



Architectural Design Guidelines
for the

OLD TOWN DISTRICT



City of Wichita, Kansas
September, 1998

MEMORANDUM

May 30, 2002

RE: Amendments to the Wichita-Sedgwick County Unified Zoning Code Old Town Overlay (OT-O) section, effective April 13, 2002.

Amendments to the Zoning Code Old Town Overlay section create two new subdistricts of the OT-O. Both of these subdistricts are special in that they have unique differences from the remaining OT-O district; however, both of the subdistricts are consistent with the stated purpose and intent of the OT-O, as found in the Zoning Code. The first is the Theater subdistrict (OT-O/TH); this subdistrict is generally located between 2nd Street North and 3rd Street North, and between Rock Island Avenue and the BNSF Railroad tracks. Some design standards of the OT-O Theater subdistrict differ from those of the remaining OT-O, recognizing that all the buildings are new construction and that a multi-screen cinema is the anchor of a planned, high-energy, entertainment area.

The second special subdistrict is the Northeast End subdistrict (OT-O/NE), generally located north of 2nd Street North and east of Rock Island Avenue. The parking requirements for this subdistrict differ from the remaining, larger OT-O, recognizing more limited parking circumstances. Buildings in this subdistrict cover most of the lot area, with little land available for parking and no plans to develop public parking. Therefore it is appropriate to relax some parking standards in order to encourage redevelopment while preserving the existing buildings.

Design standards in the Theater subdistrict differ from the remaining OT-O as follows. Ornamental towers or other architectural elements may exceed five and one-half stories in height. Exterior building walls may be finished in earth-tone colors and may utilize concrete and synthetic stucco, in combination with and subordinate to brick and other more traditional materials. Iron railings may be of a consistent ornamental styling. Illuminated signs may contain flashing and moving elements and may change brightness, but such signs shall not include strobe lights or any lights which could be mistaken for emergency vehicle lighting. A sign or part of a sign may move or rotate. A theater marquee sign may be backlit, may be plastic, and may project more than eight feet from the vertical plane of the building.

Design standards changed within the entire OT-O include the following. The height limit of new buildings and building additions has been increased from four and one-half stories to five and one-half stories. Rooftop additions of one additional floor may now be added to the top of existing buildings over three stories in height, or existing rooftop additions may be expanded on the roof of these buildings. However, the new construction of rooftop additions must be set back from the exterior wall lines and designed so as to minimize its visibility from the street level nearby and preserve the original appearance of the existing buildings. Additionally, signs within the entire Old Town District must be illuminated indirectly, except that individual letters may now be backlit.

Please direct any questions concerning this memorandum to Jess McNeely, Associate Planner, MAPD at 268-4421.

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Preface

The Old Town District contains a special combination of traditional warehouse and industrial buildings. They convey a sense of the historic character of the warehousing and commercial activities that have been a part of the transportation and wholesale of goods in Wichita for the past one hundred years. It is a particularly interesting part of downtown because it exhibits a sense of “living history,” one by which the area continues to tell a part of the story of Wichita.

Early photographs demonstrate that Old Town was a lively district. Its underlying framework came from the repetition of similar building elements among the various stores, warehouses and offices that housed the majority of business activity. For example, most buildings had loading docks for handling goods. Some had a single primary entrance that also led to offices above. A few had display windows for retail services. Virtually all of the buildings had brick fronts aligned at the street edge. Ornamentation was modest, but it was used frequently. It appeared in a variety of forms, from stamped metal cornices to inlaid brick patterns to carved wood and terra cotta details. While variations in scale and building period were reflected in the details of the individual building designs, an overall sense of visual continuity existed.

Horizontal moldings and window sills were generally aligned on building facades, which contributed to this sense of visual continuity. Where upper floors existed, the repeated rhythms of similarly-sized windows also enhanced the setting.

While there was a certain degree of unity to the district, the climate was one of informal design and dynamic commerce. Signs of varying sizes and materials changed frequently. In addition, portions of storefronts were often modified. The character, as conveyed in historic photographs is not one of a pristine, carefully controlled area, but rather one in which variations in design details were typical.

The designs for signs reveal a lot as well. Flush-mounted signs were painted onto brick or located on a panel flush with the wall. Many of these seemed to align at similar heights. Projecting signs were relatively modest in scale and few overwhelmed the scene. In general, signs were in balance with the street setting as a whole.

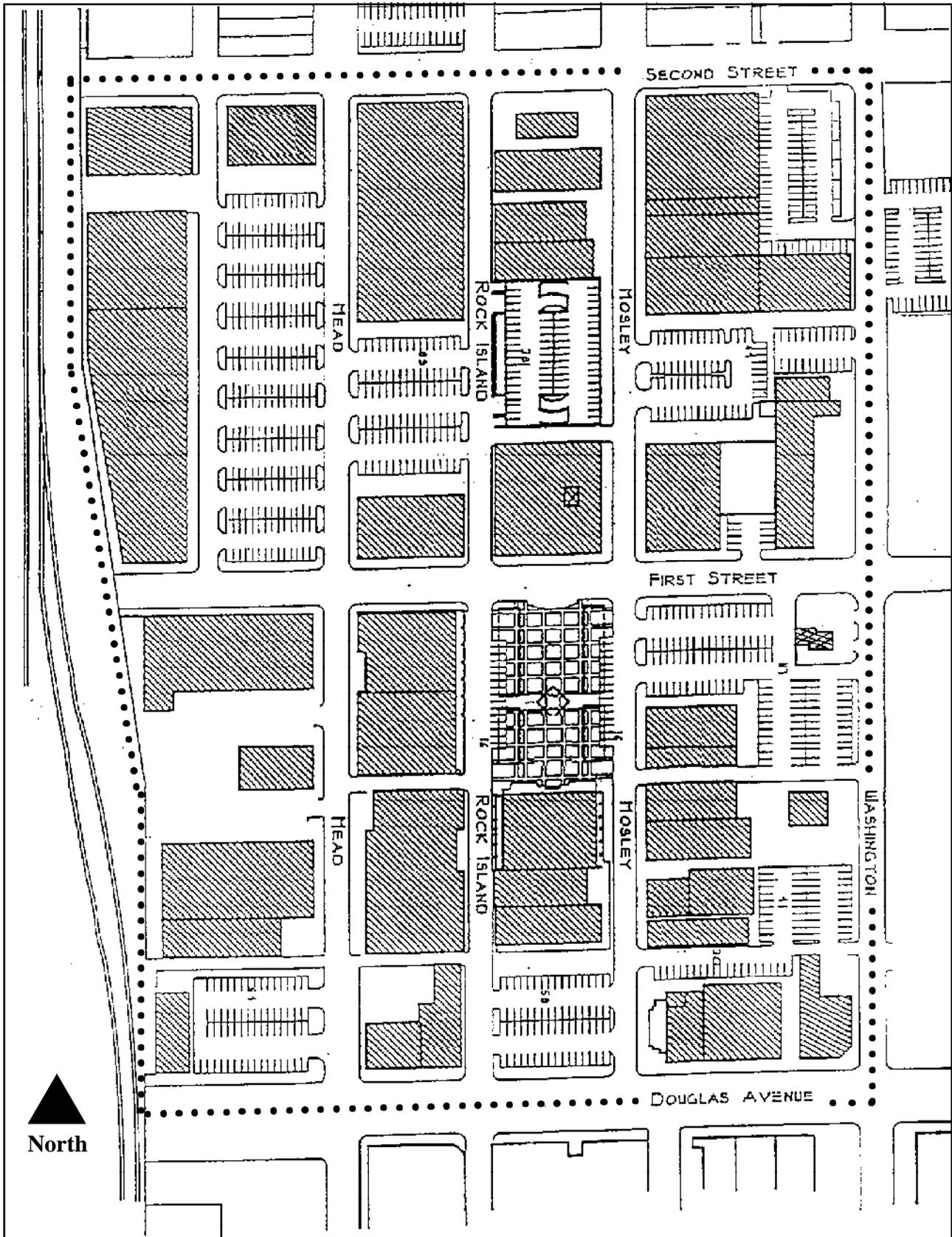
Fabric awnings appeared on many buildings. Horizontal and shed shape metal canopies appeared on others, especially over loading docks.

This informality, as conveyed in historic photographs, provides an important direction for conservation in the district. It suggests that a reasonable degree of flexibility in the use of design details is appropriate. The district was never fancy and it should not be so today. While the continuity of the district's overall character should be respected, it is also true that a certain degree of flexibility is appropriate in renovation work and that new, compatible designs for infill should be encouraged.

As a result, the design guidelines presented in this document seek to achieve a balance between preserving all of the surviving details of the district and permitting an “open season” on the design character of the area. The standards therefore focus on big picture issues. For new construction, they ask that a building align with others, use similar materials, and convey a similarity in form and material.

Introduction





Boundaries for the Old Town District in Wichita, Kansas.

Introduction

For a historic overview of the Old Town District, please refer to the East Douglas Avenue II Historic District Local Historic Resource Survey Report as prepared by Sheryll White and Terry Ward, March, 1989.



Revitalization efforts in Old Town include brick paving, trees and benches.



Even structures that have suffered loss of building fabric merit preservation and adaptive reuse in Old Town.

This guidebook presents design guidelines for the Old Town Overlay District in Wichita, Kansas. The district boundaries encompass roughly twelve city blocks, containing approximately fifty properties. The district is bounded by Douglas Street, Washington Street, Second Street and the ATSF Railroad right-of-way (see map at left).

The primary purpose of these guidelines is to provide guidance to property owners, City staff and the Old Town Design Review Committee in conducting its review and granting its approval of exterior alterations and additions to all structures and to proposed new construction and demolition in the district.

The guidelines reflect a basic preservation philosophy: to encourage the preservation and careful treatment of the historic resources within the district, while recognizing the need for the contemporary economic use of these structures. The guidelines neither dictate taste nor assure good design. Rather, they are intended to be a means for balancing the historic qualities of these structures with the demands of contemporary use.

The Period of Significance

The Old Town District has a *period of significance*, which is the time during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

Old Town, for example, has a period of significance which spans approximately thirty years, from 1900 to 1930. Although development in the district began in the mid-1880s and has continued until the present, the majority of the existing historic structures date from this “period of significance.” Throughout this period, the district was witness to the construction of a number of buildings and alterations which have become an integral part of its character. Conversely, a few new structures were built, or alterations made, after this period which are generally considered non-contributing. In general, keep this in mind:

Early alterations, additions or construction more than 50 years old may have become historically significant and thus merit preservation.

Many additions or alterations to buildings in the district that have taken place in the course of time are themselves evidence of the history of the building and its neighborhood and therefore may merit preservation.

More recent alterations, additions or new construction that are not historically significant may be removed.

For example, plywood siding may presently obscure the original masonry. In this case, removal of this alteration, and restoration of the original material is strongly encouraged. Most alterations less than fifty years old lack historic significance.

The Concept of Integrity

In addition to being from a historical period, a property also must have integrity; that is, a sufficient percentage of the structure must date from the period of significance. The majority of the 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, as well as the overall mass and form of the building. These are the elements that allow a building to be recognized as a product of its own time.



Additions to existing buildings that are compatible with the overall character of the district and that respect the character defining features of the property may be considered in Old Town.

Planning a Preservation Project

The first step in planning a preservation project is to identify any significant features and materials. Retaining such details will greatly enhance the overall quality of the preservation project. If these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection follow this sequence:

1. If the feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

Significance and Benefits of the District Today

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Wichita.

Construction quality

Most of the historic structures in the district are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to "full dimensions" as well, which often yielded stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim were generally of high quality, all features

that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

Adaptability

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable lifestyles and support a diversity of populations. The large spans typical of warehouse structures provide flexible spaces that are particularly adaptable.

Environmental benefits

Preserving a historic structure is also sound environmental conservation policy because "recycling" a building saves energy and reduces the need for producing new construction materials. Three types of energy savings occur: First, energy is not consumed to demolish the existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials in a historic building, demand is also reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings, when properly used, are often more energy-efficient than new construction, heating and cooling needs are reduced as well.

Economic benefits

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where local historic districts are established, property values typically rise, or at least are stabilized. In this sense, recognition of a historic district appears to help establish a climate for investment. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door. These same benefits occur in a conservation district.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to purchase of materials available locally. By contrast, new construction typically devotes a higher percentage of each dollar spent to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic building also can cost less than constructing a new one. In fact, the guidelines for older structures presented in this document promote cost-saving measures: They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, to replacing them. This typically is less expensive. In some instances, appropriate restoration procedures may cost more than less sensitive treatments. In such cases, property owners are to some extent compensated for this extra effort, in the added value that conservation district designation provides. Special economic incentives also exist to help offset potential added costs.

Responsibility of ownership

Ownership of a historic property carries both the benefits described above and also responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. In the case of new construction, for example, these design guidelines focus on providing a building front interesting to pedestrians, not on a particular building style. Ultimately, residents and property owners should recognize that heritage conservation 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 older buildings.

What are Design Guidelines?

Design guidelines convey community policies about design. As such, they provide a common basis for making decisions about work that may affect the appearance of individual properties or the overall character of the district. However, they do not dictate solutions. Instead, they define a range of appropriate responses to a variety of specific design issues. For example, the guidelines suggest that new buildings should have an overall character similar to those seen historically, but they do not dictate specific styles. Guidelines also identify some design approaches that are inappropriate in this context. For example, the guidelines state that sandblasting masonry is prohibited because it will damage the protective finish of exterior brick.

Goals for Design Review in the Old Town District

In general, the intended result of design review is to preserve the integrity of historic resources in the district and to ensure that new construction will be in character with the important historic fabric in both scale and character. Therefore the City of Wichita endorses the following design goals for the district:

Goals for the treatment of historic properties:

- a. Maintain the integrity of each individual historic structure, by preserving its character-defining features and by avoiding alterations that would remove or obscure its historic character.
- b. Enhance the perception of the original character of the historic structures, by restoring damaged historic features and reconstructing missing ones (where adequate documentation exists of what was there historically) and by removing non-contributing alterations.
- c. Preserve and enhance one's ability to perceive a sense of time and place in the district during its period of significance.

Goal for the design of new buildings:

The district has already seen change, and it will continue to see change. It is the City's intent to encourage high quality development while protecting the heritage that makes the district special.

The goal is to accommodate change in a manner that is compatible with the historic character of the district during its period of significance.

Change should be reflected in subtle ways, with differences in detail, rather than in broad-scale features, such as building massing and materials. Therefore, new construction should be similar to that seen historically in overall mass, form and materials.

General design goals for the district:

- Protect the integrity of the district
- Protect the sense of time and place conveyed by the buildings as a collection
- Promote a sense of identity for the district
- Protect property values and investments
- Minimize negative impacts on adjacent properties from inappropriate development
- Encourage pedestrian activity
- Convey a sense of human scale

When reviewing a project using the guidelines that follow, the City will consider how each design proposal helps to meet these goals.

The Format for a Guideline

Each design guideline in this document typically has four components

1. **Policy statement** - describes a desired state or condition of the design element being discussed.
2. **Design Guidelines Statement** - typically performance-oriented, describes a desired design treatment.
3. **Supplementary Information** - may include additional requirements, or may provide an expanded explanation. This information is listed in lower case letters.
4. **Illustrations** - may be provided to clarify the intent of the guideline.



Many structures are candidates for rehabilitation and adaptive reuse in Old Town.

It is important to note that all components of a design guideline constitute the material upon which the City will make its determination of the appropriateness of a proposed project.

All Projects

1 Awnings and Canopies

Historically, awnings and canopies have been a part of the Old Town District and using them in rehabilitation projects and new construction is encouraged.

2 **80. A fixed metal canopy may be considered.** Canopies are especially appropriate over exposed loading docks.

- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.

3

4



A fixed metal canopy is permitted where evidence demonstrates that one existed during the building's period of significance.

Sample of the guideline format used in this document

Guidelines for Existing Properties



Chapter 1:

Guidelines for Existing Properties

The following design guidelines for existing buildings shall apply to all properties constructed in the Old Town District's period of significance. Note that the guidelines for new construction should be used when planning alterations to an existing building in the district that is not considered significant.

A basic tenet of preservation is that one should minimize intervention in the historic building fabric. Therefore, in the treatment of a historic building, it is best to preserve those features that remain in good condition. For those that are deteriorated, repair rather than replacement is preferred. When replacement is necessary, it should be done in a manner similar to that used historically.

A key concept in the treatment of historic buildings is that the "character-defining features" of a property should be preserved. In the case of warehouse-type buildings found in Old Town, these features are broad in scale. For example, a traditional warehouse building had a simple form, was constructed of brick, had large loading door openings and docks. Ornamental detail was reserved for cornices and pilasters.

It is also important to note that alterations occurred during the period of significance. Typically, these were minor in scale in proportion to the overall mass of a building, and therefore did not diminish the overall character. For this reason, it is also appropriate to consider moderate alterations when the overall integrity of the property is maintained.

The design guidelines for treatment of historic buildings emphasize preserving the larger scale character-defining features, while allowing potential minor alterations that permit continued adaptive reuse of the properties.

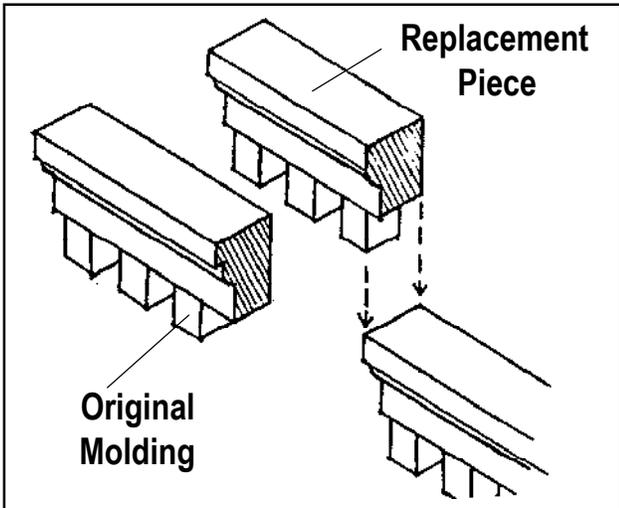
Treatment of Character-Defining Features

The historic wall materials, trim around openings, and historic cornices are among the character-defining features found on many of the buildings in Old Town that should be preserved.

1. **Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site should be treated with sensitivity.**
 - Preserve intact features with appropriate maintenance techniques.
 - Don't obscure significant features with coverings or sign panels.
 - Features such as loading docks and metal canopies which relate to the commercial history of the district merit preservation as well.
2. **Avoid removing or altering any historic material or significant architectural features.**
 - Original materials and details that contribute to the significance of the structure are qualities that should be preserved whenever feasible.
 - Retain and preserve original wall material, which is typically brick, rather than replace it.
3. **Avoid adding materials, elements or details which were not part of the original building.**
 - For example, adding Victorian era porch details to a loading bay opening would be inappropriate.



Preserve all character-defining features that are intact.



Where replacement is required, one should remove only those portions that are deteriorated beyond repair.

4. Repair those features that are damaged.

- This method is preferred over replacement.
- Use repair procedures that will not harm the historic materials. For example, repoint eroded mortar from a brick wall with a mix that is similar in elasticity to that of the original such that the wall will not be damaged during changes in temperature.

5. Replace features that are missing or beyond repair.

- Reconstruct only those portions that are damaged beyond repair.
- Reconstruct the original element, based on adequate evidence, if possible. This option is the most strongly preferred.
- If evidence is missing, a simplified interpretation of similar elements may be considered.
- When feasible, use the same kind of material as the original. A substitute material may be acceptable if the form and design of the substitute itself conveys the visual appearance of the original material. For example, molded plastic cornice trim may be considered as a substitute for metal or stone in applications where durability of the product has been demonstrated.

General Design Alterations

Altering buildings to meet changing needs is a part of the tradition of Old Town and therefore sensitive changes may be considered for historic buildings; however, these alterations should occur in a manner that will not detract from the historic integrity of the property.

6. Design an alteration to be compatible with the historic character of the property.

- Avoid alterations that would hinder the ability to interpret the design character of the original building.
- Alterations that seek to imply an earlier period than that of the building are inappropriate. For example, adding Greek Revival details to a vernacular warehouse structure would falsely suggest the building was constructed earlier than it actually was.

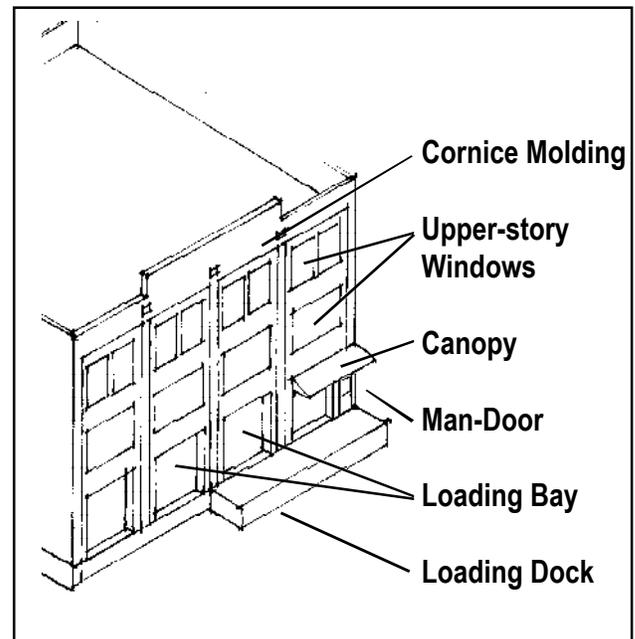
7. Avoid alterations that would damage historic features.

- For example, mounting a sign panel in a manner that causes decorative moldings to be chipped or removed would be inappropriate.

Old Town buildings possess components that were traditionally seen on warehouse structures. The repetition of these standard elements creates a visual unity on the street that is a character-defining feature of the district that should be preserved.

8. All renovations should preserve these character-defining elements:

- **Loading dock:** A raised landing for handling goods; some project from the facade while others are inset behind the building plane.
- **Loading bay doorway:** A large opening at the loading dock. Typically these are rectangular, although some are arched. Rolling overhead or horizontal sliding doors were used in these openings.
- **Man-door:** A small door for use by people entering the building. These are often similar in character to a storefront on a retail building.
- **Canopy:** A metal structure usually sheltering a loading dock. Some are horizontal, while others have a shed shape. Most are supported on metal brackets that are mounted to the wall.
- **Upper story windows:** Windows located on the floors above the ground level. These often have a vertical orientation. Styles vary widely and include painted wood and metal sash.
- **Cornice molding:** A decorative band at the top of the building, usually built up of projecting rows of brick.



Typical warehouse-type building components found in Old Town.



In this adaptive reuse, the original proportions of loading bay openings is preserved, even though storefront components are now used.



This replacement storefront on a warehouse type building, in the South Main Street Historic District in Memphis, Tennessee, exhibits the depth of sash details that were used traditionally in that area. This depth of detail is important because it creates a shadow that is a part of the character of the property. The storefront is seen in context in the photograph at right. Using frame elements that have a substantial depth are also preferred in Old Town.

Ground Floor Levels

9. **Preserve the historic character of the ground floor.**
 - Preserve loading docks, loading bay openings and window and door frames.
 - If the storefront glass is intact, it should be preserved.
10. **If the storefront or loading bay already is altered, restoring it to the original design is preferred.**
 - If evidence of the original design is missing, use a simplified interpretation of similar ground floors in the area.
11. **Alternative designs that are contemporary interpretations of traditional Old Town building features may be considered.**
 - Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
 - However, the new design must continue to convey the character of typical storefronts, including the transparent character of the display window.
 - Altering the size of the historic window opening or blocking it with opaque materials is inappropriate.
 - Note that, in some cases, an original ground level may have been altered early in the history of the building, and may itself have taken on significance. Such alterations may be preserved.



Ground Level Details

- 12. Preserve significant storefront components where they exist.**
- Some Old Town buildings have traditional storefronts at the street level.
 - Features such as the columns or piers that support the storefront framing, should not be altered, obscured or removed.
- 13. Preserve traditional warehouse-type features.**
- Loading docks, metal canopies, and pavement grates are examples of elements associated with warehouse-type buildings that should be preserved.
- 14. Window and door details should appear similar in scale to those seen historically.**
- Frame elements that have a substantial depth are preferred.



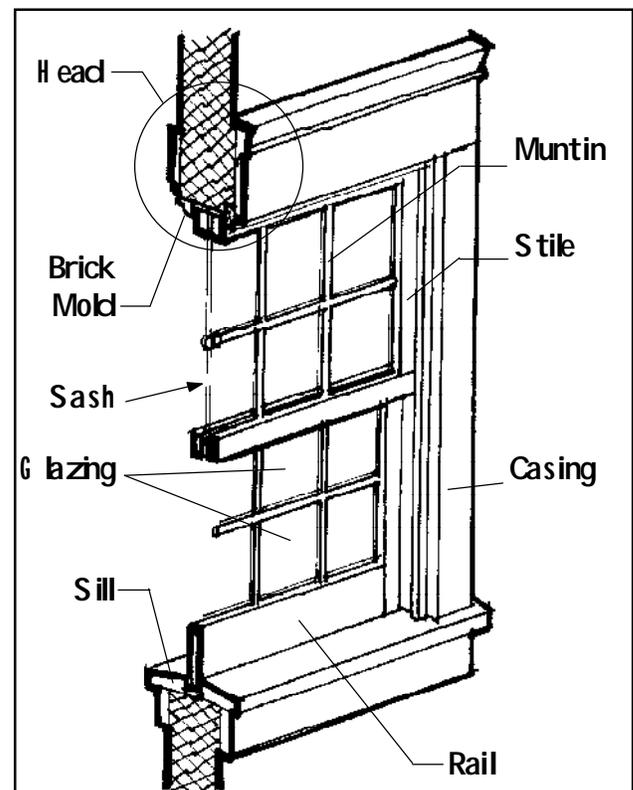
If evidence of the original design is missing, use a simplified interpretation of similar ground level details. This new storefront uses steel and masonry details similar to the industrial character of Old Town. (Boulder, Colorado)



Avoid altering the shape of window openings. These vertically-oriented windows have been blocked down and do not retain their original character. This is inappropriate.

Windows

- 15. Maintain the character of historically significant openings.**
- The size and shape of original window openings are important characteristics that should be maintained. Avoid altering the shape of these features.
 - When these elements have already been altered, consider restoring them if their original condition can be determined.
- 16. Retain and repair existing window openings, when feasible.**
- Historically, upper story windows had a vertical emphasis. The proportions of these windows contribute to the character of each commercial storefront.
 - This includes the window sash, lintels, sills, architraves, shutters, pediments, hoods, transoms and all hardware.
 - Visually duplicate the general design of the older window sash if new sash is to be used.



Typical upper-story window components for most historic double-hung windows.

Note: The images provided with the guidelines for the treatment of windows all represent different types of upper story windows seen on warehouse-type buildings in Old Town.



Maintain a window's true divided lights when feasible.



Where true divided lights are not possible, then snap-in muntins may be considered and should be installed on both sides of the glass. These snap-in muntins are only on the interior and do not create the shadow line seen on other historic buildings.

17. Maintain a window's true divided lights when feasible.

- If window replacement is necessary, then match the number and size of lights with the original window or other windows on the same floor.
- True divided lights are encouraged when replacing a window. Where true divisions are not possible, then snap-in muntins may be considered. Snap-in muntins should be installed on both sides of the glass.
- "Internal" muntins, sandwiched between two layers of glass, are inappropriate.

18. Genuine, transparent glass should be used in all windows and doors.

- Plastic and Plexiglass are inappropriate.
- Opaque, reflective, metallic finishes and tinted materials are inappropriate.

19. The sash and frame should appear similar to those seen originally on the building.

- Typically, early sash and frame components would have been made of wood. However, aluminum and metal casements were a part of the tradition later on in the district's history and therefore, may be considered.
- Whatever material is used, it should have a weather-protective finish. This usually means painting.

20. Blocking up windows is a part of the "transitional" character of an industrial district, and its use is not to be discouraged.

- When done, however, it should be used in limited numbers on secondary facades or in subordinate window openings. An entire facade of windows should, therefore, not be blocked up.
- Blocking up several windows should not significantly affect the character of the building or severely disrupt the pattern of window openings.

- 21. The material used to fill the void should maintain the proportions and character of the original opening.**
- Inset the material to create a shadow line similar to that seen from having a window inset in the opening.
 - A change in material or color of material should be considered.
 - If wood is used, then it should be painted to match other trim elements seen elsewhere on the building.
 - The material should be securely fastened in the opening and should not give the appearance that the building is vacant and derelict. The blocked up window should be regularly maintained.
- 22. Adding new openings to primary and secondary facades may be considered.**
- In some instances where one building was razed, the adjacent building now has a blank “party wall.” Where these exist, it may be acceptable to add new openings, when other codes permit.
 - These new windows should be in character with the building, but also may be seen as a later alteration in the manner in which they are detailed.



Blocking up windows is a part of the “transient” character of an industrial district, and its use is not to be discouraged.

Entries

- 23. Maintain historically significant doors.**
- The size and shape of original doors are important historic characteristics that contribute to the integrity of historic buildings in Old Town.
 - Use original doors and door hardware when they can be repaired and reused in place.
 - Avoid altering the shape of these features.
 - If these elements have already been altered, consider restoring them if their original condition can be determined.
- 24. When replacement is necessary, use a door style that is similar to that used originally, when feasible.**
- A wood door with an open glass panel is appropriate on most styles. The glass should make up at least two-thirds of the door.
 - The original doorway configuration should be preserved in any situation.



When replacement is necessary, use a door style that is found on similar buildings in the area. A wood door with an open glass panel is appropriate on most styles.



Installing new doors along a secondary elevation is appropriate.



Loading docks should be maintained when feasible. A loading dock should be recessed from the plane of the facade.



Railings on loading docks should read as a new addition that is simple in character.

25. Installing a new door is appropriate where it does not alter the character of a significant facade.

- Installing new doors along a secondary elevation is appropriate.

Loading Docks

26. Loading docks should be maintained when feasible.

- A loading dock should be recessed from the plane of the facade.
- If replacement is necessary, then it should be similar to those seen traditionally.
- Poured concrete and brick with a poured concrete slab are appropriate.

27. Railings on loading docks should read as a new addition that is simple in character.

- Railings were not a part of the tradition since they would have interfered with the day-to-day transactions occurring on the loading dock. However, since many of these buildings are introducing pedestrian related activities railings may be needed.
- A diversity of designs, as seen from building-to-building, is encouraged.

Loading Dock Doors

28. **Original loading dock doors, which were typically overhead or sliding, should be maintained when feasible.**
- If missing, or replacement is necessary, then first consider replacement with another door similar to that used traditionally.
 - If storefront-type doors are needed, then one should be able to perceive the original opening. (See also the guidelines for “Blocking Up” window openings.)
29. **Filling the opening with glass may be considered as an appropriate alternative.**
- Avoid using one large plate of glass for the entire opening.
 - Divided lights similar to those seen on upper-story windows could be considered; whereas, the lights themselves may be substantially larger.



Original loading dock doors, which were typically overhead (upper photograph) or sliding (lower photograph), should be maintained when feasible.



Filling the opening with glass may be considered as an appropriate alternative. This new storefront for example, conveys the scale of a loading dock door while serving a new use as a display window.



Don't cover or obscure original facade materials. Covering of original facades not only conceals interesting details but also interrupts the visual continuity of materials along the street.



If the original material already is obscured with a newer material, uncover it if feasible. This building in Lower Downtown Denver (just above and top) was returned to its original splendor after removing its 1960s era cover-up.

Facade Materials

The craftsmanship and textural qualities of masonry walls are key character-defining features of historic buildings in Old Town that should be preserved.

30. Preserve original facade materials.

- Traditionally, brick was the dominant building material in the Old Town District.
- Don't cover or obscure original facade materials. Covering of original facades not only conceals interesting details but also interrupts the visual continuity of materials along the street.
- If the original material already is obscured with a newer material, uncover it if feasible.

31. When replacement of facade material is needed, replace it in kind.

- For example, when patching an area of historic brick wall, match the original brick and mortar in color, profile and texture.
- By contrast, when installing new brick to fill a secondary opening, using a brick that contrasts subtly with the original may be appropriate, because it will enable one to distinguish the change as a part of the evolution of the history of the building.

Cornices

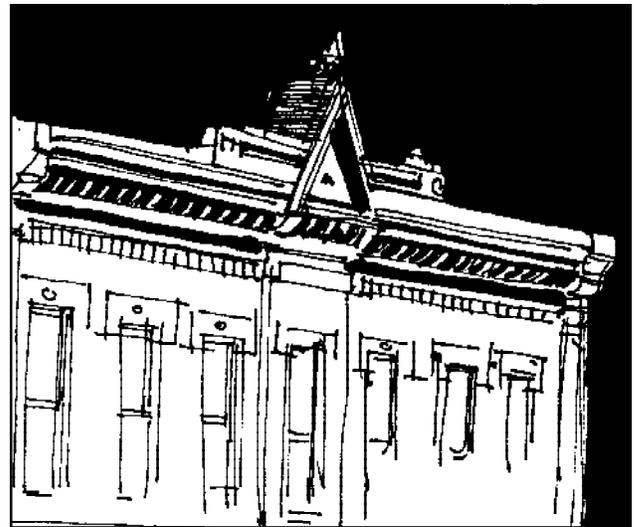
- 32. Preserve historic cornice details.**
- Most historic warehouse buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block and is therefore an important feature.
 - A straight or stepped parapet is appropriate on most buildings in Old Town.
- 33. Reconstruct a missing cornice when historic evidence of its design is available.**
- Use historic photographs to determine design details of the original cornice or search for traces of the cornice profile on the building itself.
 - When no evidence of the original is available, the substitution of another old cornice design for the original may be considered, provided that the substitute is similar to those seen historically in the area on similar buildings.
- 34. A simplified interpretation or a cornice design is also appropriate for a replacement cornice if evidence of the original is missing.**
- Most cornices in Old Town are brick, although historic photographs do suggest that some stamped metal or built-up wood cornices also existed.

Roofs

- 35. Preserve the historic character of the roof.**
- Altering a historic parapet line is inappropriate.
 - Flat roofs (some with a slight pitch for water drainage) are appropriate.



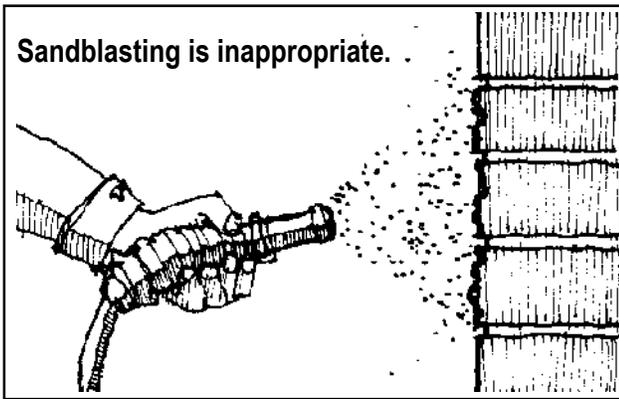
When a building is missing its cornice...



Reconstruct a missing cornice when historic evidence is available.



A simplified interpretation also is appropriate for a replacement cornice if evidence of the original is missing.



Use the gentlest possible procedures for cleaning and refinishing historic materials. Abrasive methods such as sandblasting are strongly discouraged, as they permanently erode building materials and finishes and accelerate deterioration.



Plan repainting carefully.

Technical Repairs

Many historic building elements survive that should be maintained in a manner that will preserve their integrity as character-defining features. These include masonry window sills, ornamental entry doors and cornices.

36. Use the gentlest means possible to clean the surface of a structure.

- Clean a test patch (in an inconspicuous place) to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character and therefore should be avoided.
- Abrasive methods such as sandblasting are inappropriate, as they permanently erode building materials and finishes and accelerate deterioration.
- If cleaning is to be considered, use a low pressure water wash. Chemical cleaning also may be considered if a test patch is first reviewed and negative effects are not found.

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

- Avoid removing damaged materials when they can be repaired.

38. Plan repainting carefully.

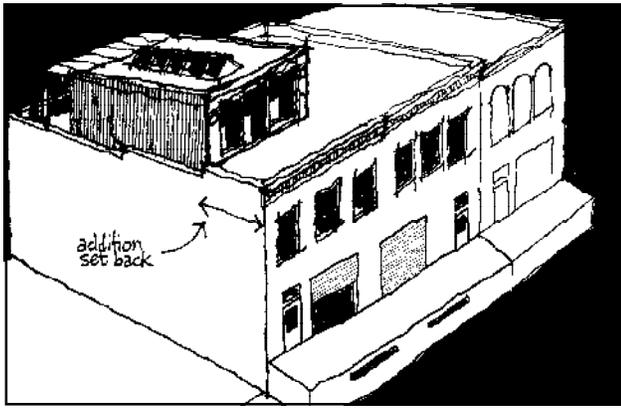
- If masonry has been painted, it may be preferable to continue to repaint it, because paint removal methods may cause damage to the building materials and finishes.
- Note that frequent repainting of trim materials may cause a build up of paint layers that obscure architectural details. When this occurs, consider stripping paint layers to retrieve details. If stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.

39. Generally, brick that was not painted historically should remain unpainted.

- 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.
- Painting of brick, unless it is mismatched or so deteriorated that it cannot withstand weather, is inappropriate.

40. Preserve historic mortar characteristics.

- Original mortar, in good condition, should be preserved in place.
- Repoint only those mortar joints where there is evidence of a moisture problem or when a substantial amount of the mortar is missing.
- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the brick and does not allow for expansion and contraction. The result is deterioration of the brick itself.



An addition should be set back from any primary, character-defining facade and its architectural details should be kept simple.



A rooftop addition should be set back substantially, to preserve the perception of the historic scale of the building. This addition in Lower Downtown Denver cannot be seen until well away from the building. This is considered appropriate.

Additions to Historic Buildings

Examples exist in Old Town where property owners expanded the size of a building by constructing an addition. Typically, these were constructed using materials and details similar to the original structure. Compatible additions to existing historic buildings may also be considered, especially when such work will help to extend the adaptive use potential of the building. All such additions should meet the following guidelines:

41. **An addition should be compatible in scale, materials and character with the main building.**
 - An addition should relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure.
 - The addition should be subtly distinguishable in its design from the historic portion.
 - An addition to the front of a historic building is generally inappropriate when it would alter character-defining features. An addition to the side, however, may be considered.

42. **A rooftop addition should be set back substantially, to preserve the perception of the historic scale of the building.**
 - If a rooftop addition is appropriate, a minimum setback of 25 feet from the building front should be considered.
 - A rooftop addition shall be simple in design to prevent it from competing with the primary facade.

Guidelines for New Construction

Note:

Examples of compatible new construction in other historic districts are provided to illustrate the design principles of this chapter.

Chapter 2: Design Guidelines for New Construction

These design principles apply to all new construction projects and renovations to noncontributing buildings in the Old Town District. New buildings and additions should not imitate historic buildings, but should be compatible with them. Creativity in new design is especially encouraged when it also is compatible with the design goals of the district. Note, that designs that are incompatible with the district may be more appropriately located elsewhere.

Many opportunities exist for infill in the district and the manner in which these new structures are designed can substantially affect the district. It is important that new construction be designed such that it will not impede one's ability to interpret the historic character of the area. Therefore, the design of new construction is very important and should be carefully considered. In general, new buildings should be compatible with their historic context, but should be distinguishable as being new such that one can "read" the evolution of the area. These design guidelines that follow focus on the fundamental features of traditional building in Old Town that should be respected in order to be compatible with the historic context.



Before: New buildings should be compatible with the historic context. Creative new design is especially encouraged that is compatible with the design goals of the district. Here, a vacant lot awaits compatible infill in the Old Town District of Ft. Collins, Colorado. (See below.)



After: Simplified interpretations of traditional building elements, including a transparent first floor with display windows and an ornamental cornice, help this new building fit into its historic context.



Contemporary interpretations of traditional buildings, which are similar in scale and overall character to those seen historically, are strongly encouraged. (Lower Downtown, Denver, CO).



Orient a new building parallel to its lot lines, in a manner similar to historic building orientation, not at an angle.



Floor-to-floor heights should appear to be similar to those seen historically in the block. (Lower Downtown, Denver, CO).

Architectural Character

- 43. The literal imitation of older historic styles is discouraged.**
- Contemporary interpretations of traditional buildings, which are similar in scale and overall character to those seen historically, are strongly encouraged.

Site Plan Guidelines

- 44. Respect the Old Town street grid in new construction.**
- Orient a new building parallel to its lot lines, in a manner similar to historic building orientation, not at an angle.
 - Orient the primary facade toward the street.
- 45. Maintain the uniform alignment of facades.**
- Align the building front at the street edge.

Mass and Scale

- 46. New construction should appear similar in mass and scale to historic structures found traditionally in the area.**
- 47. Floor-to-floor heights should appear to be similar to those seen historically in the block.**
- In particular, the first floor should appear similar in height to those seen traditionally.

Roof Shape

48. **The roof of a new building should be visually compatible by not contrasting greatly with the roof shape and orientation of surrounding buildings.**

Windows

49. **Upper story windows with vertical emphasis are encouraged.**
50. **Windows should be trimmed with painted wood or anodized metal.**
- This trim should have a dimension similar to that used historically.
51. **Window dimensions that are similar to those used traditionally are encouraged.**
- If they are used, the dividing frame elements, or muntins, in a window should be similar in dimension to those used traditionally.
52. **Windows on lower floors should appear to have divided lights.**
- Pedestrians can more easily see the details on windows closer to the street and can discern the shadow line created by true divided lights. Using true divided lights is thereby encouraged on lower story windows.
 - Snap-in muntins, used on both sides of the glass, may also be considered.



The roof of a new building should be visually compatible by not contrasting greatly with the roof shape and orientation of surrounding buildings.



Upper story windows with vertical emphasis are encouraged on new buildings. Note also the reinterpretation of traditional cornice moldings on this infill structure.

Entries



Doors should be trimmed with wood, painted metal or anodized aluminum. This trim should have a dimension similar to that used historically.



Building entrances should appear similar to those used historically. This new storefront appears as a loading dock door might with its large sheets of glass and large opening. (Lower Downtown, Denver, CO).

53. Building entrances should appear similar to those used historically.

- Building entrances should be in scale with the overall facade.
- Locate the primary entrance facing the street.
- Contemporary interpretations of building entries, which are similar in scale and overall character to those seen historically, are encouraged.

54. Doors should be trimmed with wood, painted metal or anodized aluminum.

- This trim should have a dimension similar to that used historically.



Contemporary interpretations of traditional details, which are similar in scale and overall character to those seen historically, are strongly encouraged.

Loading Docks and Doors

- 55. New construction should incorporate loading docks similar to those seen traditionally.**
- Many older warehouses are introducing pedestrian related uses and are incorporating such elements as outdoor seating on the loading docks. In order for new construction to relate to its context, it should find similar uses for a loading dock element.
- 56. Openings similar in size and depth to loading dock doors should be incorporate in new construction.**
- This will help the infill structure to be visually compatible with its older neighbors.
 - Contemporary interpretations of loading docks doors, which are similar in scale and overall character to those seen historically, are encouraged.



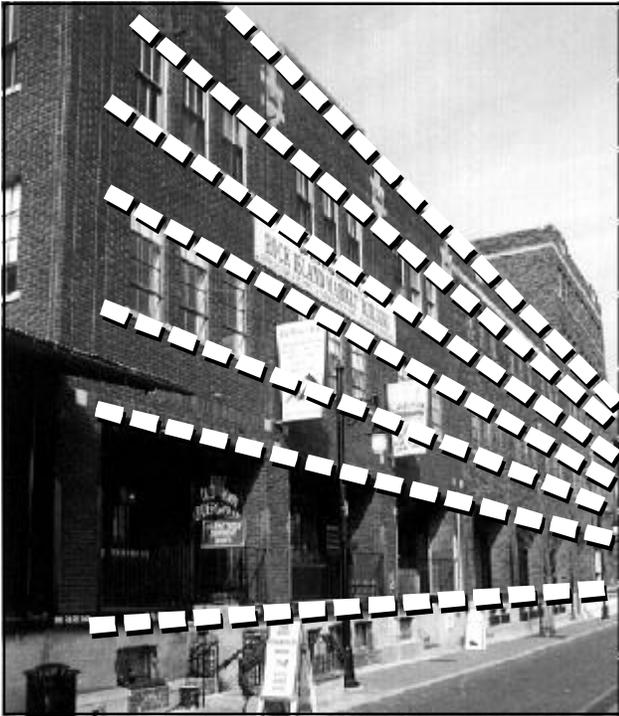
New construction should incorporate loading docks similar to those seen traditionally. A poured concrete loading dock with a railing is appropriate.

Materials

- 57. Simple material finishes are encouraged.**
- Matte finishes are preferred.
 - Polished stone, for example, is inappropriate.
- 58. Materials should appear similar to those used historically.**
- Traditional materials are preferred, primarily red brick.
 - Do not employ “used” brick in new construction. This can give a false impression of the building’s history.
 - New, state-of-the-art materials may be considered for limited applications. New materials should have a demonstrated durability in this environment.



Materials should appear similar to those used historically, as do the materials in this new building.



Maintain the alignment of horizontal elements along the block, including building cornices.

Solid-to-void Ratio

- 59. The ratio of window-to-wall should be similar to that seen traditionally on warehouses or commercial storefront buildings in the district.**

Alignment of Facade Elements

- 60. Maintain the alignment of horizontal elements along the block, including building cornices.**
- Window sills, moldings and cornices are among those elements that may be seen to align.

Guidelines for Signs



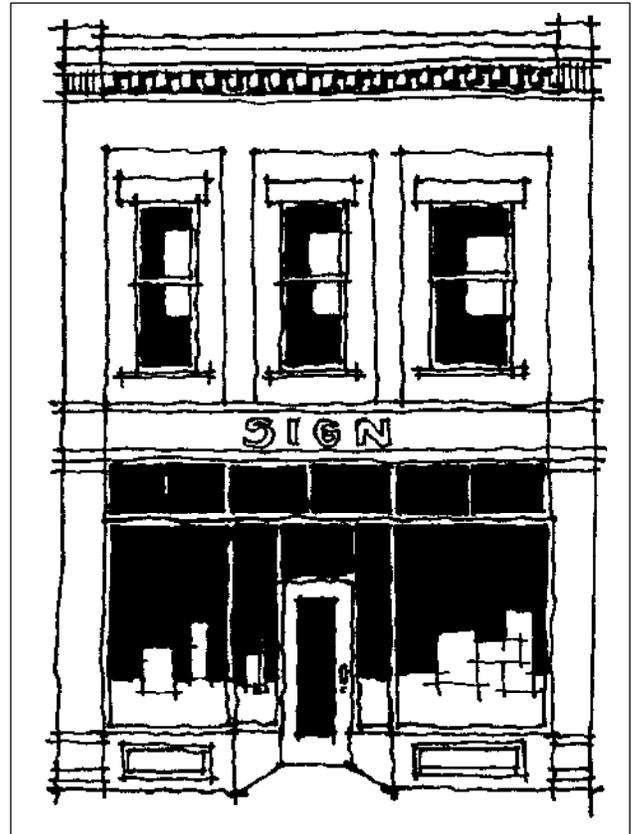
Chapter 3: Guidelines for Signs

Historically, signs used in Old Town were relatively simple. They varied in size and location, but most were basic painted panels with simple lettering styles. Others were painted directly on the building wall. If it was illuminated, an indirect light source was typical. These features of sign design should be continued. To do so, the City seeks to limit the size and number of signs so that no single sign dominates the setting, but, rather, the district reads as a distinct neighborhood. *(When planning for a sign project see also Chapter 24.04 of the Code of the City of Wichita and Section III-C.4(d) of the Unified Zoning Code.)*

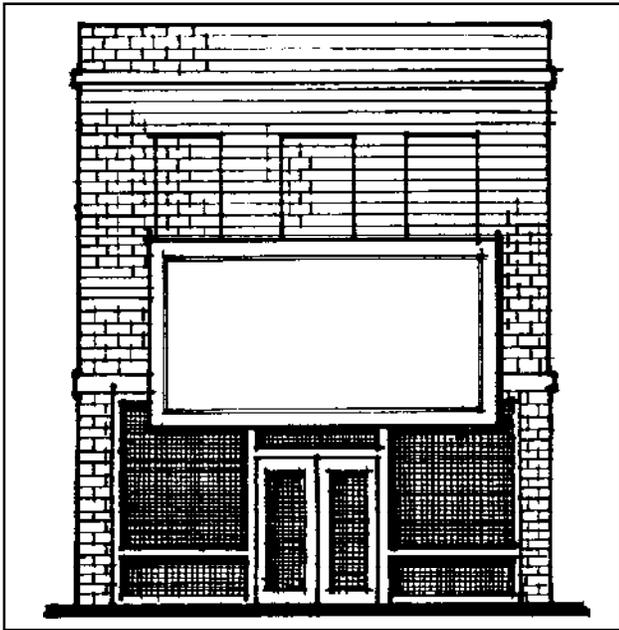
Sign Context

A sign typically serves two functions: first, to attract attention, and second to convey information. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well conceived manner. All new signs should be developed with the overall context of the building and of the district in mind.

- 61. Consider the building front as part of an overall sign program.**
- Coordinate the overall facade composition, including ornamental details and signs.
 - Signs should be in proportion to the building, such that they do not dominate the appearance.
 - Develop a master sign plan for the entire building front, which should be used to guide individual sign design decisions.



The overall facade composition, including ornamental details and signs, should be coordinated. Signs also should be in proportion to the building, such that they do not dominate its appearance.



Inappropriate: A sign should be subordinate to the overall building composition.



A flush-mounted wall sign is one that is mounted flat to the wall.



This flush-mounted sign is located directly above the entryway on this contemporary storefront in Boulder, CO.

62. A sign must be subordinate to the overall building composition.

- A sign shall appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself. In no case should a sign obscure architectural details or features.
- Mount signs to fit within existing architectural features. Use signs to help reinforce the horizontal lines of moldings and transoms seen along the street.

Permitted Sign Types

63. Flush-mounted wall signs may be considered.

- A flush-mounted wall sign is one that is mounted flat to the wall.
- When feasible, place a wall sign such that it aligns with others on the block.
- When planning a wall sign, determine if decorative moldings exist that could define a "sign panel." If so, locate flush-mounted signs such that they fit within panels formed by moldings or transom panels on the facade. In no case should a sign obscure significant facade features.

64. A pole mounted or monument sign may be considered

- No pole mounted or monument sign should have an effective area greater than thirty-two square feet.
- No pole mounted sign should exceed fifteen feet in height.

65. Projecting signs may be considered.

- A projecting sign should be located near the business entrance at, or slightly above, eye level, just above the door or to the side of it.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.

66. A window sign may be considered.

- A window sign may be painted on a window.
- A window sign may cover approximately twenty-five percent (25%) of the total window area.

67. A directory sign may be considered.

- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory to make them easier to locate.
- Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.



A projecting sign should be located near the business entrance at, or slightly above, eye level, just above the door or to the side of it.



Where several businesses share a building, coordinate the signs in a directory or use a master sign plan.



A window sign may be considered. A window sign may be painted on or hung just inside a window.



Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.



Symbol signs add interest to the street, are quickly read and are remembered better than written words.

Inappropriate Sign Types

68. **Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate.**
 - Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.
69. **No sign or part of a sign may move, rotate, flash or change its brightness.**

Sign Materials

70. **Sign materials shall be compatible with that of the building facade.**
 - Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the historic context.
 - Highly reflective materials that will be difficult to read are inappropriate.
 - Painted signs on blank walls were common historically and may be considered.
 - The use of plastic on the exterior of a sign is prohibited.

Sign Content

71. **Symbol signs are encouraged.**
 - Symbols signs add interest to the street, are quickly read and are remembered better than written words.
72. **Use colors for the sign that are compatible with those of the building front.**
73. **Simple sign designs are preferred.**
 - Typefaces that are in keeping with those seen in the area historically are encouraged. Avoid sign types that appear too contemporary.
 - Also limit the number of colors used on a sign. In general, no more than three colors should be used.

- 74. Select letter styles and sizes that will be compatible with the building front.**
- Letters should not exceed ten inches in height.
 - Avoid hard-to-read or overly intricate typeface styles.
- 75. Preserve historic painted signs where they exist.**

Sign Lighting

One should be able to perceive the historic character of individual buildings and of the district as a whole during both day and night. Sign lighting should be compatible with the historic character of the street.

- 76. The light for a sign shall originate from an indirect source.**
- Light shall be directed at the sign from an external, shielded lamp. Internal illumination of a sign is inappropriate.
 - No sign should be illuminated by fluorescent or backlighting.
 - A warm light, similar to daylight, is appropriate.
- 77. The use of neon and/or incandescent bulbs may be considered.**
- Use neon in limited amounts so it does not become visually obtrusive.



Preserve historic painted signs where they exist.



Appropriate: Light shall be directed at the sign from an external, shielded lamp.

Guidelines for All Projects



Chapter 4: Guidelines for All Projects

These design guidelines shall apply to all projects in the Old Town District. These include certain site improvements, alterations to existing structures and new construction.

Accessibility

The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users.

78. The guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.

- All new construction shall comply completely with ADA.
- Owners of historic properties should comply to the fullest extent, while also preserving the integrity of the character-defining features of their buildings.
- Special provisions for historic buildings exist in the law that allow some alternative solutions in meeting the ADA standards.
- Consult with the State Historic Preservation Office (see City staff for contact information) regarding compliance or alternative solutions in meeting the ADA.



Owners of historic properties should comply to the fullest extent, while also preserving the integrity of the character-defining features of their buildings.



This historic warehouse building in Lower Downtown Denver, CO, added an elevator shaft to the outside of the building as one way to satisfy ADA requirements. Note that the addition is setback substantially from the facade and that it is a different material than the historic building.



A fixed metal canopy is permitted where evidence demonstrates that one existed during the building's period of significance.



When adding awnings to upper story windows, they should fit the opening and only the upper sash.

Awnings and Canopies

Historically, awnings and canopies have been a part of the Old Town District and using them in rehabilitation projects and new construction is encouraged.

79. Original canopies and awnings should be maintained when feasible.

- When replacement is necessary, or when adding canopies or awnings where none previously existed, use canopies or awnings similar to those seen traditionally on similar types of warehouse structures.
- Long, horizontal metal shed canopies were seen along ground floors, typically providing shelter for the loading dock(s).
- Some small, fabric awnings were seen in upper story windows. These fit the opening, typically covering only the upper sash.

80. A fixed metal canopy may be considered.

- Canopies are especially appropriate over exposed loading docks.
- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.

81. A fabric awning is also appropriate.

- Operable or fixed awnings are appropriate.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple muted striped patterns are appropriate.
- Simple shed shapes are appropriate for rectangular openings.

82. Internal illumination in an awning is inappropriate.

83. Mount an awning or canopy to accentuate character-defining features.

- It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features.
- Its mounting should not damage significant features and historic details.

84. Contemporary interpretations of canopies and awnings, which are similar in scale and overall character to those seen historically, are encouraged.



A contemporary interpretation of a rigid metal awning may be considered.

Design for Energy Conservation

Many times historic elements on industrial structures are lost due to a misconception that old doors and windows are not energy efficient. For the most part historic structures were constructed to be naturally energy efficient (e.g. high ceilings permitted air circulation) and often times are more energy efficient than even the most “up-to-date” buildings.

85. The use of energy conservation methods in building design is encouraged.

- It is not always necessary to remove existing glass or to install thermopane glass to realize the energy savings. Generally, the problem is that older sash has dried and the glazing compound around it has shrunk, which allows air to leak around the glass.
- The best strategy is to re-glaze the existing glass and add weather-stripping. Storm windows may be installed on the interior side of windows. Be certain that the frame styles of the storm windows match those of the original windows.
- Weather-strip doors and windows.
- Install ceiling fans to circulate the air.



Simple shed shapes are appropriate for rectangular openings.

Landscaping



Landscaping elements should align with adjacent buildings and be compatible with the character of the neighborhood in size, scale, and type.

Landscaping will enhance the pedestrian experience and is therefore encouraged, especially where vacant lots and parking areas exist.

86. For open space on a site, define the edge of the property with landscape elements, when feasible.

- For example, define the edges of a vacant lot with landscaping (low-scale urban street trees or shrubs) or structural elements.
- Landscaping elements should align with adjacent buildings and be compatible with the character of the neighborhood in size, scale, and type. Free-form, suburban type landscaping is inappropriate in this setting.

Lighting

Lighting designs should enhance one's ability to interpret the historic character of the street, as seen at night, and should not overwhelm it.

87. Use lighting for the following:

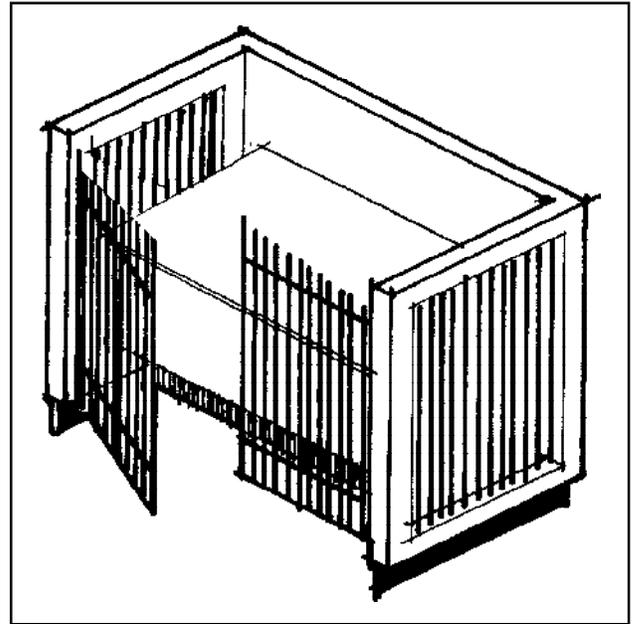
- To accent architectural details.
- To accent building entries.
- To accent signs.
- To illuminate sidewalks.

88. Use lighting as it was used historically in the district.

- Shielded lighting is preferred.
- Lighting should not dominate a facade or the street.
- Washing the entire facade with light is inappropriate.

Mechanical Equipment and Service Utilities

- 89. Minimize the visual impact of mechanical equipment.**
- When feasible, use low-profile mechanical units on rooftops that are not visible from public ways.
 - Screen equipment from view.
 - Do not locate window air conditioning units or satellite dishes on the building's primary facade.
- 90. Minimize the visual impacts of utility connections and service boxes.**
- Locate them on secondary walls when feasible.
- 91. Locate standpipes and other service equipment such that they will not damage historic facade materials.**
- Cutting channels into facade materials damages the historic building fabric and is inappropriate.
 - Avoid locating such equipment on the front of a building.
- 92. Minimize the visual impact of trash storage and service areas.**
- Dumpsters should be screened from view.
 - Locate service areas away from major pedestrian routes, typically in the rear.



Dumpsters should be screened from view.

Parking



Minimize visual impacts of off-street parking, as seen from the public way. This parking lot's edges are screened with planted areas, decorative paving, fences, hedges and decorative walls and would be appropriate in Old Town.



Minimize the visual impacts of a parking structure. This parking structure in Boulder, Colorado, reserved the street frontage for commercial uses, by "wrapping" parking at grade with a row of commercial spaces.

Automobiles have been a part of the scene for many years. However, their visual impacts should be minimized, to enable one to perceive the historic character of the street.

93. Minimize visual impacts of off-street parking as seen from the public way.

- Screen the edges of parking lots with planted areas, decorative paving, fences, hedges and decorative walls.
- When landscaping at the sidewalk edge use at least a five foot deep plant bed. This will provide a good buffer for pedestrians.
- Using a low brick wall may also be an appropriate solution.
- Landscaping the interior of a parking lot is encouraged.

94. Locate parking such that it will be subordinate to other site features.

- An on-site parking area should be located inside or behind a building, where its visual impact will be minimized.
- Minimize the surface area of paving and consider using less impervious material such as modular pavers.

95. Minimize the visual impacts of a parking structure.

- Cars in a parking structure should be screened from view from the street.
- Street frontage should be reserved for commercial uses. This may be accomplished by locating the parking below grade, with commercial space above, or by "wrapping" parking at grade with a row of commercial spaces.
- Design a parking structure so as to allow space for active uses of the sidewalk.

Security Devices

96. Minimize the visual impact of security devices.

- New security bar designs should be simple.
- Locating bars inside the glass of a display window is the only acceptable place.
- Roll-down metal screens are discouraged, because they obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position.
- Minimize the visual impacts of alarm devices and intercom panels.

97. Gates may be installed at storefront entries.

- Set them back from the storefront line, when feasible, to maintain the appearance of a recessed entry.
- Where entries were not recessed historically, consider installing gates on the inside of the door.



Minimize the visual impacts of utility connections and service boxes. Locate them on secondary walls when feasible. Seeing this mechanical conduit on the building face is inappropriate.

Glossary

Alignment. The arrangement of objects along a straight line.

Arch. A structure built to support the weight above an opening. A true arch is curved. It consists of wedge-shaped stones or bricks called Voussoirs (vu-swar'), put together to make a curved bridge which spans the opening.

Architrave. The lowest of the three main parts of the entablature. Also, the ornamental moldings around doors, windows and other openings.

Ashlar. A square, hewn stone used in building. It also refers to a thick dressed, square stone used for facing brick walls, etc.

Baluster. A short, upright column or urn-shaped support of a railing.

Balustrade. A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

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.

Building Form. The overall shape of a structure.

Building Mass. The physical size and bulk of a structure.

Building Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

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

Comes. Metal struts supporting leaded glass.

Canopy. A roofed structure constructed of fabric or other material placed so as to extend outward from a building providing a protective shield for doors, windows and other openings, supported by the building and supports extended to the ground directly under the canopy or cantilevered from the building.

Column. A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

Cornice. The projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Eave. The underside of a sloping roof projecting beyond the wall of a building.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Entablature. The part of the building carried by the columns. The entablature consists of the cornice, the frieze and the architrave.

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

False Front. A front wall which extends beyond the sidewalls of a building to create a more imposing facade.

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 and design of windows in a building.

Floor Area Ratio. The relationship of the total floor area of a building to the land area of its site, as defined in a ratio in which the numerator is the floor area, and the denominator is the site area.

Finial. The decorative, pointed terminus of a roof or roof form.

Frame. A window component: See window parts.

Frieze. Any plain or decorative band, or board, on the top of a wall immediately below the cornice. This is sometimes decorated with ornamentation.

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.

Joist. One of the horizontal wood beams that support the floors or ceilings of a building. They are set parallel to one another—usually from one to two feet apart—and span between supporting walls or larger wood beams.

Kickplate. The horizontal element or assembly at the base of a storefront parallel to a public walkway. The kickplate provides a transition between the ground and storefront glazing area.

Lintel. A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

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.

Parapet. A low wall or railing often used around a balcony or along the edge of a roof.

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.

Pier. The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall; a buttress.

Pilaster. A support or pier treated architecturally as a column, with a base, shaft and capital that is attached to a wall surface.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

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, loss or attack 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.

Quoin. (pronounced koin) Dressed stones or bricks at the corners of the buildings, laid so that their faces are alternately large and small. Originally used to add strength to the masonry wall, later used decoratively.

Rafter. Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

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.

Roof. The top covering of a building. Following are some types:

- **Gable roof** has a pitched roof with ridge and vertical ends.
- **Hip roof** has sloped ends instead of vertical ends.
- **Shed roof** (lean-to) has one slope only and is built against a higher wall.
- **Jerkin-head** (clipped gable or hipped gable) is similar to gable but with the end clipped back.
- **Gambrel roof** is a variation of a gable roof, each side of which has a shallower slope above a steeper one.

Sash. See window parts.

Shape. The general outline of a building or its facade.

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's face.

Soffit. The underside of a structural part, as of a beam, arch, etc.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish 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. The street level facade of a commercial building, usually having display windows.

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

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

Window Parts. The moving units of a window are known as *sashes* and move within the fixed *frame*. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntings* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.