DESIGN GUIDELINES FOR OLDE TOWN ARVADA

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S P E C I A L  T H A N K S  T O :
A special thank you to all the residents, property owners, tenants and interested persons
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This document was adapted from the Design Guidelines for Olde Town Arvada pre-
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**Introduction**

Olde Town Arvada is the heart of the city. It is rich with buildings from the past that serve as links to the city’s heritage, and which are enjoyed by residents, business owners and visitors. The area also is a vibrant place to live and work, and while it symbolizes the past, it also offers opportunities for an exciting future.

Olde Town contains a wide range of building types and uses, from single family residences to retail, offices and institutional facilities. It also features significant historic resources and individual landmarks that should be preserved. In addition, opportunities for new construction exist, with potentially higher densities. The goal is to support investment that builds a strong urban fabric that is pedestrian oriented and compatible with the Arvada Downtown Historic District and other historic resources while encouraging creative designs.

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In order to assure that improvements in Olde Town meet the City’s expectations, a zoning district has been established. This area has been designated as the Olde Town Zoning District. Within this area all land use activities are reviewed for appropriateness. This document provides the guidelines that will be used in making determinations of appropriateness and also offers advice to property owners in planning their projects.

At the center of the Olde Town Zoning District is the Arvada Downtown Historic District, which reflects an important stage in the community’s development. Centered along Grandview Avenue and Olde Wadsworth Boulevard, rows of traditional commercial buildings align along the sidewalk edge; many look out to the “Grand View,” which is a signature feature. A second part of the historic district stretches north from Grandview Avenue along Olde Wadsworth Boulevard. Many people now experience this area as an entry into other neighborhoods redeveloping to the south. For all who come here, the scale of buildings, their interesting details and overall character are important to Olde Town’s identity. Therefore, preserving the integrity of the historic district, while nurturing its vitality economically and culturally, is a high priority.

Note that the term “Olde Town,” when used in this document, refers to the area specifically contained in the Olde Town Zoning District. While people sometimes use the term to refer to a larger area, it is intentionally limited in its application here for purposes of design review and clarity regarding where the design guidelines apply.

Guidelines Organization
The materials in this document include the design guidelines that will be used in reviewing proposals for land use activity in the Olde Town Zoning District, as well as other materials that should be used in determining which of those guidelines will apply to specific projects. Some of this information should be reviewed by all users, while other portions of the document will be relevant only to specific situations. Charts and diagrams are provided throughout the document, to help identify which sections to use. A short summary of the contents appears for each chapter on its first page, which also helps to locate specific guidelines.

The chapters are organized by different types of construction work, and may be combined in “tracks” that reflect a broader category of improvements. For example, work involving a historic building will use chapters associated with the “Preservation Track.” (More information about the tracks is provided in Chapter 2.) Design for a new building is in a separate track.
Briefly, these are the subjects of the chapters:

**I. Using the Design Guidelines**

This chapter provides a table that identifies which chapters apply, based on the type of project or “track” that it will be considered in. It provides basic guidance about planning a project, and should be reviewed for all work in the area.

**II. Historic Preservation & Project Planning**

This chapter introduces the basic terminology used in addressing historic resources, which are termed “contributors.” It also provides broad standards for preservation that apply to all such projects. Another section defines the key features of the historic building types found in Olde Town.

**III. Treatment of Historic Resources**

This chapter presents more detailed guidelines for treatment of specific building details, materials and other essential components. This chapter is used in combination with the preceding one in considering work on historic properties.

**IV. Design Guidelines for All Projects**

This chapter contains a variety of special guidelines topics, including the treatment of views, site design, service areas and awnings. These can apply to a preservation project or a new building project.

**V. New and Infill Construction**

This chapter addresses the design of a new building. The first section provides guidance for any type of new structure, throughout the area, and of all building types. Then, guidelines are included for specific building types that are anticipated.

**VI. Olde Town Arvada Character Areas**

This chapter addresses the differences in context that exist in Olde Town, and in the types of buildings that may be appropriate in those areas. These guidelines are organized into seven areas, which coincide with the underlying zoning subdistricts. The guidelines for the appropriate zone district should be used in conjunction with the new construction guidelines in Chapter V.

**VI. Signs**

The final chapter provides special guidance for sign designs. These apply to all areas in Olde Town, and for all relevant building types. Note that these should be used in conjunction with basic sign standards that appear in the City’s development code.
**How Do You Determine Which Chapters to Use?**

Use this chart to determine chapters of the design guidelines that apply to a proposed improvement project. Some projects will include work in more than one track, in which case a combination of chapters will apply. (Note: A blank box indicates that the chapter does not usually apply.)

<table>
<thead>
<tr>
<th>Type of Work:</th>
<th>Chapter to Use:</th>
<th>Introduction</th>
<th>I. Using the Design Guidelines</th>
<th>II. Historic Preservation &amp; Project Design Criteria</th>
<th>III. Treatment of Historic Structures</th>
<th>IV. Design Guidelines for All Projects</th>
<th>V. New Construction</th>
<th>VI. Olde Town Arvada Character Areas</th>
<th>VII. Signs</th>
<th>Appendix</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preservation Track</strong></td>
<td>Rehabilitate a Contributing property</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>(2)</td>
<td>(1)</td>
<td>✓</td>
<td>✓</td>
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</tr>
<tr>
<td></td>
<td>Restore a Non-Contributing property</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>(2)</td>
<td>(1)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>New Building Track</strong></td>
<td>Improve a Non-Contributing property</td>
<td>✓</td>
<td>✓</td>
<td></td>
<td>(2)</td>
<td>(1)</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
<td>Construct a new building</td>
<td>✓</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td>Signs</td>
<td>✓</td>
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<td></td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
<td>Site Work</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td></td>
<td>Miscellaneous</td>
<td>✓</td>
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</tr>
</tbody>
</table>

(1) Guidelines in Chapter VI may apply to some projects in this category.

(2) Guidelines in Chapter IV may apply to some projects in this category.
A. About this Document

Why Have Design Guidelines?

The guidelines and the review process through which they are administered promote preservation of historic, cultural and architectural heritage within Olde Town. They seek to maintain Olde Town as a cohesive, livable place and prevent the inappropriate alteration or demolition of historic resources. Maintaining an attractive pedestrian-oriented environment is a fundamental concept.

The design guidelines also provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the City’s design review process. In addition, they serve as educational and planning tools for property owners and their design professionals who seek to make improvements.

While the design guidelines are written for use by the layperson to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.
Who Uses the Design Guidelines?

Property Owners
Owners should use the guidelines when planning improvements to properties in Olde Town. This will help establish an appropriate approach and facilitate approvals. Proposed projects must meet these guidelines before the City will issue a building permit. For owners of historic properties, the guidelines also provide information that will help promote good stewardship.

The Review Authority
City Planning staff, with the advice of a citizen Design Review Advisory Committee, administer the design guidelines. In doing so, they consider how each project meets the guidelines and how the work will help to accomplish the design goals set forth here and in the Arvada Comprehensive Plan. The City will issue a building permit for work that is in compliance with the design guidelines.

The Community
The guidelines also convey the City’s expectations to the public so they better understand what may be permitted in Olde Town.

The Process
The City of Arvada created this document in an interactive process with the community and the Design Review Advisory Committee. In workshops, participants discussed positive attributes of Olde Town and identified design issues associated with future development. In addition, they identified specific subareas and refined goals for them. They also helped determine where certain types of infill could occur that was sensitive to the historic context and also in keeping with the community’s vision for the area’s growth.
B. Background for the Guidelines

In 1998 the Arvada Downtown Historic District was listed on the National Register of Historic Places. In 2004 the Arvada City Council established the Arvada Downtown Historic District and Olde Town Conservation Area overlay districts, adopted design guidelines, and established a design review process for the area.

Anticipating the arrival of commuter rail in the heart of Olde Town, the City adopted the Arvada Transit Framework Plan in 2007. The plan recommended amending the design guidelines and design standards in order to address how new transit-oriented development could be sensitive to the historic character of Olde Town. In addition, several years of work with the design guidelines identified the need to clarify some existing policies and address new design questions. This document and the Olde Town Zoning District design standards are a result of that effort.

Policies Underlying the Guidelines

These guidelines seek to manage change so the traditional character of the area is respected while accommodating compatible improvements. They reflect the City’s goals to promote economic and sustainable development, enhance the image of the area and reuse historic resources. Several regulations establish the policy foundation for the guidelines, including:

Comprehensive Plan

The City’s Comprehensive Plan serves as the City’s guiding policy for land use, development and public improvement. In addition to an entire section of goals related to historic preservation, several other community development goals promote preservation. Several key goals are noted below, they are from the 2005 Arvada Comprehensive Plan.

- **Goal L-9:** Infill development should revitalize and respect the character of existing stable neighborhoods and districts in the city.
- **H-2.2 Olde Town Design Guidelines:** The City will use the Olde Town Design Guidelines when considering proposals for new development or alterations in Olde Town.
- **C-4.2** …the City will continue physical and economic revitalization efforts in Olde Town and preserve its historic character.
Arvada Transit Station Framework Plan and Olde Town Station Area Plan

With the anticipated opening of the FasTracks Gold Line in 2016, plans for the station areas along the route were developed, including the Olde Town Station on Grandview Avenue. The Olde Town Station Area Plan establishes a vision for future development downtown to both preserve and enhance its historic character as well as increase density with transit-oriented developments. The historic character and mix of uses in Olde Town are envisioned to serve as the cultural center of the areas surrounding the new station.

Land Development Code

The basic regulations that shape development throughout the City are part of the Land Development Code. These include permitted uses, densities, placement and heights. Many of the same regulations apply to both contributing and non-contributing properties. Chapter 3 of the Land Development Code establishes the requirement for design review, requiring a Certificate of Compliance with Design Guidelines (CCDG) for all land-use activity within the Olde Town Zoning District. The Code also establishes that all guidelines specifically applicable to a proposed project be used as the criteria for its review.

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

The Secretary of the Interior’s Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. It is the intent of this document to be compatible with The Secretary of the Interior's Standards for the Treatment of Historic Properties, while expanding on the basic rehabilitation principles as they apply in Arvada.

Preservation Briefs & Tech Notes

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, publishes a series of technical reports regarding proper preservation techniques. This series, Preservation Briefs and Tech Notes, is a mainstay for many preservationists in the field. When considering a preservation project, these resources should be consulted. See the appendix for more information on these preservation resources.
C. Historic Preservation and Sustainability

Preserving historic resources in Olde Town is a key factor in promoting sustainability, which yields substantial benefits to the community. These can be described in the three basic categories of sustainability, which are: (1) Cultural/Social, (2) Environmental, and (3) Economic.

Preserving historic places promotes the three basic categories of sustainability.
Cultural/Social Component of Sustainability

Historic landscapes, sites, structures, buildings and features are essential components of the City’s identity. Preserving historic places, including landmarks and neighborhoods, helps maintain a connection to the community’s heritage. This has been a fundamental part of the preservation movement in Arvada since its beginning.

When historic buildings occur on a block, they create a street scene that is “pedestrian friendly,” which encourages walking and neighborly interaction. They also contribute to a sense of place and security that enhances quality of life. Historic properties and archeological sites provide direct links to the past. They convey information about earlier ways of life that helps current residents anchor their sense of identity with the community, which is a key ingredient in cultural sustainability.

Preserving existing neighborhoods retains the social fabric of the city. Older neighborhoods are relatively compact, and lend themselves to walking, which support healthy living initiatives that enhance quality of life. Residences are located near the public transportation system, thereby reducing vehicle miles traveled by car. While this could be considered a part of the environmental component of sustainability, it crosses over into social considerations, in that these places help support a sense of community.
**Environmental Component of Sustainability**

The environmental component of sustainability tends to be the main focus when discussing historic structures and their relationship to green building. Among other things, this component focuses on saving energy, and generating it through "clean" methods, as well as minimizing the demand for water and conserving building materials.

**Embodied Energy**

Embodied energy is defined as the amount of energy expended to create the original building and its components. Preserving a historic structure retains this energy. If demolished, this investment in embodied energy is lost and significant new energy demands are required to replace it. Studies confirm that the loss of embodied energy associated with replacing an existing structure takes three decades or more to recoup from reduced operating energy costs in a high-efficiency replacement building.

**Building Materials**

Many traditional building materials used in Olde Town have long life cycles, which contribute to their sustainability. Wood, stone, and brick are examples. Newer materials may be less sustainable and require extraction of raw, non-renewable materials. High levels of energy are involved in production, and the new materials will often also have an inherently short lifespan.

The sustainable nature of historic construction is best illustrated by a window. Older windows were built with well seasoned wood from stronger, durable, weather resistant old growth forests. A historic window can be repaired by re-glazing and patching and splicing the wood elements. Many contemporary windows cannot be repaired and must be replaced entirely. If a seal is disturbed in a vinyl window the best approach is to replace that particular window, rather than repair the part, as is the case for a historic wood window. Furthermore, even newer wood windows don’t have the same qualities displayed in historic wood windows and are less durable.
**Building Energy Savings**
Energy savings are not usually achieved by replacing original building fabric with contemporary alternatives. For example, repairing, weather-stripping and insulating an original window is more energy efficient and much less expensive than new windows, as well as sound preservation practice. Energy loss occurs through the replacement of single-paned wood windows with double- or tripled-paned alternatives.

**Landfill Impacts**
According to the Environmental Protection Agency, building debris constitutes around a third of all waste generated in the country. The amount of waste can be reduced significantly if historic structures are not demolished.

**Construction Quality**
As a rule, the quality of early construction was higher than most construction in the late 20th Century. Lumber used in Olde Town came from mature trees, was properly seasoned and typically milled to “full dimensions,” providing stronger framing and construction. Buildings also were thoughtfully detailed and the finishes were generally of high quality—characteristics that owners today appreciate. The high quality of construction in earlier buildings is therefore an asset that is impossible to replace.

**Adaptability**
Owners also recognize that floor plans of many historic properties easily accommodate changing needs. They permit a variety of uses while retaining the overall historic character.
Economic Component of Sustainability

The economic benefits of protecting local historic districts are well documented across the nation. These include higher property values, job creation in rehabilitation industries, and increased heritage tourism. Examples also exist of ways in which the quality of life is enhanced by living in historic areas, and that these in turn help to recruit desirable businesses to the community at large.

Historic Rehabilitation Projects

Direct and indirect economic benefits accrue from a rehabilitation project. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. All of these purchases of labor and materials add dollars to the local economy. Furthermore, a rehabilitation project will provide functional, distinctive, and affordable space for new and existing small businesses. This is especially relevant to the local economy where many local businesses operate in historic buildings.

Heritage Tourism

The National Trust for Historic Preservation defines cultural heritage tourism as, “traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources.” Heritage tourism is another benefit of investment in historic preservation, as people are attracted to the cultural heritage sites within the area. Historic resources provide visitors with a glimpse into Arvada’s heritage. Heritage tourists spend more on travel than other tourists, which generates jobs in hotels, bed and breakfasts, motels, retail stores, restaurants, and other service businesses.
D. THE DEVELOPMENT OF OLDE TOWN

Gold Rush Era, 1850-1858
Arvada was the site of the first documented discovery of gold in Colorado, when Lewis Ralston panned a small amount of gold from Ralston Creek in June of 1850. The small amount of gold found did not encourage Ralston to stay in the area, and he and his group continued westward. Eight years later, Ralston returned to the area with the Greenberry Russell prospecting party, which discovered gold at the confluence of the South Platte and Cherry Creek. Their cabins became the settlement of Auraria and the impetus for a rush of goldseekers to the Colorado mountains. By early 1859, Ralston Creek was the site of extensive placer mining, but little gold was found.

Agricultural Settlement, 1859-1869
Although fortune hunters failed to find much gold in Ralston Creek, supplying the mining camps was obviously a source of profit, and farms were established in the area. By the late 1860s, agriculture was the primary activity in the vicinity of Ralston Creek. Most early farmers sold their products to the Denver market. Agricultural products were also taken by wagon to the mining camps of Black Hawk and Central City. Fruit production, especially berries, became a specialty of Arvada in the 1870s, fading in importance by the 1890s. Wheat, barley, corn, hay, rye, buckwheat and potatoes were also grown. Stockmen fattened their cattle on the abundant native hay of the area before selling stock in the mining camps. Dairy farming also became an important Arvada industry.

By the 1860s, the Ralston Valley had enough population to warrant construction of several schools and churches. In 1865, Benjamin F. Wadsworth, referred to as the father of Arvada, obtained 160 acres of land at Ralston Point (east of today’s Wadsworth Boulevard) and pursued farming, real estate and mining interests, organized a church, established a school and the post office, and with Louis A. Reno, founded the town of Arvada.
The Founding and Development of Arvada, 1870-1899

The arrival of the Colorado Central Railroad insured new settlers and transportation to agricultural markets. Wadsworth, an experienced town builder, understood that the railroad would lead to an increase in population, and he and Reno began to plan a residential community. The name Arvada was selected by Wadsworth’s wife Mary to honor her sister’s husband Hiram Arvada Haskin. By June of 1870, the name was used in newspaper stories. Reno and Wadsworth drew up a plat for a town west of today’s Wadsworth Bypass, bounded by Ralston Road on the north, Grandview Avenue on the south, Yukon on the west and Upham on the east, although these were not the original street names. The plat was filed December 1, 1870.

The town grew slowly, unlike many of the Colorado boom towns. Arvada was a supply and service center for the local farming industry, and remained a small area of settlement in the surrounding rural environment during the 1880s.

The 1890s saw more significant development of the town, with the establishment of more enterprises serving the agricultural area, such as a lumber yard, tannery and glue factory, and a bank. During this period, a number of speculative subdivisions were platted, including the Reno Park Addition and the First Addition to Reno Park in present day Olde Town.

The Arvada Depot was built in 1888. Source: Arvada Historical Society

The arrival of the Colorado Central Railroad insured new settlers and transportation to agricultural markets. Source: Arvada Historical Society
Incorporation of Arvada and Early Improvement, 1900-1919

In December of 1901, the Denver and Northwestern Railway Company constructed an interurban electric railway connecting the community to the Denver streetcar system. This meant fast, efficient transportation to and from Denver, which provided improved access to jobs, recreation and shopping in the era prior to the development of automobiles. Arvada became a very desirable suburban residential location because of this.

After two previous efforts to incorporate Arvada failed, in 1904 incorporation was approved overwhelmingly. The period of 1904 to 1919 saw Arvada develop as a municipality, with a town government, a town water system and a park. Arvada School was built in 1900, and in 1904 Angie Bates was the first high school graduate. A three-acre park tract was donated by Mrs. Clemency McIlvoy, and bounded by Ralston Road, Teller Street, Grandview Avenue and Upham Street. The town hired noted Denver landscape architect Sacco R. DeBoer to develop a plan for the park.

The 1917 Sanborn fire insurance map provides the first depiction of Arvada and its land uses. Grandview Avenue between Yukon and Vance was the town’s commercial core. One and two-story buildings were typical and constructed principally of brick. Wadsworth Boulevard had only four commercial buildings between West 57th Avenue and Grant Place. Approximately one half of the dwellings in residential areas were frame construction.

Grandview Avenue circa 1909. Source: Arvada Historical Society
Town Growth and Development, 1920-1944

From 1920 to 1944, agricultural activity declined, and other areas of the economy advanced, resulting in a period of relatively rapid growth. Several new subdivisions were platted, Arvada High School was completed in 1920, McIlvoy Park continued to be improved and the town paved some of the commercial area streets. Two state highways, east/west Highway 72 and north/south Highway 121 both passed through Arvada.

The automobile had big impacts on Arvada, and striking changes in land use resulted. By 1941, the Sanborn maps show four automobile sales and service establishments, two service stations and a Continental Oil bulk station. Arvada’s automobile focus had shifted to Wadsworth Boulevard between Grandview Avenue and Ralston Road. The fact that Arvada was located on two state highways and was a service center to the surrounding agricultural area contributed to greater than normal automobile support services and facilities.

Voters approved bonds for a sanitary sewer system in 1923, and a volunteer fire department replaced a paid fire department. The Great Depression brought hard times to Arvada, and various public works projects helped the area through hard times, as well as making beneficial public improvements. Streets were oiled and landscaped. In 1925, some of the commercial area streets were paved. To celebrate this, the first Arvada Harvest Festival was held. Arvada High School athletic facilities were improved and parking on the south side of Grandview between Webster and Vance was created by installing a stone retaining wall. The Works Progress Administration (WPA) provided funds for the installation of curbs and gutters and replacement of a water main. The construction of the sewage treatment plant in 1939 was also a WPA project.
The town’s first zoning ordinance was enacted in September of 1939. A business district was defined in the area between Ralston Road and the railroad tracks and Yukon and Upham Streets. The remainder of the town was zoned residential. During the 1940s, land was added to the town for the first time since 1904, with the annexation of several subdivisions, and Arvada began the transition from a rural service center to a major suburban city. In addition to residential expansion, downtown Arvada experienced a great deal of building activity in the late 1940s.

The Post World War II Suburbanization, 1945-Present

In 1949, home mail delivery began and reconciliation of the Arvada street layout with the Denver street grid changed many of Arvada’s street names and numbers. In 1950, the last interurban streetcar rolled through Arvada, and the Tramway followed a national trend of replacing streetcars with buses. The 1950s were a period of population growth for Arvada due to the establishment of Rocky Flats Nuclear Weapons Plant, the postwar suburbanization of new housing, improved transportation access via Interstate 70 and a secure source of water independent of Denver. New commercial areas developed in this period, and churches in the downtown area expanded to serve their congregations with better facilities.

Arvada has expanded population and boundaries during the 1960s, 1970s, 1980s and 1990s, becoming a large city with a variety of civic improvements, such as a new library and the Arvada Center for the Arts and Humanities. Although a number of local improvement efforts have been undertaken in the area, it remains much as it was in the 1950s.
I. Using the Design Guidelines

This chapter provides an overview of Arvada’s design review system for the Olde Town Zoning District. It describes the basic operations of the design review system, and then provides a chart that defines which section of the guidelines will apply to different types of projects. It next describes the format of a typical guideline as it is used in this document. The City will use this material in reviewing land use activity in the area.

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A. THE DESIGN REVIEW SYSTEM

Any land-use activity within the Olde Town Zoning District requires a Certificate of Compliance with Design Guidelines (CCDG). The design guidelines presented in this document are used in that review process. The Community Development Director determines such compliance and issues the requisite certificate. City staff and a citizen-based Design Review Advisory Committee (DRC) assist the director in these decisions. More detail about review procedures and the requirements for documentation that must be submitted can be obtained from City staff, or on the City’s web site.

TERMS RELATED TO COMPLIANCE

As stipulated in Section 3.30 of the Land Development Code for the City of Arvada, a Certificate of Compliance with Design Guidelines (CCDG) is required for any “land-use activity,” (as defined in Article 10 of the code). The approval criteria to be used are these design guidelines. In order to issue the certificate, the City must find that “the land-use activity” complies with the applicable Design Guidelines for Olde Town Arvada.

When applying design guidelines, the City has the ability to balance a combination of objectives and intent statements that appear throughout the document, in the interest of helping to achieve the most appropriate design for each project. Because of this, and the fact that the design guidelines are also written to serve an educational role as well as a regulatory one, the language sometimes appears more conversational than that in the body of the Land Development Code. To clarify how some terms are used, these definitions shall apply:

**Guideline**

In this document the term “guideline” is a criterion with which the City will require compliance when it is found applicable to the specific “land-use activity”. In this sense it is a standard, albeit one that is subject to some interpretation when determining compliance.

**Shall**

Where the term “shall” is used, compliance is specifically required, when the statement is applicable to the proposed “land-use activity.”
**Should**
The term “should” is frequently used in the guidelines. This indicates that compliance is expected, except in conditions in which the City finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable. In this sense, “should” means “shall.”

**May Be Considered**
The phrase “may be considered” appears in some guidelines text. This indicates that the City has the discretion to determine if the “land-use activity” being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

**Design Review Tracks**
The design guideline chapters are grouped into three “tracks” for purposes of design review. Staff will determine which track a project will follow. (See the chart on the following page.) These are:

**Preservation Track**
Projects involving a historic (“contributing”) property will be considered using the “Preservation Track.” Note that in some cases when a “non-contributor” is to be restored, this track will also apply. See the chart on page 4 to see which chapters apply to this project type.

**New Building Track**
Projects that involve a new structure and work on most existing, “non-contributing” buildings will be reviewed using this track. The chapters focusing on new construction make up this track. See the chart on page 4 to see which chapters apply to this project type.

**Other Improvements Track**
Other projects involving site work, signs and a variety of other specialized project types are reviewed in the “Other Improvements Track.” For many of these the focus is on Chapter IV Guidelines for All Projects. Sign projects are reviewed using Chapter VII, Signs. See the chart on page 4 to see which chapters apply to this project type.

Note that some projects will include a combination of improvements that engage more than one of the tracks. Use the steps described below and the accompanying diagram to determine which track applies to a specific project.
Which Track Should My Project Follow?

The guidelines are organized into groups of chapters that represent “tracks” for different types of improvements. This chart defines the track that will apply to a specific proposal.

**Step 1** Which Subdistrict?
The underlying zoning defines some standards for building heights, setbacks and lot coverage. (See also page 23.)

**Step 2** What Type of Improvement?
Work on an existing building may be evaluated as a Contributor, or Non-contributor. See Step 3 in the chart.

For projects that involve a new building, chapters related to new construction will apply. Other projects including signs and site improvements are treated separately. (See also page 24.)

**Step 3** What Type of Existing Building?
If a building is a Contributor, then the Preservation Track applies. If a building is a Non-contributor, then the New Building Track will usually apply. However, in some cases an older non-contributor may be restored. (See also page 24.)
**STEP 1 Which Subdistrict?**

When planning an improvement project, first locate the property within its district. The Olde Town Zoning District includes a series of subdistricts tailored to fit the different contexts and to support the goals for development in each area. These define basic prescriptive standards that influence building form, mass and placement of buildings. In addition, some context-specific guidelines appear in Chapter VI, organized into these same subdistricts, but termed “Character Areas” for purpose of design review.

![Subdistrict Map](image-url)
**Step 2 What Type of Improvement?**
Next, determine the nature of the improvements that are planned. There are three categories:

**2a - New Building**
Will the planned improvements include construction of a new building? If so, then the “New Construction Track” applies. (See the chart on page 22.) This includes a new structure to be erected on a vacant lot; adding a new structure to a lot with an existing building on it; or providing an addition to an existing non-contributing building where one already exists.

**2b - Existing Building**
If improvements are planned to an existing building, determine if it has historic significance or not. This will influence which review track applies. See Step 3 below.

**2c – Other Work**
Site improvements, signs and other miscellaneous projects follow this third track. (See the chart on page 22.)

**Step 3 What Type of Existing Building?**
All existing structures in the Olde Town Zoning District are classified with respect to their historic significance, using criteria established by the National Park Service. A historic survey inventory, completed in 1997, serves as the starting point for determining historic significance. However, in some cases, conditions may have changed or new information is now available that would influence a determination of significance. The City will work with the property owner to confirm the status of historic significance. Two classifications are used:

**Contributing Property**
A “contributing” property is one determined to be historically significant. It is so because it was present during the period of significance for Olde Town (1874 - 1948) and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Note that some properties may have experienced some degree of alteration from their original designs. These alterations may include window replacement, cornice removal, a porch enclosure or covering of a building’s original materials. Nonetheless, these altered properties retain sufficient building fabric to still be considered contributors. For all
contributing properties, the Preservation Track shall apply.

**Non-Contributing Property**

The classification of “non-contributing” applies to those lacking historic significance. This includes a range of properties. Some are of more recent construction (those less than 50 years old). Others are older (more than 50 years) but have been so substantially altered that they no longer retain their integrity. The New Construction Track applies to these properties, except as noted below.

**Non-Contributing, but Restorable**

In some cases, an older non-contributing property which has been substantially altered could be restored with a sufficient degree of care, such that it may be re-classified as a contributor once improvements are completed. An owner may elect to take such an approach; the City will work with the owner to determine if this is appropriate. For this special condition, the Preservation Track will apply.

### B. APPLYING THE DESIGN GUIDELINES

After establishing which track will be used, determine which chapters will apply. Use the chart on page 4 as a reference. Then, within each of those chapters, identify those guidelines that are relevant to the project. The City will work with the property owner to confirm which guidelines will be used in design review.

The following checklist will assist the director/staff in reviewing a proposal. It will supplement any staff report. Certain design guidelines are identified as high priorities in terms of appropriateness. If there is concern about how well a proposal meets these design guidelines they may seek the advice of the Design Review Advisory Committee. In addition, staff may also seek the advice of the Design Review Advisory Committee if there is a modification proposed to a building listed on the National Register of Historic Places; new construction is proposed greater than 5000 square feet; and/or there is relocation or demolition proposed for a contributing building.
### Chapter 3

If the director is concerned about how adequate a project meets one or more of the high priority design guidelines in the chapter, then the project is referred to the design advisory committee (DRC).

<table>
<thead>
<tr>
<th>Comment</th>
<th>Not applicable</th>
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<tbody>
<tr>
<td>3.10 When replacing materials on primary surfaces, match the original material in composition, scale and finish.</td>
<td></td>
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<tr>
<td>3.14 Use the gentlest means possible to clean the surface of a structure.</td>
<td></td>
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<tr>
<td>3.23 Preserve the functional and decorative feature of a historic window.</td>
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<tr>
<td>3.31 Enhance the energy efficiency of an existing historic window, rather than replace it.</td>
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<tr>
<td>3.32 Preserve the decorative and functional features of a primary entrance.</td>
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<tr>
<td>3.37 Preserve the original roof form of a historic structure.</td>
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</tr>
<tr>
<td>3.48 Preserve character-defining elements on a commercial facade with traditional storefront.</td>
<td></td>
</tr>
<tr>
<td>3.61 Preserve character-defining elements on a traditional residential façade.</td>
<td></td>
</tr>
<tr>
<td>3.66 Maintain an original porch when feasible.</td>
<td></td>
</tr>
<tr>
<td>3.73 Seek uses that are compatible with the historic character of the building.</td>
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</tr>
<tr>
<td>3.77 Minimize the visual impacts of solar panels on the character of the property.</td>
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<tr>
<td>3.78 Retain and enhance the energy efficiency of the original building.</td>
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<td>Chapter 4</td>
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<tr>
<td>4.11 Minimize the visual impact of surface parking.</td>
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<tr>
<td>4.14 Provide a visual buffer along the edge of a parking lot or service area.</td>
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<thead>
<tr>
<th>Chapter 5</th>
<th>Comment</th>
<th>Not applicable</th>
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</thead>
<tbody>
<tr>
<td>5.6 Building materials shall be similar in scale, color, texture and finish to those seen historically in the context.</td>
<td></td>
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<tr>
<td>5.8 New materials that are similar in character to traditional ones may be acceptable with appropriate detailing.</td>
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<tr>
<td>5.9 Establish a sense of human scale in the building design.</td>
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</tr>
<tr>
<td><strong>Commercial Buildings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.19 Maintain the traditional size of buildings as perceived at the street level.</td>
<td></td>
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<tr>
<td>5.20 Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.</td>
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<td></td>
</tr>
<tr>
<td>5.23 Establish a sense of human scale in the building design.</td>
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</tr>
<tr>
<td>5.26 Maintain the traditional spacing pattern created by upper story windows.</td>
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<tr>
<td>5.27 Maintain the distinction between the street level and the upper floor.</td>
<td></td>
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<tr>
<td>5.28 A new storefront should incorporate traditional building components.</td>
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<td>Comment</td>
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<tr>
<td>5.29</td>
<td>Maintain the pattern created by recessed entryways along the street.</td>
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</tr>
<tr>
<td>5.30</td>
<td>Design a transparency feature to be in character with the building.</td>
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<tr>
<td><strong>Residential Buildings</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.35</td>
<td>Express facade components in ways that will help to establish a human scale.</td>
<td></td>
</tr>
<tr>
<td>5.37</td>
<td>A facade should reflect dimensions similar to traditional buildings in the area.</td>
<td></td>
</tr>
<tr>
<td>5.38</td>
<td>Multifamily buildings should reflect façade widths of traditional single family buildings.</td>
<td></td>
</tr>
<tr>
<td><strong>Civic</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.46</td>
<td>Civic buildings should reflect basic urban design principles in their designs.</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>Chapter 6</th>
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<tbody>
<tr>
<td><strong>OT-W</strong></td>
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<tr>
<td>6.4 Building setbacks should correspond to the specific building type.</td>
</tr>
<tr>
<td>6.6 Provide a “pedestrian-friendly” street level.</td>
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<tr>
<td>6.7 Minimize the impact of three-story buildings at the street and other “transition edges.”</td>
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<td>6.8</td>
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<td>OT-E</td>
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<td>6.14</td>
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<td>6.15</td>
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<td>OT-EY</td>
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<td>6.20</td>
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<td>6.21</td>
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<td>6.22</td>
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<tr>
<td><strong>OT-GV</strong></td>
</tr>
<tr>
<td>6.27 Building setbacks should correspond to the specific building type and the context.</td>
</tr>
<tr>
<td>6.28 Provide a “pedestrian-friendly” ground floor.</td>
</tr>
<tr>
<td>6.30 Minimize the impact of a two-story building at the street.</td>
</tr>
<tr>
<td><strong>OT-OW</strong></td>
</tr>
<tr>
<td>6.35 Building setbacks should correspond to the specific building type.</td>
</tr>
<tr>
<td>6.36 Provide a “pedestrian-friendly” street and plaza level/ground floor.</td>
</tr>
<tr>
<td>6.37 Minimize the impact of three-story buildings at the street and other “transition edges.”</td>
</tr>
<tr>
<td><strong>OT-RN</strong></td>
</tr>
<tr>
<td>6.42 Locate a new building within the range of setbacks seen traditionally in the block.</td>
</tr>
<tr>
<td><strong>OT-RR</strong></td>
</tr>
<tr>
<td>6.49 Building setbacks should correspond to the specific building type and its context.</td>
</tr>
<tr>
<td>6.52 Provide a “pedestrian-friendly” street level/ground floor.</td>
</tr>
<tr>
<td>Comment</td>
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<tr>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>6.53 Minimize the impact of three-story buildings at the street and</td>
</tr>
<tr>
<td>other “transition edges.” 6.54 A three story portion of a facade at</td>
</tr>
<tr>
<td>the street edge should reflect the following design criteria:</td>
</tr>
<tr>
<td>• It is provided as an anchor to the corner.</td>
</tr>
<tr>
<td>• It is provided as a limited part of the facade to accent an entry.</td>
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<tr>
<td>• It is designed as a transparent screening device for the upper</td>
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<tr>
<td>levels of a parking deck.</td>
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<tr>
<td>• It should remain subordinate to the building façade (generally,</td>
</tr>
<tr>
<td>any three-story element.</td>
</tr>
</tbody>
</table>

**Chapter 7**

7.4 A sign should be subordinate to the overall building composition.

7.6 A sign should not obscure character-defining features of a historic building.

7.26 Select a sign type that is appropriate for the building type.
Each design guideline typically contains a series of components, all of which are used by the City in determining appropriateness. A typical guideline appears below:

**COMPONENTS OF A DESIGN GUIDELINE**

**Architectural Details**
Historic features, including original materials, architectural details and window and door openings, contribute to the character of a structure. They should be preserved when feasible.

**3.26 Preserve significant architectural features.**

- Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments are examples of architectural features that should be preserved.

In order to understand which images convey appropriate solutions and those that do not, many of the illustrations are marked with a ✔️ or an ❌. Those marked with a ✔️ are appropriate solutions, whereas illustrations marked with an ❌ are not appropriate. Note: There can be more than one guideline that applies to any given design element.
II. Historic Preservation and Project Planning

Historic preservation is well established in the Olde Town Zoning District. While community goals and economic conditions change over time, preserving downtown’s heritage remains a primary goal of the community.

This chapter presents an overview of historic preservation principles. It also provides guidance on how to plan a preservation project and outlines different treatment categories for historic properties.

In This Chapter:

A. What Does Historic Preservation Mean? 34
   Determining Historic Significance 34
B. Overarching Preservation Guidelines 38
C. Planning a Preservation Project 40
   Choosing a Treatment Strategy for Key Features of a Historic Building 45
   Facade Treatments 47
D. Historic Architectural Styles Description and Key Features 49
   19th Century Commercial- Italianate Style 50
   Early 20th Century Commercial 51
   Victorian Eclectic 52
   Vernacular Residential 53
   Mission Revival 54
   Bungalows 55
   Art Moderne 56

The design criteria outlined in this chapter will be applied when determining the appropriateness of improvements to historic properties in the Olde Town Zoning District.
II. Historic Preservation & Project Planning

When determining the historic significance of a property in Olde Town, the City will consider its position in the overall historic period of significance for the area, as described in the Arvada Downtown National Register of Historic Places Nomination.

A. What Does Historic Preservation Mean?

Preservation means keeping properties and places of historic and cultural value in active use and accommodating appropriate improvements to sustain their viability while maintaining the key, character-defining features which contribute to their significance as historic resources. It also means keeping historic resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, this is in part a means of assuring that these resources will be available for others to enjoy in the future.

Determining Historic Significance

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold, and meets at least one of a list of criteria for determining significance. In so doing, it also must retain sufficient integrity to be able to convey that significance. Those concepts are explained in this section.

Age of Historic Resources

In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. Properties determined to have historic significance in Olde Town meet the age threshold, and also fit within a period of historic significance that applies to the area. With the age of the property in mind, it is then evaluated for its significance, using defined criteria.
Criteria for Determining Significance
The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and

- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or
- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded or may be likely to yield, information important in prehistory or history.

Integrity
In order to convey significance, a property also must retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building’s structural system and materials and its character-defining features should remain intact.

When reviewing a proposal to improve a property with historic significance in Olde Town, the City will seek to maintain the integrity of the resource.
II. Historic Preservation & Project Planning

Building Integrity
The degree of a building’s integrity is shown below.

<table>
<thead>
<tr>
<th>Traditional facade</th>
<th>Altered, traditional facade</th>
<th>Altered, no historic features</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Traditional facade" /></td>
<td><img src="image2.png" alt="Altered, traditional facade" /></td>
<td><img src="image3.png" alt="Altered, no historic features" /></td>
</tr>
</tbody>
</table>

“Contributing” Property. This building retains its integrity.

“Contributing” Property with some alterations. This building retains its integrity.

“Non-Contributing” Property with major alterations. This building does not retain its integrity.

Contributor
A “contributing” property is one which has been determined to be historically significant. It is so because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period.

There are some alterations that may lead a property owner to believe a building has lost its historic integrity. These alterations include window replacements, cornice replacement, a porch enclosure or a change/covering of a building’s original materials or storefront, for example. These alterations can often be modified and/or restored to reveal a building’s historic integrity.

Non-Contributor
A “non-contributing” building is a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity, or a new building.

Substantial alterations that may cause an older building to be non-contributing may include a combination of the following: a significant change in building form, the removal of a front porch, a reconfiguration of front facade windows and the removal of a storefront, for example.
Alterations That Affect Significance

Many historic structures experience changes over time as design tastes change or need for additional space occurs. Some are modest alterations. For example, a new dormer may have been added. In some cases, an owner would construct a wing for a new bedroom, or expand the kitchen in a residential building. Additions on the backs of commercial structures were also common. Many of these occurred while retaining the original characteristics that were key features. These alterations remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original.

Some of these alterations now may be historically significant themselves. An addition constructed in a manner compatible with the original building and associated with the period of significance is an example, and it too may merit preservation in its own right.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features. Removing such an alteration may be considered in a rehabilitation project. Historic features that have been modified can also be restored.

This tradition of making compatible alterations will likely continue. That is to say, alterations to historic structures can occur. It is important, however, that any alteration be designed in such a manner as to preserve the historic character and integrity of the primary structure.

Responsibility of ownership:

Ownership of a building within the Olde Town Zoning District carries a responsibility to respect the historic resources located there. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area’s historic resources.
B. OVERARCHING PRESERVATION GUIDELINES

With an understanding of the basic concepts of historic significance and integrity, it is important to comply with some overarching guidelines that underlie the more specific ones that appear later in this document. The following design guidelines apply to all historic properties and will be used when evaluating the appropriateness of related work:

1. Respect the historic character of a property.
   • The basic form and materials of a building, as well as architectural details, are a part of the historic character.
   • Don’t try to change the style of a historic resource or make it look older than its actual age.
   • Confusing the character by mixing elements of different styles or periods can adversely affect the historic significance of the property.

2. Seek uses that are compatible with the historic character of the property.
   • Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is a sound strategy for keeping an old building in service. For example, converting a residential structure to offices is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function.
   • Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
   • Changes in use requiring the least alteration to significant elements are preferred. In most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.
3. **Maintain significant features and stylistic elements.**
   - Distinctive stylistic features and other examples of skilled craftsmanship should be preserved. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
   - These features should not be removed.

4. **Repair deteriorated historic features and replace only those elements that cannot be repaired.**
   - Upgrade existing materials, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and facilitate reassembly.
C. Planning a Preservation Project

When planning a preservation project, it is important to determine the significance of the property and the degree to which it retains its integrity as a historic resource. Then, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or also incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others. These steps in planning a preservation project are presented in this section, and diagrammed on page 41.

Step 1: Determine Building Significance
Understanding the history of a building is important to any preservation project. If the property is determined to be an individual resource or a contributor to the district, then it is important to identify why. Identifying the building's key features and its period of significance are important first steps. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.

Step 2: Determine Building Integrity
The condition of the building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact. These key elements allow a building to be recognized as a product of its time.

Step 3: Define Program Requirements
If restoring features is the focus, then other alternatives may not be necessary, but if some functional improvements are needed, then compatible alterations and/or additions may be indicated.
The Project Scope

**Steps for Planning a Preservation Project**

**Step 1. Determine Building Significance**
Understanding the history of a building and identifying its key features will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.

**Step 2. Determine Building Integrity**
A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.

**Step 3. Define Program Requirements**
Are functional improvements needed? Or is the preservation of key features the objective?

**Step 4. Treatment Strategy**
With the assessment of significance, building conditions and program requirements, now select the appropriate approach. See page 42 for definitions of these alternative treatments.

- Preservation
- Rehabilitation
- Restoration
- Reconstruction

**The Project Scope**

**Why is the Building Significant?**

**What Condition are the Building and its Key Features in?**

**What is the Desired Project?**

**Determine the Treatment Strategy**

**II. Historic Preservation and Project Planning**
Step 4: Determine the Treatment Strategy for A Building

A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term “preservation” is used broadly to mean keeping a historic property’s significant features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic resource. Also note, that while an overall treatment for the building may be used, a different treatment may be applied to a specific building component (See the following section for more information).

Accepted Treatments

The following is a list of approaches that are appropriate for contributing and noteworthy properties.

Preservation

“Preservation” is the act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.

Restoration

The act or process of accurately depicting, the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period.

Rehabilitation

“Rehabilitation” is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the guidelines with the understanding that it may also involve other appropriate treatments.
Reconstruction
Reconstruction is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location.

Combining Treatments
While these terms are used interchangeably in informal conversation, the more precise meanings are used when describing the overall strategy for a contributing property.

For many improvement projects in Olde Town, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approaches as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be reconstructed.

Inappropriate Treatments
The following approaches are not appropriate for historically significant properties.

Remodeling
The process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling of a historic structure is inappropriate.

Deconstruction
Deconstruction is a process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is still an inappropriate treatment for a building of historic significance.

Demolition
Any act or process that destroys, in part or whole, a structure or archeological site. Demolition of a “contributing structure” is inappropriate.
II. Historic Preservation & Project Planning

**Arvada Preservation Project**

1. Original 19th Century Building

2. 20th Century Faux Stone Treatment

3. 21st Century Restoration Action

4. 21st Century Preservation Project Plan: a) restore the building, b) reconstruct the building plaque, c) replace the storefront system with a simplified interpretation of the original and d) complete general masonry repairs.
Choosing a Treatment Strategy for Key Features of a Historic Building

Selecting an appropriate treatment for character-defining features of a historic building will provide for proper preservation of the historic fabric. The method that requires the least intervention is always preferred. By following this tenet, the highest degree of integrity will be maintained. The following treatment options appear in order of preference. When making a selection, follow this sequence:

Treatment 1: Preserve
If a feature is intact and in good condition, maintain it as such.

Treatment 2: Repair
If the feature is deteriorated or damaged, repair it to its original condition.

Treatment 3: Replace
If it is not feasible to repair the feature, then replace it in kind, (e.g., materials, detail, finish). Replace only that portion which is beyond repair.

Treatment 4: Reconstruct
If the feature is missing entirely, reconstruct it from appropriate evidence. Also, if a portion of a feature is missing, it can also be reconstructed.

Treatment 5: Compatible Alteration
If a new feature (one that did not exist previously) or addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features on a historic building from original historic elements, even if in subtle ways.

Determining How to Treat a Key Feature of a Historic Resource

Treatment 1: Preserve

Treatment 2: Repair

Treatment 3: Replace

Treatment 4: Reconstruct

Treatment 5: Compatible Alterations

This list of treatments is presented in order of preference.
1. 20th Century Storefront Treatment

2. 21st Century Preservation Project Plan: a) restore the transom and b) replace the awning with a compatible feature.

2. 21st Century Preservation Project Plan: Restore masonry materials.
**Facade Treatments**

For most historic resources in Olde Town, the front wall is the most important to preserve intact. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall that are not as visible may be less sensitive to change. The rear wall is usually the least important (excepting civic facades), and alterations can occur more easily without causing negative effects to the historic significance of the property. This concept of evaluating the different faces of a building to locate the appropriate places for alterations is illustrated in the sketches of a church (see side column), a commercial building and a house on page 48.

**Location A: Primary Facade**
- Preservation and repair of features in place is the priority.
- This is especially important at the street level and in locations where the feature is highly visible.

**Location B: Highly Visible Secondary Wall**
- Preservation and repair in place is the priority.

**Location C: Not Highly Visible Secondary Wall**
- A compatible replacement or alteration is acceptable.
- More flexibility in treatment may be considered.

**Location D: Not Highly Visible Rear Wall**
- A compatible replacement or alteration may be acceptable when it is not visible to the public.
- More flexibility in treatment may be considered.

**Location E: Highly Visible Rear Wall**
This applies to many cultural buildings of historic significance, such as churches, civic buildings and other landmarks that are designed to be viewed “in the round” or border a public space such as a park.
- Preservation and repair in place is the priority.
- Some flexibility may be considered on upper facades.
II. Historic Preservation & Project Planning

Commercial Facades

Primary Facade

Secondary Wall

Rear Wall

Site Plan

Residential Facades

Primary Facade

Secondary Wall

Rear Wall

Site Plan
D. Historic Architectural Styles Description and Key Features

This section illustrates Olde Town’s most common historic architectural styles. These style descriptions will assist the City in determining which features are key to a property’s significance. Note that styles are rarely “pure” in form, and a wide range exists within individual styles. In some cases, alterations may have also occurred that make some features less characteristic of the building’s style.

Predominant Styles Include:
- 19th Century Commercial- Italianate Styling
- Early 20th Century Commercial
- Victorian Eclectic
- Vernacular Residential
- Mission Revival
- Bungalow Styles
- Art Moderne

Other Styles that Appear:
- Vernacular Agricultural Buildings

Note:
The guidelines that follow this chapter are based on the principle that “key, character-defining features” of a historic property should be preserved. The City will use this description of key features for specific building styles as a starting point in defining those elements to maintain.
19th Century Commercial-Italianate Style
(c. 1850-1895)

The Italianate style was introduced by Andrew Jackson Downing in his 1850 publication, The Architecture of Country Houses. He extolled the virtues of the Gothic Revival, but offered the “villa,” a version based on Italian country houses that veered more toward classicism and did not have the religious overtones of the Gothic Revival.

Italianate commercial buildings are often one or two stories. A glass storefront is located at the street level and windows punctuate the facade on the upper level. These buildings typically have single or double storefronts. Italianate detailing is prevalent on these facades. This includes projecting cornices, supported by large brackets.

Key Features of an Italianate Commercial Building:
• Brick, wood clapboard and cast iron
• Ornate treatment of the cornice, including the use of large brackets, modillions and dentil courses
• Protruding sills and/or window headers on upper story windows
• Glassed storefront with kickplate, display windows and transom features
• Recessed entry, corner buildings may have corner entrance
• Double-hung, narrow windows, with lintels (these are sometimes rounded)
• Window panes are one-over-one or two-over-two
• Projecting window

An early photo of the Barth Building with key features intact. This includes the cornice and upper story window moldings.

A later photo shows the Barth Building with key features removed. A reconstruction of the earlier building elements would be an appropriate preservation approach.

Decorative cornice

Double-hung windows with protruding sills

Glassed storefront with recessed entry
**Early 20th Century Commercial**
(c. 1900-1950)

The early 20th Century commercial buildings in Olde Town are typically one or two stories. The street level is more commonly transparent so goods can be displayed, while the second story is usually reserved for residential, office or storage space. The upper floor is typically supported by a steel beam that spans the glass opening. A kickplate is found below the display window while above it, a smaller band of glass, or transom, is seen. Also, the main door is frequently recessed. Ornamental detail exists, but is simple, and usually limited to a shallow molding such as a cornice.

**Key Features of a Commercial Building:**
- Brick, sometimes blond in color, wood clapboard, plaster
- Glassed storefront with kickplate, display windows and transom features
- Recessed entry
- Simple cornice, often corbeled
- Double-hung, narrow windows, sometimes with lintels
- Window panes are either one-over-one or two-over-two
- Protruding sills

![Simple cornice and Glassed storefront](image)
Technically the word “Victorian” refers to the long reign of Queen Victoria, which lasted from 1833 to 1901 and encompassed a rich variety of architectural styles that were popular during the nineteenth century. Architecturally, the word “Victorian” evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions.

**Key Features of a Residential Building:**
- Simple asymmetrical massing
- Primary roof form: gable or hipped
- One-story porch with balustrade
- Simple dormers
- Turned columns
- Bay windows and double-hung windows
- Stone foundation
- Brick or wood lap siding on walls. Decorative wood shingles accent gable ends.
- Arched openings
- Scroll work detailing, at gable and porch eaves
- Ornamental brick work, such as corbelling and rows of soldiers bricks as lintels on masonry buildings
- Asphalt shingles
Vernacular Residential
(c. 1885-1910)

The vernacular residential style focuses on being functional. The houses are constructed of simple designs, some of which remained common for decades. Many of these designs were indeed based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles found in the area will appear on the vernacular but in simple arrangements.

Key Features of a Residential Building:
- Simple massing
- Primary roof form: gable or hipped
- One-story porch
- Simple dormers
- Brick or wood lap siding on walls
- Overhanging eaves
- One-story front porch with balustrade
- Double-hung windows
- Asphalt shingles

Key features on this one-story vernacular house include: one-story porch with turned columns, window moldings, lap siding, wood double-hung windows and side-facing gable roof.

The enclosed porch was likely a later addition to the original structure.
**II. Historic Preservation & Project Planning**

**Mission Revival**
(c. 1890-1920)

The Mission Revival style began when California architects turned away from the revival architecture of the East and looked to the state’s Hispanic heritage for inspiration. Several California architects began to advocate the style in the 1880s and early 1890s. It was further popularized when railroad companies and hotels adopted the style for their centerpiece buildings. This was the first architectural style to move eastward from the West.

Most commonly, typical Hispanic design elements were adapted to the style (such as shaped parapets, arches and quatrefoil windows). While no example of a “pure” Mission Revival style exists in Olde Town Arvada, influences appear in some building details.

**Key Features of Residential and Commercial Buildings:**
- Curvilinear roof parapet or dormer
- Red barrel tile roof covering or accents
- Central organizing element
- Wide, overhanging eaves on sloped roof forms
- Exposed rafters
- Plain stucco and plaster wall finish
- Quatrefoil windows or details
- Decorative detailing: arches, gables or balconies

Although not “pure” in form, there are several Mission Revival style design features that appear on this commercial building.
Bungalows
(c. 1905-1925)

The word “bungalow” denotes a type rather than a style. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era, a growing interest in the Arts and Crafts movement, and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space with a horizontal emphasis.

Key Features of a Residential Building:
• Simple massing
• Primary roof form: shallow pitched gable or hipped
• Brick, plaster or wood lap siding
• Wide, overhanging eaves
• Asphalt shingles
• Exposed rafters, brackets — details highlight structural components of the building
• One-story porch with knee wall
• Thick, tapered porch posts/columns
• Ganged windows and bay windows
• Simple wood window casing
• Small-paned windows in gable ends
• Shed dormer
• Battered foundation wall
• Wood doors with panels and windows in the upper third
• “Art” glass located within transom window

![Bungalow features diagram]

- Shed dormer
- Shallow pitched gable
- Wood cased, ganged window
- Battered porch column
- Knee wall
- Bay window
**Art Moderne**
(c. 1930-1940)

Often closely related to the International Style in appearance, the Art Moderne was devised as a way of incorporating the machine aesthetic into architecture in the sense that buildings could emulate motion and efficiency. It is also referred to as the Streamlined Moderne, and always carried the aura of the futuristic. It is characterized by unbroken horizontal lines and smooth, curving display windows.

**Key Features of a Commercial Building:**
- Smooth wall surfaces
- Horizontal emphasis
- Rounded corners
- Flat roof
- Horizontal canopy
- Glass block band
- Use of metal sash windows
- Metal doors with large panels of glass
III. Treatment of Historic Resources

This chapter provides guidelines for the rehabilitation of properties defined as contributors in the Olde Town Zoning District. The first section contains general guidelines for treatment of many of the key features that are found among most building types. For each of the features discussed, individual guidelines follow the preferred sequence of treatments as described on page 45 of Chapter II. That is, that first, one should maintain a feature in good condition; next, if needed, that it be repaired; and only if that is not feasible, to replace it in kind. Finally, compatible alterations may be considered.

A second section then presents more guidance for specific building types, addressing

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   Architectural Details 58
   Materials and Finishes 61
   Building Components 66

B. Treatment of Specific Building Types 73
   Historic Commercial Properties 73
   Historic Residential Properties 79

C. Special Considerations 86
   Adaptive Reuse 86
   Historic Additions 87
   Accessibility 88
   Energy Conservation and Generation 88
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features that may be unique to these different forms. A third section includes a collection of special considerations. Some of these may apply to any historic property; others are unique to specific property types.

The guidelines in this chapter will be used in conjunction with the standards that appear in Chapter II when evaluating the appropriateness of a proposed improvement project that involves a contributing property.

A. General Historic Design Guidelines

Architectural Details

Architectural details contribute to the character of a structure. Specific details are associated with specific architectural styles. Select an appropriate treatment that will provide for proper preservation of significant features. The method that requires the least intervention is preferred.

See Chapter II for information on identifying key features of specific styles, and for determining appropriate treatment strategies for them.

3.1 Preserve significant stylistic and architectural features.

- Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments are examples of architectural features that should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.
3.2 Repair deteriorated features.
- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing a damaged feature that can be repaired is not appropriate.
- Protect significant features that are adjacent to the area being worked on.

3.3 When disassembly of a historic element is necessary for its repair, use methods that minimize damage to it.
- When removing a historic feature, document its location so it may be repositioned accurately.

3.4 Use technical procedures for cleaning, refinishing and repairing an architectural detail that will maintain the original finish.
- Use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

3.5 When reconstructing an element is impossible, develop a new design that is a compatible interpretation of it.
- The new element should be similar to comparable features in general size, shape, texture, material and finish. (See page 77 for an illustration of a simplified cornice design as an example.)

3.6 Replace an architectural element accurately.
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building’s history.
- Use the same kind of material as the original when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original. Alternative materials are usually more acceptable in locations that are remote from view or direct contact.
- Restore altered openings on primary facades to their original configuration, when feasible.
3.7 **Avoid adding details that were not part of the original building.**

- For example, decorative millwork should not be added to a building if it was not an original feature. Doing so would convey a false history.
**Materials and Finishes**

Primary historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement which matches the original should be considered. These materials should never be covered or subjected to harsh cleaning treatments. Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair reduces the demand for, and environmental impacts from, the production of new materials and thus is sound sustainability policy.

Primary historic building materials found in Arvada include wood, stone, brick, metal, stucco, plaster and concrete. These guidelines apply to all such materials:

3.8 **Preserve original building materials.**
- Avoid removing original materials that are in good condition.
- Remove only those materials which are deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired.

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

3.10 **When replacing materials on primary surfaces, match the original material in composition, scale and finish.**
- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.
- If a wood porch or deck floor needs replacement because of significant deterioration, a substitute material may be considered in this case. Recycled materials may be an appropriate replacement material to consider.
3.11 Do not use synthetic materials, such as aluminum, vinyl or panelized brick, as replacements for primary building materials.
- Primary building materials, such as wood siding and masonry, should not be replaced with synthetic materials.
- Modular materials should not be used as replacement materials. Synthetic stucco and panelized brick, for example, are inappropriate.
- In some instances, substitute materials may be used for replacing architectural details. If a new material is used, its style and detail should match the historic model.
- Green building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.

3.12 Covering original building materials with new materials is inappropriate.
- Vinyl siding, aluminum siding and new stucco are generally inappropriate on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, fabricated from other materials, are also inappropriate.
- If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

3.13 Consider removing later covering materials that have not achieved historic significance.
- Once the non-historic siding is removed, repair the original, underlying material.
- If a structure has a stucco finish, removing the covering may be difficult, and may not be desirable. Test the stucco to assure that the original material underneath will not be damaged.
Cleaning Materials and Methods

3.14 Use the gentlest means possible to clean the surface of a structure.
- If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Perform a test patch to determine that the cleaning method will cause no damage to the material surface.
- Harsh cleaning methods, such as sandblasting, can damage historic materials, changing their appearance. Such procedures are inappropriate.

Wood
Wood was used historically for exterior siding, trim and ornamental details. Early woodwork should be retained, and, if necessary repaired. Traditional wood framing and cladding will usually be very desirable. Contemporary replacement wood is unlikely to have the same resilience. When properly maintained, wood has a long lifespan. To preserve external wood, maintain its painted finish. These guidelines apply in addition to the more general guidelines on page 61.

3.15 Protect wood features from deterioration.
- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage.

Metal
Metals were used for a variety of applications including columns, roofs, fences and decorative features. They include cast iron, steel and copper. Traditional metals should be preserved. These guidelines apply in addition to the more general guidelines on page 61.

3.16 Preserve significant architectural metal features.
- Provide proper drainage on metal surfaces to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.
3.17 **Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.**

- New metal shall be compatible with the original.

**Masonry and Concrete**

Masonry includes stone, brick, terra cotta, stucco and concrete. These exist as building walls, site walls, steps and walkways. These guidelines apply in addition to the more general guidelines on page 61.

3.18 **Brick or stone that was not painted historically should not be painted.**

- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

3.19 **Repoint mortar joints where there is evidence of deterioration.**

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.

3.20 **Preserve significant concrete features.**

- Examples are walls, cornices, pediments, steps, chimneys and foundations.
- Avoid rebuilding a major portion of an exterior concrete wall that could be repaired.
Paint
Historically, most wood surfaces on the exterior of a building were painted to protect them from weathering. Concrete and stucco structures also were sometimes painted.

3.21 Plan repainting carefully.
• Always prepare a good substrate. Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
• Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

3.22 Using the historic color scheme is encouraged.
• If the historic scheme is not known, then an interpretation of schemes on similar historic buildings is appropriate.
• Generally, one muted color is used as a background, which unifies the composition.
• One or two other colors are usually used for accent to highlight details and trim. These should be applied consistently, for example, do not paint windows a different color.
• Brilliant luminescent and day-glow colors are inappropriate.
• High gloss paints and finishes are inappropriate.

Historically, most wood surfaces on the exterior of a building were painted to protect the materials from weathering. This practice should be continued today.

Generally, the color scheme was one muted color as a background to unify the composition, and one or two other colors to highlight details and trim. As shown in this historic photograph, a single color is used on the building. This approach is appropriate on simple vernacular building styles. Source: Arvada Historical Society
**Preserve the functional and decorative features of a historic window.**

**Original Window Opening**

- Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows. See the following diagrams for an illustration of window features.
- Repair frames and sashes rather than replacing them, whenever possible.
- Window awnings may be used and should be compatible with the building.

**Altered Window Opening**

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.
- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.
- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.

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**Building Components**

**Windows**

The character-defining features of a historic window, its distinct materials and its location should be preserved. In addition, a new window should be in character with the historic building.

3.23 **Preserve the functional and decorative features of a historic window.**

- Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows. See the following diagrams for an illustration of window features.
- Repair frames and sashes rather than replacing them, whenever possible.
- Window awnings may be used and should be compatible with the building.

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

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.

3.25 **Preserve the historic ratio of window openings to solid wall on a primary facade.**

- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

3.26 **Preserve the size and proportion of a historic window opening.**

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.
### Typical Historic Window Components

**Double Hung Window (Residential, Commercial, Agricultural)**

- Flashing
- Trim
- Sash
- Glazing
- Muntin
- Sash
- Sash
- Sill
- Apron/Trim

**Storefront Window (Commercial)**

- Frame
- Transom Window
- Frame
- Display Window
- Sill
- Apron/Trim
3.27 **Match a replacement window to the original in its design.**
- If the original is double-hung, then the replacement window should also be double-hung or appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on key character-defining facades.

3.28 **In a replacement window, use materials that appear similar to the original.**
- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- New glazing should convey the visual appearance of historic glazing. It should be clear. Transparent low-e type glass is appropriate. Metallic and reflective finishes are inappropriate.
- Vinyl and unfinished metals are inappropriate window materials.

3.29 **Match, as closely as possible, the profile of the sash and its components to that of the original window.**
- A historic wood window usually has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These are important details that help distinguish the actual window from the surrounding plane of the wall.

3.30 **Convey as closely as possible the character of historic sash divisions in a new window.**
- Muntins that divide a window into smaller panes of glass should be genuine on key facades and other highly visible places.
- Snap-on muntins located on the outside of a window may be used in secondary locations, but should have a similar depth and shadow line.
- Strips of material located between panes of glass to simulate muntins are inappropriate.
Energy Conservation in Windows
Historic windows can be repaired by reglazing and also patching and splicing wood elements such as the muntins, frame, sill and casing. Older windows were built with well seasoned wood that is superior to most new material. Repair and weatherstripping or insulation of the original elements is more energy efficient, less expensive, and sound preservation practice.

3.31 Enhance the energy efficiency of an existing historic window, rather than replace it. Use these measures:
- Add weather stripping and caulking around the window frame.
- Install a storm window.
- Install an insulated window shade.

Doors
The character-defining features of a historic door and its distinct materials and placement should be preserved. When a new door is needed, it should be in character with the building. This is especially important on primary facades.

3.32 Preserve the decorative and functional features of a primary entrance.
- These include the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position of an original front door.

3.33 Maintain the original proportions of a historically significant door.
- Altering the original size and shape of a historic door is inappropriate.

3.34 When a historic door is damaged, repair it and maintain its general historic appearance.

3.35 When replacing a door, use materials that appear similar to that of the original.

3.36 When replacing a door, use a design that has an appearance similar to the original door, or a door associated with the building style or type.
Roofs
The character of a historic roof should be preserved, including its form and materials, whenever feasible.

3.37 Preserve the original roof form of a historic structure.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.

3.38 Preserve the original eave depth of a roof.
- The shadows created by traditional overhangs contribute to one’s perception of the building’s historic scale and therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.

3.39 Preserve original roof materials.
- Avoid removing historic roofing material that is in good condition.
- Also preserve decorative elements, including crests and chimneys.
- Retain and repair roof detailing, including gutters and downspouts.

3.40 New roof materials should convey a scale and texture similar to those used traditionally.
- When choosing a roof replacement material, the architectural style of the structure should be considered.
- Composition shingle roofs are generally appropriate replacements for wood shingles. They should have a color similar to the original, or of the material in weathered condition.
- Shingles that contain embedded photovoltaic systems are also appropriate in dark colors.
- Specialty materials such as tiles should be replaced with a matching material.

3.41 If metal roof materials are to be used, they should be applied and detailed in a manner compatible with the historic character.
- Metal roof materials should have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges of the roofing material should be finished similar to those seen historically.
3.42 **Avoid using conjectural features on a roof.**
- Adding a widow’s walk (an ornate railing around the roof ridge) on a house where there is no evidence one existed creates a false impression of the home’s original appearance, and is inappropriate.

3.43 **Minimize the visual impacts of skylights and other rooftop devices.**
- A skylight that is flush with the roof plane may be considered where it remains visually subordinate.
- Skylights should not interrupt the plane of the historic roof, and should be located below the ridgeline.
- Locate electronic data transmission and receiving devices to minimize impacts to the extent feasible.
- See pages 89 and 90 for guidance related to roof-mounted solar panels.

**Balconies and Roof Decks**

Although in most cases one should avoid adding elements or details that were not part of the original building, a balcony or roof deck addition may be considered. This can enhance the adaptive reuse options for a commercial building. Balconies on the side or rear of a property may be considered when visually subordinate from public vantage points. They should have as little impact on the structure as possible and be a simple design.

3.44 **Design a balcony to be in character with the building.**
- Mount a balcony to accentuate character-defining features.
- The balcony should fit within the opening when feasible.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

3.45 **A new balcony should be simple in design.**
- Simple metal work is most appropriate on commercial buildings.
- Simple wood and metal designs are appropriate for residential buildings.
- Heavy timber and plastics are inappropriate.
- The balcony should appear mostly transparent.
Handrails

In some circumstances it may be necessary to add handrails to a historic structure in order to address accessibility and life safety issues. These changes should not detract from the historic character of the property.

3.46 A railing should be simple in design.
- Simple metal work and wood are appropriate.
- The railing should be mostly transparent.

3.47 Where building codes stipulate that a taller railing is required, consider the following:
- Provide a second railing above the historic one to achieve a greater overall height without changing the appearance of the original.
- Keep the new railing visually subordinate to the original.
B. TREATMENT OF SPECIFIC BUILDING TYPES

This section provides specific guidance for two specific historic building types, commercial and residential. These guidelines apply in addition to those in the preceding section.

HISTORIC COMMERCIAL PROPERTIES

This section applies in addition to the previous General Historic Guidelines section.

Preservation of Commercial Facade with a Storefront

Many storefronts in the Olde Town have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. Preserving a historic storefront maintains interest to pedestrians by providing views to goods and activities inside. Retaining these features also supports the City’s sustainability objectives. (See page 9).

3.48 Preserve these character-defining elements on a commercial facade with traditional storefront:

- **Cornice**: A decorative band at the top of the building
- **Upper-story windows**: Windows located above the street level often have a vertical orientation.
- **Lintel or mid-belt cornice**: A decorative band at the top of the first floor
- **Sign band**: A flat band running above the transoms to allow for the placement of signs
- **Transom**: The upper portion of the display window, separated by a frame
- **Display windows**: The main portion of glass on the storefront where goods and services are displayed
- **Entry**: Usually set back from the sidewalk in a protected recess
- **Kickplate**: Found beneath the display window

Note that the following sketch represents some, but not all, of the typical character-defining elements of a commercial storefront. Also see the styles section in the Introduction to identify key features of other commercial facade and storefront styles.
3.49 Repair an altered storefront to its original design.
- Use historic photographs when determining the original character of a storefront design.

3.50 Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the historic facade is missing and no evidence of it exists.
- The new design should continue to convey the character of typical storefronts. The storefront system should be in proportion to the building. The storefront components should also be appropriately proportioned to one another.
- See page 77 for alternative approaches.
3.51 Retain the kickplate as a decorative panel.
• The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
• If the original kickplate is covered with another material, consider exposing the original design.

3.52 If the original kickplate is missing, develop a sympathetic replacement design.
• Wood is an appropriate material for a replacement on most styles; however, alternative materials may also be considered when appropriately used with the building style.

3.53 Preserve the character of the cornice line.
• Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.

3.54 Reconstruct a missing cornice when historic evidence is available.
• Use historic photographs to determine design details of the original cornice.
• Replacement elements should match the original, especially in overall size and profile.
• The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

3.55 A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.
• Appropriate materials include brick, stamped metal, wood and some durable synthetics.

The new design of a storefront should continue to convey the character of the building type.
3.56 Retain the original shape of the transom in a historic storefront.
- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option is to use it as a sign panel or decorative band.

3.57 A parapet wall should not be altered on a highly visible facade.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet’s natural ability to dry out quickly when it gets wet.
Treatment of an Altered Historic Commercial Facade

The guidelines in this section (Historic Commercial Properties) discuss a range of treatment options for commercial facades, including reconstruction and replacement in various ways. When applied to a building that is already altered, which would be the best approach? This diagram outlines the treatments to consider in making that decision.

When should I use this treatment?
• The building is highly significant.
• There is good historical information about the design.
• The needed materials and craftsmen are available.
• The context has many intact historic buildings.

When should I use this treatment?
• The building is a contributor to a district.
• There is less historical information available about the original design.

When should I use this treatment?
• There is substantial alteration, making “Treatment 1” difficult.
• There is less historic information about the original design.
• The context has more variety.

III. Treatment of Historic Resources
Additions to Commercial Properties

Two distinct types of additions to historic commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure. Such an addition should be to the rear or side of a building. This will have the least impact on the character of the building. Second, an addition to the roof may be designed that is subordinate in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible with those of the existing structure.

3.58 An addition should appear subordinate to the main structure.
- An addition should relate to the building in mass, scale, character and form.
- Roof forms should be compatible as well. An addition with a pitched roof is usually inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.
- Greater flexibility on less visible facades may be appropriate. (See Chapter II for more information on selecting the most appropriate places for alterations.)

3.59 An addition should not damage or obscure architecturally important features.
- For example, altering a historic cornice line should be avoided.

3.60 An addition may be made to the roof of a building if it does the following:
- An addition should be set back from the primary, character-defining facade a minimum of 20 feet, to preserve the perception of the building's historic scale and should not be highly visible from the street.
- Its design should be modest in character, so it will not detract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.
**Historic Residential Properties**

This section applies in addition to the previous General Historic Guidelines section.

**Preservation of Historic Residential Facades**

Many residential type buildings in Olde Town have components seen traditionally on these building types. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. The preservation of a residential facade also will help maintain a pedestrian-friendly environment.

3.61 **Preserve these character-defining elements on a traditional residential facade:**

- **Building and roof orientation:** Orientation of building and roof in respect to the street
- **Exposed rafters:** Structural component at eaves
- **Attic window or vent:** An opening in a gable end
- **Eaves:** Portion of the roof that overhangs the vertical walls
- **Porch:** Typically a one-story covered, unenclosed or partially enclosed entry element
- **Front door:** The primary entrance into the building.
- **Windows:** An opening in the wall
- **Trim:** Wood that covers transition between building elements
- **Dormer:** A window that projects vertically from the roof or wall

Also see the styles section in the Introduction to identify key features of specific residential building styles.
Additions to Residential Properties

An addition should be compatible with the primary structure and not detract from one’s ability to interpret its historic character.

3.62 A new addition should respect the mass and scale of the original structure.

- An addition should be simple in design to prevent it from visually competing with the primary facade.
- For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.
- To keep the size of a higher mass as small as possible, use a lower plate height.

3.63 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- This will allow the original proportions and character to remain prominent.

3.64 The roof form of a new addition should be in character with the original structure.

- When constructing a rooftop addition, keep the mass and scale subordinate to the primary building.
Designing a Residential Addition

Original building
One-and-a-half stories

One story attached addition
Addition is set back behind the original building.

One story attached addition
Addition is set to the side of the original building.

One-and-a-half story addition with connector
Addition is set back behind the original and accessed by a connector.

Two-and-a-half story addition with connector
Addition is set back behind the original and accessed by a connector.

Two story roof-top addition
Addition is set back behind the original and accessed by a connector.
3.65 A rooftop dormer may be appropriate.

- A dormer is typically added to increase the amount of headroom in an upper floor. Traditionally, dormers are designed as smaller elements. If significant increases in space are desired, do not consider oversized dormers. Rather, develop an addition to the rear of the structure.
- A dormer should be visually subordinate to the overall roof mass and should be in scale with those on similar historic structures.
- The dormer should be located below the ridge line of the primary structure.
- A dormer should be similar in character to the primary roof form.
- The number and size of dormers should not visually overwhelm the scale of the primary structure.
Porches
A porch is one of the most important character-defining elements of a facade. It provides visual interest and influences perceived scale. Preserve a porch in its original condition and form.

Repair a deteriorated porch instead of removing or replacing it. This approach is preferred because the original materials contribute to its historic character. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost; therefore, such treatment should be avoided when feasible.

If necessary, replace a missing porch with one that appears similar to that seen historically. The first step is to research the history of the house to determine the appearance and materials of the original porch. The most important aspects of a replacement design are its location, scale and materials. Unless reconstructing a porch from historic documentation, it is not necessary to replicate the details of the original porch or a porch design copied from a similar style house. It is important that new details be compatible (similar form, scale and materials) for the design of the porch and the style of the house.

3.66 Maintain an original porch when feasible.
• Maintain the existing location, shape, details and posts of the porch.
• Missing or deteriorated decorative elements should be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.
• Avoid using a porch post that is substantially smaller or larger than that seen historically.

3.67 Repair those elements of a porch that are deteriorated.
• Removing damaged materials that can be repaired is not appropriate.

3.68 If a porch must be enclosed, do so in a way that maintains an appearance of openness.
• Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.
• Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.
TREATMENT OF AN ALTERED HISTORIC PORCH

The guidelines in this section discuss a range of treatment options for residential porches, including reconstruction and replacement in various ways. When applied to a building that is already altered, which would be the best approach? This diagram outlines the treatments to consider in making that decision. Treatment 1 is always the first priority.

**Existing Altered Porch**

**Treatment 1: Reconstruction**

- When should I use this treatment?
  - The building dates from the period of significance and retains many of its key features.
  - There is good historical information about the design.
  - The needed materials and craftsmen are available.
  - The context has many intact historic buildings.

**Treatment 2: Simplified Interpretation**

- When should I use this treatment?
  - The building is a contributor to a district.
  - There is less historical information available about the original design.

**Treatment 3: Contemporary Interpretation**

- When should I use this treatment?
  - There is substantial deterioration, making "Treatment 1" difficult.
  - There is less historic information about the original design.
  - The context has more variety.
  - This is an isolated building in the conservation district.
3.69 If a porch has been altered, consider restoring it back to its original design.
  - If the historic design of the porch is unknown, then base the design of the restoration on other traditional porches on buildings of a similar architectural style.

3.70 When replacing a porch is necessary, it should be similar in character, design, scale and materials to those seen traditionally.
  - The size of a porch should relate to the overall scale of the primary structure to which it is attached.
  - Base the replacement design on historic documentation if available.
  - Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.

3.71 Porch supports should be of an appropriate size to complement the entry and existing structure.
  - Wood columns are preferred.
  - Brick or stone may be appropriate for some architectural styles.
  - Also see the styles section in the Introduction to identify key features of specific residential building types.

3.72 A new porch should use materials similar to those seen historically.
  - Use materials similar to those seen historically.
  - Alternative materials for porch decking may be considered where they appear similar to the original.
A simple commercial building has been adapted to provide residential units. New porches and small gardens were added along the side of the structure. The front of the building preserves a commercial storefront with an active coffee shop (not shown).

C. SPECIAL CONSIDERATIONS

ADAPTIVE REUSE

Preserving rather than replacing a building can significantly reduce our environmental impact. Preserving and adapting a historic structure is sound environmental policy in all respects. In basic terms, re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

The best use for a historic structure is that for which the building was designed or a closely related use. Every effort should be made to provide a compatible use for the building, one that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a Bed and Breakfast. This can be accomplished without major alteration of the original architecture.

3.73 Seek uses that are compatible with the historic character of the building.

- The use should not adversely affect the historic integrity of the building.
- The use should not alter character-defining features of the structure.
- The use may help to interpret how the building was used historically.

Before

After

Seek uses that are compatible with the historic character of the building.
3.74 A new use that requires minimal change to the existing structure is preferred.
• When a more significant change in use is necessary to keep the building in active service, those uses that require the least alteration to significant elements are preferred.
• It may be that in order to adapt a building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

**Historic Additions**

Some early additions may have taken on historic significance of their own. One constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right. These existing additions should be evaluated for potential re-use.

In contrast, more recent additions that detract from the character of the building should be considered for modification or removal.

3.75 Preserve an older addition that has achieved historic significance in its own right.
• For example, a kitchen wing located on a residential building may have been added in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design. (See pages 78 and 80 for guidelines related to the construction of new additions.)
Accessibility

Where it applies, owners of historic properties should comply to the fullest extent possible with Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites.

3.76 Generally, creating an accessibility solution that does not alter its historic characteristics is encouraged.

- Identify the historic building’s character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.

Energy Conservation and Generation

Improvements to enhance energy efficiency and energy collection should retain and complement the original building, site and its context.

Building Orientation

It is important to understand the orientation of a property, and the implications for solar access and weather impacts prior to beginning an energy conservation or generation project.

Seasonal Design Strategies

Solar angles and predominant wind patterns shift throughout the year, affecting the desired climate control strategy. The desired amount of natural lighting and ventilation can be managed based on these seasonal differences. Research the local climate at the beginning of any project.
Maintaining operable transom windows on a historic commercial building both preserves its historic character as well as its inherent energy efficient advantages.

**Solar Panels**

Locate a solar panel to minimize the effect on the character of a historic building. Roof mounted solar panels should be flush with the roof profile and designed to minimize effects on the character of the structure. Placement should only be considered on secondary and rear facades.

3.77 **Minimize the visual impacts of solar panels on the character of the property.**
- Locate panels in visually subordinate positions.
- Where possible on secondary facades, set panels back from the front facade.
- Use the least invasive methods feasible to attach solar collectors to a historic roof. Design them to be reversible as well.
- Installing integrated photovoltaic systems should be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, solar shingles on a rear or secondary facade would be appropriate.
- Mount flat against the roof when feasible. Also, they should not interrupt the plan of a historic roof, and should be located below the ridgeline.
- Another option is to install solar panels on secondary structures.
- When mounted on the ground, collectors should be located in rear or side yards. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

The addition of features such as solar panels should not interrupt the plane of the historic roof, and should be located below the ridgeline.


**Locating Solar Panels on Historic Buildings**

**Existing Building**

- Panels are set back from the front facade.
- Panels are flush with the roof.

**Preferred Location**

- Gable facing street, side is south facing
- Panels are set back from the front facade.
- Panels are flush with the roof.

- The building is highly significant.
- The context has many intact historic buildings.
- The roof is highly visible.

**Acceptable Location**

- Panels are set back from the eave, but closer to the front.
- Panels are flush with the roof.

- The building is a contributor to a district.
- Site constraints restrict solar access.
- The roof is not highly visible.
Energy Efficiency in Building Design

Improvements to enhance energy efficiency and energy collection should be planned to retain and complement the original building.

3.78 Retain and enhance the energy efficiency of the original building.

- Install additional insulation in an attic, basement or crawl space. Additional insulation is a simple and typically noninvasive method to make a significant difference in a building’s energy efficiency.
- Retain, repair or restore original shutters, awnings and porches as appropriate. Operable features such as these will increase the range of conditions in which a building is comfortable without mechanical climate controls.
- Retain and repair original roof material.
- Install draft stoppers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.

3.79 Enhance the energy efficiency of original windows and doors.

- Retain the original window frame and glazing.
- Repair original windows and doors rather than replace.
- Safeguard, retain and reuse early glass, taking special care in putty replacement.
- Maintain the glazing compound regularly. Remove old putty with care.
- Weather strip and caulk original framework.
- Place storm windows internally to avoid the impact upon external appearance.
- Use storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile. A storm window is still more efficient however.

Energy Efficiency Strategy

Follow these basic steps when considering alterations for energy efficiency:

**Step 1**
First, do an energy audit.

**Step 2**
Always maintain building components in sound condition.

**Step 3**
Then, maximize inherent sustainable qualities.

**Step 4**
Next, design landscapes to conserve resources.

**Step 5**
Finally, add new technologies sensitively.
This diagram summarizes a general strategy for energy conservation on a traditional commercial building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.
This diagram summarizes a general strategy for energy conservation on a traditional residential building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.
**Energy Efficiency in Site Design**

Site designs, including landscapes and structures, should take advantage of microclimatic conditions for energy conservation. Consider solar and wind exposure in design decisions.

3.80 **Design landscapes and site features to promote energy efficiency.**
- Retain existing mature landscape features that provide shade and protection from wind.
- Position new landscape features to take advantage of the shade and wind break effects for the building.
- Locate deciduous trees and vegetation to provide for summer shading and allow winter solar access.
- Use efficient site lighting to minimize the amount of fixtures needed.

**Historic Landscapes**

McIlvoy Park is an important historic landscape resource and character-defining feature of Olde Town. Work that alters the historic character of this resource should be avoided.

3.81 **Plan new building or landscape elements to minimize potentially negative impacts.**
- Avoid new building or site features which could significantly alter the green space the park provides.
- Select plant and tree species according to their mature size to allow for the long-term impact of mature growth.
IV. Design Guidelines For All Projects

This chapter provides guidelines for views, outdoor amenity space, parking and other features. These guidelines apply to both historic properties and new construction, as well as other urban improvements.

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A. Views

Views from Grandview Avenue and other areas are important and should be retained for both public and private lands.

4.1 Minimize the impacts to primary views from existing private structures and public ways when feasible.

- Enhance primary public view corridors. Locate improvements to minimize impacts to primary views from Grandview Avenue across the valley, through McIlvoy Park, and from Webster to the anticipated Transit Station.
- Consider keeping a new structure low or using a compact footprint to maintain views.

B. Connectivity

Convenient vehicular, pedestrian and bicycle access should be provided among properties to achieve a sense of being integrated into a coherent neighborhood and to reduce automobile impacts.

4.2 Provide convenient vehicular, pedestrian and bikeway connections among abutting properties.

- Create an internal circulation system that will link those of adjacent properties, when feasible.

*Link to existing public rights-of-way, when feasible.*
4.3 **Retain the historic network of streets and alleys.**
- The network of streets and alleys should be retained as public circulation space and for maximum public access.
- Streets and alleys should not be enclosed or closed to public access.
- Link to existing public rights-of-way, when feasible.

**C. Outdoor Amenity Space**

Outdoor amenity space is a characteristic of the community. This space occurs as an accent along the street in several conditions: as a front yard on a residential site, as an outdoor dining area, as a small public plaza or a pocket park. The character and setting of the site or a historic building will influence the form, location or appropriateness of such a space. Outdoor amenity space should be integrated with the design of the site and the building.

4.4 **Outdoor amenity space should meet all of the following requirements:**
- Be open to the sky
- Be paved or otherwise landscaped
- Remain subordinate to the line of building fronts

**Small Public Plazas and Pocket Parks**

Small accent public plazas and pocket parks may be considered. However, within the heart of the Arvada Downtown Historic District, where the greatest concentration of historic storefronts align, creating new gaps in the street wall is discouraged.

4.5 **A small public plaza or pocket park should contain features to promote and enhance its use.**

These must be:
- Directly accessible to the public sidewalk
- Level with the sidewalk

They may have one or all of the following:
- Street furniture
- Public art
- Historical/interpretive marker

An outdoor amenity space should be visually unobtrusive.

The use of outdoor dining areas is encouraged throughout Olde Town.
**TERRACES, PATIOS AND DECK SPACE**

Improvements that provide areas for active outdoor use (i.e., dining) are welcomed amenities, but they must be in character with Olde Town. There are typically two types: raised and at-grade.

4.6 **Locate a raised dining area (deck) to minimize visual impacts on the streetscape.**

- Placing it to the side or rear of a property is preferred.
- Rooftop decks are also accepted; however, they should be set back from the building facade.
- Projecting/cantilevered decks are inappropriate in most settings. However, they may be allowed on the rear of the building if they do not negatively impact neighboring historic resources.
- Dining support service areas, such as waitress stations and dish areas, should be located away from the public’s view.

4.7 **Locate an at-grade dining area to minimize impacts on the streetscape.**

- Consider locating an at-grade dining area to the side or rear of a property.
- It may be appropriate to locate an at-grade dining area in the public ROW in a street wall context, subject to any necessary permits or encroachment agreements which may be required. The dining area should be defined in this setting. It should allow for unobstructed circulation along the sidewalk.
- It is also appropriate to locate an at-grade dining area in the front yard in a residential setting. However, plantings (i.e. mature trees, shrubs) should remain a dominant feature.
D. Public Art

Public art is welcomed as an amenity. It should be designed as an integral component of the urban environment. It should be strategically located to serve as accent to a streetscape, plaza, park or other public area.

4.8 The use of public art is encouraged.
- Incorporate art that complements the context and character into streetscapes or building elements.
- Strategically place public art at civic facilities to serve as accents.

4.9 Public art should be compatible with the historic context.
- Art installation should not impede one’s ability to interpret the historic character of Olde Town.
- Locate public art such that the ability to perceive the character of historic buildings nearby is maintained. Placing a large sculpture in front of a historic building front, for example, is inappropriate.

4.10 Locate public art installations to enhance the urban environment.
- Locate artwork in strategic locations such as gateways or as focal points in public plazas or parks.
- Incorporate public art within the urban environment. An artist could “customize” or reinterpret conventional features of a streetscape. For example, an artist might design a gate feature, tree grate or planter.

These art forms demonstrate how art has been integrated into a streetscape and into a civic space.
**E. Surface Parking**

The visual impact of surface parking should be minimized. On-site parking should be subordinate to other uses and the front of the lot should not appear to be a parking area.

4.11 **Minimize the visual impact of surface parking.**
- Locate a parking area at the rear or to the side of a site or to the interior of the block whenever possible. This is especially important on corner properties. Corner properties are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.
- Do not use the front yard of a property for parking.

4.12 **Site a surface lot so it will minimize gaps in the continuous building wall of a commercial block.**
- Where a parking lot shares a site with a building, place the parking at the rear of the site, or if this is not feasible, beside the building.

4.13 **Provide a visual buffer where a parking lot abuts a public sidewalk.**
- This may be a landscaped strip or planter. A combination of trees and shrubs can be used to create a landscape buffer.
- Consider the use of a low or decorative wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.

**F. Buffers**

When site development, such as parking, storage and equipment areas, creates an unavoidable negative visual impact on abutting properties or to the public way, it should be mitigated with landscaping or a screen wall to buffer or screen it. The design should complement the existing natural character and context of the site.

4.14 **Provide a visual buffer along the edge of a parking lot or service area.**
- Provide a landscape buffer or screen wall at the edge of a parking lot and between parking lots.
- Provide an evergreen landscape buffer or screen wall by ground mounted mechanical equipment, service and/or storage areas.
**G. Site Lighting**

The light level at the property line is a key design consideration. This is affected by the number of fixtures, their mounting height, and the lumens emitted per fixture. It is also affected by the screening and design of the fixture. Light spill onto adjacent properties and into the night sky should be minimized.

Also see the City of Arvada Land Development Code for further regulations relating to lighting.

4.15 **Shield lighting to prevent off-site glare.**
- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) shall not be visible from adjacent streets or properties.
- Shield fixtures to minimize light spill onto adjacent properties and into the night sky.

4.16 **Provide lighting for a pedestrian way that is appropriately scaled to walking.**
- Mount lights for pedestrian ways on short poles or consider using light posts (bollards).

4.17 **Light fixtures should be in character with the setting.**
- Fixtures should be compatible with architectural and site design elements.

**H. Building Lighting**

The character and level of lighting that is used on a building is of special concern. Traditionally, exterior lights were simple in character and were used to highlight signs, entrances, and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused, building light should be continued.

When installing architectural lighting on a historic building, use existing documentation as a basis for the new design. If no documentation exists, use a contemporary light fixture. Building lighting should be installed in a manner so as not to damage the historic fabric of the building and should be reversible. Most historic lighting was subdued and directed at signs, entrances and building features.
Also see the City of Arvada Land Development Code for further regulations relating to lighting.

4.18 Use lighting to accent:
- Building entrances
- Signs

4.19 Minimize the visual impacts of architectural lighting.
- Use exterior light sources with a low level of luminescence.
- Use white lights that cast a similar color to daylight.
- Do not wash an entire building facade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

4.20 Use shielded and focused light sources to prevent glare.
- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting associated with service areas, parking lots and parking structures.
- Avoid excessive light spill from buildings.
I. Service Areas

Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.

4.21 Minimize the visual impacts of service areas.
- Orient the entrance toward service lanes and away from major streets.
- Screen a service area with a wall, fence or planting, in a manner that is in character with the building and site.

4.22 Position a service area to minimize conflicts with other abutting uses.
- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley when feasible.

J. Building Equipment

Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar equipment devices shall be screened from public view to avoid negative effects on all properties.

4.23 Minimize the visual impacts of building equipment on the public way and the surrounding neighborhood.
- Screen equipment from view.
- Do not locate equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.

4.24 Minimize the visual impacts of utility lines, junction boxes and similar equipment.
- Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.
- Group lines in conduit, when feasible.
- Paint these elements, to match the existing background color, when feasible.
- Locate utility pedestals (ground mounted) to the rear of the building.
K. Awnings and Canopies

Traditionally, awnings and canopies were noteworthy features of buildings in Olde Town, and their continued use is encouraged. These elements are simple in detail, and they reflect the character of the buildings to which they are attached.

4.25 A fabric awning is encouraged.
- Historically, fabric awnings were most commonly found in Olde Town. On occasion they were found on residential buildings.
- Operable awnings are encouraged, but rigid frame types may also be considered.
- Using an operable awning is encouraged because it can be an energy efficient mechanism for managing interior light and air conditions. (See the illustration on page 105)

4.26 A fixed metal canopy may be considered.
- Appropriate supporting canopy mechanisms are wall mounted brackets and chains consistent with the style of the building.

4.27 An awning or canopy should be in character with the building and streetscape.
- Mount an awning or canopy to accentuate character-defining features. In most cases, the awning or canopy should fit in the opening of the building.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.
- Awnings should remain a subordinate feature on the facade, where they are used.
- Generally, post supported canopies are inappropriate on Olde Town commercial buildings.

A fabric awning is encouraged.

Historically, fabric awnings were most commonly found downtown. They were typically located within the storefront opening.

Mount an awning or canopy to accentuate character-defining features, as shown in the three images below.
L. Color

Traditionally, color schemes in Olde Town were relatively muted. A single base color was applied to the primary wall plane. Then, one or two accent colors were used to highlight ornamental features, as well as trim around doors and windows. Since many of the commercial structures were brick, the natural color of the masonry became the background color. Sometimes a contrasting masonry was used for window sills and moldings. As a result, the contrast between the base color and trim was relatively subtle. These traditions of using limited numbers of colors, and muted ones, should be continued.

These guidelines do not specify which colors should be selected, but rather how they should be used.

4.28 The facade should “read” as a single composition.
- Employ color schemes that are simple in character.
- Using one base color for the building walls and another for the roof is preferred.
- Using one to three accent colors for trim elements is also preferred.

4.29 Base or background colors should be muted.
- Building features should be muted, while trim accents can be either a contrasting color or a harmonizing color.
- An accent color should not contrast so strongly as to not read as part of the composition.
- Bright high-intensity colors are not permitted.
- Use matte or low luster finishes instead of glossy ones.
- Generally, non-reflective, muted finishes on all features is preferred.

Use of Operable Awnings for Energy Efficiency

Awnings can be opened in the summer to provide shading for a storefront and the sidewalk.

Awnings can be closed in the winter to provide solar heat gain and daylighting.
4.30 Building elements should be finished in a manner similar to that seen traditionally. The following are recommended treatments:

- Brick and stone: unpainted, natural color
- Window frames and sash, doors and frame and storefronts: wood - painted; metal - anodized or baked color
- Wood siding: painted
- In most cases, highly reflective materials, weathered wood and clear finishes are inappropriate on large surfaces. A clear finish is appropriate on a wood entry door.

M. Landscape

Landscaped front yards are important character-defining feature of the public realm and should be included in a site design. Mature trees are also important and should be retained. Also, provide new plantings that are in character and appropriate to the district, site and climate.

4.31 Provide landscaped front yards.

- Consider the context when designing a landscaped front yard. A combination of hardscape and plantings may be appropriate.
- Driveways located in the front yards are generally inappropriate.

4.32 Retain significant landscape features.

- Avoid removing mature character-defining trees unless they are severely damaged, aged or diseased.

4.33 Use landscape designs that are appropriate to the character and climate of the district.

- Consider plant materials used traditionally, such as native and established species.
- Select plant and tree species according to their mature size to allow for the long-term impact of mature growth.
- Do not cover a front yard with gravel or rock.
- Use plant species that require low levels of water.

4.34 Provide landscaped open space on major site developments.

- Position landscaped open space so it can be shared by adjoining buildings.
- Also, position outdoor open space on the site so it may visually or physically connect with open space on adjoining properties.
N. Archeology
Negative impacts on archeological resources should be avoided.

4.35 Leave archeological resources in place, when feasible.
- Avoid disturbing known archeological resources, if feasible.
- If archeological materials are discovered contact the appropriate authority.

O. Streetscape
Streetscape improvements are used to enhance the use of the public way along a street for pedestrians. They are also used to enhance the identity of a neighborhood. They should be designed as an integral part of the urban environment.

These improvements may include wide or narrow sidewalks, tree lawns, or street trees planted in tree grates. They may also include distinctive light standards, paving materials and may also include a selection of benches. These improvements should be coordinated, functional and durable. Plantings should be appropriate to the region.

4.36 The use of a coordinated set of streetscape and planting improvements is encouraged.
- Consider the design context when determining sidewalk improvements.
- Consider the area’s development density context when determining sidewalk widths.

4.37 Use plantings that are appropriate to the region and the streetscape environment.
- Avoid species that require significant maintenance and care.
- Streetscape landscaping should consist primarily of shade trees.
4.38 Streetscape furnishings should enhance the function of the pedestrian way along the street.
- Locate furnishings near heavily used pedestrian areas, such as major pedestrian routes, building entrances and outdoor gathering places.
- Locate furnishings so they do not impede primary pedestrian way.
- Street lighting should be pedestrian-scaled.

4.39 An “urban palette” of streetscape elements should be used in commercial settings.
- This palette includes: Street trees with grates, located in the sidewalks. Benches and planters of finished, highly durable materials. Decorative paving, such as scored concrete or unit pavers to define special areas.

4.40 A “neighborhood palette” of streetscape elements should be used in a residential context.
- This palette includes: Street trees, in tree lawns or planting strips, located along the outside sidewalk edge. Concrete sidewalks, to establish a sense of continuity in the area, with decorative paving used only as accents.

P. SITE FURNISHINGS

Site furnishings, such as tables, bike racks and similar features, are welcomed as amenities. They should be strategically located to serve as accent to a streetscape, plaza, park or other public area.

4.41 The use of site furnishings is encouraged.
- Incorporate site furnishings to complement the context and character of the building, site and/or streetscape.
- All materials should be durable, and have high quality finishes.
V. New Construction

New buildings are anticipated throughout Olde Town as investment in the area continues. Opportunities exist for many new infill projects that will increase density, in line with the City’s goals. It is important that development contributes to an overall sense of continuity within the district. Design principles that result in a compatible sense of scale and an enhanced pedestrian-oriented environment are key, while also drawing upon the building traditions of Olde Town at large as inspiration for new, creative designs.

In the Arvada Downtown Historic District, fewer sites exist for new construction, but where they do, the focus is on maintaining the integrity of the district and protecting important public views. For new construction, this means fitting carefully with the context, while also conveying the evolution of the area through building design.

In This Chapter:

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C. Residential Buildings 125
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D. Civic Facilities 129
This chapter provides guidelines for the design of new buildings (this includes additions) in Olde Town. These same guidelines also apply to improvements for existing, non-contributing structures. (The intent is that these existing buildings should be compatible with the context, but preservation principles do not apply.)

The first section addresses principles for architectural character and energy efficiency that apply to all new construction. Sections that follow provide more specific guidelines for new commercial, residential and civic building types, and apply in addition to the general guidelines in the first section.

**A. General Principles for New Construction**

**Architectural Character**

In order to assure that historic resources are appreciated as authentic contributors to Olde Town, it is important that new buildings be distinguishable from them. Therefore, new construction should appear as a product of its own time, while also being compatible with the historically significant features of the area.

5.1 Design a new building to reflect its time, while respecting key features of its context.

- See guidelines for the design of new commercial, civic and residential building types.
- In the Arvada Downtown Historic District, relating to the context is especially important.
- In the overall Olde Town area, respecting broader traditional development patterns is important.

5.2 Contemporary interpretations of traditional designs and details may be considered.

- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new.
- Contemporary details for new storefronts also can be used to create interest while expressing a new, compatible style.
5.3 The exact imitation of older historic styles is discouraged for newer structures.

- This blurs the distinction between old and new buildings and makes it more difficult to visually interpret the architectural evolution of the district.
- An interpretation of a historic style that is authentic to the district may be considered if it is subtly distinguishable as being new.

**Building Orientation**

Traditionally, the primary entrance of a building faced the street. In residential settings it was sheltered by a porch; in a commercial setting the entry was often recessed. These traditional development patterns should be continued.

5.4 Maintain the traditional orientation of a building to the street.

- Locate the primary entrance to face the street.
- In some cases, the front door itself may be positioned perpendicular to the street. In this case, the entry should still be clearly defined with a walkway, porch, stoop or canopy for residential building types, and with a recessed entry or canopy for commercial building types.
5.5 **Buildings oriented to a plaza should invite pedestrian activity.**
- Orient a building entrance to face the plaza.
- Provide a storefront or pedestrian-friendly facade.
- Consider providing an outdoor dining area.

**Materials**

Building materials for new structures and additions to existing buildings should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally.

5.6 **Building materials shall be similar in scale, color, texture and finish to those seen historically in the context.**
- Traditional materials, including wood and brick, are preferred.
- All wood siding should have a weather-protective finish.
- Stucco may be considered for smaller residential building types or as an accent on larger buildings.
- Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.
- The use of highly reflective materials is discouraged.

5.7 **Use masonry that appears similar in character to that seen historically.**
- For example, brick should have a modular dimension similar to that used traditionally.

5.8 **New materials that are similar in character to traditional ones may be acceptable with appropriate detailing.**
- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.
- It is appropriate to use changes in materials as an accent in building design. This can help to express individual modules or units.
5.9 Establish a sense of human scale in the building design.

- Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.
- Incorporate changes in color, texture and materials to help define human scale.
- Use architectural details to create visual interest.
- Use materials that help to convey scale in their proportion, detail and form.
- Avoid long, featureless walls not broken up by architectural elements such as windows and doors.

Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.

As shown in this series of images, it is appropriate to use alternative materials as an accent in building design. This can help to identify individual modules or units.

It is appropriate to use changes in materials as an accent in building design. This can help to express individual modules or units.

In some contexts parking garages may be located to the interior of a development or along an alley. They should be articulated by providing architectural elements such as windows and single garage doors. Avoid long, featureless walls.

Building materials shall appear similar in scale, color, texture and finish to those seen historically in the context.
5.10 Locate a new building, or an addition, to take advantage of microclimatic opportunities for energy conservation.

- Orient a building to be consistent with historic development patterns, to the extent feasible.
- Consider seasonal solar and wind exposure patterns when positioning a new building on its site.

5.11 Design a building, or an addition, to take advantage of energy saving and generating opportunities.

- Design windows to maximize daylighting into interior spaces.
- Use exterior shading devices to manage solar gain in summer months.
- Energy-producing devices, including solar collectors and wind turbines, are encouraged where they also respect the character of Olde Town.

5.12 Maximize solar access for all properties.

- New development should minimize impacts to solar access on adjoining properties.
- Shading of south facing facades on adjoining properties should be minimized.
- This is especially important for residential sites.
Design a building or addition to take advantage of energy saving and energy harnessing opportunities.

A Wind Devices
- Set back from primary facade to minimize visibility from street

B Operable Transoms
- Allows for natural air circulation

C Green Roofs
- Roof gardens

D Shading devices
- Operable canopies, located above displays windows
5.13 Use landscape designs to promote energy efficiency and water conservation. Appropriate strategies include the following:

- Retain existing mature landscape features that provide shade and protection from wind.
- In residential settings, group deciduous trees and plants to provide summer shade and allow solar access in winter.
- In some settings, plantings can be oriented to provide wind protection of plazas and entries in wintertime.
- Use natural storm water retention basins that also serve as amenities.
- Use efficient site lighting to minimize the amount of fixtures needed.

Energy Efficiency in Building Massing
A building should be oriented to maximize the potential for natural daylighting as well as solar energy collection. In doing so, careful consideration should be given to first relating the building’s mass to the historic context.

5.14 Shape a building’s mass to maximize solar energy potential. Consider the following strategies:

- Design a building to allow natural daylighting to the interior.
- Consider articulating wall planes as a way to provide shade or increase solar access to interiors.
- Orient roofs to accommodate solar collectors.
- Use thermal storage walls on a portion of the south facing building exposure, where appropriate.

5.15 Orient a building to maximize green principles while ensuring compatibility with adjacent, lower-scale structures. Appropriate strategies include:

- Positioning the taller portion of a building along a north-south axis to minimize shading on lower scale structures to the north.
- Designing a building mass to minimize shading south-facing facades of adjacent buildings during winter months.
Environmental Performance in Building Elements

The elements that make up a building, including windows, mechanical systems and materials, can significantly impact environmental performance. These should be designed to maximize the building’s environmental performance, while promoting compatibility with surrounding sites and structures. New materials that improve environmental performance are appropriate if they have been proven effective in this climate.

5.16 Use green building materials whenever possible. Such materials are:
- Locally manufactured
- Low maintenance
- Materials with long life spans
- Recycled materials

5.17 Incorporate building elements that allow for natural environmental control.

Consider the following:
- Operable windows for natural ventilation
- Low infiltration fenestration products
- Interior or exterior light shelves/solar screens above south facing windows
Solar and Wind Energy Devices
Solar and wind energy devices (i.e., solar panels, wind turbines) should be positioned to have a minimal effect on the character of Olde Town.

5.18 Minimize the visual impacts of energy devices on the character of Olde Town.
- Where feasible, mount equipment where it has the least visual impact.
- Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

B. Commercial Buildings
The following guidelines apply to the design of new commercial buildings including those defined as: Mixed-Use Parking Structure, Mixed-Use and Mixed-Use Shopfront. Where in Olde Town each of these building types is permitted is defined in the Land Development Code. See the Appendix for descriptions of these building types.

Mass and Scale
Traditionally commercial buildings had varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with those seen traditionally in Olde Town.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one’s experience. Using building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.
These features are some of the important characteristics of commercial building types and should appear in all new construction.

5.19 **Maintain the traditional size of buildings as perceived at the street level.**
- The facade height of a new building should fall within the range envisioned for the area. It should respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional buildings in Olde Town, especially those at ground level.

5.20 **Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.**
- A new facade should reflect the established range of the traditional building widths seen in Olde Town.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in materials, window design, facade height or decorative details are examples of techniques that may be used. These variations should be expressed consistently throughout the structure, such that the composition appears to be a composition of smaller building modules.

**Note:** Three story buildings are not allowed in all zone districts in Olde Town.
Where a building must exceed a traditional facade width, use a change in design features to suggest the traditional building widths. Changes in facade material, window design, facade height or decorative details are examples of appropriate techniques that may be used and are shown here in this design for a single structure that is divided into four modules.

5.21 **A new building should incorporate a base, middle and cap.**
- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

5.22 **Position taller portions of a structure away from neighboring buildings of lower scale.**
- Where they are permitted by the base zoning, the taller portion of a new structure should be located to minimize looming effects and shading of lower scaled neighbors.
- A taller new building should step down in height to lower scaled neighbors, especially adjacent to historic buildings.

5.23 **Establish a sense of human scale in the building design.**
- Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.
- Incorporate changes in color, texture and materials to help define human scale.
- Use architectural details to create visual interest.
- Use materials that help to convey scale in their proportion, detail and form.
- Avoid long, featureless walls not broken up by architectural elements such as windows and doors.
A prominent unifying element in the commercial area of Olde Town is the similarity in building forms that exists. Most are simple rectangular solids. This simplicity of form should continue, in terms of the predominant features of any new building.

5.24 A rectangular form should be dominant on a commercial facade.
- The facade should appear as a flat surface, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

5.25 A roof form should be similar to those used traditionally.
- Flat roofs are appropriate.
- “Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate.
COMMERCIAL FACADE CHARACTER

The street level of a typical historic commercial building in Olde Town is clearly distinguishable from the upper floors. The first floor is predominantly made of fixed plate glass with a small percentage of opaque framing materials, a kickplate and a recessed entry. An upper floor, where it occurs, is the reverse—opaque materials dominate, and windows appear as smaller openings puncturing a more solid wall. These windows are usually double-hung. The street level also appears taller than the upper floors. A historic storefront of twelve to fourteen feet high is typical, whereas a second floor is usually ten to twelve feet. This traditional characteristic of storefront proportions should be continued in new construction.

5.26 Maintain the traditional spacing pattern created by upper story windows.
- Use traditional proportions of windows, individually or in groups.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

5.27 Maintain the distinction between the street level and the upper floor.
- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.
5.28 A new storefront should incorporate traditional building components.

- Express a kickplate, display window and transom in a new storefront design.
- Storefront components and upper story windows should be similar in height and proportion to traditional downtown buildings.
- When portions of a storefront are folding or pivot, all of the storefront components should still be visible.

5.29 Maintain the pattern created by recessed entryways along the street.

- On commercial type buildings, set a primary entry door back an adequate amount from the front facade to establish a distinct threshold for pedestrians. A recessed dimension of four feet is typical.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use a transom over a doorway to maintain the full vertical height of the storefront.
- Oversized (or undersized) interpretations are discouraged.
Transparency Feature

The Mixed Use Parking Structure form allows for a third floor to be built in the height frontage zone, with the expectation that this floor will be primarily transparent, but also is partially screened with architectural features that provide a sense of scale, and screen parked cars from view, as seen from the street. For this reason, a “transparency feature” should be provided that is coordinated with the overall design of the building, while remaining subordinate in character to the first and second floor levels of the building. The following guidelines apply to this feature:

5.30 **Design a transparency feature to be in character with the building.**

- Use it to accentuate character-defining features, such as structural elements.
- This feature may be installed in between spandrels of a parking structure, or integrated with them.
- Appropriate features include:
  - Architectural screens
  - Metal railings
  - Glass walls

5.31 **A transparency feature should be simple in design.**

- The feature should appear mostly transparent.
- Simple metal work is most appropriate.
- Heavy timber and plastics are inappropriate materials.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

![A transparency feature should be simple in design.](image-url)
**Through Lot Conditions**

In some cases, zoning regulations may allow for two primary buildings on a “through lot,” which extends from one street in “front” to another in the “rear.” In these cases, two “primary” buildings may each face one of the two streets. If an existing building on the site is a contributor, step down the new building to reduce the impacts on the historic structure.

5.32 Two primary buildings may be permitted on through lots.

- Each structure should provide a primary building front facing the respective street.
- A new building should step down to a historic building, where one exists on the site.

**C. Residential Buildings**

The following guidelines apply to the design of new residential type buildings, including: Apartment, Townhouse, Urban House, Single-Family Dwelling or Two-Family Dwelling, Detached Accessory and Dwelling Unit.

**Mass and Scale**

Traditionally residential buildings had varied heights, articulated masses and pedestrian-scaled front facades. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale with those seen traditionally in Olde Town.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one’s experience. Using a building material of a familiar dimension such as traditional brick or wood lap siding is an example. Using traditional sized building features such as windows, doors and porches is also encouraged.

These features are some of the important characteristics of residential building types and should appear in all new construction.

5.33 On larger structures, subdivide larger masses into smaller “modules” that are similar in size to traditional buildings.

- Other subordinate modules may be attached to the primary building form.

New single-family detached buildings should reflect the mass and scale of traditional residential buildings.

Traditional materials that convey a human scale should be used; for example, brick and wood lap siding are appropriate.
5.34 **Construct new building features to reflect the mass and scale of traditional residential buildings.**

- Use building features of traditional dimensions. For example, the use of windows, doors and porch elements in scale to those seen traditionally is appropriate.

5.35 **Express facade components in ways that will help to establish a human scale.**

- Include horizontal elements in the design of residential buildings. For example, use porches, eaves and groupings of windows to convey human scale.
- Articulate a building mass to create visual interest and convey a three-dimensional facade. Provide vertical and horizontal facade offsets.
- Avoid long, featureless walls not broken up by architectural elements such as windows and doors.

5.36 **Expressing the position of each floor in the external skin design of a building is a recommended method of establishing a human scale.**

- Articulate structural elements or change materials as methods of defining floors.

5.37 **A facade should reflect dimensions similar to traditional buildings in the area.**

- Facade heights of new buildings should respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional residential buildings.
5.38 **Multifamily buildings should reflect facade widths of traditional single family buildings.**
- For larger buildings with more than two units, define individual units in modules that express traditional dimensions.
- Each unit should provide enough variety that it is easily recognizable as its own. Consider these techniques:
  - Offset individual units with vertical or horizontal articulation.
  - Provide an individual entry feature such as a porch or stoop.
  - Provide landscape elements such as fences and walkways.

5.39 **Position taller portions of a structure away from neighboring buildings of lower scale.**
- Where permitted by the base zoning, taller structures should be located to minimize looming effects and shading of lower scaled neighbors.
- Buildings should step down towards lower scaled adjacent historic properties and districts.

5.40 **Detached accessory dwellings should remain subordinate, in terms of mass and scale, to the primary structure on the lot.**
- Structures that are one to one-and-a-half stories in height are preferred.
BUILDING AND ROOF FORM

A similarity of building and roof form contributes to a sense of visual continuity in residential areas. In order to maintain this sense of visual continuity, a new building should have basic building and roof forms similar to those seen traditionally.

5.41 Use building and roof forms similar to those seen traditionally in the area.
- Exotic roof forms are inappropriate on primary structures in a traditional neighborhood setting.

5.42 Use a similar roof form within a row house building.
- The roof form for a row house should not differ significantly between units.

PRIMARY BUILDING FACADE AND ENTRANCE

The primary entrance of a structure should orient to major sidewalks, pedestrian ways, plazas, courtyards and other public spaces.

5.43 Design the main entrance(s) of a building to be clearly identifiable.
- Provide a sheltering element such as a porch, stoop or portico.

5.44 Orient the primary entrance of a building to face a street, plaza or pedestrian way.
- Focusing an entrance toward a parking lot without also addressing the street is inappropriate.
- Consider using a “double-fronted” design where entrances to parking are from the rear.

5.45 Design the front of the building to provide interest to pedestrians.
- Large expanse of blank wall or garage doors is inappropriate on the primary facade that faces a public way.
- Garages should be located to the rear.
- Maintain the established sequence of public-to-private spaces when planning a multifamily building along the street or public park.
- Covered porches and stoops are encouraged.
D. Civic Facilities

The design guidelines in this section focus on principles for new civic building projects that reinforce the historic building fabric and enhance the pedestrian environment in Olde Town. To do so, they draw upon principles established in traditional commercial and residential buildings. While these are the majority of property types that will occur in the area, civic facilities should be a part of the urban mix as well.

Civic facilities include museums, churches, schools, libraries, fraternal buildings, transit improvements, courts and governmental offices. This tradition of designing civic institutions as landmarks in the urban fabric should be continued. At the same time, the basic principles of urban design outlined in this document should still apply.

5.46 Civic buildings should reflect basic urban design principles in their designs.

- Civic facilities should be located such that they encourage pedestrian traffic to nearby businesses.
- Civic facilities should be designed to reinforce the downtown fabric of streets, public spaces and sidewalks.
- Outdoor spaces designed for public use should be provided.
- The visual impacts of automobiles should be minimized.
- Primary entrances should face the street or a public space, not to parking lots.
- A sense of human scale should be conveyed.
- Civic facilities should provide a pedestrian-friendly street level.
- Civic facilities should reflect the design guidelines for mass, scale and materials for commercial building types.

This tradition of designing civic institutions as landmarks in the urban fabric should be continued.

Contemporary designs are appropriate for civic buildings.

The new museum addition to an existing historic civic building highlights the old and the new.
5.47 Civic spaces should reflect basic urban design principles in their designs.
- The edges of a civic property should be inviting to pedestrians.
- Convenient pedestrian connections should be provided.
- Adjacent historic resources should be integrated.
- A balance of landscape and hardscape elements should be provided.
- Civic spaces should include streetscape furnishings, such as lighting, benches and public art.
- A sense of human scale should be conveyed.
- Transit plazas should facilitate pedestrian flow.
- Civic space should be appropriately scaled to Olde Town.
- Significant view corridors should be maintained.

Contemporary designs are appropriate for civic buildings and transit facilities.

The transit plaza modeled above is appropriately scaled to Olde Town. It also maintains view corridors and provides a pedestrian-friendly environment by enhancing the plaza with an active building edge, streetscape furnishings and public art.
VI. Olde Town Arvada Character Areas

This chapter addresses the differences in design contexts that exist in Olde Town, and in the types of buildings that may be appropriate in those areas. These guidelines are organized into seven character areas, which coincide with the underlying subdistricts for the Olde Town Zoning District. This chapter provides design goals for future development and design guidelines for each area. The guidelines for each character area should be used in conjunction with the new construction (new buildings and additions) guidelines in Chapter V.

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VI. Olde Town Arvada Character Areas

**Olde Town Arvada Zoning District/Character Area Map**
The following map identifies the subdistricts for the Olde Town Zone District, which here are described as “Character Areas.” The boundary for the Arvada Downtown Historic District is also shown.
WEBSTER AREA
(OT-W SUBDISTRICT)

Vision Statement
The Webster Area is vibrant with activities that invite pedestrian use. This includes a mix of commercial, residential and institutional facilities. Sidewalks are comfortably wide, and buildings at the street level provide visual interest to passersby. Building masses and details are arranged to convey the traditional scale of façade widths and heights, while accommodating larger structures and an increase in density. Building fronts align at the sidewalk edge. There are some variations, where small yards and plazas provide variety in the streetscape. Parking is hidden from the street. There is a sense of visual continuity in architectural materials and forms, yet combined in new, innovative designs that reflect the present.

Goals
1. Provide a predominantly mixed-use area, with active uses at the sidewalk edge.
2. Provide a wider sidewalk.
3. Allow a limited percentage of a building front to be set back from the sidewalk edge to allow for smaller courtyards and plazas to link to the sidewalk.
4. Encourage two stories at the sidewalk edge for mixed use building types. Allow shallow front yards for multifamily and townhouse building types.
5. Allow a maximum of three stories, with most of the third floor set back.
6. Encourage varied height of buildings along the sidewalk edge in large projects.
7. Reflect the underlying lot pattern in the articulation of building fronts.
8. Preserve historic buildings.
9. Minimize the visual impacts of parking.
Site Plan Design Guidelines

6.1 Limit the number of curb cuts from the street.
• Provide auto access from the alley, where feasible.

6.2 Minimize the visual impacts of a surface parking lot as seen from the street; provide one of the following:
• Locate at grade, and screen with other uses.
• Locate at grade, and screen with architectural elements or landscaping.
• Locate off the alley and behind a building or landscaping.
• Locate underground.

6.3 Encourage wider sidewalks along Ralston Road.
• Provide wider sidewalks along Ralston Road while maintaining a building wall at the new sidewalk edge.

6.4 Building setbacks should correspond to the specific building type.
• The bulk of the facade for a mixed-use building should be located at the sidewalk edge, with no setback.
• The front wall of a multifamily building type should have a modest setback from the property line to allow for a small yard.

6.5 Provide a connection through the property on a large project.
• Provide a public walkway through the project site to enhance connectivity to key destinations (i.e. Town Plaza and McIlvoy Park).
• Encourage connections to align with or connect to the existing street grid.
**Building Design Guidelines**

6.6 **Provide a “pedestrian-friendly” street level.**
- Use these features at the street level:
  - Architectural detailing
  - Primary entrance facing the street
  - Storefront on mixed-use building types
  - Porch entry/stoop with landscaping for individual units on multifamily building types
- Additional features that are encouraged:
  - Recessed entry
  - Canopy
  - Plaza/Courtyard accent

6.7 **Minimize the impact of three-story buildings at the street and other “transition edges.”**
- Step back a third floor to maintain two stories at the street and when facing Town Plaza. However, accent features are appropriate.
- Set back a third story from “protected” (historic resources & low-scale residential neighborhoods) edges.
- Consider a third story element for a limited portion of the building footprint.

6.8 **A three-story portion of a facade at the street edge should reflect the following design criteria:**
- It is provided as an anchor to the corner.
- It is provided as a limited part of the facade to accent an entry.
- It is designed as a transparent screening device for the upper levels of a parking deck.
- It should remain subordinate to the building facade (generally, any three-story element should not exceed 55’ in width along the street).

New buildings divided into modules that reflect traditional lot widths are appropriate.

Building Types

Permitted:
- Townhouse
- Apartment
- Mixed-Use Shop Front
- Mixed Use
- Mixed-Use Parking Structure
- Civic Building

A third floor should be set back from the street.
EAST AREA
(OT-E SUBDISTRICT)

Vision Statement
The East Area is one that is transformed with a moderately higher density that is primarily residential. Some commercial and institutional facilities occur as accents in the neighborhood. Buildings are designed to face onto McIlvoy Park or to overlook Wadsworth Bypass. This serves as a signature edge to Olde Town, presenting an attractive appearance at its entry. Sidewalks are comfortably wide, and buildings at street level provide visual interest to pedestrians. Most have small yards, stoops and porches that provide visual interest. Buildings are taller; however, two-story facades are located along McIlvoy Park. Facades have variations in materials, offsets and other designs which express the scale of traditional buildings. There is a sense of visual continuity in architectural materials and forms, with respect to Olde Town in general, yet these features are combined in new, innovative designs that reflect the present.

Goals
1. Establish a predominantly residential neighborhood. Also, allow limited service-oriented businesses and office use in a large scale residential complex.
2. Provide pedestrian-friendly sidewalks along the street and park.
3. Provide a mix of smaller courtyards and plazas linked to the sidewalk and park.
4. Provide areas of on-street parking to buffer pedestrians from traffic.
5. Minimize the visual impacts of parking from the street.
6. Provide residential entries near street level.
7. Provide varied building heights in large projects.
8. Provide a two-story building edge adjacent to historic buildings and McIlvoy Park.
9. Limit the length and widths of buildings to reflect the mass and scale of traditional buildings within the Olde Town area.
10. Preserve historic structures.
11. Provide landscaped open space in large developments.
SITE PLAN DESIGN GUIDELINES

6.9 Limit the number of curb cuts from the street.
• Provide auto access from an alley, where feasible.

6.10 Minimize the visual impacts of a surface parking lot as seen from the street; provide one of the following:
• Locate at grade and screen with other uses.
• Locate at grade and screen with architectural elements or landscaping.
• Locate underground.

6.11 Building setbacks should correspond to the specific building type.
• Most of the building facade for mixed-use building types should align at the sidewalk edge.
• Most of the building facade of a multifamily building should have a modest setback from the property line to allow for a shallow yard. This applies particularly to building facades along the street and those facing McIlvoy Park.

6.12 Provide and enhance pedestrian connections.
• Provide a public walkway through the project site to enhance connectivity to key destinations (i.e. McIlvoy Park and Grandview).
• Align connections with the existing street grid when feasible.
• Provide pedestrian-friendly sidewalks.

6.13 A multifamily building should be buffered from Wadsworth Bypass.
• Provide a significant landscape buffer between the road and the building.

1. Orient buildings to both McIlvoy Park and the street. Provide a pedestrian-friendly edge.

2. Encourage connections to occur within the existing street and alley grid.

Appropriate infill types
6.14 Provide a “pedestrian-friendly” street level and along the park.

- Include these features at the street level and along the park:
  - Storefront on mixed-use building types
  - Architectural detailing and articulation to reflect traditional buildings of similar type. Provide belt courses, eaves, window headers/sills, trim detail, cornices, for example.
  - Primary entrance facing the street and park
  - Porch entry/stoop with landscaping for individual units on multifamily building types along the street and park
- Additional features that are encouraged:
  - Recessed entry
  - Canopy
  - Plaza/Courtyard accent
- A first floor entry porch or stoop should be raised to reflect the height of traditional residential porches in Olde Town.

6.15 Minimize the impact of tall buildings along the park and other “transition edges.”

- Step back additional floor height to maintain predominantly two stories along the park.
- Also step back additional floor height to maintain predominantly two stories adjacent to historic resources.
- Vary building height in modules on large projects.
Vision Statement
The East Yukon Area has an urban street edge, with storefronts and small yards of multifamily buildings that convey a sense of scale and provide visual interest to pedestrians. There is a mix of activities, including commercial and residential, as well as some civic uses. Some structured parking may also occur, but this includes other uses that energize the street level. Most buildings appear two stories in height at the street edge, with third floors set back, except that structured parking may be three stories at the street, to screen the cars on upper levels. Large building footprints may be found here, but their facades are articulated to reflect the widths of traditional lots and buildings. Individual historic buildings, where they occur in the area, are preserved as accents, and may have additions.

Goals
1. Provide a mixed use area that transitions in scale, stepping up from the residential scale on the west side of Yukon, to the scale of building along Olde Wadsworth.
2. Provide pedestrian-friendly sidewalks with retail/office (storefronts) and/or residential uses (principal entrance) at the street level.
3. Accommodate structured parking facility with pedestrian-friendly (retail/storefront wrap) street edge.
4. Provide a mix of smaller courtyards and plazas linked to the sidewalk.
5. Provide residential entries near street level.
6. Establish a predominately two-story street wall.
7. Allow a maximum of three stories, with most of the third floor set back.
8. Encourage varied height of buildings along the sidewalk edge in large projects.
9. Reflect the underlying lot pattern in the articulation of building fronts.
10. Minimize the visual impact of parking from the street.
11. Preserve historic buildings.
SITE PLAN DESIGN GUIDELINES

6.16 Limit the number of curb cuts from the street.
• Provide auto access from the alley, where feasible.

6.17 Minimize the visual impacts of a surface parking lot as seen from the street; provide one of the following:
• Locate at grade, and screen with other uses.
• Locate at grade, and screen with architectural elements or landscaping.
• Locate underground.

6.18 Building setbacks should correspond to the specific building type.
• The street level of a mixed-use building type should be located at the sidewalk edge.
• A multifamily building type may provide a shallow front yard setback to allow for a landscaped area.

6.19 Provide and enhance pedestrian connections.
• Provide wider sidewalks along Ralston Road and the east side of Yukon while maintaining a building wall at the new sidewalk edge.
• Provide pedestrian-friendly sidewalks.
• Provide a public walkway through the project sites to enhance connectivity to key destinations (i.e. Olde Wadsworth).
• Encourage connections to align with or connect to the existing street grid.

The two images above show appropriate multifamily building types with shallow front yards. They are set back from the sidewalk to allow for a landscaped area.

Appropriate infill types

Provide a public walkway through the project site to enhance connectivity to key destinations (i.e. Olde Wadsworth).
Building Design Guidelines

6.20 Provide a “pedestrian-friendly” street level.
- Use the following features at the street level:
  - Architectural detailing
  - Primary entrance facing the street
  - Storefront on a mixed-use building type
  - Porch entry/stoop with landscaping for individual units on a multifamily building type
- Additional features that may be included:
  - Recessed entry
  - Canopy
  - Plaza/Courtyard accent
- First floor entry porches and stoops should be raised to reflect the height of traditional residential porches in the area.

6.21 Minimize the impact of three-story buildings at the street and other “transition edges.”
- Step back additional floor height to maintain predominantly two stories at the street.
- Consider a third story element for a limited portion of the building footprint. It should remain subordinate to the building facade.
- Vary the building height and modules in large projects.
- Set back a third story from “protected” (historic resources & low-scale residential neighborhoods) edges.

6.22 A three story portion of a facade at the street edge should reflect the following design criteria:
- It is provided as an anchor to the corner.
- It is provided as a limited part of the facade to accent an entry.
- It is designed as a transparent screening device for the upper levels of a parking deck.
- It should remain subordinate to the building facade (generally, any three-story element should not exceed 55’ in width along the street).

6.23 Establish a sense of human scale in a building design.
- Use architectural details that create visual interest and convey a three-dimensional facade. This may include some of the following features:
  - Changes in color, texture and materials
  - Variation in facade plane offsets
  - Balconies, overhangs, canopies, porches for multifamily building types, etc.
  - Stepped building forms/modules

The three buildings shown above reflect appropriate building types for the East Yukon Area.

Building Types
Permitted:
- Townhouse
- Apartment
- Mixed-Use Shopfront
- Mixed Use
- Mixed-Use Parking Structure
- Civic
VI. Olde Town Arvada Character Areas

Grandview Area (OT-GV Subdistrict)

Vision
The Grandview Area remains the heart of the historic district, with its “grand view” continuing as the predominant feature. On the south side of Grandview, variations in building heights and gaps between structures provide view opportunities for pedestrians on the street and from buildings on the north side. The area is vibrant with activities that invite pedestrian use. Retail and dining establishments are predominant at the street level, with offices and residential above, where second floors occur. The area retains its low scale, with its one-story historic buildings preserved. Some have had a second floor added, which is set back from the building fronts to retain the integrity of the historic properties. Building fronts align at the sidewalk edge, but there are some slight variations, where small courtyards provide variety in the streetscape. Parking is generally accommodated off site. A plaza abutting the rail station is the focal point for the area.

Goals
1. Promote a mixed-use area that maintains the historic character of the street.
2. Provide retail (storefronts) at the sidewalk edge.
3. Allow a mix of smaller courtyards and plazas linked to the sidewalk, particularly at the existing historic residential enclave and station stop.
4. Minimize the visual impacts of parking from the street. Provide fee-in-lieu option.
5. Retain one- and two-story historic buildings at the sidewalk edge.
6. Allow two-story portions of buildings at the sidewalk edge for new infill.
7. Provide varied height on larger projects by including some one-story portions along the sidewalk.
8. Reflect the underlying lot pattern in the articulation of building fronts.
10. Preserve existing historic residential buildings at the east end of the area. Allow small mixed-use buildings on double-fronted lots that face W. 57th St.
11. Protect valley and mountain views to the south.
12. Maintain low scale and varied height along the block.
SITE PLAN DESIGN GUIDELINES

6.24 Enhance views to the valley, the mountains and other key features, when feasible.
• Consider providing a view terminus (architectural or public art feature) from Webster Street.
• Use one or more of the following design approaches to allow views through a new development that is located along the south side of Grandview Avenue:
  – Step down in building height
  – A break in the building wall at the street
  – A pedestrian passageway
  – A plaza to allow views through the property

6.25 Limit the number of curb cuts from the street.
• Require auto access from the alley or a secondary street.

6.26 Minimize the visual impacts of all parking areas.
• Screen all parking areas with other uses, architectural elements and/or landscaping.

6.27 Building setbacks should correspond to the specific building type and the context.
• The street level of a mixed-use building should be located at the sidewalk edge.
• For new infill along the eastern portion of the Grandview Olde Town area where residential building types currently exist, a residential building should provide a front yard and a mixed-use building should be located at the sidewalk edge.

Enhance views to the valley, mountains and key site features when feasible.

1. Allow views through development.
2. Consider providing a view terminus (architectural or public art feature) from Webster.
3. Locate a plaza to allow views through the south side of Grandview.
VI. Olde Town Arvada Character Areas

Building Design Guidelines

6.28 Provide a “pedestrian-friendly” ground floor.
- Use the following features:
  - Storefront for mixed-use building types
  - Recessed entry
  - Architectural detailing
- Additional features that may be included:
  - Canopy

6.29 Establish a sense of human scale in a building design.
- Use architectural details that create visual interest and convey a three-dimensional facade.
  - Provide stepped building forms (modules) for a mixed-use type when located on the south side of Grandview.

6.30 Minimize the impact of a two-story building at the street.
- Vary building height in a large project and along the block.
- Provide some one-story portions at the sidewalk edge.
- Reflect the traditional lot widths in a facade design on the north side of Grandview.
- Two-story additions to one-story historic buildings must be set back from the front facade a minimum of 20 feet.

The buildings shown at the right reflect appropriate building types for the Grandview Area.
VI. Olde Town Arvada Character Areas

Olde Wadsworth Area (OT-OW Subdistrict)

Vision
A major portion of the Olde Wadsworth Area lies within the Arvada Downtown Historic District. Here, the high concentration of contributing properties is the signature feature. These historic resources are well preserved. New construction is especially sensitive to this historic context, drawing upon the traditional design vocabulary, while also expressing its own time.

Throughout this area, building fronts align at the street edge and vary in height, expressing the mixture of one- and two-story fronts. Third floors are set back from the sidewalk edge to maintain this traditional scale. New buildings are further articulated to express building modules similar in scale to the historic buildings. There is a sense of visual continuity in architectural materials and forms, and the historic character remains predominant.

Goals
1. Promote a mixed-use area that maintains the historic character of the street. Provide retail/office (storefronts) at the sidewalk edge.
2. Provide a well-defined street edge, with a high percentage of building fronts located at the sidewalk edge.
3. Allow a limited percentage of a new building front to be set back from the sidewalk edge to allow for smaller courtyards and plazas to link to the sidewalk.
4. Minimize the visual impacts of parking from the street.
5. Maintain the traditional one- and two-story scale at the street edge.
6. Provide a variety of building heights along the block.
7. Encourage varied height of buildings along the sidewalk edge in large projects.
8. Reflect the underlying lot pattern in the articulation of building fronts.
Site Plan Design Guidelines

6.31 Limit the number of curb cuts from the street.
• Provide auto access from the alley, where feasible.

6.32 Provide a “gateway” experience at the intersection of Olde Wadsworth and Ralston Road.
• Require small plazas at the corners to enhance the “gateway” experience. These should be directly accessible to the sidewalk.

6.33 Provide and enhance pedestrian connections.
• Provide wider sidewalks along Ralston Road while maintaining a building wall at the new sidewalk edge.
• Provide pedestrian-friendly sidewalks.

6.34 Minimize the visual impacts of surface parking lots as seen from the street; provide one of the following for non-contributing buildings:
• Locate at grade, and screen with other uses.
• Locate at grade, and screen with architectural elements or landscaping.
• Locate underground.

6.35 Building setbacks should correspond to the specific building type.
• Locate the facade of a Mixed-Use Building at the sidewalk edge.

1. and 2. Provide a “gateway” experience at the intersection of Olde Wadsworth and Ralston Road.
3. Provide a “pedestrian-friendly” plaza level/ground floor.
4. Provide convenient pedestrian and bikeway connections along established rights-of-way.
Building Design Guidelines

6.36 Provide a “pedestrian-friendly’ street and plaza level/ground floor.

- Use the following features:
  - Storefront on mixed-use building types
  - Architectural detailing
  - Primary entrance
  - Porch entry/stoop with landscaping for individual units on multifamily building types

- Additional features that are encouraged:
  - Recessed entry
  - Canopy
  - Plaza/Courtyard accent

6.37 Minimize the impact of three-story buildings at the street and other “transition edges.”

- Step back a third floor to maintain two stories at the street and when facing Town Plaza. However, accent features are appropriate.
- Provide a third story as a limited portion of the building footprint.
- Vary the building height in modules in a large project.

6.38 Consider a “gateway” building feature at the intersection of Olde Wadsworth and Ralston Road.

- An anchoring building element may be featured here.

A corner architectural feature provides an enhanced gateway experience.

Building Types
Permitted:
- Mixed-Use Shopfront
- Mixed Use
- Mixed-Use Parking Structure
- Civic

The four buildings shown to the left reflect appropriate building types for the Olde Wadsworth Area.
Vision
The Residential Neighborhood Area retains fundamental characteristics of the older neighborhoods that lie west of the Arvada Downtown Historic District, while it continues to transition into an area with a mix of uses. Older houses are adapted into small retail and professional establishments. Additions and new infill construction continue these design traditions, using sloping roofs, porches and other features associated with houses in the area. Overall, the scale and density increases moderately. Yards and plazas activate the street edge, with most buildings set back in line with those seen traditionally. Individual historic resources are preserved as accents, and new development near them respects their sensitive edges.

Goals
1. Maintain the predominately residential building types and uses, including small cottage-type retail uses.
2. Promote yards in front; also allow small courtyards with cottage-type retail uses.
3. Minimize visual impacts of parking as seen from the street.
4. Maintain the alignment of primary entrances along the street.
5. Maintain the traditional two-story scale, and varied height of buildings along the block.
6. Allow a maximum of two-and-a-half stories.
7. Preserve historic buildings.
SITE PLAN DESIGN GUIDELINES:

6.39 Limit the number of curb cuts from the street.
• Provide auto access from the alley, where feasible.

6.40 Maintain traditional front yards.
• A front yard should be maintained in a traditional manner, with planting material, and not covered with paving.
• A small ground level patio is appropriate in the front yard.
• Parking in the front yard setback is inappropriate.

6.41 Provide a walkway from the street to the building.
• A walkway leading from the street to the front porch provides unity to the streetscape. The walkway is typically perpendicular to the sidewalk.

6.42 Locate a new building within the range of setbacks seen traditionally in the block.
• These include:
  – Front yard setbacks
  – Side yard setbacks
  – Rear yard setbacks

6.43 Maintain the alley as a traditional element.
• Define the alley edge by locating accessory buildings, landscaping and fences along the edge (rear property line).

6.44 Locate an accessory building to the rear of the lot.
• This includes garages, storage units and accessory dwelling units.
• Provide vehicular access to the property from the alley.

An appropriate small ground level patio area is shown here.
6.45 **Provide and enhance pedestrian connections.**
- Provide wider sidewalks along Ralston Road while maintaining a building wall at the new sidewalk edge.
- Provide pedestrian-friendly sidewalks.

### BUILDING DESIGN GUIDELINES

6.46 **Construct an accessory building to be compatible with the primary structure.**
- An accessory building should remain subordinate to the primary building on the lot.
- While the roof line does not have to match the house, it is best that it not vary significantly.

6.47 **An accessory building should be similar in character to those seen traditionally.**
- Basic rectangular forms, with hip, gable, flat and shed roofs are appropriate. However, flat and shed roofs are only appropriate on one-story buildings.
- Contemporary interpretations of traditional secondary structures should be permitted when they are compatible with the historic context.

The two buildings shown above reflect appropriate building types for the Residential Neighborhood Area.

#### Building Types Permitted:
- Single Family Dwelling
- Two Family Dwelling
- Single Family Detached Accessory Dwelling Unit

Maintain the predominately residential building types and uses, including small cottage-type retail uses.
RALSTON ROAD AREA (OT-RR SUBDISTRICT)

Vision

Ralston Road is becoming an urban street, with sidewalks wide enough to invite pedestrians and outdoor amenities. Buildings that align along this new sidewalk line create a clearly defined street wall. Minor breaks in this line of building fronts occurs where courtyards and plazas provide additional outdoor space. Building forms vary in modules that reflect the traditional scale of Olde Town at large, with many two-story elements at the street edge, and with third floors set back. Facades have variations in materials, offsets and other design devices to express the scale of traditional building in Olde Town. Parking is concealed from the street. There is a sense of visual continuity in architectural materials and forms, with respect to Olde Town in general, yet these features are combined in new, innovative designs that reflect the present.

Goals

1. Provide a mixed-use area with wider pedestrian-friendly sidewalks.
2. Provide a well-defined street edge, with a high percentage of building fronts located at the sidewalk edge along Ralston Road.
3. Provide a mix of smaller courtyards and plazas linked to the sidewalk.
4. Provide semi-public open space along the residential edge to the north.
5. Minimize visual impacts of parking from the street.
6. Provide parking access from an alley when feasible; limit number of curb cuts on Ralston Road itself.
7. Maintain the traditional two-story scale, and varied height of buildings along the street.
8. Allow a maximum of three stories, with third floor set back from the sidewalk.
### Site Plan Design Guidelines

#### 6.48 Limit the number of curb cuts from the street.
- Provide auto access from a new alley, when feasible.
- Share a driveway with an adjacent property, when feasible.
- Use connections to secondary cross-streets, when feasible.

#### 6.49 Building setbacks should correspond to the specific building type and its context.
- The ground/street level of a mixed-use building type should be located at the sidewalk edge.
- A multifamily building type may have a shallow front yard setback to allow for landscaping.

#### 6.50 Provide a “gateway” experience at the intersection of Olde Wadsworth and Ralston Road.
- Require small plazas at the corners to enhance the “gateway” experience. These should be directly accessible to the sidewalk.

#### 6.51 Provide and enhance pedestrian connections.
- Provide wider sidewalks along Ralston Road.
- Provide a public walkway through the site, linked to public parking in the rear.
- Encourage connections to occur within the existing street and alley grid.
- Provide a pedestrian-friendly sidewalk.

1. **Provide a “gateway” experience at the intersection of Olde Wadsworth and Ralston Road.**

2. **Encourage connections to occur within the existing street and alley grid.**

3. **Locate parking to the rear.**
VI. Olde Town Arvada Character Areas

BUILDING DESIGN GUIDELINES

6.52 Provide a “pedestrian-friendly’ street level/ground floor.

- Include the following features:
  - Architectural detailing
  - Primary entrance
  - Storefront
  - Porch entry/stoop with landscaping for individual units on multifamily projects

- Additional features that also may be included:
  - Recessed entry
  - Canopy
  - Display cases
  - Plaza/courtyard
  - Wall art

6.53 Minimize the impact of three-story buildings at the street and other “transition edges.”

- Step back a third floor to maintain predominantly two stories at the street and along an established residential edge.
- Consider a third story element for a limited portion of the building footprint. It should remain subordinate to the building facade.
- Vary the building height in modules in a large project at the street edge.

6.54 A three story portion of a facade at the street edge should reflect the following design criteria:

- It is provided as an anchor to the corner.
- It is provided as a limited part of the facade to accent an entry.
- It is designed as a transparent screening device for the upper levels of a parking deck.
- It should remain subordinate to the building facade (generally, any three-story element should not exceed 55’ in width along the street).

6.55 Consider a “gateway” building feature at the intersection of Olde Wadsworth and Ralston Road.

- A three-story anchoring building element may be featured here.

The buildings shown above reflect appropriate building types for the Ralston Road Area.

A corner architectural feature provides an enhanced gateway experience.
VII. SIGNS

This chapter provides design guidelines for the treatment of historic signs and the design of new modifications to other existing signs in Olde Town. The guidelines are intended to help balance community goals, including:

- Retaining diverse elements from the past
- Encouraging artistic expression in new signs
- Zoning for aesthetic concerns
- Reconciling business requirements with preservation

Signs are important elements in Olde Town. Balancing the functional requirements for signs with the objectives for the overall character of the area is a key consideration. Orderly sign location and design can make fewer and smaller signs more effective.

All signs throughout the City are subject to the requirements of the Land Development Code, which provides the legal framework for a comprehensive and balanced system of signage. The code also promotes the use of signs which are aesthetically pleasing, of appropriate scale, and integrated with surrounding buildings in order to meet the community’s desire for quality development. The following design guidelines supplement those code standards.

IN THIS CHAPTER:

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   All Historic Signs 156
   Historic Wall Signs 156

B. Design of New and Modified Signs 157
   Sign Character, Content and Lighting 157
   Sign Installation on a Historic Building 159
   Design of Specific Sign Types 160
A. Treatment of Historic Signs

Historic signs contribute to the character of Olde Town. They also have individual value, apart from the buildings to which they are attached. Historic signs of all types should be retained and restored whenever possible.

All Historic Signs

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building’s history or design.

7.1 Consider history, context and design when determining whether to retain a historic sign. Retention is especially important when a sign is:

- Associated with historic figures, events or places.
- Significant as evidence of the history of the product, business or service advertised.
- A significant part of the history of the building or the historic district.
- Characteristic of a specific historic period.
- Integral to the building’s design or physical fabric.
- Integrated into the design of a building such that removal could harm the integrity of a historic property’s design or cause significant damage to its materials.
- An outstanding example of the signmaker’s art because of its craftsmanship, use of materials, or design.
- Recognized as a popular focal point in the community, such as the First National Bank sign.

Historic Wall Signs

Historic painted wall signs, or “ghost signs” should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building’s age and original function.

7.2 Leave historic wall signs exposed whenever possible.

7.3 Do not “over restore” historic wall signs.

- Do not restore historic wall signs to the point that all evidence of their age is lost.
- Do not significantly re-paint historic wall signs even if their appearance and form is recaptured.
B. Design of New and Modified Signs

Whether it is attached to a historic building or associated with new development, a new or modified sign should exhibit qualities of style, permanence and compatibility with the natural and built environment. It should also reflect the overall context of the building and surrounding area.

Sign Character, Content and Lighting

A sign should be in character with the materials, colors and details of the building. Its content should be visually interesting and clearly legible. Illumination sources should be shielded to minimize glare and light pollution. Note that all sign lighting must also conform to the lighting regulations included in the Land Development Code.

7.4 A sign should be subordinate to the overall building composition.

- Design a sign to be simple in character.
- Locate a sign to emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- All sign types should be subordinate to the building and to the street.

7.5 Use sign materials that are compatible with the architectural character and materials of the building.

- Use permanent, durable materials that reflect the Arvada context. Such materials may include painted or carved wood, individual wood or cast metal letters or symbols, stone such as slate, marble or sandstone, and painted, gilded or sandblasted glass.
- Consider using a metal sign if it is appropriate to the architectural character of the building.
- Do not use highly reflective materials on a sign.

7.6 A sign should not obscure character-defining features of a historic building.

- A sign should be designed to integrate with the architectural features of a building, not distract from them.
7.7 **Use colors that contribute to legibility and design integrity.**
   - Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors may also be appropriate.

7.8 **Use a simple typeface design.**
   - Avoid hard-to-read or overly intricate typefaces.
   - Use a typeface that is similar to traditional typefaces in the area when possible.
   - Use no more than two or three distinct typefaces on a sign.

7.9 **Where used, include a compatible, shielded light source to illuminate a sign.**
   - Direct lighting towards a sign from an external, shielded lamp.
   - Do not overpower the building or street edge with lighting.
   - Use a warm light, similar to daylight.
   - If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible.
   - A sign in which only individual letters are internally illuminated may be used on new commercial and mixed-use buildings in Olde Town outside of the Arvada Downtown Historic District. All other internally lit signs are inappropriate throughout Olde Town.

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**Use a simple typeface design and colors that contribute to legibility and design integrity.**

**Sign content shall be designed to be visually interesting and clearly legible.**
Sign Installation on a Historic Building

When installing a new sign on a historic building, it is important to maintain its key architectural features and to minimize potential damage to the building facade.

7.10 Avoid damaging or obscuring architectural details or features when installing signs.
- Minimize the number of anchor points when feasible.
- Do not penetrate brick when attaching a sign to a masonry building.

When selecting a new sign consider using one similar to those that appeared during the period of historic significance.

When installing a new sign on a historic building, minimize potential damage to the building.
Design of Specific Sign Types

A variety of sign types may be appropriate in Olde Town Arvada if the sign contributes to a sense of visual continuity and does not overwhelm the architecture of the building.

The Land Development Code includes location and design standards for several specific sign types. The following design guidelines supplement those code standards for several sign types that are potentially appropriate in Olde Town Arvada.

Awning and Under Canopy Signs
An awning sign is flat against the surface of the awning material. An under canopy sign is one that is suspended below a canopy. An under canopy sign is usually perpendicular to the building face, but may be parallel to the building where it is recessed.

7.11 Use an awning or under canopy sign in areas with high pedestrian use.

7.12 Use an awning or under canopy sign when other sign types would obscure architectural details.

Window Sign
A window sign is any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed inside within one foot of the inside window pane or upon the windowpanes or glass and which is visible from the exterior of the window.

7.13 Design a window sign to minimize the amount of window covered.

- Scale and position a window sign to preserve transparency at the sidewalk edge.
Wall Sign
A wall sign is any sign attached parallel to, but within 18 inches of a wall of a building including individual letters, cabinet signs, or signs painted on the surface of a wall. Information on the proper treatment of historic wall signs is provided earlier in this chapter.

7.14 Place a wall sign to promote design compatibility among buildings.
- Place a wall sign to align with other signs on nearby buildings.

7.15 Place a wall sign to be relatively flush with the building facade.
- Design a wall sign to minimize the depth of a sign panel or letters.
- Design a wall sign to fit within, rather than forward of, the fascia or other architectural details of a building.

7.16 Place wall signs to integrate with historic building details and elements.
- Do not obstruct the character-defining features of a building with signage.
- Locate a flush-mounted wall sign to fit within a panel formed by decorative moldings or transom panels where they exist.

Projecting Sign
A projecting sign is attached perpendicular to the wall of a building or structure.

7.17 Design a bracket for a projecting sign to complement the sign composition.

7.18 Locate a projecting sign to relate to the building facade and entries.
- Locate a small projecting sign near the business entrance, just above or to the side of the door.
- Mount a larger projecting sign higher on the building, centered on the facade or positioned at the corner.
Tenant Panel or Directory Sign
A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants.

7.19 Use a tenant panel or directory sign to consolidate small individual signs on a larger building.
- Use a consolidated tenant panel or directory sign to help users find building tenants.
- Locate a consolidated tenant panel or directory sign near a primary entrance on the first floor wall of a building.

Interpretive Sign
An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information. An interpretive sign may be erected by a non-profit organization or may be a public sign erected by a national, state or local government agency.

Generally, interpretive signs should comply with the design guidelines for the sign type that is the closest match. The guidelines below apply to a common freestanding sign type.

7.20 Design an interpretive sign to be simple in character.
- The sign face should be easily read and viewed by pedestrians.

7.21 An interpretive sign should remain subordinate to its context.
Murals
A mural is a painting located on the side of the building whose content, generally, should reflect a cultural, historic or environmental event(s) or subject matter from Olde Town Arvada.

7.22 Mural content should be appropriate to Olde Town Arvada and its environs.
• The mural may not depict a commercial product brand name or symbolic logo that is currently available.

7.23 A mural should be incorporated as an element of the overall building design.
• The mural should complement the wall on which it is placed.
• It should not obscure key features of a historic building.

The content should reflect the heritage of the community by highlighting a cultural, environmental, historical event or subject.
Pole-Mounted or Freestanding
A pole mounted/freestanding sign is generally mounted on one or two simple poles.

7.24 A pole sign should be appropriate to the context.
In a residential setting:
• The top of the sign should not rise above the typical front porch railing height of a traditional residential building.
• A double pole mounted sign or cantilevered sign is preferred.

In a commercial setting:
• The top of the sign should not rise above the typical top of the street level storefront of a traditional commercial building.
• Sign panels that stretch to the ground are inappropriate.

Kiosks
A sign kiosk is typically a series of configured sign panels.

7.25 A sign kiosk is inappropriate for the Olde Town context.
• A sign kiosk may be used by the City for wayfinding or for interpretive information.

Other sign types
All sign types that are not mentioned here, but which are permitted in Olde Town, should adhere to the guidelines in Section B, “Design of New and Modified Signs” in this chapter.
7.26 Select a sign type that is appropriate for the building type.
- See the following chart and diagrams.

<table>
<thead>
<tr>
<th>Signs Types</th>
<th>Awning or Under Canopy Sign</th>
<th>Window Sign</th>
<th>Wall Sign</th>
<th>Projecting Sign</th>
<th>Tenant Panel or Directory Sign</th>
<th>A-frame/Sandwich</th>
<th>Monument</th>
<th>Pole-mounted</th>
<th>Mural</th>
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A-Frame/Sandwich Sign

Images

Awnings/Canopy Signs

Images

Sign • Sign • Sign

Location

Location
**Monument**

Images

Location

**Pole Mounted Signs**

Images

Location
**Projecting Signs**

Images

**Tenant Panel/Directory Signs**

Images

Location
**Under Canopy Signs**

![Image of Under Canopy Signs]

**Wall Signs**

![Image of Wall Signs]
**Window Sign**

- Sign -

**Mural**

- Images -

- Location -
In some rare cases, a historic building may be considered for relocation to an appropriate setting. The building should only be relocated within the boundary of the lot to which the building was historically associated. In most cases, the building should be moved intact. In some situations, however, moving the entire building intact may not be feasible, and it may become necessary to move portions of the structure separately, and then re-assemble it on the new site. This process is not the same as demolition. Demolition is the destruction of the building without regard for preserving building materials or building components intact. The process of disassembly and reconstruction is designed to relocate the building and reinstate it in a condition as close to the original as is feasible. It requires special care to assure that disassembled materials are properly managed during transit and reassembly. Note that the historic building must be rehabilitated before other construction work on the site may begin.

**Reasons that may justify moving an historic building:**

- The building is historic, but research shows that it has been relocated and therefore possesses no integrity of location.
- The building in question intrudes on public right-of-way.
In general, preservation of the building on its original foundation is much preferred; however, it will consider this approach in special cases. Relocation within the same legal parcel only may be considered within a radius of twenty feet from its original setting, such that the historic chain of title that is associated with the land is preserved. Relocation is a severe action, and the City will consider approval only if all these questions can be answered affirmatively:

1. **Will the original building and site condition be accurately recorded before removing the structure from its existing site?**
   Detailed photographs, notes, and drawings must be prepared which accurately record the exterior design, character of interiors, finishes and general structural system. Reference measurements of overall building dimensions, setbacks and relation to adjacent buildings should be included.

2. **Will moving procedures protect the historic elements of the building?**
   A clear sequence of steps must be described for how the building’s materials or elements will be protected, including any appendages or elements that will be removed, labeled and stored for re-assembly at the receiving site.
   - Removal procedures must be designed to minimize damage to historic materials.
   - Any building components that are to be disassembled must be labeled using a system that will assure accurate reconstruction.
   - A plan for storing the building and its components must provide for their shelter from weather or vandalism.

3. **Will the relocation site provide an appropriate context for the building?**
   The new site should convey a character similar to that of the historic site, in terms of scale of neighboring buildings, materials, site relationships and age. The building should be located on the site in an orientation similar to the original setting.

4. **Is there a commitment to complete the relocation and subsequent rehabilitation of the building?**
   The City must have a strong assurance that the rehabilitation project will be followed through to completion. It is not the intent to allow buildings to be relocated to facilitate development on the original site without the assurance of proper preservation of the historic structure. The City may
consider these options as demonstration of a commitment to complete the project.

- A performance bond in an amount adequate to cover the estimated cost of the relocation and rehabilitation may be required. The City may use the bond to complete the work if rehabilitation does not occur in a reasonable time.

- Proof of secure project financing may be required. Where there is a strong demonstration of the financial ability to complete the rehabilitation, and a reliable loan schedule indicates a likelihood of the project moving ahead, this may be acceptable.

5. **Will new replacement materials be kept to a minimum in the rehabilitation process?**
In relocating a historic building, it may be necessary to remove subordinate additions or decorative trim during the move. The City prefers that these materials be preserved and reassembled at the new site and discourages replicating original elements in new materials simply as a matter of convenience. Although the City recognizes that it is impossible to predict exactly how much replacement material may be required on a project, it expects a good faith effort to retain as much of the original material as possible.

6. **Have all alternatives to relocation been reasonably considered?**
Options that should be considered prior to relocation to another site are:

- Restoring the building at its present site.
- Stabilizing the building from deterioration and retaining it at its present site for future work.
- Incorporating the building into a new development on the existing site.

7. **Is the proposed rehabilitation plan appropriate for the building?**
The City must have assurance that the proposed design for the building and its site will be reviewed using the design guidelines for rehabilitation found in this document.

8. **Is there adequate assurance for continued preservation of the building at its relocated site?**
The City will seek assurance that the historic building will have a viable use in the development of the site that will assure its continued maintenance after the approved rehabilitation work is completed.
TEMPORARY RELOCATION OF A BUILDING FOR INTERIM CONSTRUCTION

In some cases, it may be necessary to temporarily remove a historic structure from its site in order to facilitate construction of a new foundation and to accommodate construction of additions. Staff and/or Design Review Advisory Committee will consider such proposals on a case-by-case basis, and will use the following criteria, all of which must be answered affirmatively:

• Is the move technically necessary to accommodate improvements that will enhance the preservation of the structure?
• Are adequate methods proposed that will protect the building during moving and while stored off-site?
• Is there assurance that the project will be completed, that the structure will be returned to its site and rehabilitated?

In considering these proposals, applicant should submit a written description of the procedures they propose to use. Illustrations describing the process may also be required.
Demolition Review Criteria and Standards

It is vital that all of the historic structures in downtown be preserved, wherever feasible, such that the integrity of Olde Town Arvada will be sustained. Demolition of historic buildings is therefore strongly discouraged. However, where applicants do request demolition of a historic structure, the city may delay a demolition request for 90 days and apply the following criteria and standards. This criteria shall be used by the review authority in its deliberations.

8. Criteria for Total Demolition of a Structure
The review authority shall consider the following criteria.
A. Overarching criteria:

- All plans, drawings and photographs as may be submitted by the applicant
  - Does the documentation adequately convey the existing condition, and the proposal for new work?
- Relevant information presented at a public hearing held concerning the proposed work
- The purpose of the City's preservation ordinance.
- Compliance with the ordinances of the City and the payment of all fees required by the ordinances of the City
  - Does the project comply with all other regulations?
- The Design Guidelines for Olde Town Arvada
  - These guidelines include the “Secretary of the Interior's Standards for the Treatment of Historic Properties.”
- The historical and architectural style, the general design, arrangement, texture, materials and color of the building or structure in question or its appurtenant fixtures; the relationship of such features to similar features of the other buildings within the City and the position of the building, structures, park or open space in relation to public rights-of-way and to other buildings and structures in the City
  - Would removal of this historic structure affect the relationship of similar buildings in the area? Is the new design proposed in its place compatible?
• The effects of the proposed work upon the protection, enhancement, perpetuation and use of the historic fabric of the City which cause it to possess a special character or special historical or aesthetic interest or value
  - Would demolition of the historic building weaken the overall integrity of the district and thereby negatively affect the City's special historical value?

B. Specific project criteria:

• What is the assurance that the new project will be completed if demolition occurs?
• Whether alterations to demolition are feasible.
  - Consider the adaptive use potential of the structure.
  - Is it suitable for viable uses?
  - Are viable uses allowed by zoning?
  - Are there precedents for other uses?
  - Will the building be adequately documented if demolition is approved?

• Whether the improvement has been maintained as provided in this ordinance
  - Is the building presently occupied?
  - Has the structure been maintained?
  - Is the structure deteriorated but repairable?
  - Has the structure deteriorated due to neglect and is it beyond repair? (Is there effectively demolition by neglect?)
• Whether the preservation of the improvement is technologically and economically feasible
  - Is it technically feasible to rehabilitate the property?
  - Can structural systems be improved to enhance stability?
  - Is weatherproofing feasible to establish a more weather-resistant enclosure?
  - Can code compliance be enhanced in the process of rehabilitation?
  - Is it economically feasible to rehabilitate the property?
  - Can reasonable return/value be achieved with the rehabilitated property?
  - Is there a reasonable market for the property?

9. Criteria for partial demolition of a structure
In some cases, removal of a portion of the historic structure may be considered, where it is necessary in order to enhance the function of the remainder of the historic structure. This more often occurs to the rear, to accommodate a new addition. Consider the following criteria:

A. Partial Demolition Criteria:
• At least 75% of the building’s exterior walls will remain intact. (A portion of these may become interior walls in the process.)
• At least 75% of the building’s structural system will remain intact.
• The alteration will not significantly alter the primary character-defining features of the building or its primary facades.
• The proposed actions would meet all other criteria in the design standards.

B. Partial Demolition documentation:
Proposals for partial demolition must contain sufficient information to describe the action in order to be considered. The documentation must include the following:

• Building plans showing existing conditions and indicating the portions proposed for removal.
• Building elevations describing the demolition work, showing existing conditions and indicating the portion proposed for removal. Photographs marked to indicate the portions to be removed may be used.
• Designs for the proposed new construction and rehabilitation that would occur after the demolition.
• A written description of the process that is to be used to remove the portions proposed for demolition, including a plan for protecting those portions of the building that are to be preserved.
• Assurance that the rehabilitation of the remaining historic building will be completed.
B. Glossary
The terms below are defined for the design guidelines only.

Alignment
The arrangement of objects along a straight line.

Alteration
Any act or process, except repair and light construction that changes one or more of the architectural features of a structure or site, including, but not limited to, the erection, construction, reconstruction, relocation of, or addition to a structure.

Appropriate
In some cases, a stated action or design choice is defined as being “appropriate” in the text. In such cases, by choosing the design approach referred to as “appropriate”, the reader will be in compliance with the Guideline.

Balusters
Small, upright posts that support a railing.

Belt Course
A horizontal board across or around a building usually enhanced with decorative molding.

Bracket
A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss (see figure 1).

Building
Any permanent structure built for the shelter or enclosure of persons, animals, chattels, or property of any kind, which is governed by the following characteristics: is permanently affixed to the land; has one or more floors and a roof; and is bounded by open space, yards, or the lot lines of a lot.

Canopy
A roof like shelter projecting horizontally from a building wall and supported by posts, or other devices anchored to the building wall.

Clapboards
Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame buildings. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.
Compatible
Performing in harmonious combination with others.

Consider
When the term “consider” is used, a design suggestion is offered to the reader as an example of one method of how the Design Guideline at hand could be met.

Consolidants
A product used for repairing building features. Different products address different materials.

Cornice
The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member (see figure 2).

Dentil Courses
A projecting, horizontal block pattern, located on the underside of a projecting cornice.

Doorframe
The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel or head.

Double-Hung Window
A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Eave
The underside of a sloping roof projecting beyond the wall of a building (see figure 3).

Facade
Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia
A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration
The arrangement of windows and other exterior openings on a building.
Form
The overall shape of a structure (i.e., most structures are rectangular in form).

Gable
The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Historic District
A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development. (For example, The Arvada Downtown Historic District)

Historic Door
A wood door that dates from the period of significance and is an original feature of the building.

Historic Resource
A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

Historic Structure/building:
A building that dates from the period of significance.

Historic Window
A window that dates from the period of significance.

In-Kind Replacement
To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity
A property retains its integrity if a sufficient percentage of the structure dates from the period of significance. The majority of a building’s structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Kickplate
Found beneath the display window. Sometimes called bulkhead panel (see figure 4).
Mass
The physical size and bulk of a structure.

Masonry
Construction materials such as stone, brick, concrete block or tile.

Material
As related to the determination of “integrity” of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Modillions
Ornamental brackets located beneath a projecting cornice.

Module
The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules (see figure 5).

Molding
A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings (see figure 6).

Muntin
A bar member supporting and separating panes of glass in a window or door.

Non-Contributing
A recently constructed property, or an older one that is substantially altered, located within Olde Town Arvada.

Orientation
Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building and should face the street.

Parapet
An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion (see figure 7).
Pediment
A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

Period of Significance
Span of time during which significant events and activities occurred.

Preferred
In some cases, the reader is instructed that a certain design approach is “preferred.” In such a case, the reader is encouraged to choose the design option at hand, but all of the other approaches may be considered.

Preservation
The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection
The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction
The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

Rehabilitation
The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.
Renovation
The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration
The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Scale
The size of structure as it appears to the pedestrian.

Shape
The general outline of a building or its facade.

Sidelight
A usually long fixed sash located beside a door or window; often found in pairs (see figure 8).

Siding
The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill
The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size
The dimensions in height and width of a building or its face.

Stabilization
The fact or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Storefront
Exterior facade of a commercial building. Includes the following architectural elements: display window, transom, kickplate, entry, cornice molding, and upper story windows.
Streetscape
Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional
Based on or established by the history of the area.

Transom Window
A small window or series of panes above a door, or above a casement or double hung window.

Trombe Wall
A thick wall with glazing material set in front of it, configured and oriented to collect solar energy.

Vernacular
This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity
A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.
## C. Building Types

<table>
<thead>
<tr>
<th>Detached Accessory Dwelling Unit</th>
<th>An accessory dwelling unit that is located within an accessory structure detached from the structure housing the primary single unit dwelling use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single-Family Dwelling / Two-Family Dwelling</td>
<td>One dwelling unit contained in a single structure with no other primary use or two dwelling units contained in a single structure with no other primary use.</td>
</tr>
<tr>
<td>Urban House</td>
<td>Three or four dwelling units contained in a single structure with no other primary use.</td>
</tr>
<tr>
<td>Townhouse</td>
<td>A multiple-unit residential structure consisting of attached dwelling units arranged side-by-side parallel to a named or numbered street. Each dwelling unit has an individual entrance to the exterior which faces the street or park and no part of any dwelling unit is constructed vertically above any part of another dwelling unit.</td>
</tr>
<tr>
<td>Apartment</td>
<td>More than four dwelling units contained in a single structure with no other primary use.</td>
</tr>
<tr>
<td>Mixed-use Shopfront</td>
<td>The development of a building with two or more different principal or primary uses. The building facade that faces the street has an entrance and storefront at the street level.</td>
</tr>
<tr>
<td>Mixed Use</td>
<td>The development of a building with two or more different principal or primary uses. The building facade that faces the street has an entrance and some storefront at the street level.</td>
</tr>
<tr>
<td>Mixed-use Parking Structure</td>
<td>The development of a building with two or more different principal or primary uses, parking being one of them. The building facade that faces the street has an entrance and some storefront at the street level.</td>
</tr>
<tr>
<td>Civic Building</td>
<td>A building where members of the public gather for social, cultural or government provided services.</td>
</tr>
</tbody>
</table>
D. Resources

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

The Secretary of the Interior’s Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. These standards are policies that serve as a basis for the design principles presented in this document. The Secretary’s Standards state that:

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

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

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.

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

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

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

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

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

10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

The following is a link to the Secretary of Interiors Standards for Rehabilitation: http://www.nps.gov/history/preservation.htm