-lawn.

Building. Anything 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, not, however including wheels; any physical feature of the site; any improvement on the site; and edifice or building of any kind.

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, storefronts, and other openings. Canopies are usually supported by the building with additional support extending to the building façade.

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.

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.

Chamfer. A cut made to the building façade, typically at a 45 degree angle, to the adjacent building facades.

Character. The qualities and attributes of any building, site, street or district.

Character-defining features. Specific features of a building, site, street, or district that contribute to and define the character of the building, site, street, or district that contribute to and that help define the distinctive character of the buildings, site, street or district.

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.

Commercial Architecture. Buildings designed and used for businesses.

Compatible. The ability of alterations and new designs to be located in or near a Contributing Building or within the cultural district without adverse effect. Some elements affecting design compatibility include location, height, scale, mass, and bulk of buildings; 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 Contributing Buildings and the district.

Composite Order. A mixed order combining 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 building that help to define the character.

Construction. The act of adding an addition to an existing building or building, or the erection of a new principle or accessory building or building on a lot or property.

Contemporary. Reflecting characteristics of the current period. Contemporary denotes characteristics that illustrate that a building, or detail was constructed in the present or recent past, rather than being imitative or reflective of a historic design.

Contributing Buildings. A building or property within a district that was built during the Period of Significance for the district and can be recognized as being from that period. Contributing Buildings are identified in the ordinance establishing the Five Points Historic Cultural District and are the best aspects of the built environment that represent the district's unique cultural quality.

Context. The interrelated conditions that form the setting for the district. The surrounding context is defined by the Character-defining features of the district and surrounding neighborhoods.

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 connect to the rake of a gable, a short horizontal extension of the cornice found at each side of the gable end.

Corridor. A populated region characterized by one or more well-traveled routes such as a street, light rail line, and sidewalk defined by buildings on the street edge.

Crenellation. A pattern of square opening 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.

Cultural District. A collection of buildings, site features, streets, open spaces, and landscaping that have been identified as culturally significant and designated as such by the Denver City Council. Buildings, objects, and sites within a cultural district are either Contributing or Non-Contributing. Properties within a cultural district are subject to design review.

Cultural Identity. The feeling of belonging to a group with a distinct and distinct culture.

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, or site. A total demolition within a 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 [D.R.M.C](#)) requirements and Standards and Guidelines.

Dentils. A row of small tooth-like blocks in a classical cornice.

Design Guideline. Additional suggestions to achieve the intent statements. They use the term should or consider.

Denver Landmark Preservation Commission (LPC). A commission of 9 members appointed by the Denver Mayor whose function it is to designate,

preserve, enhance, and perpetuate buildings or district that have architectural, historical, or geographical significance within the city of Denver.

Denver Zoning Code (DZC). 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 **DZC** is available online.

Design Review. A process in which a design is evaluated in accordance with the Landmark Preservation Ordinance (Chapter 30 of the **D.R.M.C**) requirements and Standards and Guidelines. See chapter 7 for more information.

Design Standards & Guidelines. A document intended to provide guidance and information to property owner's planning exterior alterations, infill construction, or routine work to maintain buildings. Also intended to assist and guide the Landmark Preservation Commission in the design review process.

Design Standard. Prescriptive criteria for achieving the intent statements. They use the term shall to indicate that compliance is expected.

District. An area of the city regarded as a distinct unit because of particular characteristics. See Cultural District.

Divided Light. A window with a number of smaller panes of glass (lights/glazing) held in place by muntins.

Dogtooth course. A string course of diagonally laid brick.

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.

Downlighting. A light placed or designed to throw illumination downward.

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 that does not easily fit into an 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, building, 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 measures 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 building 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 building.

Existing Buildings.

F.

Fabric. The physical material of a building, or community, an interweaving of component parts.

Façade. The exterior front wall of a building, usually the most ornate or articulated elevation.

Façadism.

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.

Fenestration. The arrangement of windows on a building.

Fence. An artificially constructed barrier, typically of wood, metal or other materials or combination of materials to enclose, screen or separate areas.

Finial. A projecting decorative element, usually of metal, at the top of a roof turret or gable.

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.

Floor-to-floor.

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.

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. An 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 Floor.

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.

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 buildings, or the work of a known architect.

Hipped Roof. A roof with all four sides all sloping downwards towards the walls the building.

Historic feature. An element of a building installed at the time of construction or other time during the Period of Significance.

Historic Imitation. Infill construction or rehabilitation where elements or components mimic an architectural style, but are not of the same period as the existing buildings. Also known as an historic replica.

Historic Integrity. See Integrity.

Historic Landmark. See Landmark.

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. See Landmark Preservation Ordinance.

Historic Resource. A building or property that is designated as an historic landmark or is a Contributing Building to a designated historic/cultural district. Typically a well-known or important in history through association with historical events/person, architecture, or geography. Often used interchangeably with historic property or building.

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.

Iconic Sign. A sign that has become important and valued long after their role as a commercial marker has ceased.

Income Tax Credits for Historic Preservation. A state or federal income tax incentive to encourage the rehabilitation and reuse of historic buildings. Available for Contributing Buildings and Landmark Structures.

Infill. New construction that rededicate land, usually open space or Non-Contributing Buildings, to a new building. Also called infill construction. Garages, detached accessory dwelling units and additions are typically not regarded as infill.

Integrity. The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.
Intent Statement. Establish the objectives to be achieved for each topic in the Standards and Guidelines.

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 known 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.

Kick plate. See Bulkhead.

Knee Wall. A small curb-like wall often found in residential front yards.

L.

Landmark. A building, site, or object that meets Denver Landmark Designation criteria specified in Chapter 30 of the **D.R.M.C** and has been designated as such by the Denver City Council. Landmark properties are subject to design review. Also called Historic Landmarks.

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. 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 evaluate projects and makes decision according to adopted Standards and Guidelines, polices, and the Landmark Preservation Ordinance.

Landmark Preservation Ordinance. Chapter 30 of the **D.R.M.C.**, adopted in 1967, and periodically amended. The ordinance establishes the powers and responsibilities of the Landmark Preservation Commission, the criteria and process for designating historic landmarks and districts, requires that the LPC (or City staff, as delegated by the LPC) review specific projects involving historic resources, grant the LPC power to adopt Standards and Guidelines, and incorporates the Secretary of the Interior's Standards.

Landmark Preservation Staff. Professionally trained personnel who assist owners of historic properties by providing guidance and resources for preserving, maintain 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 s and their patterns.

Lap Siding. A building siding consisting of beveled boards meant to shed water away from the building foundation. Also known as clapboards.
Lights. Window glass. Also known as glazing.

Light Rail.

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 an existing state of preservation or repair to avoid the deterioration of original materials and features.

Man-door. A small door for use by people entering an industrial or warehouse building.

Main Street. The principal street of an area or district, usually the focal point for shops and most often used in reference to the focal point of community socializing.

Main Street Character Building. A Non-Contributing Commercial Building built within the district's Period of Significance. They add to the main street character of the district.

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.

Massing. The overall composition of major exterior volumes of a building, including; size, height, shape; especially when the building has major and minor elements. Also called mass.

Material Change. A change in materials that will affect either the exterior, architectural or environmental features of a property or any building, site or work of art within a district.

Mid-block.

Millwork. Woodwork manufactured at a mill, includes doors, sashes, and trim.

Modillion. A horizontal bracket, often in the form of a plain block, ornamenting the underside of a cornice.

Molding or moulding. A construction or decorative element that has a variety of contours or outlines.

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 apartments, courtyard apartments, Garden court building forms as defined in the [DZC](#).

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.

Neon. A small lamp containing neon.

Neon Sign. An electric sign lighted by long luminous gas-discharge tubes that contain rarefied neon or other gases. First used in 1910

New Construction. Construction which is characterized by the introduction of new elements, sites, buildings or additions to existing districts or buildings.

Newel Post. The principal structural pillar of a staircase, often highly decorative.

Non-Contributing. A building that was not designated as Contributing in the ordinance establishing the district. Typically these buildings do not add to the cultural or geographic qualities of the district, were not present during the period of significance or because of alterations or deterioration it has lost its physical integrity. Non-Contributing building within a district buildings are subject to design review.

Non-Historic Resource. An older building/property that typically does not have any particular significance architecturally or contextually, or that lack association with any historic figures/events. Non-historic resources are Non-Contributing Buildings to a district or landmark property.

O.

Obscured. Covered, concealed or hidden from view.

One-over-one. Refers to the arrangement and number of window lights/glazing in the window sash. A one-over-one window would have one light in the upper sash and one light in the lower.

Orientation. The relationship of a building 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 a building or district gained its cultural, architectural, historical, or geographical importance. Typically, a district's

Period of Significance covers a long period of time in order to encompass the period during which the district developed its, cultural, architectural, historical, and geographical significance.

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.

Plate Glass. A strong, durable, rolled glass used in large windows.

Point. The surface of a mortar joint.

Pointing. Mortar that has been placed between bricks to hold them together.

Porch. A structure attached to a building to shelter an entrance.

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. A fast-curing, hydraulic cement. Not commonly used until the early 20th century, and much stronger than historic cements, used in the mortar making process.

Pre-Application Meeting. Meeting with Landmark Preservation staff at the onset of a project.

Primary Building(s). The main building(s) on a property. Typically buildings housing the primary uses on a property.

Primary façade. The main building face; the side of a building that are street-facing.

Preservation. The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

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, projecting off the building façade. Can be a blade or iconographic 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.

Protection.

Punched openings. Square or rectangular windows, installed in a “punched” fashion on the building façade. Historically recessed in the building façade.

Public Vantage Point. Publicly used space (park, campus ground, etc.) or a roadway other than a residential alley.

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.
Readily Visible. A project that is of a size or design that is conspicuously seen by a person of average height from “public vantage point.” See visibility.

Recessed Entry.

Reconstruction. The act or process of depicting by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic locations.

Registered Neighborhood Organizations (RNOs). A group formed by residents and property owners within a neighborhood who meet regularly and are authorized under the **D.R.M.C.** RNOs may make recommendations to the Landmark Preservation Commission on a project within their neighborhood.

Redevelopment.

Registered Neighborhood Organizations (RNO’s). A group formed by residents and property owners within a neighborhood who meet regularly and whose organizational and contact information is kept of file with the City’s Community Planning and Development Department. RNO’s may make recommendations to the LPC on a project within their neighborhood.

Rehabilitation. The act or process of making possible a compatible use for property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Relocation. Any change of the location of a building, object in its present setting or to another setting.

Replacement Plan. A plan for a new building or site design to take the place of a building proposed for demolition.

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.

Replication. Constructing a building so that it is an exact replica or imitation of a historic architectural style or period.

Resource. A source or collection of buildings, objects, sites, 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 depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Retain. To keep secure and intact. The act of keeping an element, detail or building, and continuing the same level of repair to aid in the preservation of elements, sites and buildings.

Re-Use. To use again.

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 (ROW). Public land that has been granted an easement or reserved for transportation purposes. Can include pedestrian traffic, vehicular traffic, canals, railway traffic, oil and gas pipeline, etc.

Rooftop Addition. Infill construction on top of an existing rooftop that removes a portion of or all of the existing roof.

Roof Sign. A sign mounted upon or above a roof or parapet of a building, which is wholly or partially supported by said building.

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.

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 Building. A smaller or lesser building associated with a primary building on a property. See Accessory building.

Secretary of the Interior's Standards for the Treatment of Historic Properties. A set of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. The Guidelines offer general design and technical recommendation to assist in apply the Standards to a specify property. Together, they provide a framework and guidance for decision-making used by preservationists and people working with historic resources. The Landmark Preservation Ordinance requires that these standards are adhered to.

Setback. The distance a building is located from the street, other public way, or property line. Setback can also refer to the distance between buildings.

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. Typically with a rough surface and a thicker profile when compared to shingles. Often used in distinctive or decorative patterns.

Sheathing. An exterior covering of boards or other surface applied to the frame of the buildings. See Siding.

Shed roof. A pitched roof with a single plane.

Shingles. An historic and modern building and roofing material made from thin tapered pieces of wood. Typically flat and almost always planed or smooth. Often used in distinctive or decorative patterns.

Sidelight. A vertical area of fixed glass on either side of a door or window.

Siding. The exterior wall covering or sheathing of a building.

Significance. The idea that a building or district is important to the history, architecture, or geography of the city and thus makes a special contribution to Denver's distinctive character.

Sill. The horizontal , usually projecting, lower lip of a window or door.
Site feature. A component of the property surrounding the building, such as a fence, walkway, 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, building, or object on a site in relation to natural features, boundaries, and other parts of the built environment.

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.

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.

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.

Stepped Parapet. A low wall at the edge of a roof, balcony, or deck, that is features a 'stepped' design.

Stoop. A small staircase ending in a platform, leading up to the entrance of a building.

Storefront. The façade of a store, typically on the ground floor and facing the street

Streetcar. A rail vehicle which runs on tracks along a public urban street. Also known as a tramcar, trolley, or trolley car. The historic equivalent of the light rail.

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 in one view.

Stringcourse. A decorative horizontal band on the exterior wall of a building, typically of brick or stone, and often demarcating between floors.

Stucco. An exterior plaster applied in a two-or-three part coating directly onto masonry, or over wood or metal lath to a log or wood frame structure. Often used to imitate another material such as stone.

Style. A type of architecture distinguished by special characteristics of building and ornament and often related in time; also a general quality of a distinctive manner. Subordinate.

Surround. An encircling border or decorative frame, usually at windows or doors.

Sustainability. The ability to continue. It may also relate to the practice of maintaining and reusing historic buildings, taking advantage of traditional climate-responsive design, and investing in and improving building materials.

T.

Transom. A horizontal window opening over a door or window.

Travertine. White or 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 the mortar joint. One color will match the brick, and the other will be a contrasting color to give the appearance of a very fine point.

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.

Turret. A small slender tower.

V.

Vacant Lot. A lot in which there are not permanent buildings. Vacant lots within a district 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.

Visibility. A project that is partially seen from a person of average height from public vantage points.

Vitality.

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 storefront, as illustrated above and at right.

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.

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.

Z.

Zone Lot. The land designated as the building site for a building and/or the site for a land use or activity.