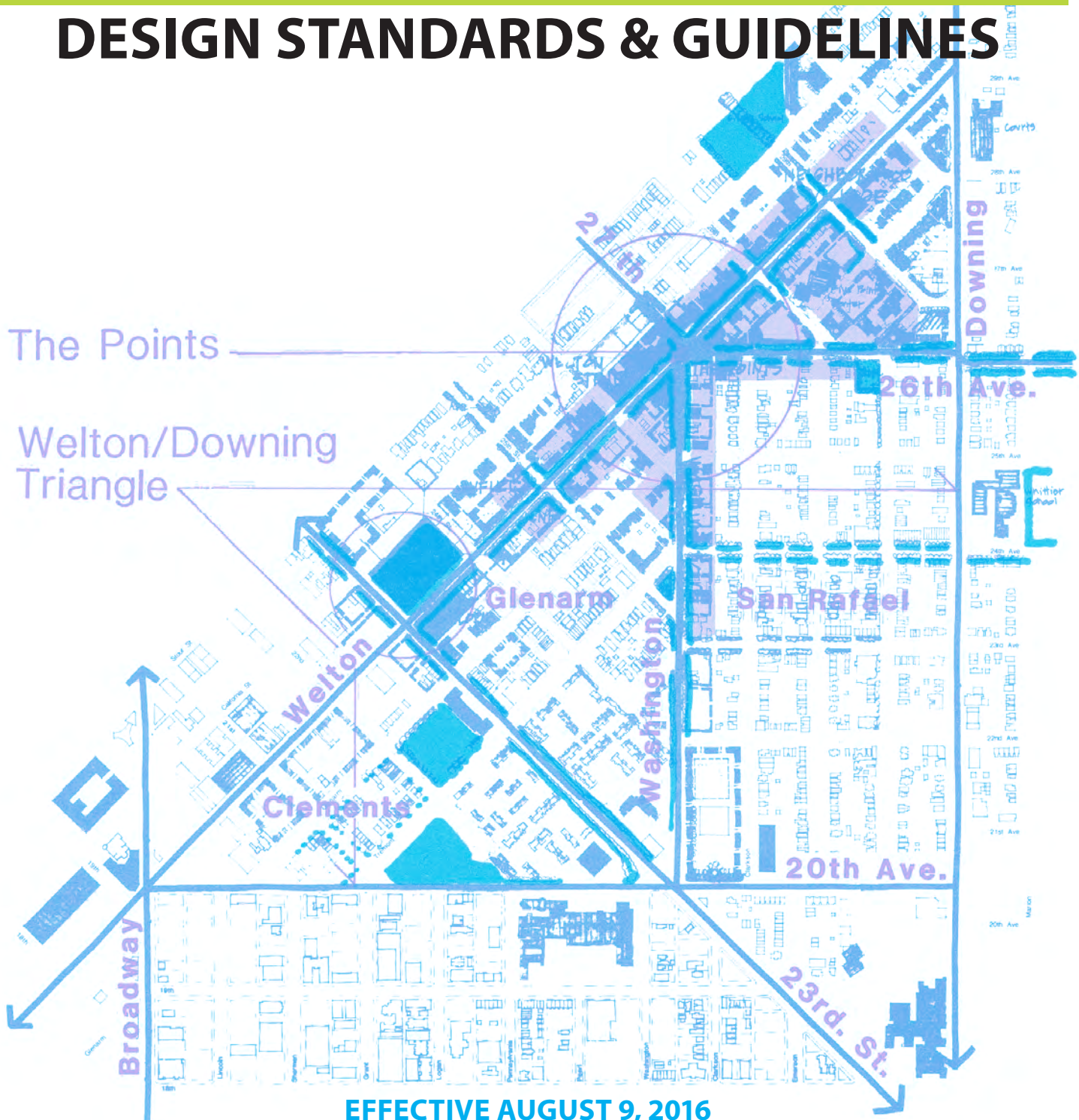


FIVE POINTS

HISTORIC CULTURAL DISTRICT

DESIGN STANDARDS & GUIDELINES



EFFECTIVE AUGUST 9, 2016

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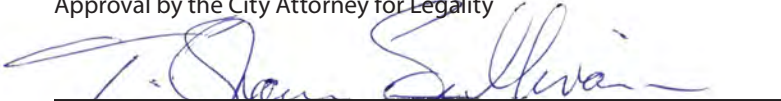
Approval by the Chair of the Denver Landmark Preservation Commission



Martin Goldstein, Landmark Preservation Chair

Date: 08.09.16

Approval by the City Attorney for Legality



Attorney for the City and County of Denver

Date: 8-9-2016

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1.0 INTRODUCTION



Five Points Historic Cultural District was designated for its geographic and historical significance; there are nine Contributing Buildings in the district.

VISION FOR FIVE POINTS

Five Points Historic Cultural District (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 Intents, 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 Intent Statements, Standards, and Guidelines are based are:

- #1 PROTECTION.** Preservation and sensitive rehabilitation of the Contributing 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. Nine of the buildings in the district are identified as Contributing, two of which are also designated as Denver Landmark Structures. See page 16 for the list of Contributing Buildings.

- #2 REHABILITATION.** Many of the district's Non-Contributing Buildings that were built prior to 1965 enhance the overall character of the district and reinforce its "main street" character. When possible, these buildings should be rehabilitated to enhance the "main street" quality and enhance the Character-Defining Features of the district. New buildings should be designed to rehabilitate the cultural character of the district and create a pedestrian-friendly environment with activated storefronts.



Five Points is currently experiencing development pressure, and many properties are under consideration for redevelopment; the image above shows a current construction project underway in the district.

#3 CULTURAL IDENTITY. Preserving the cultural district promotes a strong community identity by strengthening the connection between residents and the cultural heritage of the community. Employ building signs, public art, entertainment uses, and historical interpretation to enliven the street. Creative, high-quality signs add visual interest and recall the historic neon and vibrant signs that once lit the building fronts. Public art installations can draw on the stories, images, and sounds of the district. These elements can promote heritage tourism within the district.

#4 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 that promote vitality include: building placement, ground floor transparency, visual interest with a variety of materials and details, and pedestrian-oriented businesses and building signs.

#5 SUSTAINABILITY. Keeping cultural districts intact and preserving Contributing Buildings and Main Street Character Buildings (when possible) promotes environmental sustainability through conservation of materials, preserving the energy that went into making them and reducing materials sent to landfills. New buildings should incorporate energy-efficient solutions that are compatible with the district's Character-Defining Features.

REDEVELOPMENT GOALS

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

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



The Standards and Guidelines aim to protect and preserve the special attributes of Five Points, such as the Main Street Character seen in the image above.

INCOME TAX CREDITS FOR HISTORIC PRESERVATION

Alterations to Contributing Buildings may be eligible for a State of Colorado income tax incentive. The Landmark Preservation Commission and Landmark 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 in 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 16 for a list of Contributing Buildings within Five Points.

PURPOSE OF THE DESIGN STANDARDS AND GUIDELINES

The Five Points Historic Cultural District Design Standards and Guidelines (the Standards and Guidelines) 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:

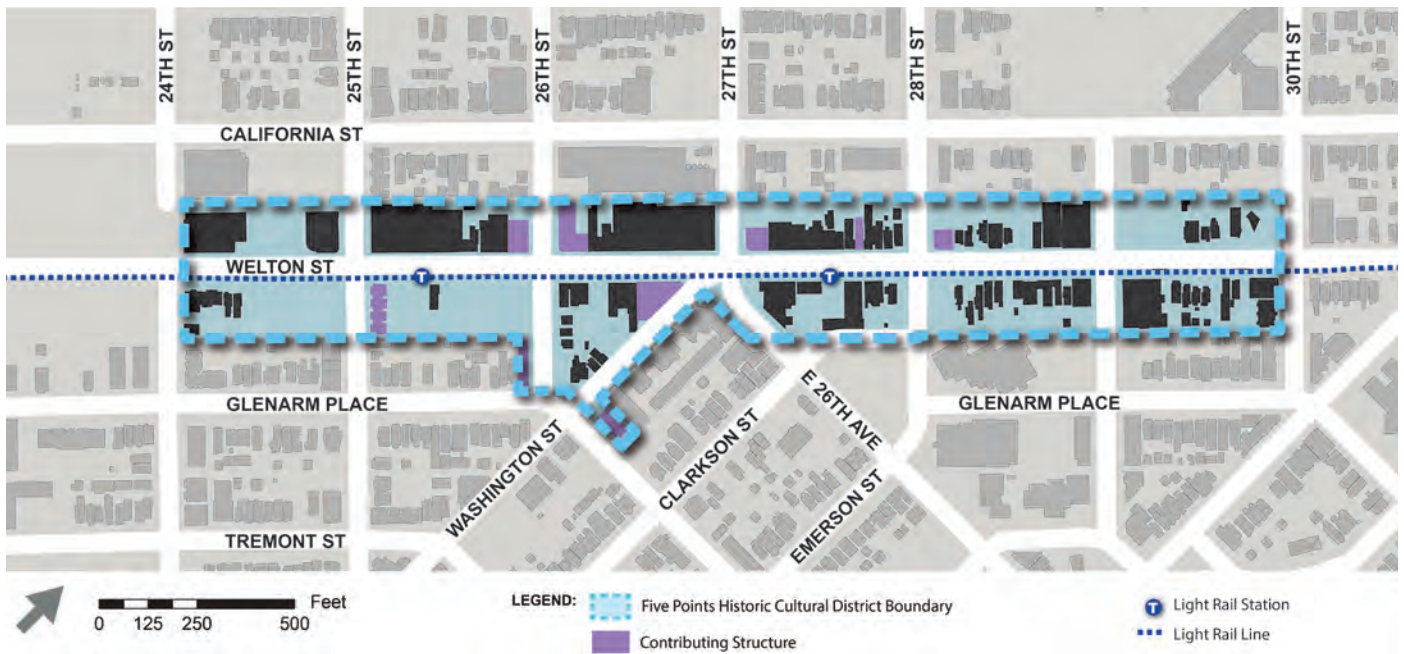
GUIDE DESIGN REVIEW. The Standards and Guidelines outline the required design review process for applicants and serve as the basis for design review of projects by the Landmark Preservation Commission (LPC) and Landmark Preservation Staff.

GUIDE TAX CREDIT REVIEW. The Secretary of the Interior's Standards (adopted by Chapter 30 of the Denver Revised Municipal Code) and the Standards and Guidelines are used to review applications for State of Colorado income tax incentives for historic preservation projects.

ASSIST PROPERTY OWNERS AND THEIR DESIGN PROFESSIONALS. The Standards and Guidelines assist property owners and design professionals who are planning building improvements and redevelopment projects by establishing 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; see the previous page for the redevelopment goals.



The Applicability Map, shown above, highlights the Five Points Historic Cultural District. Properties located within the district are subject to this document.

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 replacements, and interior remodeling are not subject to Design Review using these Standards and Guidelines. The LPC and Landmark Staff review some interior work if it is part of a tax credit project. Please consult with Landmark Staff if you are unsure.



Construction projects in the district, as shown above, are subject to a variety of regulations. While this document strives to point out additional regulatory bodies, the applicant is responsible for complying with city standards and policies.

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 the Denver Zoning Code.

REGULATORY FRAMEWORK

The Standards and Guidelines serve 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.

LANDMARK PRESERVATION ORDINANCE AND CITYWIDE DESIGN GUIDELINES.

Adopted in 1967, the *Landmark Preservation Ordinance* (Chapter 30 of the Denver Revised Municipal Code) provides the overall framework for historic preservation in Denver. The ordinance establishes the powers and responsibilities of the LPC. Additionally, the ordinance gives LPC the authority to adopt design guidelines that guide Design Review. The *Design Guidelines for Denver Landmark Structures & Districts*, adopted January 2014 (revised 2016), are citywide guidelines for the majority of Denver's Historic Districts and Landmark Structures.

DENVER ZONING CODE. The *Denver Zoning Code* (DZC) establishes regulations regarding the 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 in use of an existing building. The Standards and Guidelines supplement zoning requirements, and at times may be more restrictive.



The Standards and Guidelines apply to rehabilitation of existing buildings, as well as new construction, within the Five Points Historic Cultural District.

DENVER BUILDING CODE. The Denver Building Code is based on the National Electrical Code, the National Fire Protection Association Code, and the International Codes for Building and Fire Safety developed by the International Code Council (ICC).

The building code provides minimum building standards for construction, electrical, fire, maintenance, and other aspects of buildings. Additional policies provide detailed descriptions of how to handle certain situations that are not clearly addressed within the Denver amendments or within current codes.

PUBLIC WORKS. All projects in the Public Right-of-Way (ROW) 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.

All development within Five Points must meet Denver Building Code requirements. A concept meeting with Development Services, in the planning stages of a project, will identify all issues and necessary regulations such as Building Code, Fire Code, and Zoning Code, that might affect new construction.

SUPPLEMENTAL PLANS

Property owners and applicants proposing new construction in Five Points should be aware of other neighborhood and supplemental plans that may affect the project. Such plans include:

- » *Comprehensive Plan 2000 was adopted in 2000 by City Council. The plan establishes a vision for Denver, now and in the future.*
- » *Northeast Downtown Neighborhood Plan was adopted by City Council in 2011 as part of the Denver Comprehensive Plan 2000. It shapes development and public improvements in Five Points.*
- » *Blueprint Denver is a citizen-driven, integrated land-use and transportation plan that was adopted in 2002. It identifies areas of stability and areas of change.*
- » *Five Points Marketplace Vision (2011) and Five Points Business District Vision Plan Implementation & Revitalization Strategy (2013).*



The Rossonian, shown above, is one of the district's most recognizable Contributing Buildings.

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 the cultural district. 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 separated into two parts: background and regulatory information and the design standards and guidelines. Page 10 summarizes the remaining chapters and what information is addressed by each chapter.

The Design Standards and Guidelines Chapters (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. Not every design topic has standards, due to the prescriptive nature of standards.
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, Standards, and Guidelines provide structure for the Design Review process while maintaining flexibility for creative design.

See "Standards and Guidelines Sample Page Layout" on the following page (page 9) for more detail regarding the format and use of Guiding Principles, Intent Statements, Standards, and Guidelines.

STANDARDS & GUIDELINES SAMPLE PAGE LAYOUT

To increase clarity and ease of use, the Standards and Guidelines pages in Chapters 3-6 use a standard format. The graphic below illustrates a sample page and indicates each key element of the standard format. Note that Case Studies are used throughout the chapters to provide additional information when needed, and they take on a different page layout to signal the difference in content.

Design Topic	Subtopic
	
<p>Captions provide additional information and describe how the Intent Statement, Standards, and Guidelines are illustrated in the image(s) above the caption.</p>	
INTENT	DESIGN STANDARDS
<p>Intent Statements are on the left side of the page, and at the beginning of every topic and subtopic.</p>	<p>Design Standards set prescriptive criteria for achieving the intent statements. Compliance with the standards is expected.</p>
SIDEBARS	<p>a. Alphabetized Lists beneath standards and guidelines indicate specific approaches and strategies to meet the corresponding standard or guideline.</p> <p>» Bulleted Lists provide additional suggestions on how to achieve certain standards or guidelines and/or how to distinguish between variable project scenarios.</p>
<p><i>Sidebars</i> provide background information on the design topic or relationship to other regulations.</p>	DESIGN GUIDELINES
	<p>Design Guidelines provide suggestions on how to achieve the Intent Statements, and follow the standards for design topics.</p>

ADDITIONAL FORMAT NOTES

Intent Statements, Standards, and Guidelines are numbered by chapter to add clarity and ease of reference.

Photographs and Diagrams are located below the Design Topic Heading to provide a visual description of the topic.

Title Bars for design topics are black with a light blue box for the subtopic, as shown above. The Character-Defining Features (pages 18-26) and the District Designation page (page 13) also take on this page layout, due to the significance of the content of those pages.

Case Studies throughout the document provide additional information as needed, and typically take up an entire page of the document.

Red, italicized text provides hyperlinks to web sites or cross references in the electronic version of this document.

Chapter Overview

The chart below indicates the chapters that apply to different types of proposed projects. More than one chapter will often apply to one project. Chapter 2 District Character 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); and Chapter 7 Design Review Process summarizes the Design Review process. At the end of the document is a glossary of terms.



2.0 DISTRICT CHARACTER

This chapter provides background and historic information about the district and the current district character, and it explains the Character-Defining Features of the Five Points Historic Cultural District. The Character-Defining Features inform preservation and redevelopment within the district. This chapter directly informs the Intent Statements, Standards, and Guidelines in the following chapters and provides the basis of the design intent.



3.0 EXISTING BUILDINGS DESIGN STANDARDS & GUIDELINES

This chapter provides Standards and Guidelines for existing buildings within the district, and it is subdivided into the building types found within the district, which consists of Contributing Buildings, Main Street Character Buildings, and recently built Non-Contributing Structures. This chapter guides preservation for Contributing Buildings and Landmark Structures, and emphasizes reusing and reactivating Main Street Character Buildings that add to the district character.



4.0 INFILL CONSTRUCTION DESIGN STANDARDS & GUIDELINES

This chapter provides Standards and Guidelines to promote infill that is compatible with the district. It focuses on designs that reflect their own time period while remaining compatible with the district's Character-Defining Features and the surrounding context. Note: Chapter 5 Site and Streetscape Design Standards and Guidelines and Chapter 6 Sign Design Standards and Guidelines will also apply for infill construction.



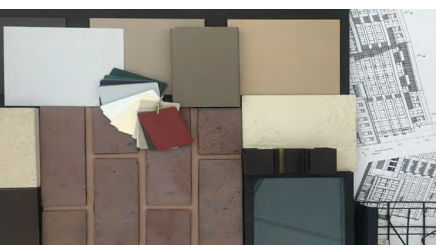
5.0 SITE AND STREETScape DESIGN STANDARDS & GUIDELINES

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 STANDARDS & GUIDELINES

This chapter provides Standards and Guidelines for historic and new signs, and it encourages the return of a vibrant sign character to Five Points. The chapter addresses the placement, installation, and character of signs, and it identifies and defines appropriate sign types.



7.0 DESIGN REVIEW PROCESS

This chapter summarizes the Design Review process and application requirements for project proposals in Five Points. It is used by applicants, the Landmark Preservation Commission, and Landmark Staff to guide the Design Review process.

DESIGN STANDARDS & GUIDELINES CHAPTERS

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District Designation..... Page 13

Introduction to Contributing Buildings Page 14

Introduction to Non-Contributing Buildings..... Page 15

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- » Applying the Character-Defining FeaturesPage 19
- » District Page 20
- » Commercial Buildings Page 22
- » Residential Properties..... Page 24
- » Signs..... Page 25
- » Culture..... Page 26

Five Points: Then and Now Page 27

Regulatory Context Page 28

Neighborhood Context Page 29

2.0 DISTRICT CHARACTER



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 the "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 throughout the district recognize the history of Five Points, and were installed following 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.

District Designation



The Grid Orientation Map, above, distinguishes between the Denver Grid and the North/South Grid, highlighting the geographic significance of the Five Points Intersection.

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 Denver Grid meets the North/South Grid.*

2002 - WELTON STREET COMMERCIAL CORRIDOR CULTURAL DISTRICT

In 2002, Denver City Council voted to designate a six-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 Denver Grid, which follows the South Platte River, meets the North/South Grid. This convergence of grids creates the Five Points Intersection.

The Period of Significance refers to the span of time during which significant events and activities occurred. The 2002 Ordinance recognized the Period of Significance as spanning from 1920 to 1950, and it identified seven properties 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 the "Five Points Historic Cultural District."

Two new Contributing Buildings were added as part of the amendment. They were recommended through the Historic Property Assessment and Building Identification Plan.

Finally, the amendment to the ordinance expanded the Period of Significance 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.

Introduction to Contributing Building Types



The Alta Cousins Terrace is a Classical Revival style building and a Contributing Building in Five Points. For a complete list of the district's Contributing Buildings, see pages 16-17.

APPLICABLE CHAPTERS

Standards and Guidelines for Contributing Buildings and Denver Landmark Structures can be found in Chapter 3.0 Existing Buildings Design Standards and Guidelines, of this document.

Additional chapters may also apply to existing buildings, including Chapter 5.0 Site and Streetscape Design Standards and Guidelines, and Chapter 6.0 Sign Design Standards and Guidelines.

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 have 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. This 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 district's vitality and community identity.

WHAT ARE DENVER LANDMARK STRUCTURES? Within Five Points, two of the nine Contributing Buildings are also Landmark Structures; these are 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 Landmark Structures shall be preserved, rehabilitated, and restored. They should be protected from deterioration and reused to retain the district's vitality and community identity.

Introduction to Non-Contributing Building Types



Main Street Character Buildings (above left) and Residential Buildings (above right) are two examples of Non-Contributing Buildings in Five Points.

WHAT ARE MAIN STREET CHARACTER BUILDINGS? Main Street Character Buildings are any commercial buildings 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 had a mixture of uses. Often they were originally residential buildings that had commercial storefronts added onto the front.

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

WHAT ARE NON-CONTRIBUTING BUILDINGS POST-1964? Buildings constructed after the Period of Significance (Post 1964) and vacant lots do not add to the cultural and geographical significance of the district.

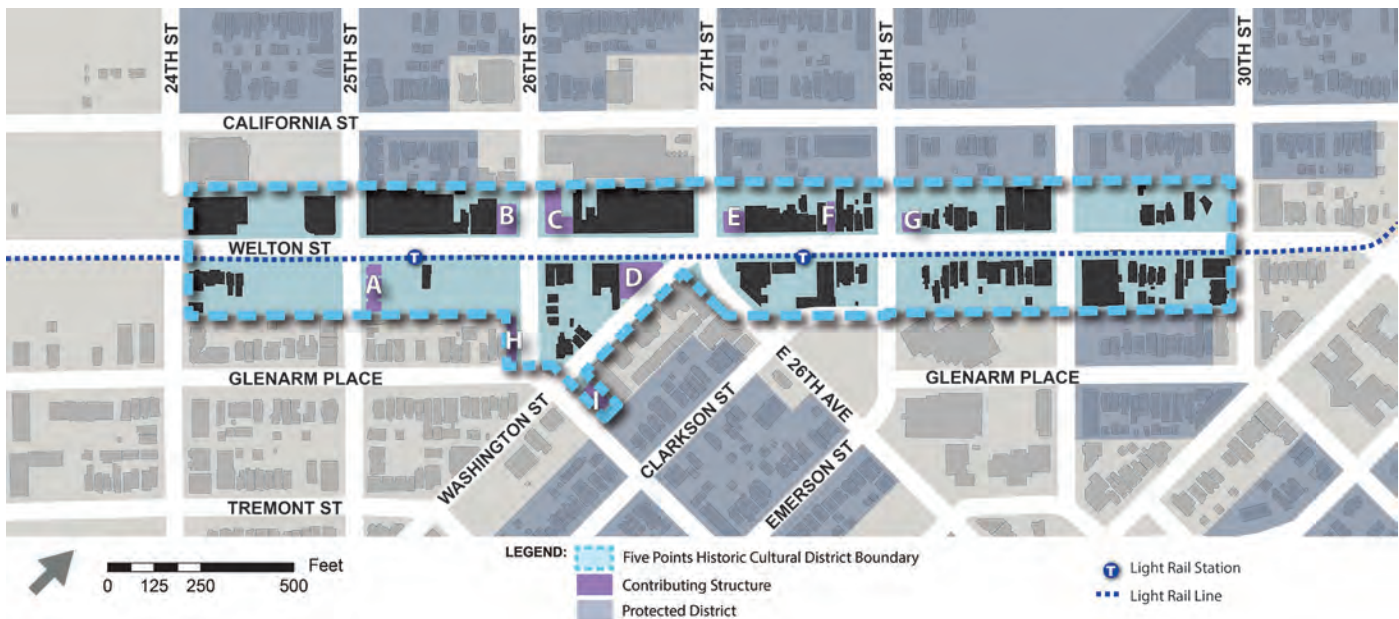
Redevelopment of Non-Contributing Post-1964 Buildings and vacant lots is encouraged to reinforce the main street and pedestrian-friendly character of the district.

APPLICABLE CHAPTERS

Standards and Guidelines for the reuse of Non-Contributing Buildings can be found in Chapter 3.0 Existing Buildings Design Standards and Guidelines of this document. If these properties are to be redeveloped, Chapter 4.0 Infill Design Standards and Guidelines, and Chapter 5.0 Site and Streetscape Design Standards and Guidelines, are applicable for the building site.

Additional chapters may also apply to existing buildings, including Chapter 6.0 Sign Design Standards and Guidelines.

Contributing Buildings



The Contributing Buildings Map, above, identifies the district's nine Contributing Buildings. The letters correspond to the names of the buildings and description below and on the following page.



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. See page 38 for a Case Study on the rehabilitation of this building.



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

Equity Savings and Loan, Colorado's only all-black financial institution, was established 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 openings on the ground floor, punched windows above, and a flat roof concealed 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. See page 39 for a Case Study that demonstrates how this building can be restored and reactivated.



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 for 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 and 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 - LANDMARK STRUCTURE

Originally constructed prior to 1892 as a residence, the facade 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 facade with a central entry, large plate glass windows, and transom windows above.



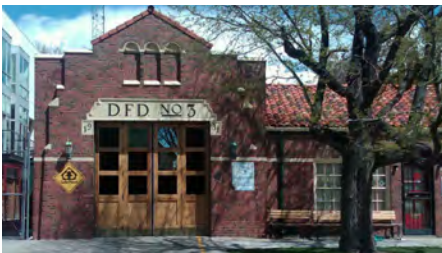
G. RICE'S TAP ROOM AND OVEN/SIMPSON HOTEL/KC LOUNGE

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, though much of its historic ornamentation has been removed. As of 2014-2016, the building is undergoing a facade 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 by 1893. Decommissioned in 1931 as a fire station, the building became home to the Community Vocational Center and later the 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 new uses and a front addition was built. The building maintains a symmetrical façade.



I. FIRE STATION #3 - LANDMARK STRUCTURE

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



Five Points has a unique and special character; this document aims to protect and enhance those Character-Defining Features, which can be seen in the historic image above.

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 (prior 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.

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
- Commercial Buildings
- Residential Properties
- Signs
- Culture

Pages 20-26 describe the Character-Defining Features of each context, and should be carefully considered throughout the lifecycle of each project in the district. Pages 28-29 provide additional contextual information relating specifically to the regulatory and surrounding neighborhood contexts, both of which should also be carefully considered throughout a construction project.

Applying the Character-Defining Features



Five Points is home to an active, vibrant cultural district; the Character-Defining Features should be applied to all construction projects to enhance and preserve this cultural district.

When developing projects in the district – whether they are additions, infill construction, or other building alterations – owners and applicants should consider how 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.

This list of Character-Defining Features should be used to inform the design process. Projects should follow the Standards and Guidelines as set forth in this document, but should also acknowledge the Character-Defining Features as described on the following pages. New construction should appear “of its own time” and contain basic attributes that relate to the pre-1964 character that makes the district unique.

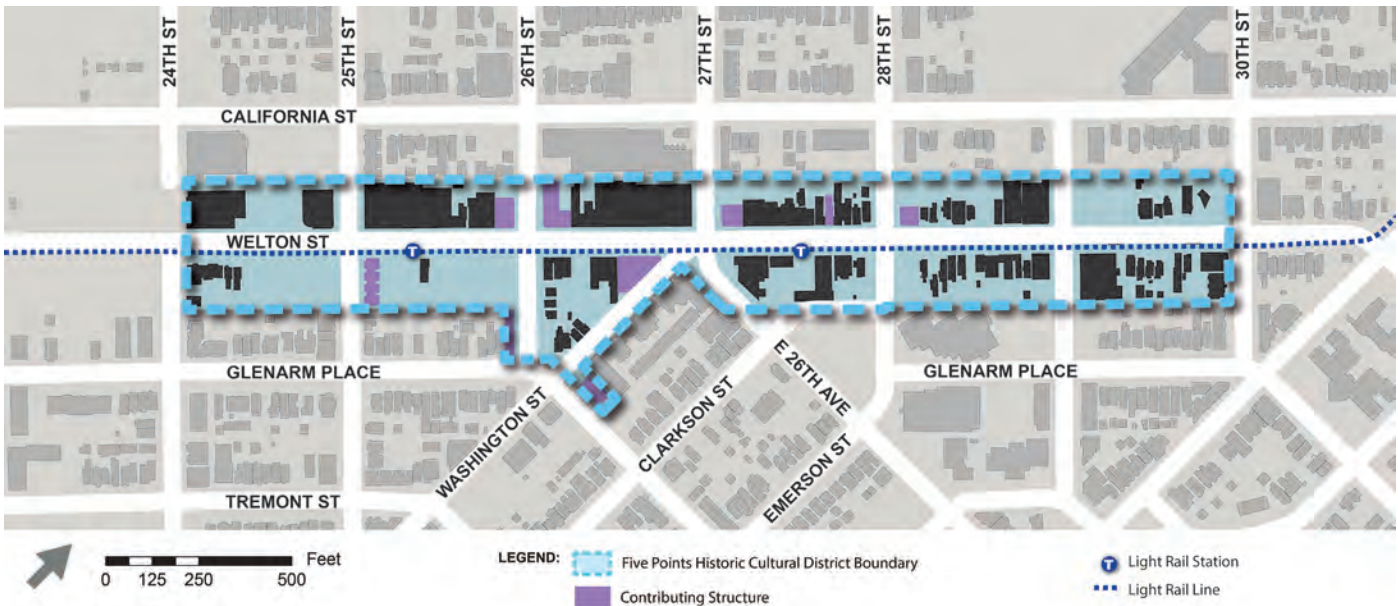
Because the size and scale of infill is relatively large when compared to the Contributing Buildings in the district, it is imperative that infill projects consider their impacts on the nine Contributing Buildings. Proposed new construction and alterations should be designed to complement, and not overpower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

OVERALL COMPATIBILITY CONSIDERATIONS

Infill construction may use a variety of design techniques to achieve compatibility. Design considerations should include:

- » *Relationship to the Character-Defining Features of the district. See pages 20-26 for the Character-Defining Features.*
- » *Relationship to the features in the surrounding context and to adjacent properties, including setbacks, floor-to-floor heights, roof forms, articulation, and scaling elements.*
- » *Relationship to the Main Street Character of the district, the Contributing Buildings, the Main Street Character Buildings, and the surrounding historic and protected districts.*
- » *Expression of age, rather than direct imitation of an 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.*

See pages 28 and 29 for information relating to the larger district context.



The District Map above shows the Five Points Historic Cultural District in blue with the light rail line identified along Welton Street.



DISTRICT BOUNDARY. The district consists of approximately 12 half-blocks that 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 with a 75-foot public right-of-way (ROW). There are two travel lanes heading northeast and extending from Colfax Avenue to Downing Street. Within this ROW, there is on-street parking and raised sidewalks for the Light Rail Line with two stations on the raised median.

The Numbered Streets in the district are two-way streets with a 75-foot public ROW. There is one travel lane in each direction, on-street parking, and sidewalks within the ROW.

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 Five Points Intersection.



TRANSIT. Historically, the Stout Street Herdic Coach Line ran along Welton Street and terminated at the Five Points 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-foot 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

Character-Defining Features

District

lights exist but are inconsistent, and most lighting is provided from large street lights and decorative fixtures attached to buildings.

The Numbered Streets have a different character from Welton Street. The sidewalks are historically detached from the curb and are approximately five foot wide, made of concrete or sandstone. Street trees exist in a large, grass tree lawn except where it has been filled in with concrete; the pattern is not consistent.

BLOCK SIZES AND SHAPES. Blocks are rectangular and are approximately 400 feet long (facing Welton Street) by 270 feet 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 the north side of 26th Avenue.

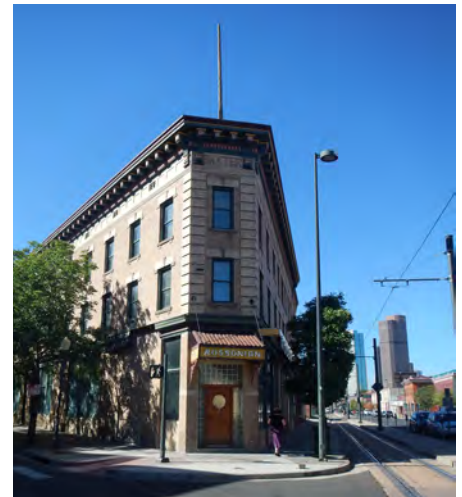
LOT SIZES AND SHAPES. Lots are generally rectangular and range from 25 to over 200 feet wide. The traditional lot is 25 feet wide, though corner lots are often wider. Some irregular-shaped lots exist at the Five Points Intersection due to the collision of the two street grids.

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 created by buildings that are set back approximately 10 to 15 feet from the property line. The yards are enclosed with small fences; the materials of fences vary, though masonry bases with pickets above are not typical. Side setbacks are approximately 0 to 5 feet, 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, neighborhood 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.





MASS AND FORM. Commercial building height in the district ranges from one- to three-stories. The Rossonian is the tallest Contributing Building with a maximum documented height of 43 feet.

Commercial buildings are a maximum of 100 feet in length, but the majority are no longer than 75 feet. Typically, commercial buildings are divided into 25-foot modules.

Corner buildings over 50 feet in length have chamfered corner entries and typically 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. Commercial buildings typically have taller first floor heights with smaller upper floor heights. Adjacent buildings' floor heights align with each other.

BUILDING ENTRIES AND 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 face onto Welton Street. Originally, the amount of transparency is estimated to have been 60% to 80% of the facade. Some storefronts have been converted into punched openings. On Numbered Streets, the minimum amount of transparency is estimated to be 40%.

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

Character-Defining Features

Commercial Buildings

Except for storefronts, windows are vertically oriented, typically in an one-over-one double-hung pattern of uniform sizes, either single or paired, 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 of 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.

ARCHITECTURAL DETAIL. Horizontal banding and articulation that is often projecting is common over first floor commercial buildings. Strong articulated roof parapets, typically at least three-feet 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-feet in length. Projecting awnings are common for shop entries. Bulkheads ranging in height from 18 to 24 inches are common for storefront bases, and architectural downlighting is commonly integrated into buildings.





MASS AND FORM. Residential building heights in the district are one to one- and half-stories. Single-family homes are located on 25-foot wide lots with rowhomes subdivided into 25-foot modules. Residential properties are often set back from the sidewalk edge.

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

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



BUILDING ENTRIES AND EXITS. Entries are primarily raised from the sidewalk grade. They face onto Welton Street 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 properties.

WINDOWS. Windows are typically double-hung wood windows, typically one-over-one. Windows are vertically proportioned and much taller than they are wide. Some arched and grouped pairs are found. Masonry lintels and sills are typical.



MATERIALS. Street-facing cladding is brick, with contrasting stone or brick string courses. Historically, brick residential buildings were unpainted; however, many have been painted.

ARCHITECTURAL DETAIL. Queen Anne and Italianate ornamentation are common.



TYPES. Signs are typically shaped projecting signs, wall signs, canopy or awning signs, marquee signs, and hand-painted window graphics. Projecting signs were the dominant sign type, as these were easily visible from the streetcar line that terminated at the Five Points Intersection.

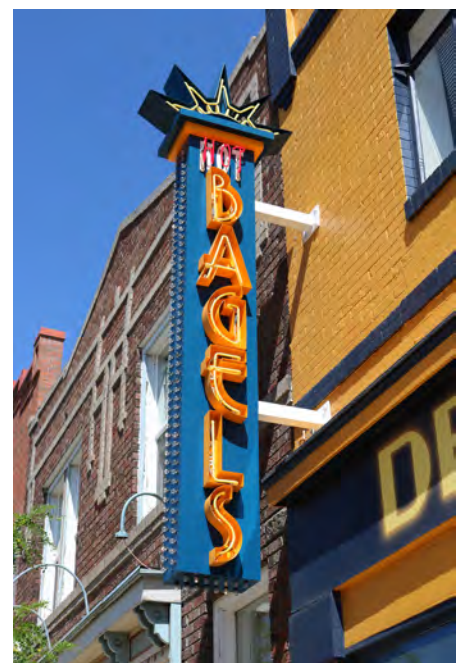
CONSTRUCTION. Sign construction typically consists of open face channel letters, dimensional sign faces, painted wall signs, and painted advertising signs.

MATERIALS. Signs are typically made of aluminum or other durable metals or paint.

LOCATION. Signs are typically pedestrian-oriented and located at the business entrance. However, extremely large signs often span from the ground floor to the upper floors. A few projecting signs have projected over the building parapet. Corner buildings often had a projecting sign near the corner. Wall signs were often located within sign bands.

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

ARCHITECTURAL DETAIL. Art deco motifs and fins, star burst, and other iconic shapes representational of the building use are common for signs in the district.





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 that 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 here until the early 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 within the district.

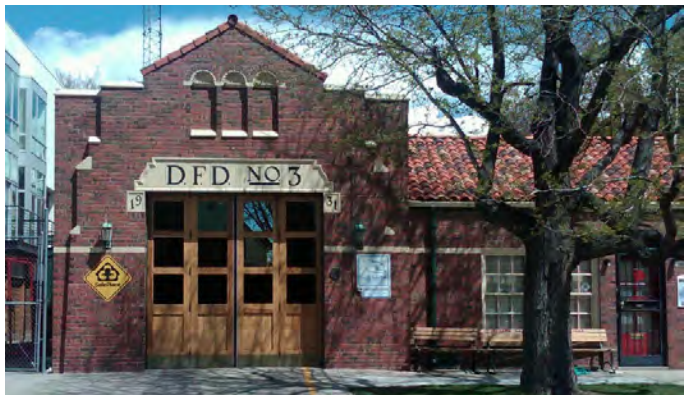
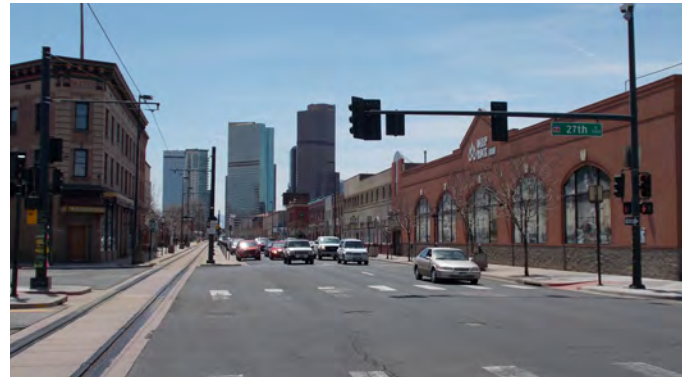
CULTURE. Celebrations such as Juneteenth and Shriner’s Parades along Welton Street celebrated African American pride, many of these events continue today. Institutions such as the YMCA, public libraries, day nurseries, beauty pageants, and servicemen clubs were all located along the corridor to provide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



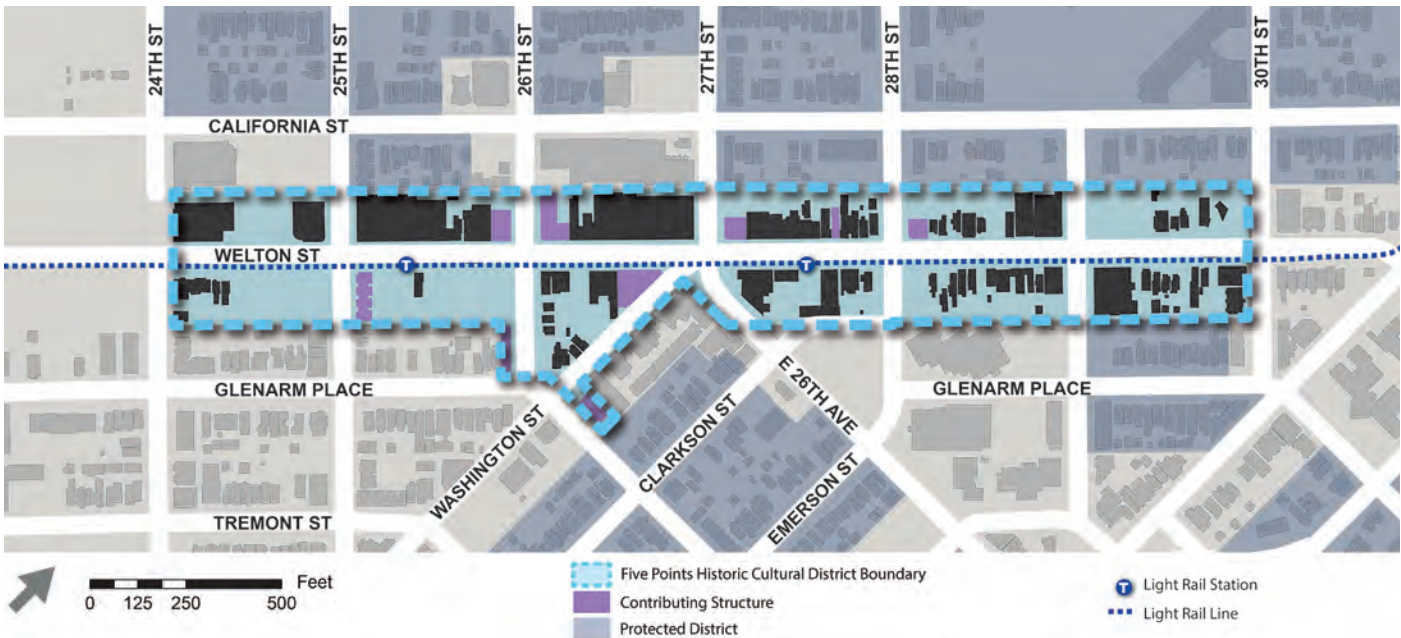
TODAY. The district today is a multi-cultural entertainment and business district. Home to JazzFest, Denver’s Juneteenth Celebration, the Blair-Caldwell African American Research Library, and numerous African American businesses, Five Points remains culturally connected to its past

Five Points, Then and Now

Images below show the transformation of Five Points and three of its Contributing Buildings (The Rossonian, Douglass Undertaking, Fire Station # 3, and Radio Pharmacy) from the late 1800s-1900s to today.



Regulatory Context



The Contributing Building Map identifies the cultural district's Contributing Buildings and shows the location of the protected districts adjacent to the district.

PROTECTED DISTRICTS

Five Points Historic Cultural District is adjacent to a number of Protected Districts, as defined in the [Denver Zoning Code](#). 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), and 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.

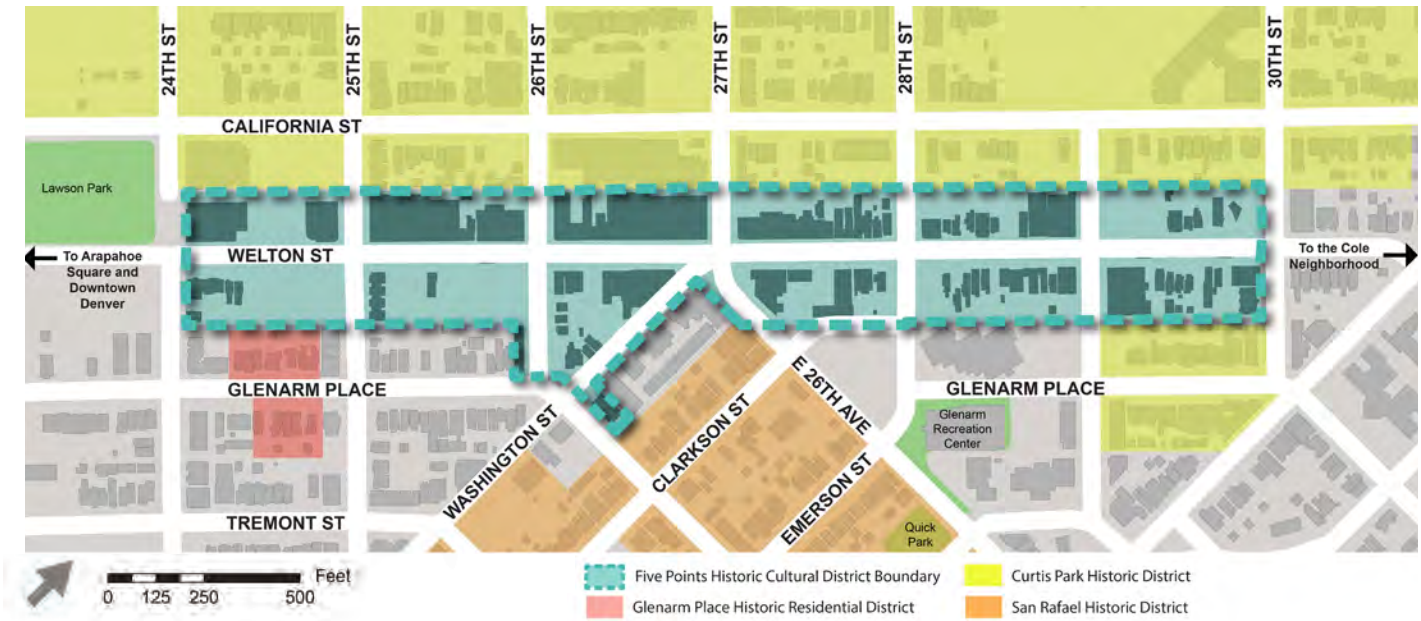
Projects within the district shall be compatible with the surrounding context, express their true age, and retain the overall character of the district. It is important to understand how projects within the district will contribute to the district's sense of time and place. This page provides information to assist in understanding the surrounding context and how it applies to preservation, redevelopment, and other projects within the district.

When designing a project within the district, consider the site's relationship to the Contributing Buildings. When adjacent to a Contributing Building, a project shall be subordinate to the Contributing Building. Additionally, adjacency to a Protected District requires a rear setback per zoning. Adjacency to a light rail station can impact a project, and should be carefully considered when designing a project.

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 closet 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?

Neighborhood Context



The Adjacent Districts Map identifies the location of the Curtis Park Historic District, San Rafael Historic District, and Glenarm Place Historic Residential District. Adjacency to these districts should be carefully considered when designing a project within the cultural district.

Once the site's context is understood, the project should be designed to 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 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 the surrounding protected districts.
- Rather than directly imitating a historic style, or using faux historic treatments, new buildings should be of their own time to avoid historicized new construction.
- Use of design variables compatible with the Character-Defining Features of the district.

SURROUNDING NEIGHBORHOODS

Five Points Historic Cultural District is adjacent to three historic districts:

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

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Residential Buildings Pre-1964.....	Page 55
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3.0 EXISTING BUILDINGS

Existing Buildings Design Standards and Guidelines



Fire Station #3, a Contributing Building to Five Points that has remained intact through thoughtful preservation.

LANDMARK STRUCTURES AND DISTRICTS REFERENCE

In order to reduce duplication of guidelines, refer to the following chapters and pages in the *Design Guidelines for Denver Landmark Structures and Districts* for treatment of Contributing Building alterations:

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

This chapter provides standards and guidelines for treatment of, alterations to, and additions to existing buildings. Four categories of existing buildings are present in the Five Point Historic Cultural District (the cultural district). These are:

- Contributing Buildings (and Landmark Structures)
- Main Street Character Buildings Pre-1964
- Non-Contributing Buildings Post-1964
- Residential Buildings Pre-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.

Alterations and additions to Non-Contributing Buildings constructed after 1964 should reference this chapter, as well as Chapter 5.0 Infill Construction Design Standards and Guidelines for additional Standards and Guidelines.

GUIDING PRINCIPLES FOR EXISTING BUILDINGS

The following core guiding principles provide 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.

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

Vitality. Attract people to active streets and buildings.

SUSTAINABILITY. Reuse existing buildings and materials.

Existing Buildings Design Standards and Guidelines



CONTRIBUTING BUILDINGS

A *Contributing Building* or property within a historic district that was built during the *Period of Significance* for the district can be recognized as being from that period and retains its architectural integrity. *Contributing Buildings* are designated as contributing in the ordinance establishing the district. Five Points has nine *Contributing Buildings*, two of which are also individual *Denver Landmark Structures*. *Contributing Buildings* shall not be demolished and shall be preserved. See pages 34-43 for *Standards and Guidelines* and additional information relating to *Contributing Buildings*. See pages 16-17 for a map of the *Contributing Buildings* within the cultural district and a description of each *Contributing Building*.



NON-CONTRIBUTING BUILDINGS POST-1964

Non-Contributing Buildings do not add to the historical or architectural qualities of the district and were not present during the *Period of Significance*. *Non-Contributing Buildings* within a cultural district are subject to design review; however, greater flexibility is allowed. See pages 52-54 for *Standards and Guidelines* for *Non-Contributing Buildings Post-1964*.



MAIN STREET CHARACTER PRE-1964

Main Street Character Buildings Pre-1964 are non-contributing, but were built within the district's *Period of Significance* and contribute to the *Main Street Character* of Welton Street. When possible, these buildings should be preserved. See pages 44-51 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, as shown in the image above.

INTENT

- 3a To promote preservation and sensitive rehabilitation of Denver Landmarks and Contributing Buildings.
- 3b To encourage reuse and activation of Contributing buildings to enhance and reinforce the cultural district's historic and urban character.

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. They 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; see Case Study on page 37 for more information on treatment approaches. 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 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. In the above image of 2801 Welton Street, the corner entry, storefront system, and upper floor windows have been reconstructed and the building cornice and brick facade restored.

DESIGN GUIDELINES (Continued)

3.4 Rehabilitate commercial storefronts.

- a. Restore altered windows and doorways to historic dimensions.
- 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 typical transparency.
- 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 may be appropriate.

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

PRESERVATION BRIEFS

In addition to the Secretary of the Interior's Standards for the Treatment of Historic Properties, the National Park Service publishes Preservation Briefs to provide guidance on preserving, rehabilitating, and restoring historic buildings. These briefs address specific issues and common problems historic buildings face and are especially helpful in targeted preservation and restoration treatments for specific issues such as:

- » Cleaning Masonry.
- » Repointing.
- » Improving Energy Efficiency.
- » Repair of Windows.
- » Rehabilitating Storefronts.
- » New Additions.
- » Preservation of Historic Signs.
- » Making Historic Properties Accessible.
- » Removing Graffiti.
- » The Use of Awnings.

For more topics and information visit the [National Park Services Technical Preservation Services website](#).

Contributing Buildings



The Rossonian storefront and signs have been restored to their original appearance and maintained.

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

The Secretary of the Interior's Standards for the Treatment of Historic Properties are common-sense historic preservation principles in non-technical language. They promote historic preservation best practices and have four distinct treatment approaches. The four treatment approaches are listed below in hierarchical order. Guidelines for each treatment approach are published by the Secretary of the Interior. Choosing the most appropriate treatment for a building requires careful decision-making about a building's historic significance and its existing integrity. For more information, visit the [National Park Service Technical Preservation Services website](#).

1. PRESERVATION

Preservation is the retention of all historic fabric through conservation, maintenance and repair. This treatment approach reflects a building's evolution through time and is respectful of all changes and alterations that are made to a building that have gained historical significance. Materials, features, finishes, spatial relationships and other elements that give a building its historic character are preserved. This treatment approach is one of the most popular treatment approaches for the maintenance of buildings within historic and/or cultural districts.

2. REHABILITATION

Rehabilitation is the retention and repair of historic materials. With this treatment approach, it is assumed that more of the building fabric has deteriorated prior to work. Like preservation, this treatment approach is concerned with preserving the building's historic fabric, but allows for the replacement in-kind of deteriorated building fabric. Materials, features, finishes, spatial relationships and other elements that give a building its historic character are preserved and rehabilitated when necessary. In addition to preserving and restoring the historic building, this approach recognizes the need to alter or add to a historic building to meet continuing or changing uses while retaining the building's historic character. This treatment approach is one of the most popular treatment approaches for the maintenance and continues use of buildings within historic and/or cultural districts.

3. RESTORATION

The returning of a building to its most significant time period. This treatment approach involves the removal of materials from other time periods to recreate a building's appearance at a specific time in history. Materials, features, finishes and spatial relationships from a specific time period are preserved and rehabilitated while materials, features, finishes, and spatial relationships from other time periods are removed. This treatment approach is selected when a building is of particular architectural importance or an important event in time has taken place inside the building.

4. RECONSTRUCTION

The re-creation of non-surviving buildings, or objects in all new materials. This treatment approach should be limited to when a building or building element no longer exist or when a building element has deteriorated beyond repair and repair in-kind is not feasible. The treatment approach is selected when it is essential to reconstruct a building for interpretive purposes and is not a common approach for historic and/or cultural districts. It may be used to reconstruct a key feature when missing and appropriate documentation is available to document the missing element or when replacement in-kind is not feasible.



Rehabilitation work underway on an historic building.



A deteriorated gutter in need of repair.



Scaffolding for repair work on a building.

CASE STUDY: Alta Cousins



SUCCESSFUL REHABILITATION

Alta Cousins prior to rehabilitation at left. Note the metal porch columns and balustrades that do not contribute the historic character of the building, the boarded windows and doors, and security fence that create an unwelcoming environment for pedestrians. Below the security fence has been removed, the windows and doors restored with glass panes, and the porch columns and balustrades reconstructed to contribute to the historic character of the building. Additionally, the building is well landscaped, freshly painted, and masonry is in good repair. The building contributes to the cultural significance of the district through its successful rehabilitation and reconstruction.



CASE STUDY: Radio Pharmacy/Wise-Harris Building



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 three-part design with a base, middle, and top configuration, and an ornate cornice. 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 nor the cultural aspects of the district. Other changes include upper floor windows and removal of the iconic neon sign.



POTENTIAL FUTURE CONDITION

This rendering shows Radio Pharmacy/Wise-Harris Building restored to its former glory. The corner entry has been reintroduced, the ground floor has been opened up to storefront windows, and the upper floor windows have been restored. Awnings have been added to the storefront to create a pedestrian-friendly environment and increased area of transparency on the ground floor creates a connection from the street to the interior of the building. A public art mural is shown on the numbered street to activate side streets, contribute to the pedestrian experience, and connect with the cultural heritage of the district. A painted wall mural is acceptable on this Contributing Building in this location, as a painted wall sign was historically found within this space.



A contemporary addition, on the right, to an historic Fire Station in Casper. The addition features a change in wall plane and similar window and door proportions that complement the original windows and doors. The addition has simplified ornamentation.

INTENT

- 3c To be compatible with the cultural district and existing buildings through placement, size, form, and character.
- 3d To complement and enhance existing buildings and the pedestrian-friendly character of the cultural district.
- 3e To preserve original and Character-Defining Features of the Contributing and Landmark buildings.
- 3f 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. See Case Study on page 42 for proper placement.
- 3.10 Additions shall not obscure Character-Defining Features of Contributing Buildings. See Case Study on page 43 for improper placement.
- 3.11 Addition shall use high-quality materials that complement the Character-Defining Features of the cultural district.

DESIGN GUIDELINES

- 3.12 Consider the visual impact of additions to all sides of the building and on adjacent properties.
- 3.13 Locate an addition to be subordinate to the Contributing Building.
 - a. Place an addition to the side or rear of the Contributing Building.
 - b. Design an addition to have minimal visual impact to the Contributing Building.
- 3.14 Design a rooftop addition, when a side or rear addition is not possible, to minimize impacts on the Contributing Building and adjacent properties.
 - a. Set an upper-floor addition back, typically 15 feet, from the street-fronting facades to preserve the perception and scale of the Contributing Building.
 - b. Minimize the height of a rooftop addition to ensure the Contributing Building remains visually prominent.
- 3.15 Design an addition to a Contributing Building to clearly differentiate it from the original structure.
 - a. Design the addition to be modest in character. Either a simplified version of the Contributing Building's architectural style or a compatible, contemporary style is appropriate.
 - b. An addition that is more ornate than the original building is inappropriate.



A rooftop addition on a Contributing Building to the Downtown Historic District with minimal height and a setback from the primary facade resulting in low visibility from the primary street-facing facade.

DESIGN GUIDELINES (Continued)

- c. An addition that implies an earlier period than that of the original building is inappropriate because it confuses the history of the building.
- 3.16 **Design additions to respect the Character-Defining Features of the Contributing Building, such as:**
 - » Maintain the rhythm of the storefront bays, windows, and storefront modules.
 - » Use similar decorative motifs such as cornices, sills, and headers.
 - » Maintain the rhythm and proportion of upper-story windows.
- 3.17 **Place mechanical, electrical, solar panels, and wind energy generating devices, and other equipment in locations not visible from the street.**
- 3.18 **Design the roof forms to be compatible with the original building and surrounding context.**
- 3.19 **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 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 that are not characteristic of the surrounding context.
- 3.20 **Building materials should be selected and applied to convey a sense of human scale and to add visual interest through texture, finish, and detailing.**
- 3.21 **Building materials shall be properly finished and detailed.**

CASE STUDY: Side and Rear Additions to Contributing Buildings



PROPER ADDITION TO CONTRIBUTING BUILDING

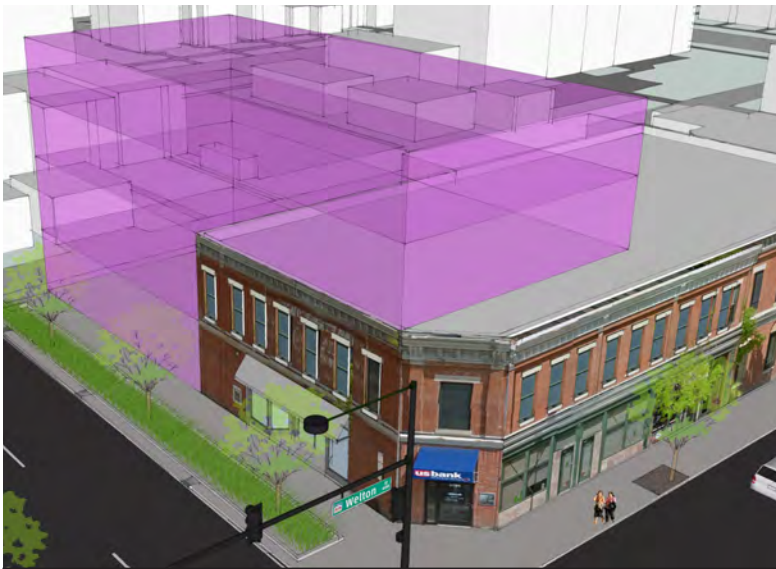
Additions shall be placed to the side and rear of Contributing Buildings to preserve the Character-Defining Features of the Contributing Building. This side addition is placed on the secondary numbered street and does not exceed the height of the Contributing Building. When the Contributing Building is viewed from the Welton Street, the primary street, the addition is minimally visible. Additions allow for Contributing Buildings to retain their usefulness as a district grows and develops.



PROPER ADDITION TO CONTRIBUTING BUILDING

Rooftop additions are only appropriate when there is no other option to build to the side or rear of a Contributing Building due to zone lot restrictions. In these cases, additions must be stepped back from the street-fronting facades and limited in height to respect the Character-Defining Features of a Contributing Building. When viewed from the street, they shall be minimally visible and preserve the original massing of the Contributing Building as viewed from the street.

CASE STUDY: Side and Rear Additions Gone Wrong



IMPROPER ADDITION TO CONTRIBUTING BUILDING

Do not place an addition on Contributing Buildings so as to overwhelm the existing building mass. A side and rear addition shall be minimal in scale to preserve the Character-Defining Features of the Contributing Building. In the scenario above, the proposed rear addition exceeds the height of the Contributing Building and incorporates a rooftop addition. When viewed from the street, the massing of the addition appears to envelop the Contributing Building.



IMPROPER ADDITION TO CONTRIBUTING BUILDING

Rooftop additions that seek to maximize zoning opportunities on Contributing Buildings are not compatible with the Character-Defining Features of a Contributing Building nor respectful of the surrounding context. In the above scenario, the massing of the addition overwhelms the Contributing Building and does not preserve the original massing as viewed from the street.

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 To maintain and reinforce the cultural district's historic and urban character.
- 3h To encourage reuse of Main Street Character Buildings and discourage demolition.
- 3i To add to the cultural district's historic and urban character.

ENCOURAGING REUSE

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

- 3.22 Where original features survive, consider retaining them and incorporating them into a new rehabilitation scheme.
 - a. If documentation is available of the character during the Period of Significance, consider restoring those missing features.
- 3.23 Maintain the traditional orientation of the building to the street.
 - a. Maintain a storefront character at the street edge.
 - b. Restore altered windows and doorways to original dimensions.
 - c. Locate primary entrance to face Welton 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.
- 3.24 Use materials that are compatible with the original materials of the building and with the setting and surrounding context.
- 3.25 Select uses that are compatible with the original historic character of the building.
 - a. When a 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.
- 3.26 Consider incorporating features that would convey the historic character and use of the building; this is especially important for buildings that have a significant association with a particular use or person(s).
- 3.27 Repair deteriorated materials.
- 3.28 Return upper story windows to original size and type.

CASE STUDY: Renovated Main Street Character Buildings

BEFORE - WELTON ST FACADE



BEFORE - E 26TH AVE FACADE



AFTER - WELTON ST FACADE



AFTER - E 26TH AVE FACADE



SUCCESSFUL REHABILITATION

The top images show the Welton Street facade (left) and the East 26th Ave facade (right) of 2714 Welton Street. The new tenant reactivated the Welton Street storefront through fresh paint and two new signs, and removed obstructions from the storefront windows to allow views into the business. On the numbered street facade, a new storefront was installed with a modern canopy and new signs. The restoration of 2714 Welton Street shows the successful reuse and reactivation of Main Street Character Buildings within the district and the use of vibrant signs.



Reuse and rehabilitation work underway on a Main Street Character Building.

INTENT

- 3j To maintain the general appearance of the cultural district, especially from key public vantage points, when building an addition.
- 3k To ensure that an addition relates to the fundamental characteristics of the block while also appearing as current construction.
- 3l To respect the Character-Defining Features of the cultural district when building an addition.
- 3m To reinforce the pedestrian experience when building an addition.

DESIGN GUIDELINES

- 3.29 **Design an addition to respect the Character-Defining Features of the cultural district and the surrounding context.**
 - a. Design an addition to be compatible with the scale, massing, and rhythm of the original structure and surrounding context.
 - b. Whenever possible, align articulation elements, such as:
 - » Cornice lines.
 - » Window/door openings.
 - » Eaves.
 - » Storefront patterns.
- 3.30 **Design the roof form to be compatible with the original building and surrounding context.**
- 3.31 **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 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 that are not characteristic of the surrounding context.
- 3.32 **Building materials should be selected and applied to convey a sense of human scale and to add visual interest through texture, finish, and detailing.**
- 3.33 **Building materials shall be properly finished and detailed.**

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 will be reviewed on a case by case basis and is not a requirement.

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

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 under these circumstances.



The above illustration shows a Main Street Character Building with a restored storefront and a new facadism addition to the rear. This illustration is not meant to dictate style.

To preserve Main Street Character Buildings that are within the cultural district's Period of Significance, facadism will allow for the preservation of building facades that contribute to the overall character and history of the cultural district. Facadism is not a requirement, but is rather an option to provide design flexibility to preserve Main Street Character Buildings.

Facadism is the practice of preserving the front facade of a building and allowing new development toward the rear; generally it is a compromise between redevelopment pressures 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 set back 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 most prominent feature.*



Many storefronts along Welton Street were added in front of residential properties, and the rooftops can still be seen set back approximately 15-20 feet from the street edge. It is this setback that sets the dimension for facadism for Main Street Character Buildings.

INTENT

- 3n To ensure that alterations to Main Street Character Buildings reinforce the historic and urban character of the cultural district.
- 3o To encourage reuse and avoid unnecessary demolition of Main Street Character Buildings constructed prior to and during the Period of Significance.
- 3p To preserve the Main Street Character of the cultural district.
- 3q To maintain the appearance of a street wall along Welton Street.
- 3r To allow for respectful development capacity.
- 3s To preserve Main Street Character Buildings within the Period of Significance.
- 3t To avoid total demolition.

DESIGN GUIDELINES

- 3.34 The front 15 feet of the existing building facade shall be preserved and restored.
 - a. Retain the appearance and orientation of the original primary entrance.
 - b. Do not damage the existing facade or obscure key Character-Defining features of the facade.
- 3.35 The addition shall be located to be subordinate to the original façade.
 - a. Set new addition back, at minimum, 15 feet.
- 3.36 The addition to a facade shall be designed to respect the Character-Defining Features of the cultural district, the surrounding context, and the original facade.
 - a. Design an addition to be compatible with the scale, massing, and rhythm of the facade.
 - a. Align floor-to-floor heights, roof lines, eaves, and other elements with adjacent buildings when present.
- 3.37 Materials shall appear similar in quality, scale, texture, and finish to those seen in the cultural district or complement the Main Street Character Building facade.
 - a. Masonry materials such as brick, stone, and genuine stucco are appropriate.
 - b. Architectural metals and glass are 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.
- 3.38 Articulation techniques used on street-fronting facades shall continue onto secondary and alley facades.
- 3.39 All facades shall incorporate vertical and horizontal articulation techniques that reinforce the Character-Defining Features.
- 3.40 Blank walls shall be avoided.



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.

DESIGN GUIDELINES (Continued)

- 3.41 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.
- 3.42 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.
- 3.43 Building material should be selected and applied to convey a sense of Human Scale, such as:
 - » Adding visual interest through texture, finish, and detailing.
 - » Applying materials that produce shadow lines that convey a sense of scale.
- 3.44 Building materials should be applied to maintain a simple facade appearance that is not overly busy.



Contrasting materials used for the addition emphasize the original facade.

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>

DESIGN GUIDELINES (Continued)

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

CASE STUDY: Facadism Gone Wrong

Facadism has been done poorly in many settings, and this page presents some of these undesirable facadism examples. The examples on this page are not appropriate for Five Points.



ADDITION OVERWHELMS THE ORIGINAL FACADE

The original facade lacks prominence and is overwhelmed by the large addition.



LACK OF SCALING

The addition lacks an articulation and scaling relationship to the original facade.



NO UPPER STORY SETBACK

This example lacks an upper story setback.



INAPPROPRIATE MATERIALS

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



FACADECTOMY

Only a small portion of the facade was saved and the addition lacks a relationship to the facade.

Non-Contributing Buildings Post-1964



The Blair-Caldwell African American Research Library is an example of post-1964 construction. It has a clearly defined primary entrance covered with a canopy, red brick construction, punched windows, and public art along the facade providing visual interest and a cultural reference.

INTENT

- 3u To add to the cultural district's historic and urban character, if reuse of this building type is desired.
- 3v To reinforce the pedestrian experience when reusing post-1964 construction.

DESIGN GUIDELINES

- 3.47 **Rehabilitate commercial storefronts or create a pedestrian-friendly street edge by incorporating a storefront character into the street-facing facades.**
 - a. If a storefront is present, reopen altered windows and doorways to match typical storefront character within the cultural district.
 - b. Locate primary entrances to face the street and be clearly marked.
 - c. Consider awnings to provide a pedestrian-friendly scale and activate the ground floor.
- 3.48 **Provide visual interest along the street.**
 - a. Transparent materials such as windows and doors are preferred.
 - b. Repair or reconstruct storefront windows with typical transparency patterns found within the cultural district.
 - c. Display cases, decorative wall surfaces, building articulation, and site walls or raised planters are techniques that provide street-level interest.
 - d. Do not leave any wall facing a street blank. Provide visual interest through:
 - » Facade articulation motifs.
 - » Incorporating storefronts.
 - » Using blank walls from public art opportunities when possible, See Public Art Guidelines on page 88.
- 3.49 **Design alterations to be of their time, while reflecting key features of their design context.**
- 3.50 **Use materials that are compatible with the surrounding context.**

CASE STUDY: Deep Rock Water Building



CURRENT CONDITION

The Deep Rock Water Building is a Non-Contributing Building constructed after 1964. The building may be repurposed and altered to better follow the character of the cultural district.



LOW-IMPACT SOLUTION: ACTIVATED STOREFRONT

A potential low-impact improvement could include the use of awnings to create a pedestrian-friendly and human-scale environment, and the addition of windows or innovative design solutions such as "nana-walls" to increase transparency and add visual interest connecting the building interior to the sidewalk.



HIGH-IMPACT SOLUTION: ADDITION

A potential high-impact improvement to the Deep Rock Building could involve adding an addition onto the existing one-story building, activating the corner, introducing storefronts and transparency on the ground floor, providing cafe seating on the numbered street, and improving tree lawns on the numbered street.



A contemporary addition with a compatible roof form and similar materials.

INTENT

- 3w To maintain the general appearance of the cultural district, especially from key public vantage points, when building an addition.
- 3x To ensure that an addition relates to the fundamental characteristics of the block while also appearing as current construction.
- 3y To respect the Character-Defining Features of the cultural district when building an addition.
- 3z To reinforce the pedestrian experience when building an addition.

DESIGN GUIDELINES

- 3.51 **Design an addition to respect the Character-Defining Features of the cultural district and the surrounding context.**
 - a. Design an addition to be compatible with the scale, massing, and rhythm of the original structure and surrounding context.
 - b. Whenever possible, align articulation elements, such as:
 - » Cornice lines.
 - » Window/door openings.
 - » Eaves.
 - » Storefront patterns.
- 3.52 **Design the roof form to be compatible with the original building and surrounding context.**
- 3.53 **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 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 that are not characteristic of the surrounding context.
- 3.54 **Building materials should be selected and applied to convey a sense of human scale and to add visual interest through texture, finish, and detailing.**
- 3.55 **Building materials shall be properly finished and detailed.**

Residential Buildings Pre-1964



Residential buildings that retain residential character and uses within Five Points.

INTENT

3aa To add to the cultural district's historic and urban character, if reuse of this building type is desired.

DESIGN GUIDELINES

- 3.56** Maintain a residential building's character when converting to a commercial or restaurant use.
- Retain the 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.
 - Retain an original front porch.
 - Retain original facade materials.
- 3.57** For commercial additions to residential buildings, that have taken on historic significance, consider retaining the commercial storefront. This guideline particularly applies to commercial additions constructed during the Period of Significance that have significant historic associations with a particular use or person(s).
- 3.58** 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. This guideline refers to additions constructed after the Period of Significance, and/or additions constructed during the Period of Significance that do not have an historic association with a particular use or person(s).



A rear addition to a residential structure with a compatible roof form and a differentiation in material.

INTENT

- 3ab To maintain the general appearance of the cultural district, especially from key public vantage points, when building an addition.
- 3ac To ensure that an addition relates to the fundamental characteristics of the block while also appearing as current construction.
- 3ad To respect the Character-Defining Features of the cultural district when building an addition.
- 3ae To reinforce the pedestrian experience when building an addition.

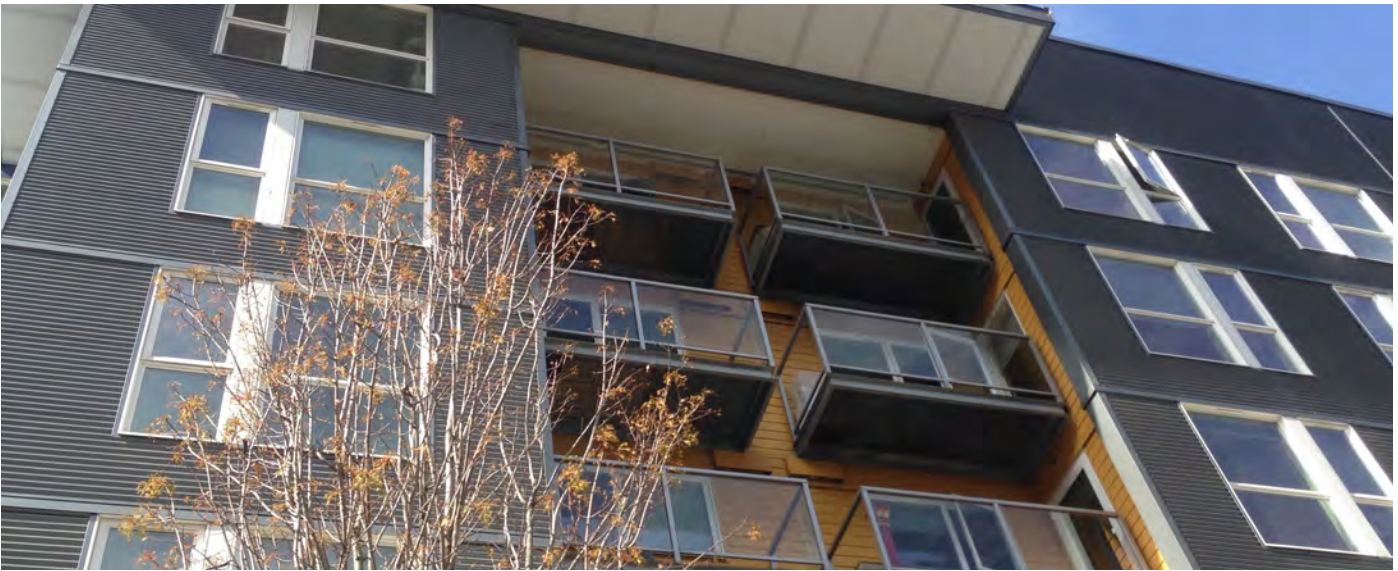
DESIGN GUIDELINES

- 3.59 **Design an addition to respect the Character-Defining Features of the cultural district and the surrounding context.**
 - a. Design an addition to be compatible with the scale, massing, and rhythm of the original structure and surrounding context.
 - b. Whenever possible, align articulation elements, such as:
 - » Cornice lines.
 - » Window/door openings.
 - » Eaves.
 - » Storefront patterns.
- 3.60 **Design the roof form to be compatible with the original building and surrounding context.**
- 3.61 **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 that are not characteristic of the surrounding context.
- 3.62 **Building materials should be selected and applied to convey a sense of human scale and add visual interest through texture, finish, and detailing.**
- 3.63 **Building materials shall be properly finished and detailed.**

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4.0 INFILL CONSTRUCTION

Infill Construction Design Standards and Guidelines



Massing, articulation, and facade design should be coordinated to respect the cultural district's Character-Defining Features; large infill construction should be designed with human scaled elements.

Infill construction addresses the development of vacant lots and redevelopment opportunities within the Five Points Historic Cultural District (the 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. 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 developments.

GUIDING PRINCIPLES FOR INFILL CONSTRUCTION DESIGN

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

PROTECTION. Protect and respect the Character-Defining Features of the cultural district.

REHABILITATION. Design infill construction to rehabilitate the cultural character of Five Points.

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

VITALITY. Attract people to Five Points with active streets and building uses.

SUSTAINABILITY. Design infill construction to incorporate energy-efficient solutions that are compatible with the Character-Defining Features of the cultural district.

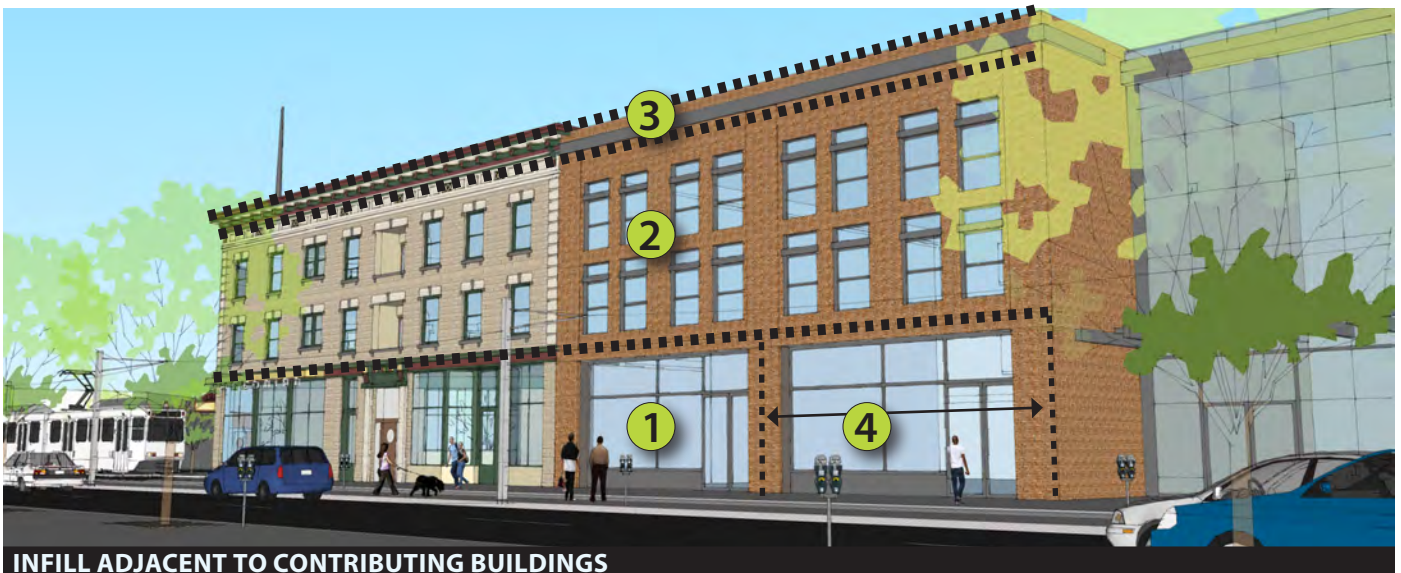
Infill Construction Design Standards and Guidelines



LARGE INFILL

The design of the lower three or four stories of infill construction shall incorporate elements of the Character-Defining Features, such as a three-part design with a base, middle and top configuration, 25-foot storefront modules, high-quality detail design, and high-quality materials. See Standards on pages 60, 69, and 72 for more detail.

Infill construction over three stories shall set upper floors back from street; the upper floors should be designed to be subordinate in character relative to the lowest three stories. See page 65 for upper story setback standards and guidelines.



INFILL ADJACENT TO CONTRIBUTING BUILDINGS

Infill construction that is adjacent to Contributing Buildings shall be designed to be subordinate in character to the Contributing Buildings and preserve and reinforce the Contributing Building's Character-Defining Features. The height of infill construction next to a Contributing Building shall not exceed the height of the Contributing Building directly adjacent to the Contributing Building, floor-to-floor heights shall align, a three-part design with a **base (1)**, **middle (2)**, and **top (3)** configuration shall be used, a **25-foot storefront module (4)** shall be used, and massing modulation to reduce the building mass shall be used. See page 62 for more detail. See Chapter 2.0 District Character for Character-Defining Features.

Building Mass and Scale



Massing techniques should be carefully coordinated with materials, articulation, and upper story setbacks to create infill construction that is respectful of the Character-Defining features and true to its time.

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 Character and adjacent neighborhoods.
- 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 and promote buildings that are in scale with the surrounding residential, historic, and low scale development.

DESIGN STANDARDS

- 4.1 **Infill shall promote an overall sense of Human Scale.**
 - a. Clearly distinguish the building base and pedestrian level from the upper stories. For Upper Story Setback standards and guidelines, see page 65.
 - 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 **Buildings shall reinforce the character of the cultural district by employing a three-part building design. For Facade Design standards, see page 68.**
 - a. Buildings three-stories and under shall incorporate a traditional base, middle, and top configuration.
 - b. Buildings over three-stories in height shall have a coordinated massing that employs a three part design at the Building Base and through the building mass.
- 4.4 **Buildings over three-stories shall incorporate an Upper Story Setback to reduce visual impacts of upper stories on the pedestrian realm. For Upper Story Setback standards and guidelines, see page 65.**
 - a. For an eight story building, increase the building base height at the corner from three- to four-stories for no more than 100 feet along the street frontage in order to create a proportional relationship between the Building Base and the Upper Story Setback.
- 4.5 **Buildings spanning over approximately 125 feet of street frontage shall incorporate one or more of the following techniques into the building base:**
 - a. Break down the mass along the street frontage into a 25-75-foot building module along the street. See page 61 for more information.
 - b. Provide a change in building base height along the 25-75-foot building module.
 - c. Provide a change in building material or color along the 25-75-foot module.

CASE STUDY: Massing Techniques and Definitions



MASSING

The **Building Base (1)** is considered to be 3 stories or less in height, though in some scenarios it may be considered up to 4 stories. The Building Base should be highly designed using three part design techniques and by breaking up the base into **smaller massing modules (2)**. The upper stories (shown in purple) are considered to be those floors above the building base and should be designed into smaller **upper story massing modules (3)** when the building has 100' or more of street frontage.

The **upper stories shall be set back** from the building base along the **Welton Street frontage (4)** and along the **Numbered Streets (5)**. Along the street level, buildings shall be at the zero lot line, maintaining a strong street edge along Welton Street; however, small modules of the **Building Base may be set back (6)** to provide additional open space opportunities along the street. These spaces should provide additional activation of the street, contributing to the cultural district's Character-Defining Features, instead of being "leftover" and unused space.

Building Mass and Scale



Infill adjacent to a Contributing Building, note that the height does not exceed the height of the Contributing Building. If the infill massing exceeds the height of the Contributing Building, the upper stories would need to be stepped away from the Contributing Building to provide visual relief.

DESIGN STANDARDS (Continued)

- 4.6 When infill is adjacent to Contributing Buildings, the mass and scale shall provide visual relief for the Contributing Building. Appropriate techniques include:
- A setback in massing.
 - A stepdown in massing adjacent to the Contributing Building.
 - A transitional element of some kind.

DESIGN GUIDELINES

- 4.7 Design infill with a modern interpretation of the typical Character-Defining Features of the Contributing Buildings and Main Street Character Buildings. Features to reference include:
- Foundation heights.
 - Floor-to-floor heights.
 - Door and window locations and proportions.
 - Scaling and articulation elements.
 - Parapet and cornice heights.
- 4.8 Maintain the typical mass and scale pattern of the district as viewed from the street.
- Incorporate floor-to-floor heights that appear similar to those seen in the surrounding context, especially on the building base.
 - Design commercial facades to be composed of simple, rectangular forms that are consistent with the facade composition of the surrounding context.
 - Maintain typical entry locations and patterns along the street and design entries to convey a sense of scale, visual interest, and human activity.
 - For commercial buildings employ a central recessed entry. Use a secondary side entry to upper floors when necessary.

Building Mass and Scale



Large infill massing adjacent to residential context, showing a fully articulated facade to reduce the appearance of scale and Upper Story Setbacks to vary the massing without creating excessive modulation.

DESIGN GUIDELINES (Continued)

- » 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 porch to be in proportion with the infill and surrounding context. Reflect typical upper story window patterns and rhythms.

4.9 Reinforce corner buildings through thoughtful design.

- a. Chamfer the corner of the building bases when located on the corner. For Street Edge standards and guidelines, see page 78.

4.10 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 mixed use and commercial buildings, use a flat roof.
 - » For residential buildings, use a roof form compatible with the surrounding block context.

4.11 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 toward adjacent residential buildings.
- d. Avoid excessive modulation of a building mass.

Building Mass and Scale



This outdoor eating space located in a vacant lot between two buildings features a strong sense of street edge through the use of a metal railing with pergola type structure above. Planting and lights activate the street and create a connection between the building facades.

DESIGN GUIDELINES (Continued)

4.12 Infill construction may be set back from the zero lot line when one of the following conditions exist:

- » Setback is consistent in width to the 25-foot module characteristic of surrounding context.
- » When a light rail station is present, to provide more space for gathering at the light rail station.
- » Building over approximately 125 feet of street frontage may set a portion of the build back once along the street frontage.

4.13 When a setback is used, frame the open space at the building edge to create a sense of a continuous street edge. See Large Infill standards and guideline on page 79 for more information. Appropriate techniques include, but are not limited to:

- » A canopy or awning element.
- » A low street wall or gate.
- » Planters and other vegetative elements.
- » A strong horizontal element across the open space.



Upper Story Setback used to enforce the Building Base and provide access to sunlight and views. On the right, the setback space has been used as a rooftop patio space for a restaurant use.

INTENT

- 4g To maintain the general appearance of two to three-story building heights along the street frontage.
- 4h To differentiate the Building Base at the pedestrian level from the upper floors.
- 4i To encourage creative facade designs.
- 4j To preserve the Main Street Character of the cultural district.
- 4k To promote and highlight the scale of Contributing Buildings within the cultural district.
- 4l To provide 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, intent statements, and Character-Defining Features.

DESIGN STANDARDS

- 4.14 Buildings over three-stories shall incorporate an Upper Story Setback to reduce visual impacts of upper stories on the pedestrian realm and highlight the Building Base with the exception of standard 4.4a.
- 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 along the Welton Street facade and next to Contributing Buildings.
- 4.17 Upper Story Setbacks for large scale development shall be within a range of 5-10 feet along the numbered street and secondary facades.
- 4.18 Upper Story Setback for 25-foot development shall not be required to employ a setback on secondary facades.

DESIGN GUIDELINES

- 4.19 Upper Story Setbacks should preserve views and maximize sky exposure form adjacent properties and key locations along street frontage.
- 4.20 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.
- 4.21 If designing a rooftop deck, use it for private open space oriented toward Welton Street.
 - a. Set back rooftop railings approximately five-feet.
 - b. Use simple, open railings to minimize the visibility of a rooftop patio from the street.
 - c. Use high-quality materials for patio railings and furniture.
 - d. Do not affix umbrella or planters to rooftop patio railings.
 - e. Consider limited structural elements to reduce visibility.
 - f. Low-quality furnishings, , such as plastic chairs and tables, are not allowed.
 - g. Consider using these spaces as green spaces.



Facade articulation techniques, such as belt and string courses, cornices, storefront piers, a floor-to-floor alignment, used in the image above creates a cohesive street frontage while providing variety along individual building facades.

INTENT

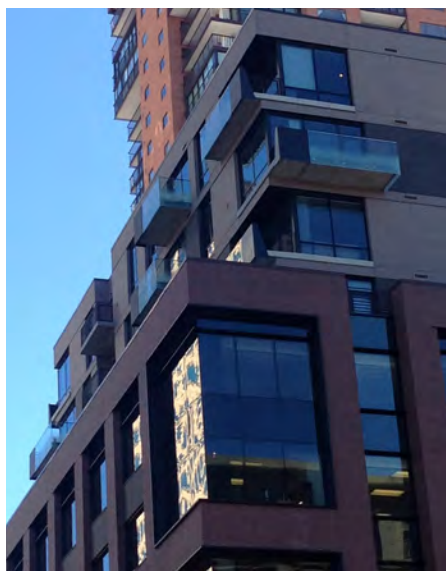
- 4m To promote and reinforce building massing techniques.
- 4n To promote Human Scale design.
- 4o To ensure high-quality facade designs on all visible building facades.
- 4p To promote visually interesting facades on all visible building facades.
- 4q To ensure that new buildings can be differentiated 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 facades shall continue onto secondary and alley facades.
- 4.23 All facades shall incorporate vertical and horizontal articulation techniques that reinforce the cultural district context, while reflecting the building's own time.
- 4.24 Facade articulation shall holistically support the building form.
- 4.25 Blank walls shall be avoided. Appropriate techniques include, but are not limited to:
 - » Continuation of articulation.
 - » Incorporation of transparency.
 - » Incorporation of public art or other art works. See Public Art guidelines page 88 for more information.

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 techniques include, but are not limited to:
 - » Belt courses.
 - » Cornices.
 - » Transoms.
 - » Sign bands.
 - » Kickplates.
 - » Pilasters/piers.
 - » Brick bonds and patterns.
 - » Window rhythms and patterns.



Change in building materials from the Building Base to upper stories and within the building recess are used to reduce the appearance of scale and provide visual relief. Additional sense of scale is achieved through horizontal banding, punched window openings, and the use of balconies.

DESIGN GUIDELINES (Continued)

- 4.28 Use vertical and horizontal articulation to reference typical articulation patterns in the surrounding context and to reduce the apparent scale of larger infill massing. Appropriate techniques include, but are not limited to:**
- » Shifts in wall plane.
 - » Differentiating materials across the facade. See Materials and Style standards and guidelines on page 72 for more information.
 - » Differentiating facade cornices and parapets.
 - » Vertical projections, including pilasters, columns, and other elements.
 - » Differentiating materials on the Building Base and upper stories.
 - » Variety of architectural ornamentation, including different brick bonds and patterns.
- 4.29 Design infill to be recognized as current construction, while respecting the Character-Defining Features of the Contributing Buildings, the cultural district, and the 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 Facade articulation should generally relate between the Building Base and upper story facades to avoid creating a visual disconnection between the Building Base and upper stories.**

Facade Design



A fully articulated facade on infill construction with a defined storefront base, punched upper floor windows with sills, horizontal orientation, and a differentiated upper floor above three-stories.

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 Standards and Guidelines 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 "Neighborhood Context" on pages 28-29 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 the 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.
- 4.32 Infill shall incorporate a three-part design with a base, middle, and top configuration to clearly define the Street Level.
- 4.33 For infill over three-stories, the overall building facade shall have three-part design with a base, middle, and top configuration.
 - » The Building Base will act as the base to the overall building mass.
 - » The Upper Story Setback will act as the middle and top to the overall building mass.



Pedestrian-oriented street level with large storefront windows creating a welcoming environment for on-foot traffic. The street level is further defined by a strong datum line, awnings, and signs.

INTENT

- 4v To promote an active pedestrian area.
- 4w To preserve the Main Street Character of the cultural district.
- 4x To clearly define the pedestrian areas with active and creative Street Level design and use.
- 4y To activate storefronts with visible transparency and uses to engage the pedestrian.

DESIGN STANDARDS

- 4.34 A pedestrian-oriented Street Level shall be clearly defined for each street-facing facade.
- 4.35 The Street Level shall be articulated to establish Human Scale along the street frontage.
- 4.36 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

- 4.37 Maintain typical rhythm of storefronts created by the existing building widths along the street.
 - a. Proportion a new facade 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 rhythms and patterns.
 - » Facade height.
 - » Architectural ornamentation.
 - c. Break the facade in modules that suggest existing building widths seen in the surrounding context.
- 4.38 Define the Street Level with a strong datum line and large storefront windows.
- 4.39 Canopies, awnings, and signs used to define the Street Level should be well integrated into the building design and appropriately scaled.



In Chicago, window and door transparency align across the building facade with greater transparency at the ground floors and lower transparency above. The ratio and the proportions of windows and doors across these buildings facades are similar.

INTENT

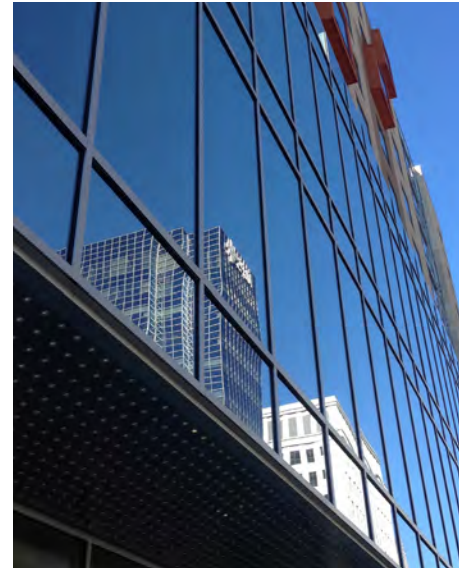
- 4z To promote facades with a sense of human scale.
- 4aa To encourage visually interesting facade design.
- 4ab To avoid blank walls.
- 4ac To ensure building activities are visible from the public realm.
- 4ad To ensure that building facades do not cause glare or negative impacts on the public realm.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

DESIGN STANDARDS

- 4.40 All facades 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 and door openings to incorporate transparency.
- 4.41 Levels of transparency shall reflect different uses.
 - » A higher glass-to-wall ratio is typical for commercial uses.
 - » A lower glass-to-wall ratio is typical for residential uses.

DESIGN GUIDELINES

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



Upper floor windows with a solid-to-void relationship typical of the surrounding context on the left and increased transparency on the right. Both techniques are appropriate examples of transparency requirements.

DESIGN GUIDELINES (Continued)

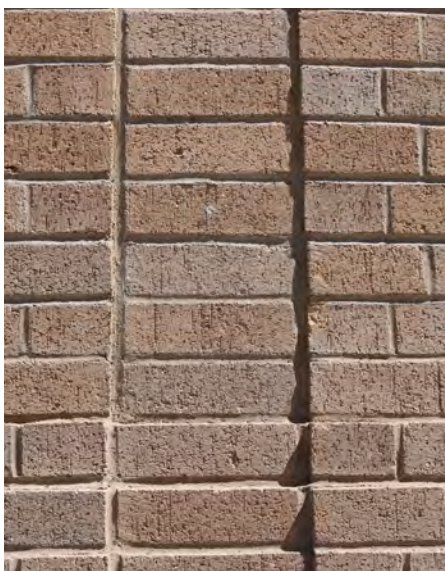
- i. Design windows to reflect the quality and features seen in the cultural district.
- 4.43** Openings should be designed to provide a depth of detail and reflect typical patterns found within the cultural district and surrounding context.
- a. Storefront systems and doors should be recessed into the facade.
 - b. Upper story windows should be recessed into the facade.
- 4.44** Balcony railings should not significantly block the visibility of facade areas used for transparency.

DENVER ZONING CODE TRANSPARENCY REQUIREMENTS

The Denver Zoning Code (DZC) requires a minimum percentage of street level transparency. Transparency is defined as 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.

The DZC allows a reduction in transparency when implementing specific alternatives in the zone of transparency; however, use of such alternatives is in conflict with the cultural district's Character-Defining Features, and is not generally appropriate in this district.



Different bond patterns and brick colors shown above reflect appropriate ways to vary building materials along a building facade to create visual interest.

INTENT

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

DESIGN STANDARDS

- 4.45 Building materials shall be properly finished and detailed.
- 4.46 Genuine stucco shall not be used on the building base.
- 4.47 EIFS and other synthetic stuccos materials shall not be used.
- 4.48 Use materials that appear similar in scale, color, texture, and finish to those seen on Contributing Buildings and 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 that are not characteristic of the surrounding context.

DESIGN GUIDELINES

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



An historic upper story wall sign incorporated into the architecture of the building. The letters are individually pin mounted and are placed between the cornice corbels and sized appropriately in the available space.

INTENT

- 4ai To ensure that the facade design considers potential future locations for pedestrian-oriented signs.
- 4aj To encourage facade designs that promote a harmonious relationship between overall building mass and scale, architectural features, and future signs.
- 4ak To integrate potential future signs into the facade design.

LOCATING FUTURE SIGNS

As part of the Design Review process, applicants may locate potential future signs on plans. If this is included in the Phase II: Design Details application and approved by the LPC, future tenant signs that comply with approved designs may be administratively reviewed by Landmark Staff. See Chapter 7.0 Design Review Process for more information.

DESIGN STANDARDS

4.53 Facade designs shall consider potential future locations for signs.

Appropriate techniques include:

- » Incorporating a sign band where typically found on building facades in the cultural district and surrounding context.
- » Designing canopies to support future signs.
- » Designating areas on a building to accommodate tenant or directory signs near the primary building entries.
- » Designing architectural features to support future signs.

DESIGN GUIDELINES

4.54 Whenever possible, use overall building features to market building tenants.

- a. Locate architectural features to highlight storefronts or tenant entries.
- b. Incorporate the building address into the facade design.

4.55 Facade design should integrate and conceal power sources for future signs.

Structured Parking



Structured parking on the alley facade of infill construction facing toward the neighborhood. Vegetative screening (1) has been limited to the ground floor with more traditional solid-to-void screening (2) above. A public art mural (3) is used on the facade that conceals the parking ramps.

INTENT

- 4al To protect the surrounding neighborhood context by minimizing visual and physical impacts of parked cars.
- 4am To promote structured parking designs that are compatible with the character and quality of the overall building facade.
- 4an To preserve the Main Street Character of the cultural district 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 Denver Revised Municipal Code, as determined by the Zoning Administrator with input from Denver Arts and Venues.

DESIGN STANDARDS

- 4.56 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 and transparency techniques used on other portions of the building facade.
- 4.57 Structured parking shall be integrated into the overall facade design.
- 4.58 Parking screens shall be designed to limit the view of parked cars from the public right-of-way and surrounding neighborhood context.
- 4.59 All structured parking shall be screened from the public right-of-way.

DESIGN GUIDELINES

- 4.60 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.
- 4.61 Parking structures that are adjacent to residential uses should be designed to mitigate impacts on neighbors.
 - a. Screening should mitigate or eliminate night time light trespass onto adjacent properties.
- 4.62 Dedicated parking spaces should be provided for car share services, whenever possible.

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5.0 SITE & STREETSCAPE

Introduction to Site and Streetscape Design Chapter



This pedestrian-friendly environment includes patio seating, ground floor active uses, large windows, pedestrian entrances, shade structures, trees, bike racks, and lights; all of these elements contribute to an area that is in line with the desired character of the cultural district.

PUBLIC WORKS REVIEW OF STREETScape DESIGNS

All projects in the public ROW 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.

The Site and Streetscape Design Standards and Guidelines address 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 (ROW), 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).

CITY STANDARDS AND EXCEPTIONS

When making improvements to the public ROW, projects must comply with all applicable city standards and policies. In the event that typical standards cannot be met, projects may be able to use other solutions. Exceptions will be reviewed on a case-by-case basis.

GUIDING PRINCIPLES FOR SITE AND STREETScape DESIGN

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

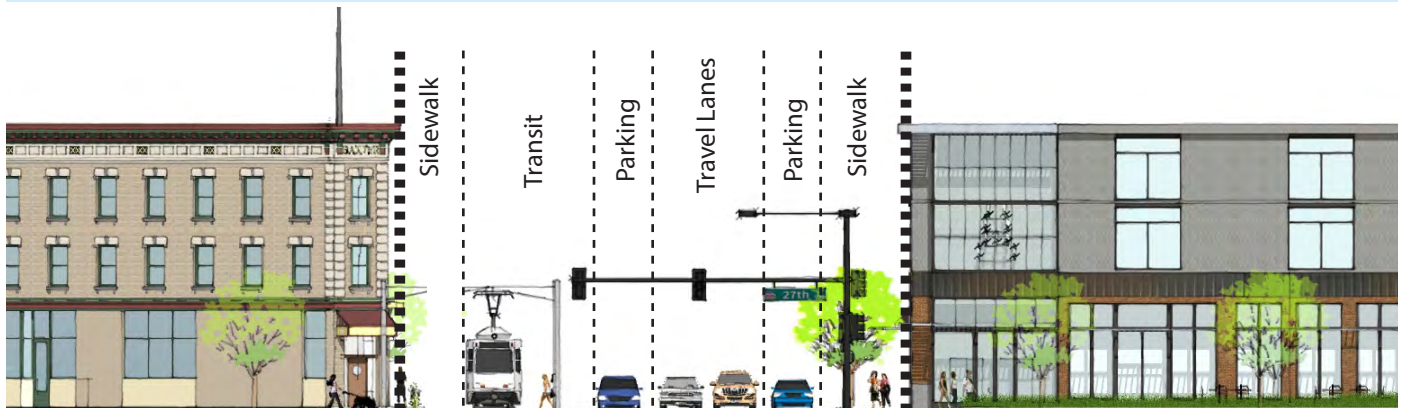
- PROTECTION.** Keep buildings in use and in good condition.
- REHABILITATION.** Repair and update existing buildings to accommodate contemporary uses.
- CULTURAL IDENTITY.** Contribute to Five Points’ and Denver’s sense of place.
- VITALITY.** Attract people to active streets and building uses.
- SUSTAINABILITY.** Use sites to provide locations for a healthy urban forest, water quality and stormwater management, and to reduce resource consumption.

Introduction to Site and Streetscape Design Chapter



WELTON STREET

Welton Street functions as the main street of the Five Points Historic Cultural District. A vibrant Main Street Character is central to the district's Character Defining Features, and the Standards and Guidelines aim to protect and enhance this character. The cultural district has many positive attributes, however, the narrow right-of-way of Welton Street, combined with light rail facilities and one-way vehicular traffic, create a challenge for the streetscape along Welton. Special care should be taken in designing along Welton Street.



CONTRIBUTING BUILDING

Buildings form the edge of the street, and should engage the street.

PUBLIC ROW

The public streetscape is framed on either side by buildings.

NON-CONTRIBUTING BUILDING

Non-Contributing Buildings can have a positive impact on the street.



THE FIVE POINTS INTERSECTION

Five Points Historic Cultural District gets its name from the Five Points Intersection, which is the intersection where the Denver Grid collides with the North/South Grid. This intersection is the center of the cultural district, and provides a unique geographic character. It is this special geographic location, in addition to the district's historic significance, that is the district's criteria for Landmark designation. See Chapter 2 for more information.



The Main Street Character Buildings within the cultural district create a strong street edge within the cultural district, and this Character-Defining Feature should be applied to all new construction.

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.

STREET EDGE AND FINISHED FLOOR ELEVATION

The Area Wastewater Review Engineer can provide minimum required finished floor elevations and answer any stormwater-related questions. Please contact that office for more information.

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 facade with equal importance, placing emphasis on the corner.
- 5.3 Sites with frontage along Welton Street shall orient primary building entrances 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 with zero-foot setback from Welton Street, with a possible exception of a 25-foot module setback from the zero lot line. See age 64 for more detail.
 - b. Residential frontages should provide a transition between adjacent sidewalks and private residences. See Page 80 for more detail.
- 5.6 Orient the primary entrance of the building toward 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 placement 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 Page 63 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 Page 24 for more detail.



This large infill project that is shown under construction is built at the property line, creating a strong street edge, and maintaining the Character-Defining Features of the cultural district.

INTENT

- 5e To maintain a strong street edge.
- 5f To provide open space in the cultural district.
- 5g 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 Infill construction may be set back from the zero lot line when one of the following conditions exist:
 - » Setback is consistent in width to the 25-foot module characteristic of surrounding context.
 - » When a light rail station is present, to provide more space for gathering at the light rail station.
 - » Building over approximately 125 feet of street frontage may set a portion of the build back once along the street frontage.
- 5.9 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.
 - » Planters and other vegetative elements.
 - » A strong horizontal element across the open space.
- 5.10 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.
- 5.11 Where possible, integrate public art into setback portions of large infill buildings to add interest to open spaces. See Page 88 for more information.
- 5.12 Use rooftop decks for private open space areas. See Page 65 for more information regarding rooftop decks.



Residential properties within the cultural district are set back from the sidewalk.

INTENT

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

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

- 5.13 **Maintain the front yard area of residential properties.**
 - a. Use low-water plantings and xeriscaping to design a front yard that is environmentally friendly.
- 5.14 **Residential properties may introduce fencing and site walls only where open space already exists.**
- 5.15 **Where historic fences, masonry 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.
- 5.16 **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.
 - 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.
- 5.17 **Design a rear yard fence to be 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 corner of a house façade, and to be located behind important architectural features, such as bay windows and chimneys whenever possible.



Different styles and types of residential properties exist in the district.



DESIGN GUIDELINES (Continued)

- c. Use a rear and side yard fence similar in type and materials to those traditionally found in the district, such as simple iron or open picket fence. Only use stone, brick, or stucco 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 the building and surrounding context.
- e. When installing a wooden fence, ensure that the pickets face the exterior and the framing faces 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 Denver Zoning Code sets forth base standards for the location and height of new fences and walls for 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.



Sidewalks are an integral part of the urban experience, creating a space for people to move continuously through a neighborhood while interfacing with adjacent businesses and storefronts.

INTENT

- 5k To promote the pedestrian-friendly character of the cultural district.
- 5l To maintain a continuous experience along Welton Street.
- 5m To clearly define pedestrian use areas.
- 5n To encourage creative streetscape designs that help create a unique sense of place.

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.

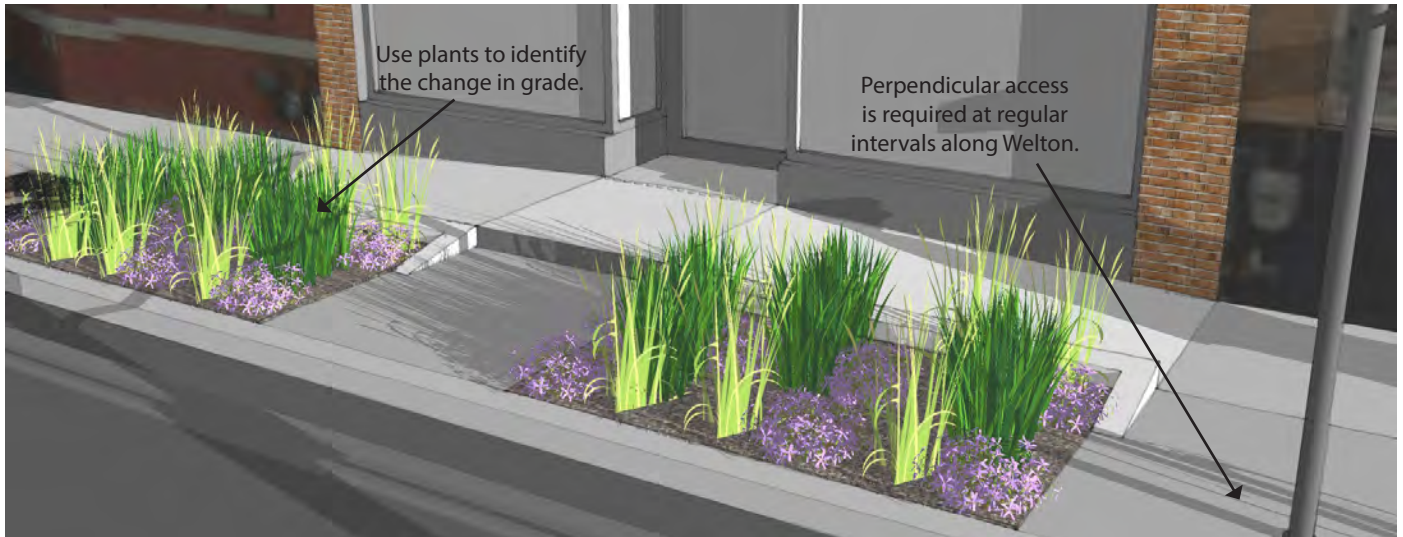
STREET PAVING

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

DESIGN GUIDELINES

- 5.18 Use pedestrian-scaled design elements to enhance the streetscape.
 - a. Locate street furniture and bicycle parking 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. See Page 18 for more information.
 - c. Do not impede a primary pedestrian route with street furniture.
 - d. Plant street trees to enhance the built environment and to offset the heat island effect of commercial area.
- 5.19 Materials and treatments in the public right-of-way should be used to enhance the streetscape, to provide site specific elements and furnishings, and to contribute to the district-wide character. Appropriate strategies include:
 - a. Continuing sidewalk material and streetscape elements to maintain a consistent streetscape.
 - b. Using creative paving designs that help create a unique sense of place.
 - c. Using plants to provide natural elements and beautification to the street.
 - d. Using durable materials and installation methods that maintain a flat, even walking surface over time.
- 5.20 Integrate the design of the sidewalk with the amenity zone, and use green infrastructure elements when possible.
 - a. Permeable paving systems can allow pedestrian access across amenity zones and tree lawns while allowing water to percolate into the soil.
 - b. Numbered streets provide the greatest opportunity in the cultural district for innovative storm water management. See Page 86 for more information.

CASE STUDY: Sidewalks



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

SLOPING THE SIDEWALK

In some scenarios, flood way 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 way issues, sloping in the public ROW may be considered. All sloping must abide by current ADA regulations, the building code, and all other applicable standards and policies.

ADDITIONAL SUBMITTAL REQUIREMENTS

Additional submittal requirements and an approved variance from Public Works's Standards are necessary to approve these scenarios, as they do not meet Public Works's Standards for sidewalks in the public 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, construction materials, projection from building, projection into the ROW, and specifications;
2. Photographs of the site;
3. An explanation of why the proposed non-standard design is required;
4. A Transportation Engineering Plan prepared and stamped by a Professional Engineer licensed in the state of Colorado will normally be required.



SIDEWALK CLEARANCE

The public ROW along Welton Street is very narrow, and there is a desire to introduce and maintain street amenities such as trees, lights, and trash receptacles. 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 sidewalk width of five-feet must be maintained in the public ROW for pedestrian circulation.



Tree planters and amenity zones are opportunities for plants and natural elements within the streetscape. Check with the City Forester for current planting standards.

INTENT

- 5o To provide definition and a buffer between vehicular, light rail, and pedestrian use areas.
- 5p To create a cohesive and pleasant public street experience along both sides of Welton Street and along Numbered Streets.
- 5q To introduce natural elements to the street and public realm.
- 5r 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 ROW per Chapter 57 of the Municipal Code.

Tree grates, planting areas, tree locations, tree species, and other details relating to trees must comply with current Forestry Standards. Forestry's Rules and Regulations take precedence over the Standards and Guidelines.

DESIGN GUIDELINES

- 5.21 **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.
 - c. When existing trees are removed, expand the planting area to comply with current Forestry standards.
- 5.22 **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 the Regional Transportation District (RTD).**
- 5.23 **Trees planted in the public right-of-way should follow Public Works's standards and policies.**
 - a. When on-street parking is present, located raised planters and other vertical elements away from the curb.
 - b. Select tree species that are suited to site conditions and constraints.
 - c. Locate trees in places that will allow full canopy size at maturity.
 - d. Locate trees away from building canopies, awnings, and other elements that would limit the canopy size.
- 5.24 **Trees should be planted in the amenity zone at an interval that will provide a full canopy when trees reach maturity, as 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 raised planting beds that protect trees from de-icing agents or other chemicals while retaining pedestrian mobility;
 - » Use of features that retain mulch or other ground covers in the tree bed.



Water quality planters filter pollutants and debris from stormwater runoff, providing a valuable service to the city. To maintain proper functioning, these devices need regular maintenance, especially after a storm event.

DESIGN GUIDELINES (Continued)

- 5.26 Plan new site and landscape features to respect the Character-Defining Features of the cultural district.**
- Add planters and tree grates to create a consistent streetscape.
 - Space trees at similar intervals when possible.
 - Where established trees are removed, replace with a new tree.
 - Avoid introducing new site features that convey a false sense of history.
- 5.27 Planting areas should be designed to support the root system of mature trees. Appropriate strategies include:**
- Dimensioning tree pits at least five-feet wide by 15-feet long.
 - Using suspended paving systems and permeable pavers where access across the amenity zone is required.
- 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.
- 5.31 Integrate the design of the sidewalk with the amenity zone, and use green infrastructure elements when possible.**
- Permeable paving systems can allow pedestrian access across amenity zones and tree lawns while allowing water to percolate into the soil.
 - Numbered streets provide the greatest opportunity in the cultural district for innovative storm water management. See Page 86 for more information.

TREE AND PLANT SPECIES

For a list of suitable tree and plant species, see the Denver Parks and Recreation Forestry Office website.

TREE HEALTH AND REPLACEMENT

Unhealthy plants and trees are more susceptible to disease, pests, and infections. Emerald Ash Borer has been identified in Colorado, and is anticipated to be a problem for Denver's ash trees. Removing trees in poor health, retrofitting the planting space to be optimal for tree health, and replacing the tree with a suitable species is the best way to combat problems such as Emerald Ash Borer.



Numbered Streets within the district have a larger sidewalk and amenity zone. This is a good location for outdoor cafe seating, water quality planters, and other beautification features.

INTENT

- 5s To activate the numbered streets in the cultural district.
- 5t To allow flexibility for commercial spaces to activate the street and provide more life on the street.
- 5u To provide comfortable space for publicly accessible outdoor amenities such as cafe seating, event space, and public art.
- 5v To promote streetscapes that help manage stormwater.

PUBLIC WORKS'S ENCROACHMENT RULES

Refer to *Public Works's Encroachment Rules* for information on tables, chairs, and railing design requirements and the permitting processes for such encroachments.

ULTRA-URBAN GREEN INFRASTRUCTURE GUIDELINES

The City of Denver is making green infrastructure a fundamental part of the city's long-term stormwater management strategy. The *Ultra-Urban Green Infrastructure Guidelines* provide valuable information and should be consulted.

DESIGN GUIDELINES

- 5.32 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.
 - d. Carefully plan patios and outdoor seating areas to work with existing and planned trees.
- 5.33 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.
- 5.34 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.
- 5.35 Design green infrastructure elements to be easily cleaned and maintained over time; develop a maintenance plan to ensure that these systems continue to function over time.
- 5.36 Integrate the design of the sidewalk with the amenity zone, and use green infrastructure elements when possible.
 - a. Permeable paving systems can allow pedestrian access across amenity zones and tree lawns while allowing water to percolate into the soil.
 - b. Numbered streets provide the greatest opportunity in the cultural district for innovative storm water management.

CASE STUDY: Numbered Streets



OPPORTUNITIES FOR FURNISHINGS AND OTHER STREET ELEMENTS

Numbered Streets within the cultural district have wider sidewalks and tree lawns than are found along Welton Street; see Chapter 2.0 District Character for more information about the existing conditions. This larger pedestrian zone provides space for patio seating, a large tree lawn, water quality planters, and bike parking. These elements are encouraged to be integrated with the site design of a project with frontage on the Numbered Streets, as this is the best opportunity within the cultural district for additional streetscape elements that will further activate the street.

Where on-street parking exists, Public Works requires a clearance zone for access into and out of vehicles. Raised planters and other vertical elements must be set back to accommodate this setback. In areas where space is limited (such as along Welton) tree grates may be more appropriate than raised planters or large tree lawns.



DOOR SWING ENCROACHMENT

Along Numbered Streets, doors are encouraged to be flush with the facade of the building. In these scenarios, doors are allowed to swing into the public ROW three-feet and must maintain a five-foot 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 limit conflicts with passing pedestrians.

When using this door swing encroachment on Numbered Streets, adjacent entries and pedestrian circulation should be considered, and a zigzag pedestrian path should be avoided.

Public Art



Five Points is known for being a vibrant, creative community, which is why it was designated for its historic and cultural qualities. Continuing the public art of the district is in line with the Character-Defining Features of the cultural district.

INTENT

- 5w To respect and enhance the cultural significance of Five Points through installation of public art.
- 5x To encourage art that is integral to the Character-Defining Features and surrounding context of Five Points.
- 5y To promote materials and craftsmanship that is durable and able to withstand weathering.
- 5z To promote the cultural district as a unique and distinct cultural center, with both short- and long-term art installations.
- 5aa To commemorate individuals, events, music, eras, and cultural epochs that are significant to Five Points' past, present, and future.

DESIGN GUIDELINES

- 5.37 Do not apply or attach public art to Contributing Buildings in a manner that will obscure or damage Character-Defining Features.
- 5.38 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.
- 5.39 Public Art should be harmoniously integrated within the cultural district and any selected space. For more information, see Page 120 for Signs that are Works of Art.

CASE STUDY: Suitable Art Types



SCULPTURE THAT SCREENS

Art provides a unique opportunity to create pedestrian interest, add to the cultural vibrancy of the district, and screen unsightly mechanical equipment and utilities.



ART THAT IS TIED TO THE COMMUNITY

This mosaic is celebrated in Five Points as reflective of the district's history. While this is a successful example of art in the district, art does not need to be literally tied to the history of the district.



ART THAT IS FUNCTIONAL

This sculptural railing provides planting space in unexpected areas, adding plant life to the street and providing pedestrians something pleasant to gaze at as they walk past this feature.



Site lighting can take on a variety of forms and styles, and it should be planned and located to work with other site features.

INTENT

- 5ab To invite pedestrians to linger within the cultural district by creating a warm, welcoming, round-the-clock environment.
- 5ac To use pedestrian-scaled lighting as key elements within the public right-of-way.
- 5ad To promote safety, cohesion, and street activation within the cultural district.
- 5ae To provide illumination that enhances the cultural district context.

DESIGN GUIDELINES

- 5.40 Do not install site lighting that conveys a false sense of history, such as faux historic street lights.
- 5.41 Do not provide greater illumination in parking areas than at building entrances or pedestrian walkways.
- 5.42 Evenly distribute site lighting.
- 5.43 Scale new site lighting to be compatible with the architectural context.
- 5.44 Locate site lighting approximately halfway between street trees; do not install lighting directly adjacent to trees.



Building lighting can take on a variety of styles and should be integrated into the building's architecture.

INTENT

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

DESIGN STANDARDS

- 5.45 Lighting shall express differences in building and site functions such as building entrances, pedestrian routes, and vehicular entrances.
- 5.46 Lighting shall be downlit whenever residential uses are present.
- 5.47 Illumination shall be limited to a sufficient level to perform the needed lighting task.

DESIGN GUIDELINES

- 5.48 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 toward the ground floors on numbered streets to avoid negatively impacting the surrounding residential neighborhood context.
- 5.49 Use warm and creative lighting.
- 5.50 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 a contemporary style, or simplified historic design that is compatible with the placement, design, materials, and quality of the historic building.



When vehicle access must be taken from a street, per Public Works or another city agency, access points should be located on the numbered streets, away from Welton Street, to avoid disrupting the sidewalk and pedestrian experience. Access should be taken from alleys when possible.

INTENT

- 5ai To minimize conflicts between vehicles, pedestrians, and cyclists.
- 5aj To reduce negative impacts of vehicle access on the public realm.
- 5ak To promote the use of alleys as the primary means of accessing vehicle parking, loading, and service areas.
- 5al 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

- 5.51 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.
- 5.52 Vehicle access points shall be designed to minimize impacts on pedestrians. Appropriate strategies include:
 - » Limiting the width of vehicle access points.
- 5.53 Vehicle access shall be clearly defined with appropriate signs.
- 5.54 New curb-cuts shall not occur on Welton Street.
- 5.55 New drive-through facilities shall not be accessed via Welton Street.

DESIGN GUIDELINES

- 5.56 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.
- 5.57 When vehicle access cannot be taken from the alley, limit it to secondary façades and push toward the alley.
- 5.58 Vehicle access doors should incorporate high-quality materials and finishes that are consistent with the building design.
- 5.59 Place a drive-through facility at the rear of the site if necessary.



The fence, brick pillars, and plants shown above provide visual screening from the sidewalk to the surface parking lot. These elements also continue the street edge experience, preventing the surface parking lot from being perceived as a void in the urban fabric.

INTENT

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

DESIGN STANDARDS

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

DESIGN GUIDELINES

- 5.64 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 vehicle access to surface parking areas from an alley, when feasible.
- 5.65 Surface parking shall not be the dominant site characteristic.
- 5.66 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 [Denver Zoning Code](#) 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



Screen utilities and service areas to maintain a high-quality pedestrian experience.

INTENT

- 5as To minimize the impact of service areas and mechanical equipment on the cultural district.
- 5at To reduce conflicts between servicing activities, pedestrians, and cyclists.
- 5au To promote the use of alleys as the primary means of accessing service areas and utilities.
- 5av To protect the public realm and residential properties from noise and odor impacts associated with service areas.
- 5aw 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

- 5.67 Service areas shall not be located on primary facades.
- 5.68 Mechanical equipment shall not be located on primary facades.

DESIGN GUIDELINES

- 5.69 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.
- 5.70 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



Service areas should be located away from pedestrian routes, as is shown in the image above. When possible, keep dumpsters locked up to keep a clean and tidy alley.

DESIGN GUIDELINES (Continued)

5.71 Minimize the visual impacts of a new service area.

- a. Orient a service entrance, waste or 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 the potential noise impacts or other noxious effects on nearby properties.
- c. Screen ground-mounted mechanical equipment.
- d. Screen a service area with a wall, fence, or planting.

5.72 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.

5.73 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.
- b. Service areas should be located away from ground floor active uses, such as cafes and retail shops, where possible.

5.74 When possible, combine service area with vehicle access to minimize overall impacts to the pedestrian realm.

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6.0 SIGNS

Introduction to Sign Design Standards & Guidelines



Use unique, vibrant and artful signs that connect to the Character-Defining Features of the signs historically found within Five Points to create a unique sense of place and to define the commercial area from surrounding residential uses.

LANDMARK DESIGN REVIEW OF SIGNS

Landmark Design Review of signs follows the design review process in Chapter 7.0 Design Review Process on Page 121 of these Standards and Guidelines. Small signs that meet the Standards and Guidelines may be administratively approved. When a Comprehensive Sign Plan is required per zoning, it is reviewed by city staff and the Landmark Preservation Commission (LPC).

DENVER ZONING CODE SIGN REQUIREMENTS

Division 10.10 of the Denver Zoning Code (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 the DZC requirements.

Signs add to the vibrancy and character of the Five Points Historic Cultural District (the cultural district). Creative signs can establish the cultural district as a 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 both Contributing, Non-Contributing Buildings and Infill construction within the cultural district, including:

- The treatment of historic signs on Contributing and Main Street Character Buildings.
- The location and design of new signs on any building (Contributing, Non-Contributing, and Infill Construction) within the cultural district.
- The installation of new signs on any building (Contributing, Non-Contributing, and Infill construction) within the cultural district.

GUIDING PRINCIPLES FOR SIGNS

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

PROTECTION. Keep existing and iconic buildings in use and in good condition.

REHABILITATION. Repair and update existing building signs to accommodate new uses.

CULTURAL IDENTITY. Contribute to Five Points' and Denver's sense of place through vibrant sign character.

VITALITY. Attract people to active building uses with vibrant, artful signs.

SUSTAINABILITY. Reuse existing building signs and materials.

Introduction to Sign Design Standards & Guidelines



SIGN HIERARCHY AND STOREFRONT SIGN COMPOSITION

Signs are intended to provide information, add interest to the street, and help people navigate their environment. Careful consideration of the design, location, and scale of signs is necessary to create successful signs. A hierarchy of signs and a thoughtful sign composition help people identify businesses and find their way through their environment. The cultural district has a history of vibrant, engaging signs, and this Character-Defining Feature is encouraged for new developments and rehabilitations of existing buildings.

Primary Signs are necessary for wayfinding and identifying businesses. Secondary Signs are informational in nature, and provide another layer of details about the business. Secondary Signs are typically readable from a close distance, while Primary Signs are typically visible from a greater distance.



PRIMARY SIGNS

Primary Signs consists of signs that identify a business or other use in a development. Projecting Shaped and Blade Signs are encouraged to be used as Primary Signs in the cultural district. Wall signs are also commonly seen for Primary Signs.



SECONDARY SIGNS

Join Identification Signs, and other signs providing additional information, are secondary in nature; they are meant to be read at a close proximity, as opposed to Primary Signs.

Definitions for Individual Sign Types

Definition of sign types traditionally found in Denver and allowed by the Denver Zoning Code (DZC) are illustrated below. Commercial buildings should have both Primary and Secondary Signs, refer to the sign hierarchy on Page 99. Residential buildings, converted 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-PROJECTING SIGNS-SHAPED

A shaped sign is attached to and projecting from the wall of a building. Shaped signs are three dimensional, vibrant and artful, and highly representational of use. Shaped signs are Primary Signs.



PROJECTING SIGNS-BLADE

A blade sign is attached to and projecting from the wall of a building, typically perpendicular to the facade. 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 wall sign is attached to, painted on or erected against a wall on the exterior facade. Wall signs are historically located in a 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 SIGNS

A canopy sign is printed on or affixed to the surface of a canopy. Canopy Signs are typically Secondary Signs, but in rare occasions, can be considered Primary Signs, where a small business has minimal street frontage.



Definitions for Individual Sign Types

ARCADE SIGNS

An arcade sign is 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 ground sign extends from the ground or an object on the ground but not attached to any part of the building. Ground signs should be limited to civic, institutional, or residential structures have been converted to commercial uses buildings. Ground signs are considered Primary Signs.



WINDOW AND DOOR SIGNS

Window and door signs are graphics which is applied, 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. Window and door sign are used as Secondary Signs.



JOINT IDENTIFICATION SIGNS

A Joint Identification sign serves as a common or collective identification for three or more businesses on the same zone lot. Note that Joint Identification Signs are permitted as a type of wall or ground sign and are Secondary Signs. Standards and Guidelines for this sign type can be found under wall or ground signs.





Locate projecting signs at a corner when possible and place wall mounted signs above primary entrances.

INTENT

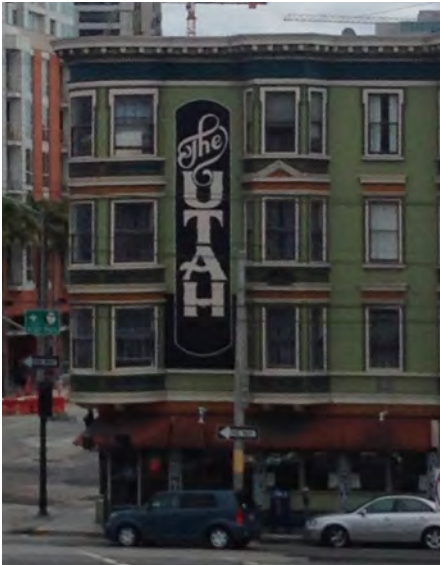
- 6a To plan signs that work in concert with Contributing Buildings, Main Street Character Buildings, and the cultural district.
- 6b To minimize the impacts of signs location and installation on Contributing Buildings and the surrounding context.
- 6c To preserve and reinforce the authenticity of Five Points' commercial past.
- 6d To support the commercial and mixed use character of the cultural district.
- 6e To locate signs on commercial buildings consistent with traditional sign patterns.
- 6f To ensure a level of predictability and objectivity for sign planning and design without eliminating creativity and flexibility.

DESIGN STANDARDS

- 6.1 Signs shall be located within the facade areas set aside for signs as part of facade design.
- 6.2 Signs shall be integrated and compatible with the building where the facade areas have not been set aside for signs.
- 6.3 New signs shall be consistent with traditional sign pattern locations.
- 6.4 Sign locations shall emphasize and reinforce a building's architecture.
- 6.5 No two projecting sign forms (shaped and blade) shall be used for the same business along the street frontage.
- 6.6 Appropriate sign types and locations shall be used for commercial, residential, civic, institutional and mixed use buildings. See page 100-101 for sign types.

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 the sidewalk level.
 - b. Use signs to highlight pedestrian entrances to businesses and multi-family residential buildings.
- 6.8 Locate signs on commercial buildings consistent with traditional sign patterns.
 - a. Locate signs at the Pedestrian Level of the building at or near the business entry.
 - » For infill construction, the Pedestrian Level in Five Points corresponds to the Building Base.
 - » For existing buildings, the Pedestrian Level corresponds to the existing building height, typically no more than two- to three-stories.
 - b. Place a sign above or near the primary entrance to an establishment, preferably in a traditional location such as a sign band or in large storefront windows.



Use the architectural character of the facade or canopy to thoughtfully incorporate signs into the building fabric.

DESIGN GUIDELINES (Continued)

- c. Integrate signs into the architectural design of new buildings, particularly sign bands and canopies at building entries.
- 6.9 Plan signs to fit the architecture and site of residential, civic, and institutional buildings.**
- a. When planning signs for residential, civic, and institutional buildings; limit signs to one or two traditional types that fit existing architecture and the site.
 - b. 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 Contributing Building and the 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 a Contributing Building or the cultural district with repetitive signs on a historic facade or site.
 - 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.
- 6.11 Preserve the Character-Defining Features of Contributing and Main Street Character Buildings when installing a sign.**
- a. Limit physical damage to Contributing Buildings and Main Street Character Buildings caused by the installation of signs.
 - b. Install sign brackets into mortar joints or wood members, rather than into masonry or cast iron, whenever possible.
 - c. Minimize the number of sign anchor points when mounting into masonry if no other option exists.
 - d. Use an existing sign bracket, if possible.
- 6.12 Consider street trees and other streetscape elements when determining sign design and placement.**



Design signs to be readable during the day time and at night.

INTENT

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

DESIGN STANDARDS

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

DESIGN GUIDELINES

- 6.18 Create signs to enhance the visual interest and Human Scale of buildings and their surroundings.
 - a. Create signs that are attractive and readable during the day and at night.
 - b. Use signs adjacent to pedestrian entrances to businesses and multi-family buildings.
 - c. Provide small pedestrian-friendly, Human Scaled signs along alleys when customers are anticipated to access alleys for services.
- 6.19 Create signs using high-quality materials and finishes that complement the durable materials found on historic buildings.
 - a. Use permanent, durable materials such as metals, metal composites, and other high-quality materials.
 - b. Avoid using reflective materials.
 - c. Create well crafted signs of high quality construction with durable finishes.
 - d. Use newly created materials if they meet the intents in this chapter.



Create dimensional signs out of high quality materials and finishes with vibrant character that relate to the tenant use.

DESIGN GUIDELINES (Continued)

- 6.20 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, rhythm, and aesthetic features.
 - Design signs to be in scale and in proportion to a building's facade.
 - When adding sign, 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.
- 6.21 Signs should be designed as an overall composition and create a cohesive identity for the building facade.
- 6.22 Signs should be designed to be creative and dimensional when possible.
- 6.23 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 lighting should complement the sign design and building's architecture. Use external light sources that are compatible with the building architecture or integrate lighting into the sign design.

INTENT

- 6l To promote pedestrian-oriented lighting for signs.
- 6m To encourage sign lighting that maintains its quality over time.
- 6n To ensure that sign lighting does not adversely affect residents, adjacent properties, and the surrounding context.

DENVER ZONING CODE SIGN REQUIREMENTS

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

DESIGN STANDARDS

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

DESIGN GUIDELINES

- 6.27 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 color of light, similar to daylight.
 - d. Locate the light source for signs so that it is not visible on a building facade.
 - e. Use simply designed unobtrusive lamps, such as goose neck lamps or simple contemporary fixtures, for external lighting sources.
- 6.28 Sign lighting should not cast light onto adjacent properties or upper floor residential windows.
- 6.29 Sign lighting should be consistent with the overall building lighting.
- 6.30 Illuminated signs should be designed for easy maintenance and replacement of lighting systems.
- 6.31 Joint identification signs should be flush-mounted unlit or externally lit signs.
- 6.32 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.



Coordinate tenant signs when multiple tenants are present, through similar sign types, scale and locations. Limit signs on building facades to reduce clutter.

INTENT

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

DESIGN STANDARDS

- 6.33 Signs shall be coordinated on buildings with multiple tenants.
- 6.34 Large-scale development, shall have a Comprehensive Sign Plan, when required per the DZC.

DESIGN GUIDELINES

- 6.35 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.
- 6.36 Design signs to minimize visual clutter for a historic building and the cultural district.
 - a. Maximize sign impacts and minimize visual clutter by limiting the number of sign types per use to three whenever possible.
 - b. Do not overpower Contributing Buildings or Main Street Character Buildings with repetitive signs.



Design upper story wall signs to be integrated into the building's architecture and limit upper story signs to primary tenants.

INTENT

- 6s To allow upper story signs to acknowledge a primary tenant.
- 6t To emphasize and reinforce a building's architectural character by thoughtfully planning upper story signs.
- 6u To minimize the impacts of upper story signs on Contributing Buildings, the cultural district, and the surrounding context.
- 6v To preserve the authenticity of Five Points' commercial past.

DESIGN STANDARDS

- 6.37** Upper story signs shall only be incorporated if the following conditions exist:
- » The building facade is designed to incorporate upper story signs. See Designing for Signs on page 73 for more information.
 - » It is essential to identify a primary tenant who occupies the majority of the building use.
 - » Location is limited to the Welton Street and primary facades.
 - » A maximum of one upper story sign is proposed, typically located just below a roof cornice.
- 6.38** Upper story signs shall be integrated into the building's design.
- 6.39** Do not install upper story signs on Contributing Buildings.
- 6.40** Projecting signs shall not be used for upper story tenants.
- 6.41** Illumination shall not be incorporated into upper story signs.

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.

CASE STUDY: Upper Story Signs Gone Wrong



INAPPROPRIATE SIGNS

The upper story signs on this page are not appropriate for Five Points. They are out of scale, not incorporated into the building architecture, and shed an invasive glare on surrounding properties through the use of illumination.

Treatment of Historic Signs



Restore existing signs, installed during the Period of Significance, to their former appearance and operation. The above sign has had its face repainted, neon illumination restored, side bulbs replaced, and gooseneck lamps removed as illustrated in the image to the right.

INTENT

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

DESIGN STANDARDS

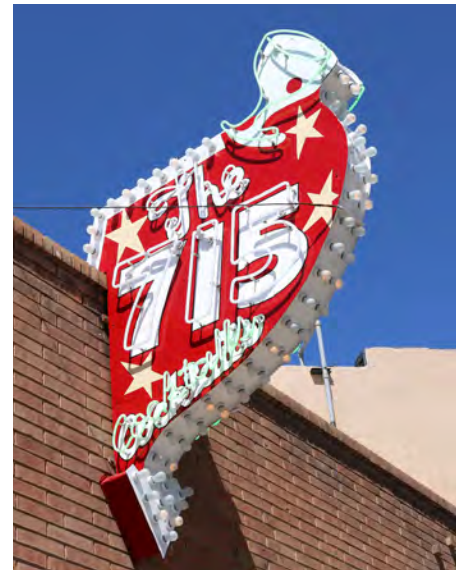
- 6.42 Historic signs that are integrated into Contributing or Main Street Character Buildings shall not be removed.
- 6.43 Historic signs that contribute to the history of the cultural district shall not be removed.
- 6.44 Historic painted wall signs shall not be removed.

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 of the Denver Zoning Code and these Standards and Guidelines.
 - » The sign face and wording may be altered to accommodate new uses.
- 6.47 Preserve an historic painted wall sign.
 - a. Leave an historic painted wall sign, or "ghost signs," exposed.
 - b. Do not restore an historic ghost signs with new elements that never historically existed as part of the design.
- 6.48 Historic signs, allowed by the **DZC**, should be restored on site whenever possible.

CASE STUDY: The Historic Signs of Five Points





Create well crafted signs that are vibrant, express the building use, and limit rectangular forms on shaped sign to create movement and signs that are not flat.

INTENT

- 6z To promote a unique visitor experience through creative sign design.
- 6aa To enliven the pedestrian environment with unique, expressive and iconic three-dimensional, sculptural signs.
- 6ab To promote the cultural character of the cultural district.
- 6ac To ensure projecting signs match the architectural quality and materials of buildings within the cultural district, both Contributing, Non-Contributing, and Infill Construction.

DESIGN STANDARDS

- 6.49 Projecting shaped 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 shaped signs are used on a single zone lot, they shall use a consistent attachment detail.
- 6.51 Do not use projecting shaped signs in combination with projecting blade signs for a single business.

DESIGN GUIDELINES

- 6.52 Design projecting shaped signs to be three-dimensional images that attract pedestrian attention.
 - a. Create eye-catching and well-crafted dimensional objects to portray a business's 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 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 a minimum of the overall sign area.
- 6.53 Projecting shaped signs should be located to enhance the building image.
 - a. Projecting shaped signs are appropriate adjacent to primary entries or at building corners.



Blade signs are typically two dimensional sign faces and feature a greater amount of text when compared to shaped signs that rely on the sign design to convey use. They should have artful and vibrantly designed sign faces.

INTENT

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

DESIGN STANDARDS

- 6.54 Projecting blade 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 blade signs are used on a single zone lot, they shall use a consistent attachment detail.
- 6.56 Do not use a projecting blade sign in combination with an shaped sign.

DESIGN GUIDELINES

- 6.57 Encourage creatively designed projecting 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 blade signs should be located to enhance the building image.
 - a. Blade signs are appropriate adjacent to primary entries.



Wall Signs are generally Primary Signs that help to identify businesses and add pedestrian scale design elements to the streetscape.

INTENT

- 6ai To ensure wall signs enhance the architectural character of a building.
- 6aj To enhance the character of the cultural district with high quality signs.
- 6ak To ensure wall signs match the architectural quality and materials of buildings within the cultural district, both Contributing and Non-Contributing.
- 6al To promote an active, vibrant, and pedestrian-friendly environment.

DESIGN STANDARDS

- 6.59 Wall signs shall be designed to fit within existing sign bands when sign bands are present.
- 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 projects 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 complement 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 within the perimeter of the sign band .
 - d. When designing signs they should not project more than three and half 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 two-feet 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.
- 6.66 Where possible, wall signs should generally align with wall signs on adjacent buildings and adjacent uses in the same building.



Canopies provide businesses and storefronts opportunities for business identification and contribute to an active, pedestrian oriented ground level.

INTENT

- 6am To design signs for canopies that complement the cultural district.
- 6an To enhance storefronts with canopy signs.
- 6ao To create pedestrian interest with informative and visually appealing canopy signs.

DESIGN STANDARDS

- 6.67 Canopy signs shall be either Primary or Secondary Signs.
- 6.68 Do not cover or remove architectural details of a canopy when mounting signs to an historic canopy.
- 6.69 Signs shall be integrated into new canopy designs.

DESIGN GUIDELINES

- 6.70 Canopy signs should be used to accent entries.
- 6.71 Canopy signs should be used to enhance storefronts.
 - a. Limit signs on canopies to text within the front face of the canopy (not on canopy returns).
 - b. Do not add logos to canopies.
 - c. Only use canopy signs when storefront frontage is limited and opportunities for other types of primary signs are limited.



Arcade signs provide an unique opportunity for signs to be located in areas that otherwise may be challenging to locate suitable signs.

INTENT

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

DESIGN STANDARDS

- 6.72 Arcade signs shall be mounted parallel to the building facade within an arcaded building entry or perpendicular to the building facade 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.
- 6.75 Where multiple arcade signs are used, they shall use a consistent attachment detail.

DESIGN GUIDELINES

- 6.76 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.



Ground Signs are appropriate for use at civic or institutional buildings, or at residential structures that have been converted to commercial uses.

INTENT

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

DESIGN STANDARDS

- 6.77 Ground mounted signs shall only be used for civic, institutional, and residences that have been converted to commercial uses, or as a Joint Identification Sign where appropriate.
- 6.78 Ground mounted signs shall be limited to one per site.
- 6.79 Do not design ground 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

- 6.80 Use ground signs in coordination with the building and site design.
 - a. Place ground 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.



Window and Door signs are generally typically used as Secondary Signs that communicate additional details about the business such as services offered and hours of operation. The above image shows vinyl window graphics for “Lucky Pie” and historic painted sign for “Solitaire.”

INTENT

- 6as To supplement Primary Signs.
- 6at To maintain transparency to and from a business.
- 6au To create pedestrian interest with informative and visually appealing window and door signs.

DESIGN STANDARDS

- 6.81 Window and door signs shall not cover more than 20% of the window or door area.

DESIGN GUIDELINES

- 6.82 Use storefront window signs as secondary signs while 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.
 - d. Avoid repeating business wording and logos in every window when this information already exists on other signs.
- 6.83 Apply simple business identification signs to entry doors.
 - a. Use door signs to identify business name, address, hours of operation, and/or a possible logo if needed.
 - b. Use individual or printed lettering with clear backing applied to glass, rather than solid backed signs if possible.



Temporary signs are most effective when they are located close to the primary entrance for which it is advertising, while maintaining clear space for pedestrians to pass.

INTENT

- 6av Design temporary signs to enhance, not detract from, the cultural district's character.
- 6aw To accommodate temporary signs.
- 6ax To meet business needs while not compromising the visual quality of the cultural district.

DENVER ZONING CODE SIGN REQUIREMENTS

The *Denver Zoning Code* 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

- 6.84 Temporary signs shall not be attached to Contributing Buildings in a manner that will obscure or damage Character-Defining Features.
- 6.85 Temporary signs shall meet all requirements defined in the Denver Zoning Code.

DESIGN GUIDELINES

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

Sign Types

Signs Which Are Works of Art



Signs can also be works of art; these types of signs contribute positively the cultural district.

INTENT

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

ADDITIONAL REQUIREMENTS

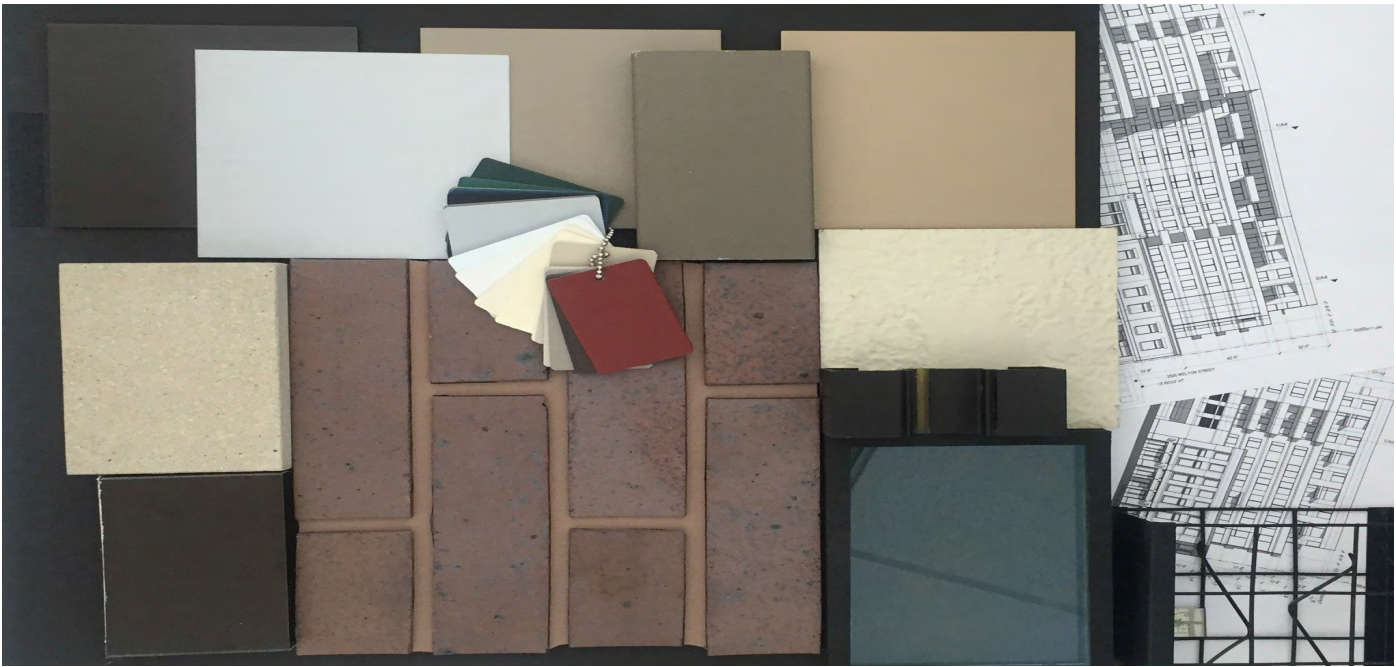
The *Denver Zoning Code* lists the requirements for signs which are works of art in Division 10.10. Signs which are works of art require a zoning permit and are subject to Landmark review. Denver Arts and Venues will also need to verify that the proposed sign which is a work of art qualifies as a "work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

DESIGN GUIDELINES

- 6.90 Locate signs which are works of art to appropriate wall surfaces such as the following:
 - » Side facades.
 - » Parking lot facades.
 - » Alley facades.
- 6.91 Signs which are works of art should be harmoniously integrated within the cultural district and the surrounding context.
- 6.92 Do not apply or attach signs which are works of art to Contributing Buildings in a manner that will obscure or damage the Character-Defining Features.
- 6.93 Only apply painted or coated signs which are works of art to Contributing Buildings when the masonry has already been painted or coated.

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Design Review Tracks Page 122
Projects That Require LPC Review..... Page 123
Landmark Preservation Commission Meetings Page 124

7.0 DESIGN REVIEW PROCESS



Material samples and plan for design review.

MINOR REPAIRS & MAINTENANCE
 Minor repairs, in-kind replacements, and general maintenance to a building and/or property does not require Landmark Design Review.

TIME FRAMES
 Completed applications that are eligible for Administrative Review will be reviewed by Landmark 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 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 (LPC) is empowered through Chapter 30 of the Denver Revised Municipal Code to conduct Design Review in designated districts and on individual Landmark Structures. The 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 the 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 the 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 Staff. Administrative review authority is granted to staff by Chapter 30 of the Denver Revised Municipal Code.
- #2 **LANDMARK PRESERVATION COMMISSION REVIEW.** Large projects and projects listed on Page 123 require review by the LPC. Projects that do not meet the Standards and Guideline **MUST** be reviewed by the LPC.

Landmark Staff will review all submittals and determine whether the submittal is complete and eligible for Administrative Review or LPC Review.



The Wheatley project under construction at Welton Street and 24th Street; this infill project went through LPC Design Review.

PROJECTS THAT REQUIRE LPC REVIEW

Projects meeting any of the following conditions (as determined by Landmark 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, with the exception of one-story accessory buildings and other new construction that is not readily visible from public vantage points.
5. Demolition requests, with the exception of one-story accessory buildings, which 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 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 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 such 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:

- » *Any portion of a facade or feature on a Contributing Building that faces a public street, other than a public alley.*
- » *40% or more of the square footage of a Contributing Building's exterior facade.*
- » *40% or more of the roof structure area measure in plan view of a Contributing Building.*
- » *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.



Small scale infill construction in the 2900 block of Welton Street on a previously vacant lot.

DESIGN REVIEW APPLICATION INFORMATION & FORMS

More information on the Design Review process and current application forms are available at the [Landmark Preservation Website, www.denvergov.org/landmark](http://www.denvergov.org/landmark).

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 Denver Revised Municipal Code, 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 public meetings 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. The two steps of this process are:

- #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. Once an Administrative or LPC Approval is granted, Landmark Staff will issue a Certificate of Appropriateness (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.

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 *Denver Zoning Code*.

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/Approval. Landmark Preservation Staff review of a design review or demolition project. Staff reviews and approves minor projects that conform to adopted Standards and Guidelines, and 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.

Amenity Zone. The landscaped area between the street and sidewalk. Also called buffer lawn and tree lawn.

Anodized Aluminum. A decorative, durable, corrosion-resistant aluminum used in the construction of storefronts.

Animated Sign. Any sign or part of a sign which changes physical position by any movement or rotation.

Applicant. A person who makes a formal application request to Landmark Preservation.

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 design features are arranged on a building elevation.

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

Awning. A secondary covering attached to the exterior wall of a building, providing shade and protection from the elements, typically located around doors, windows, and other openings. May be retractable or stationary.

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. See Three-Part Design.

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 roof cornices or eaves.

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. See Amenity Zone.

Building. Anything which is constructed or erected and the use of which requires a more or less permanent location on the ground or an 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.

Building Base. The ground floor and pedestrian level of a building. Within Five Points, the building base is typically two- to three-stories, features activated commercial uses on the ground floor with mixed-use above, and is defined by a three-part design.

Bulkhead. See Kick plate.

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.

Canopy Sign. A sign printed on the surface of a canopy.

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.

Casing. See Frame.

Cement. A 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.

Certificate of Appropriateness. Verification of approval issued by Landmark Preservation Staff to certify work undertaken in historic or cultural districts is compliant with local design standards and guidelines.

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 help define the distinctive 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. Also known as Lap Siding.

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.

Commercial Corridor. See Corridor.

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 cultural 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 the erection of a new principle or accessory 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 combine to form the setting of 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. A projection, or other highly designed element, that articulates a cornice or supports an overhanging member; also describes a masonry technique in which each course is stepped.

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 corner of a wood frame building, helps to define the corner.

Cornice. A projecting element that tops a wall.

Corridor. A region characterized by a well-traveled route such as a street, light rail line, or sidewalk, that is defined by buildings on the street edge; can take on specific character, such as Commercial Corridor or Main Street Corridor.

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 or element along the top of a wall, roof, or cornice, 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 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 Denver Revised Municipal Code) requirements and Standards and Guidelines.

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

Denver Landmark Preservation Commission (LPC). See Landmark Preservation Commission.

Denver Revised Municipal Code (D.R.M.C.). The full set of Denver Ordinances promulgated by City Council and codified in this document; established by the Charter of Denver which governs the City and County of Denver.

Denver Zoning Code (DZC). A written and adopted set of regulations 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 Guideline. Additional suggestions to achieve the intent statements. They use the term should or consider.

Design Review. A process in which a design is evaluated in accordance with the Landmark Preservation Ordinance (Chapter 30 of the Denver Revised Municipal Code) requirements and Standards and Guidelines. See Chapter 7.0 Design Review Process 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 and enhance 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 a 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 or 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.

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, as measured 4.5 feet above ground; 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. The built fabric of the district that exist as is. The existing building fabric in the Five Points Historic Cultural District is made up of Contributing Buildings, Main Street Character Buildings, Non-Contributing Buildings, Residential Structures, and new infill construction built within the last decade.

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

Facade. An exterior wall of a building.

Facadism. The practice of preserving the front facade of a building and allowing development towards the rear. Generally a compromise between redevelopment and preservation.

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 straight sides and a rounded bottom, typically laid in a regular or irregular overlapping pattern, and used as a decorative façade element.

Five Points Intersection. Where the where the Denver Grid, which follows the South Platte River, meets the North/South Grid. This convergence of grids creates the Five Points Intersection and includes Welton Street, 27 Street, E. 26th Ave., and Washington Street.

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. Occurs only in multistory buildings and is the height of one floor plate to the next.

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-shaped roof that is 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. The floor of a building at ground level, typically activated and pedestrian friendly.

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.

Guidelines. See Design Guidelines.

Guiding Principles. Inform the basis for intent, standards, and guidelines in a design standards and guidelines document and reflect the vision for a district.

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 sloping downwards towards the walls of the building.

Historic Feature. An element of a building that was installed at the time of construction or 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 or cultural district. Typically well-known or important in history through association with historical events and people, 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.'

Human Scale. A set of design principles that relate to the human body and allow us to scale and size buildings in relation to ourselves.

Iconic Sign. A sign that has become important to a district 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 buildings built on vacant lots or on lots where Non-Contributing Buildings have been demolished. Also called infill construction. Infill buildings can include commercial buildings, mixed use buildings, and residential buildings. Garages, detached accessory dwelling units, and additions are typically not regarded as infill construction that requires a two step review process.

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; based on the Guiding Principles. Also referred to as Intents.

In-kind Replacement. 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.

Italianate. A style of architecture popular in America in the early 19th Century and influenced by Renaissance, Palladianism, and Neoclassical architecture. The style is characterized by decorative brackets, low pitched roofs, tall floor-to-floor heights, tall narrow windows with elaborate ornamentation, and wide overhanging eaves.

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.

Joint Identification Sign. A sign which serves as a common or collective identification for three or more businesses on the same zone lot.

K

Keystone. The wedge-shaped top or center member of an arch.

Kick plate. The structural panels just below display windows on storefronts. Kick plates can be both supportive and decorative in design. Kick plates 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. Kick plates are also referred to as bulkhead.

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

L

Landmark Structure. A building, site, or object that meets Denver Landmark Designation criteria specified in Chapter 30 of the Denver Revised Municipal Code and has been designated as such by the Denver City Council. Landmark properties are subject to Design Review. Also called Historic Landmarks.

Landmark Preservation Commission (LPC). A commission of nine members appointed by the Denver Mayor whose function it is to designate, preserve, enhance, and perpetuate buildings or districts that have architectural, historical, or geographical significance within the city of Denver.

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

Landmark Preservation Ordinance. Chapter 30 of the Denver Revised Municipal Code, adopted in 1967, and periodically amended. The ordinance establishes the powers and responsibilities of the Landmark Preservation Commission, identifies the criteria and process for designating historic landmarks and districts, requires that the LPC (or City staff, as delegated by the LPC) reviews specific projects involving historic resources, grants the LPC power to adopt Standards and Guidelines, and incorporates the Secretary of the Interior's Standards.

Landmark Staff. Professionally trained personnel who assist owners of historic properties by providing guidance and resources for preserving, maintaining, and rehabilitating historic buildings and properties. Staff coordinates with the Landmark Preservation Commission to designate historic properties, perform design and demolition review, survey and document the city's built heritage, and process state income tax credits. Also called Landmark Staff.

Landscape. The totality of the built, human-influenced, or natural habitat experienced at any one place. Dominant features are topography, plant cover, buildings, and street network.

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

Light Rail. Urban public transportation that operates on an exclusive right-of-way capable of high capacity transportation. The Denver Light Rail is part of the RTD system and successor to the Denver Tramway.

Lights. Window glass. Also known as glazing.

Lintel. The horizontal top member of a window, door, or other opening.

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

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. A principle street that has a defined and distinctive quality. Main Street Character is often made up of commercial buildings built at the sidewalk edge with activated uses that serves as a heart of a community or neighborhood.

Main Street Character Building. In the Five Points Historic Cultural District, a Non-Contributing commercial building that was built within the cultural district's Period of Significance. They add to the Main Street Character of the cultural 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, and 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. On typical block configurations, a site that is located at the middle portion of the block and is bound by side interior lot lines on either sides of the lot, in addition to an alley or rear lot line and primary street lot line.

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 variety of contours or outlines.

Mortar. A mixture of sand, lime, cement, and water that is used as a binding agent in masonry construction.

Mullion. A vertical element separating windows, doors, or panels, set in a series.

Multi-family 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.

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.

Neoclassical Style. A style of architecture popular in America in the late 19th to early 20th Century and influenced by architecture of classical antiquity. The style is characterized by classical columns (Ionic and Corinthian), symmetry, low pitched roofs, and the use of pediments and lintels for architectural detailing.

Neon. A small lamp containing neon.

N

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 or property that typically does not have any particular significance architecturally or contextually, or that lacks association with any historic figures or events. Non-historic resources are Non-Contributing Buildings to a district or landmark property.

Numbered Streets. Secondary streets within the Five Points Historic Cultural District, whose name is an ordinal number, increasing value from south to north in Denver.

Obscured. Covered, concealed or hidden from view.

One-over-one. Refers to the arrangement and number of window lights or 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 that is separated from the main building.

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.

Pedestrian Level. Located on the Building Base of a building, typically defined by a base, middle, top configuration. The ground floor of the pedestrian level often has activated uses. Within Five Points, the pedestrian is typically around 3 to 4 stories.

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 that is square or rectangular in cross-section.

Pilaster. A square pillar attached to 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, used in the mortar making process; not commonly used until the early 20th century, and much stronger than historic cements.

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 Facade. An exterior wall that is the main building face and faces a street; usually it is the most ornate or articulated elevation. Buildings located on corners may have two primary facades.

Primary Sign. A sign that indicates a use name, typically placed near an entrance and viewable from greater distances when compared to Secondary Signs.

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 shaped 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.

Protected District. A district defined by the Denver Zoning Code that has additional protections in place; adjacency to a protected district typically requires additional upper story setbacks to mitigate the transition from one zone district to the protected district.

Protection. One of the five Guiding Principles of this document; highlights the importance of maintaining the Contributing Buildings and the Character-Defining Features of the Five Points Historic Cultural District to promote the cultural district's unique sense of place.

Public Hearing. Demolition of Contributing Buildings and Contributing Building elements require a public hearing before the Landmark Preservation Commission. Prior to a public hearing, signs are posted on the property and RNOs are notified of the applicant's request. This process is designed to alert citizens of specific Commission decisions and encourage citizen participation at LPC meetings.

Public Right-of-Way (ROW). See Right-of-Way.

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.

Queen Anne Style. A style of architecture popular in America in the late 19th Century and part of the picturesque movement. It is characterized by asymmetry, textured surfaces, classical ornamentation, tower and turrets, wrapped porches, stained and leaded glass, steeply pitched roofs with decorative shingles. It is principally a domestic architectural style.

Quoins. A series of raised stone, bricks, or wood panels ornamenting the outside of a wall corner.

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. An entrance to a building that is setback from the facade.

Reconstruction. The act or process of using new construction to depict 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 location.

Redevelopment. The act or process of redeveloping; especially renovation and reactivation of a blighted area.

Registered Neighborhood Organizations (RNOs). A group formed by residents and property owners within a neighborhood who meet regularly and are authorized under the Denver Revised Municipal Code.



RNOs may make recommendations to the Landmark Preservation Commission on a project within their neighborhood.

Rehabilitation. The act or process of making repairs, alterations, and additions to a property while preserving those portions or features which convey its historical, cultural, or architectural values.

Relocation. Any change to the location of a building or object.

Replacement Plan. A plan for a new building or site design to take the place of a building proposed for demolition; the replacement plan must be reviewed and approved prior to receiving a demolition permit.

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

Repointing. The act of repairing the point of a mortar joint that has deteriorated over time due to weathering.

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, site, or building, and continuing the same level of repair to aid in the preservation of said element, detail, site, or building.

Re-Use. To use again.

Rhythm. Regular occurrence of elements or features, such as spacing between buildings or spacing between windows or groupings of windows.

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 sidewalks and pedestrian promenades, vehicular travel lanes and on-street parking, drainage canals, rail corridors, oil and gas pipelines, etc.

Rooftop Addition. 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.

Sandstone. A sedimentary rock formed by layers of sand that has solidified together, ranging in color from red to brown.

S

Sash. The movable framework of a window that holds the glass in a window.

Scale. Proportional elements that demonstrate the size, materials, and style of buildings; the proportion of the elements of a building to one another, to the whole, and to adjacent buildings.

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

Secondary Facade. An exterior wall that is not the main building face and may or may not face a street.

Secondary Sign. A sign that provides additional information for a use. Typically of a smaller size and viewed from shorter distances by pedestrians on foot.

Secretary of the Interior’s Standards for the Treatment of Historic Properties.

A set of concepts that address maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. The Standards and Guidelines offer general design and technical recommendations to assist in applying the Secretary of the Interior’s Standards to a specific 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 to be located from the zone lot line, the street, or another public way. Setbacks can also refer to the distance between buildings or different portions of buildings.

Setting. The sum of attributes of a locality, neighborhood, or property that defines its character.

Shake. A building or 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 that is applied to the frame of a building. See Siding.

Shed Roof. A pitched roof with a single plane.

Shingles. A building or 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.

Sign. An object that is used to indicate the presence of a business or use.

Sign Band. A space reserved for the placement of a sign.

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 or object on a site in relation to site features, boundaries, and other parts of the site landscape.

Six-over-Six. Refers to the arrangement and number of window lights or glazing in the window sash. A six-over-six window would have six lights in the upper sash and six lights in the lower.

Spanish-Revival. A style of architecture popular in America in the early 20th Century influenced by Spanish Colonial architecture. The style is characterized by stucco or masonry construction, pitched roofs with barrel vault clay tile, horizontal appearance, gables and niches.

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.

Solid-to-Void. See Transparency.

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 pieces in a lead framework.

Standard. See Design Standard.

Steel. An alloy of iron with carbon used as a structural element with a gray or bluish-gray color. In the early to mid 20th Century, it was often used as a fabricating element in casement windows.

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

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

Storefront. The facade of a store, typically on the ground floor and facing the street. Also referred to as Storefront Bays, Storefront Windows, or Storefront Modules.

Street Face. That portion of a block or lot with frontage on a street.

Street Frontage. The portion of a building facade that fronts onto a 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.

Streetscape. The experience along the street that is made up of varying landscapes and buildings as seen by the eye in one view.

Street Level. Typically made up of the ground floor and facing onto Welton Street or a secondary Numbered Street.

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

Stucco. An exterior plaster applied in a two- or three-part coating directly onto masonry, wood, or metal lath to a structure.

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

Subordinate. To be respectful of the existing building mass, form, and context through the use of lower scale, height, and massing.

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

Surrounding Context. The area adjacent to and around a site or district that informs the setting of a district, neighborhood, or place.

Sustainability. The practice of maintaining and reusing historic buildings, taking advantage of traditional climate-responsive design, and investing in and improving building materials.

Tax Credit. An historic preservation incentive available for Contributing Buildings and Landmark Structures in Five Points Historic Cultural District. Landmark Preservation staff use the Secretary of the Interior's Standards to review projects for eligibility.

Three-Part Design. A base, middle, top configuration to a building facade. On tall buildings, the ground floor or the storefront often acts as the base, the middle stories with simple ornamentation act as the middle, and the last one to two floors act as the top crowned with a cornice or ornamental detail. The ground floor or storefront of buildings often features another layer of three-part design, with the storefront kickplates acting as the base, the plate glass windows and transoms acting as the middle, and storefront cornice or header acting as the top. Typically the storefront cornice is less ornate than the building cornice. Three-Part Design is a device used to achieve Human Scale.

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

Transparency. The amount of openings and windows on a building facade to decrease the solid wall planes. Also the ability or condition of being transparent.

Travertine. Light-colored calcareous rock formed by deposition from spring waters or hot springs. Can be polished like marble and is often used as a tile.

Tree-lawn. See Amenity Zone.

Trim. The decorative framing of openings and other features on a façade.

Tripartite. Consisting of three parts.

True Divided Lights. A window in which 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.

U

Upper Story Setback. A mass modulation technique that reinforces a Building Base by pushing the upper stories back from the plane of construction of the Building Base.

V

Vacant Lot. A lot in which there are no permanent buildings. Redevelopment of 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. The act of being active, vibrant, and strong.

W

Wall Sign. A sign attached to or painted on to the outside of a building; often located in the traditional sign band above a storefront.

Weatherboard. Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Wind Turbine. A turbine that converts energy from the wind into electrical power.

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 that is designated as the building site for a building and/or the site for a land use or activity.

Historic Images

Page	Image Name and Source
10	Fire Station No. 3; Photograph courtesy of the Five Points Business District.
12	Miss Five Points Beauty Pageant Contestants; Denver Public Library, Western History Collection, call number: ARL18.
18	Atlas Drug Store, Photograph courtesy of the Black American West Museum.
19	Shriner Parade; Holmes, Clarence F., Denver Public Library, Western History Collection, call number: X-22329.
19	View of Stage during Juneteenth Celebration; Five Points Business Association, Denver Public Library, call number: ARL47.
22	Radio Pharmacy; Holmes, Clarence F., Denver Public Library, Western History Collection, call number: X-22315.
26	Shrine 53; Holmes, Clarence F., Denver Public Library, Western History Collection, call number: X-22324.
26	Shriner Parade; Holmes, Clarence F., Denver Public Library, Western History Collection, call number: X-22332.
27	Five Points Neighborhood; Photograph courtesy of the Denver Neighborhood Historic Project, 1993-94.
27	La Paz 10 Pool; Noel, Thomas J. (Thomas Jacob), Denver Public Library, Western History Collection, call number: AUR-689.
27	Fire Station No. 3; Photograph courtesy of the Five Points Business District.
27	Radio Pharmacy page 27; Source: Holmes, Clarence F., Denver Public Library, Western History Collection, call number: X-22315.
34	Equity Bldg; McCloud, Burnis, Denver Public Library, Western History Collection, call number: MCD-53.
39	Radio Pharmacy page 27; Source: Holmes, Clarence F., Denver Public Library, Western History Collection, call number: X-22315.
111	Bee's Fish and Jo, Jo's; Noel, Thomas J., Denver Public Library, Western History Collection, call number: AUR-691.
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111	The Rossonian; ; Noel, Thomas J. (Thomas Jacob), Denver Public Library, Western History Collection, call number: AUR-681.