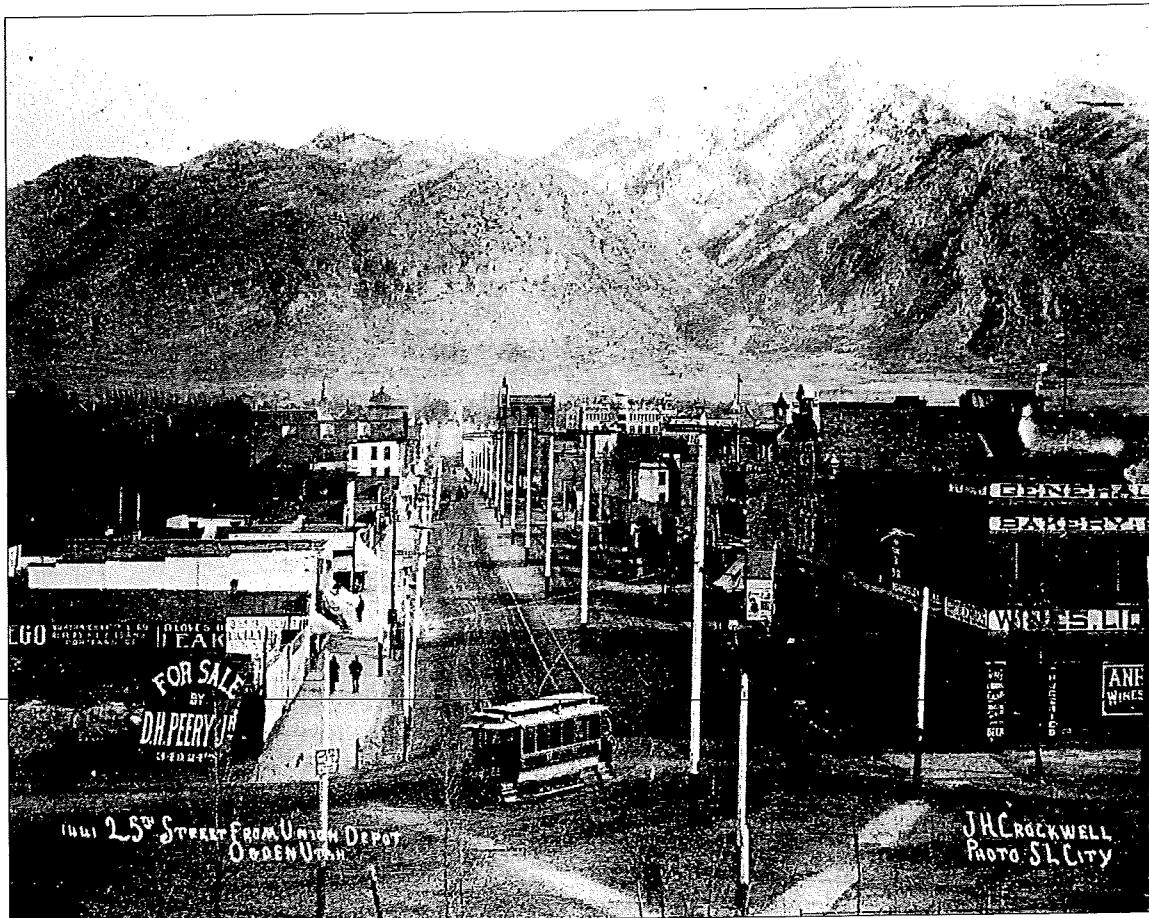


# Design Guidelines for New Construction



**In the  
25th Street Historic District  
Ogden, Utah**

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*On the Cover: Looking East from Union Depot at 25th Street, circa 1892.*

# **Design Guidelines for New Construction**

**In the  
25th Street Historic District  
Ogden, Utah**

**February 13, 1997**

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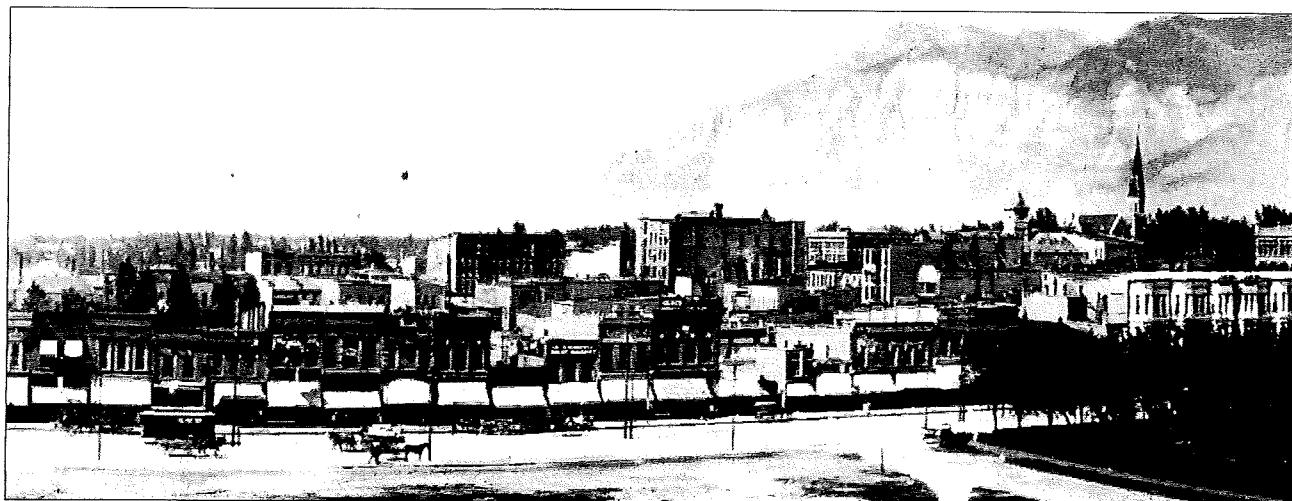
Betsy Shears

The Landmarks Commission expresses appreciation to Ogden City Arts, through its Design Arts program, for its part in initiating the partnerships that resulted in these Design Guidelines. The involvement of Ogden City Arts, Weber Heritage Foundation, the 25th Street business and property owners, along with other interested individuals all provided important consideration in the development of these Guidelines. Partial funding for these Guidelines was provided by grants from: The National Trust for Historic Preservation, Utah State Historical Society Preservation Office through the Certified Local Government Program, Weber County Heritage Foundation and the Dumke Foundation (provided through Ogden City Arts). Historic photographs are courtesy of the Union Station Collection. Note that photographs of new construction from other historic districts are used to illustrate many of the guidelines. These buildings come from contexts that are comparable to those of 25th Street, and are used because no new construction has occurred in recent years in the district that could serve as a model.

# Table of Contents

Introduction	1
Historic Overview	5
General and Site Design Guidelines	13
Building Design Guidelines	23
Site Furnishings Guidelines	33
Design Guidelines for Signs	37
Design Guidelines for Additions to Historic Buildings	45

# Introduction



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*Photo previous page: Turn-of-the-century photo of the north side of the 300 block of 25th Street. It appears that the photo was taken from the Fire Station tower.*

## Introduction



*One of the City's goals is to preserve, protect and enhance the historic resources within the City, including those on 25th Street.*

These design guidelines apply to new construction within the 25th Street Historic District in Ogden. They define the community's policies about design and provide a common basis for making decisions about the compatibility of new building proposals. While they guide an approach to certain design problems, the guidelines do not dictate solutions.

The purpose of the design guidelines is to inform the community and those interested in new construction within the Historic District about the design policies of the City. These guidelines will help property owners understand what the Landmark Commission will use as a basis for making informed, consistent decisions about new construction design.

The guidelines address all new construction, including additions to existing structures and they are based on the City's goals for preservation as articulated in the Ogden Preservation Plan. While the Preservation Plan relates to the City as a whole, these guidelines provide more specific direction to infill projects built within the 25th Street Historic District. The City's preservation goals are:

- To preserve, protect, and enhance historic resources within the City, which reflect Ogden's importance historically, architecturally, and in terms of neighborhood development, and to foster pride in the City's heritage,
- To make property owners aware of and, where possible, assist them with technical information relating to the preservation, protection, and rehabilitation of historic resources,
- To preserve and protect historic districts,
- To provide both community and economic incentives for the property owners to assist with the protection and rehabilitation of the historic resources.

In addition to these guidelines, other city regulations also influence the character of design. These are:

- The Landmarks Preservation Ordinance
- CBD Intensive District Chapter of the Development Code
- The Ogden City Building Code and Conservation Code
- Ogden City Sign Ordinance

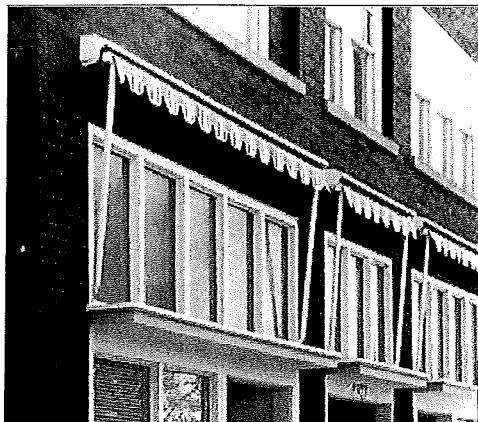
**Sample Guideline Format**

## **AWNINGS**

Awnings are traditional elements of the historic street scene and their continued use should be encouraged.

**60. Fabric awnings, preferably canvas with a matte finish, are appropriate and encouraged for historic buildings and new construction.**

- a. Operable awnings are encouraged.
- b. Rigid frame awnings also may be considered, provided valances are not fixed.
- c. Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple muted striped patterns are appropriate.
- d. Simple shed shapes are appropriate for rectangular openings.



*The Royal Hotel shows the appropriate placement of operable awnings on the storefront.*

*A typical guideline in this book contains the components illustrated above, including a policy statement, a guideline and supplementary explanation. Photographs frequently add clarity.*

The historic context of the 25th Street Historic District is an important concern. The district contains a greater concentration of commercial type, historic buildings than elsewhere in the city and new construction in this area should be compatible with these historic resources. Thus, these guidelines are provided to help accomplish that goal.

The Guidelines for New Construction are organized in the following chapters:

1. Historic Overview of the District
2. General and Site Design Guidelines
3. Building Design Guidelines
4. Street Furniture Guidelines
5. Sign Design Guidelines
6. Additions to Historic Buildings

Within these chapters, the design guidelines typically have a format that is organized into four components:

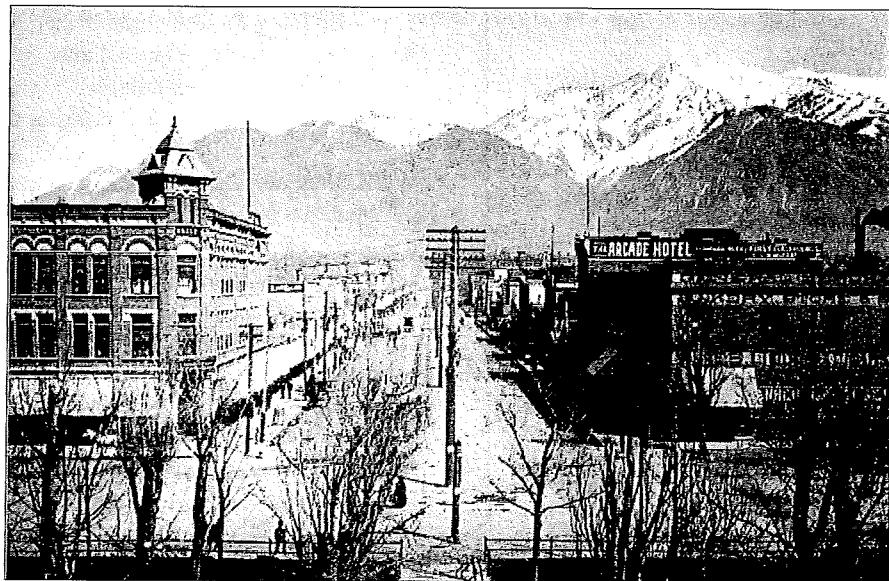
- a. A policy statement
- b. The design guideline statement itself
- c. Supplementary requirements, listed as bullets
- d. An illustration

All of this information composes the design guideline, and is enforceable.

The guidelines are to be used in a number of ways. Property owners and architects should use the guidelines when beginning a project. City staff will use the guidelines in advising property owners about building plans and will apply them in administrative reviews. The Landmarks Commission will also use the guidelines when considering issuance of a Certificate of Historic Appropriateness. A Certificate of Historic Appropriateness is required before the City's building official may consider issuing a building permit for any construction in the district.

# Chapter 1:

## Historic Overview

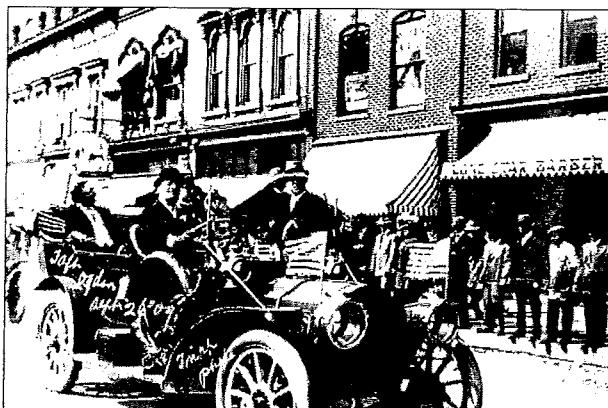


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*Photo previous page: Looking east up 25th Street from the Union Depot, circa 1905.*



*In this early photograph of the 300 block of 25th Street, fabric awnings were prominent features.*



*Downtown was the social center of the community when President Taft visited Ogden in 1904.*

## HISTORIC OVERVIEW OF OGDEN

Henry G. Sherwood surveyed the original town site for Ogden in early 1851 and the City incorporated on February 6, 1851. Prior to this, the valley had been populated by Indians, various white trappers and other pioneers. Mormon interest in the area was established with the purchase of Goodyear's interest in the area in 1847. Originally named 5th Street, the route was renamed 25th Street when a new numbering system was established in 1889. For years, 25th Street was a primary east-west route.

Ogden's economy was agricultural, guided primarily by Mormon inhabitants. The community saw an influx of newcomers, however, when the Union Pacific Railroad built the transcontinental railway through Ogden. This was completed in May 1869 in nearby Promontory. In response to this new transportation link, a wood frame depot was constructed on Wall Street, on the southwest side of the intersection with Fourth (24th) Street, in 1869. A larger depot replaced this at the end of 25th Street in 1889. The existing depot was constructed on the same site in 1924 after the earlier depot was destroyed by fire.

In time, numerous saloons and brothels appeared on Ogden's 25th Street and the street continued as a center for vice until the mid-1950s. In 1872, a brewery was built and numerous saloons and casinos followed. As a result of the municipal elections of 1889, members of the Mormon faith were voted out of office and more liberal "gentiles" took command of the City. Some say, the street became a haven for further "corruption" with a reputation confirmed around the country by 1920, and reaching its height in the early 40s. In 1955, with support from townspeople, City officials stepped up law enforcement efforts, which forced a lower profile on the street. It is important to note however, that throughout this time, many reputable and viable businesses also thrived on the street, making important contributions to the community.

An influx of people, due to the railroad, contributed to a diverse ethnic mix. People came from England, Canada, Wales, Denmark, Sweden, Scotland, Holland, Norway, Ireland, China, and Italy, and as a result 25th Street became the "melting pot" for the rest of the City.

## The Character Of The District

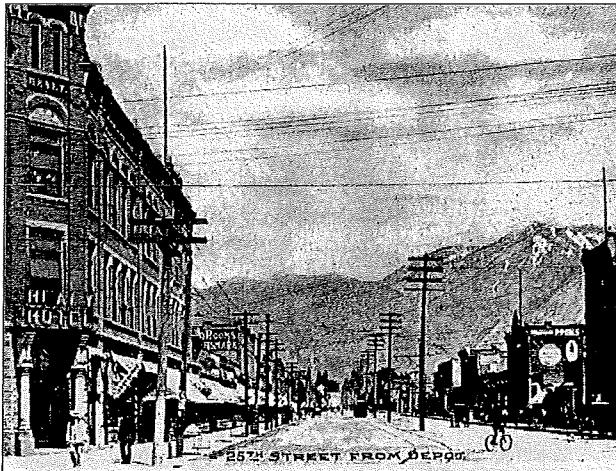
Many buildings on 25th Street were built within a common time frame and for similar purposes. As a result, many have a consistent appearance. These similar characteristics establish a unique sense of place in the district.

One distinct characteristic is that brick is the predominant building material. While typically framed with masonry, first floor facades are primarily transparent; the upper floor portions are more solid, with vertical windows. Most buildings are capped with cornices; roofs appear to be flat. The fronts of structures are more ornamental than the sides or back sides. Ornamental details are seen around openings and at parapets. Buildings also are of similar sizes and shapes, with heights typically averaging 1-3/4 stories; and module widths of front facades ranging from 15 to 40 feet.

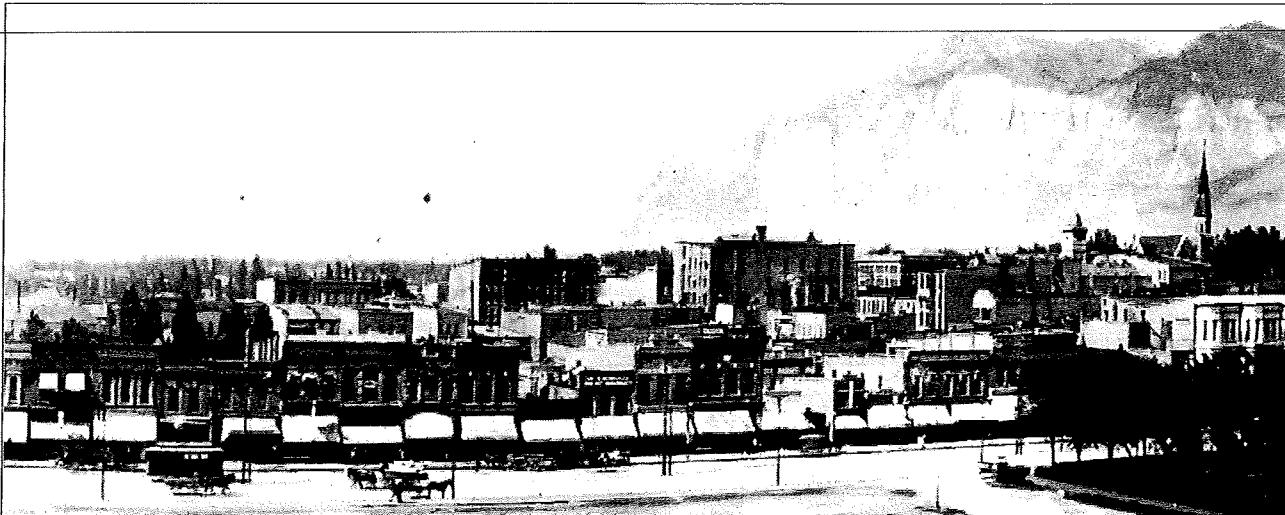
The fronts of buildings align at the inside edge of the sidewalk. Service is from the alley while entrances off the alley are simple in character.

Today, an enhanced streetscape of landscaping, lighting and street furniture contributes to the continuity of the area. Views at the ends of the street are terminated by the mountains to the east, and Union Station to the west. In addition, most buildings have basic site plan characteristics that are in common.

Most blocks are filled in, although a few significant vacant lots exist. Development on these lots can greatly influence the character of the district.



25th Street exhibited a variety of one, two and three-story buildings in this early scene of the 100 block, looking east.



In this early photograph taken just to the east of the present-day historic district, horizontal elements align along many of the building fronts, particularly at the top of the storefronts and at the cornice lines, where decorative moldings and cornices accentuate the similarity in building heights (north side, 300 block).

## The Architecture of 25th Street

Historically the buildings on 25th Street were commercial and institutional building types. Many exhibited variations on the traditional American commercial storefront. These buildings were designed for retail-related functions on the ground level, where relatively large openings were used to maximize visibility to goods and services offered inside. Most were built to one or two stories, although some rose higher. The front wall was constructed at the sidewalk edge and was of masonry. Upper story windows were smaller, vertically-oriented openings. The upper floor appeared more solid than transparent.

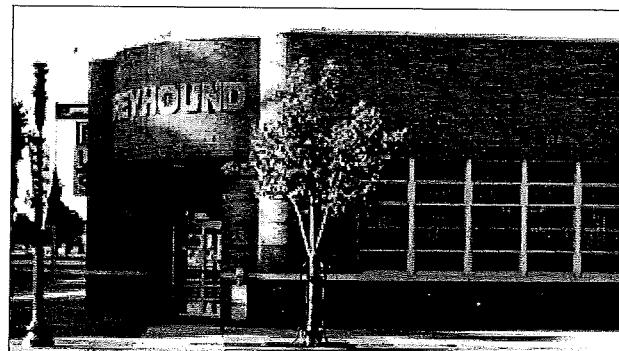
While most buildings on the street today are commercial in type, a few institutional structures are found here that are also significant. Due to their prominence to the public, the site plan and orientation of these structures are especially important. The rail road depot, for example, sits back from the street with a plaza and loading area in front. Some basic building styles that are found in the district follow, in alphabetical order.

### Art Moderne Style

Art Moderne buildings appeared during 1930-1945 in America. These buildings convey a streamlined appearance often associated with trains, airplanes, and ships of the time. Moldings have flowing lines and windows are rounded. A variety of materials is seen, including stucco, which can be sculpted to convey the desired flowing lines of the style. Decorative panels and moldings often appear applied to the facade, rather than integral to it. An example of the Art Moderne style also appeared as a facelift to the ground floors of early buildings. Many jewelry stores adopted this and the Art Deco styles during the 1920s and 30s.

### Classical Revival Styles

Classical Revival structures include signature elements of ancient Greek and Roman architecture, including classical columns, pediments and projecting porticos. Smooth-finish stone is a typical facade material. Banks and theaters sometimes used this style. No pure Classical Revival style buildings exist on 25th Street, but related details are found on some structures in the area.



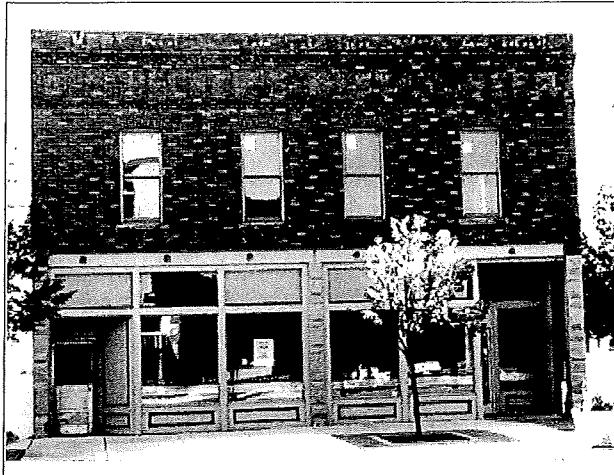
*The bus depot at the southwest corner of Grant and 25th Street is an example of the Art Moderne style.*



*The historic London Ice Cream Parlor building includes Classical Revival design elements, such as the window pediments shown above.*

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## Commercial Vernacular



*Commercial Vernacular buildings have simple detailing, such as this one. (205-25th Street)*

Commercial Vernacular buildings appeared across America during the 1870s through the 1920s. A typical example has a large plate glass display window and also is simple in overall character. The upper floor is supported by a steel or wood beam that spans the glass opening. A kickplate is found below the display window while above, a smaller band of glass, a transom, is seen. The main door is frequently recessed. Little ornamentation is found, often being limited to simple cornice moldings. Many examples occur in the district.

## Italianate Style

The Italianate style is similar to the Vernacular Storefront, but includes more elaborate details that associate it with this revival style. A distinctive feature is a large, overhanging cornice that caps the building. Stamped metal cornices are typical. These are supported on large brackets, and a dentil course may also be found. Large arches (or labels) over windows are also ornamental.

The display window is frequently framed in moldings that are more ornamental than vernacular buildings and may be supported on cast metal columns. A kickplate supports the display window and typically has an ornamental molding. The Italianate Storefront also may be larger than others.



*Italianate style buildings exhibit deep, ornamental cornices. (111-25th Street)*

## Early Christian/Byzantine

Of the Period Revival styles used in nondomestic architecture, the Early Christian/Byzantine (1910-35) is most frequently seen in church buildings. The early Christian basilica form of a great hall--with or without cross wing or transect arm--naturally accommodated the functions of various religious groups, including the LDS Church in Utah. The more centralized plan of Greek origin is the basis of some of the state's Greek Orthodox churches. These buildings are generally of brick and stone masonry with tile roofs. The facades of these structures, when used as church buildings, faced the gable end to the street, with entry into the main hall through a rounded arch opening. Secondary entries in the basilica plans are located along the lateral sides of the hall and in the transect arm. Exterior decoration relies upon the intrinsic quality of the brick and stone masonry and some cast ornamentation in the form of terra-cotta tiles. The Union Station is an example of the Early Christian Revival style.

*Characteristics:*

- stone masonry alternating with brick coursing
- tile roofs
- low, rounded arch openings
- blind arcading
- columns with composite capitals
- decorative terra cotta tilework
- vertical brick courses inserted at regular intervals in the brick bond.

## The Significance Of The District

The historic district conveys a period in the City's history that is associated with commercial development spurred by the new transcontinental railroad. It is considered to be the best collection in Utah of late nineteenth and early twentieth century commercial architecture and also contains important institutional structures, most notably the rail depot.

Most structures date from its early days. The bus depot is presently the only building within the district built after 1925. The district's significance was originally recognized by listing in the National Register of Historic Places, in which 42 historic structures were listed as contributing to the designation. The boundaries were amended in 1994 to include the Royal Hotel located on Wall Avenue.

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Historic buildings enhance livability and quality of life by conveying a sense of human scale that makes the area attractive to pedestrians. The structures enliven the street, enhancing the pedestrian experience.

The historic district also contributes to an overall sense of community identity and pride, which is particularly vital for the tourism-oriented portion of the City's economy.

In recognition of the economic value of the historic district, the Central Business District Plan subcommittee on Historic Preservation/Tourism recommended enhancing the economic vitality for the street. These guidelines seek to support that effort.



*Buildings on 25th Street convey a sense of human scale that is conducive to specialty shopping.*

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## Living In The Historic District Today

While most building space in the district is used for commercial purposes, some housing also occurs on upper levels. The district offers a unique living environment and additional housing is encouraged in the City's economic plan. Opportunities exist for housing in historic structures, as well as in new buildings. With forthcoming development on surrounding blocks, a potential market for additional office space also is emerging. This mix of uses can add interest to the street, improve its overall safety and expand its hours of operations.

Living in an historic, mixed-use area is appealing to many, and can enhance the quality of life for all, but it is important to recognize that some constraints exist here in the types of building that will be compatible with the district and the manner in which this mix of uses interacts.

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## **Chapter 2:**

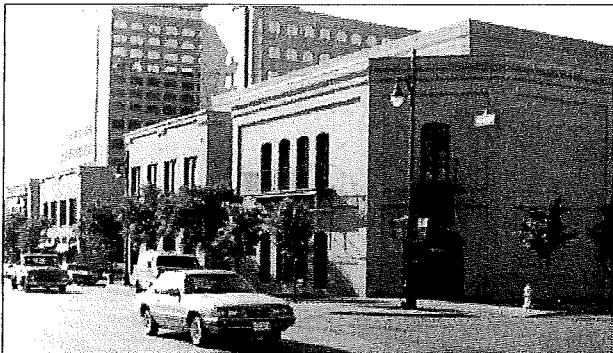
# **General and Site Design Guidelines**



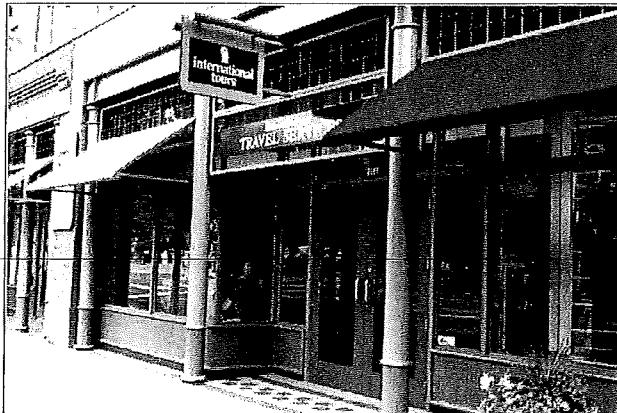
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*Contemporary interpretations of traditional storefront elements are appropriate for new construction in the 25th Street Historic District. This new storefront (in Boulder, Colorado) includes designs for kickplates and transoms that also would be compatible with 25th Street architecture.*

## Chapter 2: General and Site Design Guidelines



*The height of a new building should be visually compatible with that of adjacent historic buildings. This new building in Austin, Texas maintains the two-story height that is traditional in this historic area.*



*A new building should be differentiated from its historic neighbors while also being compatible in massing, size, scale, and architectural features. This new storefront is distinguishable as new and is compatible in scale and architectural features with its historic neighbors and would also fit within the 25th Street Historic District context. (Boulder, CO)*

The design principles below apply to all new construction projects in the 25th Street district and provide a foundation for the guidelines that follow. It is important to note that creativity in new design that also is compatible with the preservation goals of the community is especially encouraged.

A basic principle of building in an historic district is that the new construction should be compatible with its older neighbors while also being distinguishable as being new. This principle is formalized in standards for preservation published by the Secretary of the Interior:

(Standard #9)

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

(Standard #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."

In addition to the Secretary of the Interior's Standards, the Ogden Preservation Ordinance (September 17, 1996) adds these provisions relating to new construction in historic districts:

1. The height of the proposed building and structures shall be visually compatible with adjacent buildings.
2. The relationship of the width to the height of the front elevation shall be visually compatible to buildings, public ways, and places to which it is visually related.
3. The relationship of the width to height of windows shall be visually compatible with buildings, public ways, and places to which the building is visually related.
4. The relationship of solids to voids in the facade of a building shall be visually compatible with buildings, public ways, and places to which it visually relates.

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5. The relationship of a building or structure to open space between it and adjoining buildings or structures shall be visually compatible with the buildings, public ways, and places to which it is visually related.
6. The relationship of entrances and other projections to sidewalks or other walkways shall be visually compatible with the building, public way, and places to which it is visually related.
7. The relationship of the materials, texture, and color of the facades shall be visually compatible with the predominant materials used in the buildings and structures to which it is visually related.
8. The roof shape and function of a building shall be visually compatible with the buildings to which it is visually related.
9. The use of elements such as building facades and appurtenances such as walls, fences and landscape masses shall function to ensure visual compatibility with the existing site design features, orientation and layout pattern of the buildings, public ways, and places to which such elements are visually related.
11. The size and mass of buildings and structures in relation to open spaces, to windows, door openings, porches, and balconies shall be visually compatible with the buildings, public ways, and places to which it is visually related.
12. A building shall be visually compatible with buildings, public ways, and places to which it is visually related in its directional character, whether this be vertical, horizontal, or non-directional character.

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The guidelines that follow expand on those principles of the preservation ordinance. The basic goal is to reinforce the continuity of the district without literally duplicating the historic styles or replicating early buildings.

## Site Design

### *Views*

- 1. Protect views to the mountains and to historic landmarks, especially those of Union Station.**

### *City grid*

- 2. Respect the town grid in all new development.**
  - Do not alter the existing rectangular layout of streets and alleys.

### *Landscaping*

Landscaping enhances the pedestrian experience and is therefore encouraged. While limited opportunities exist for landscaping, these should be explored whenever feasible.

- 3. Provide positive enhancements to open space in all projects where portions of the site are not developed.**
  - Include significant landscaping in all projects where open space occurs.
  - Primary open space areas may be located in rear courtyards and alley areas. (See also Guideline #5.)
  - Limited portions of open space may abut the sidewalk. The majority of the street frontage should be building wall. (See Guideline #17.)



*Protect views to Union Station.*

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**4. Use plant materials that are adapted to the Ogden climate.**

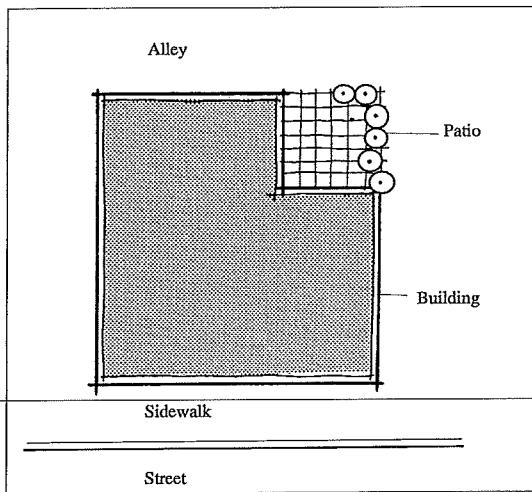
- a. While a variety of plant materials can be made to grow here, the use of exotic plants is discouraged. Plants should be selected for their tolerance to heat and cold, low humidity and low water requirements. Low maintenance needs should be considered and the mature size of the plant should not overwhelm the space and detract from important architectural features.
- b. While irrigation is needed, it should be designed not to irrigate hard surfaces and waste water.
- c. Street trees and other plantings should be maintained.
- d. Plants also should be selected that will enhance security monitoring. For example, a "visual clear zone," from 3 to 8 feet above the ground, is recommended.

**5. The development of outdoor patios and courtyards in the rear is encouraged.**

- a. Minimize exposure of patios and courtyards to the street. The sidewalk edge should be primarily defined with a building.
- b. Partial exposure of open space such as plazas or pedestrian walk-throughs to the street, is acceptable if it does not dominate the street frontage.
- c. The use of low scale lighting and transparent, ornamental fences are encouraged in these areas.

**6. Where open space exists at the front of a site, define the edge of the property with landscape elements.**

- a. An appropriate example is a low, pedestrian-friendly brick wall or hedge.
- b. A tall opaque fence or hedge is inappropriate.



*Appropriate: The development of outdoor patios and courtyards in the rear is encouraged.*

### ***Parking lots***

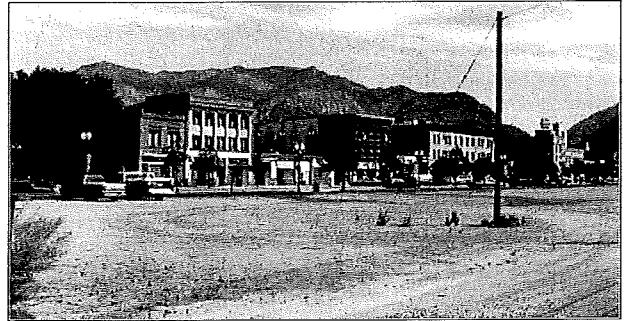
#### **7. Minimize the visual impacts of surface parking.**

- a. A priority in organizing the site is to locate parking to the rear of structures when feasible.
- b. Parking should be screened from adjacent properties when feasible, while also accommodating security designs. Low hedges or walls and ornamental fences should be considered.
- c. Minimize the extent of paved surface in parking lots. Trees and shrubs should be used in islands to separate stalls and access areas.
- d. Parking should also be set back from the street front, as provided in other City ordinances.
- e. The use of low scale, shielded lighting, in decorative features, is encouraged.

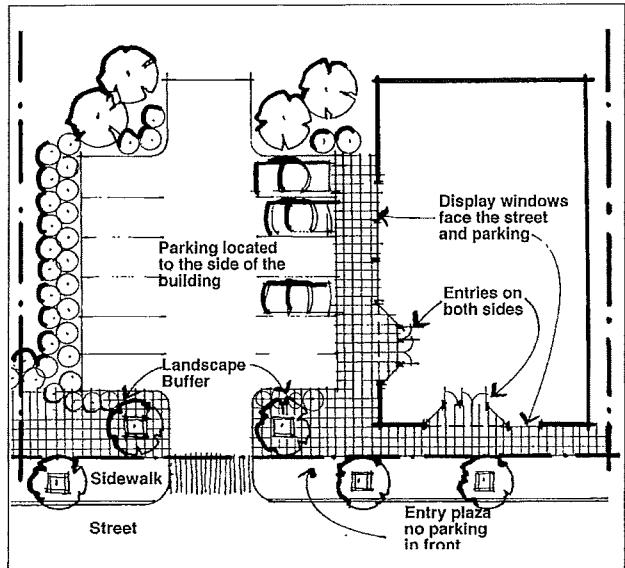
#### **8. The street edge of any parking lot shall be screened.**

- a. The purpose of this is to both screen and provide a transition from the parking area to the sidewalk.
- b. Provide buffers between the edge of parking lots and sidewalks. Use landscape elements to screen parking. If walls are also used, include plant materials that will cover portions of the walls to soften them and minimize opportunities for graffiti.
- c. Use planted areas, decorative paving, fences, and hedges.
- d. A minimum depth dimension of 15 feet is required for buffer elements. (19-34-3 Site Development Standards of the Ogden City Development Code).

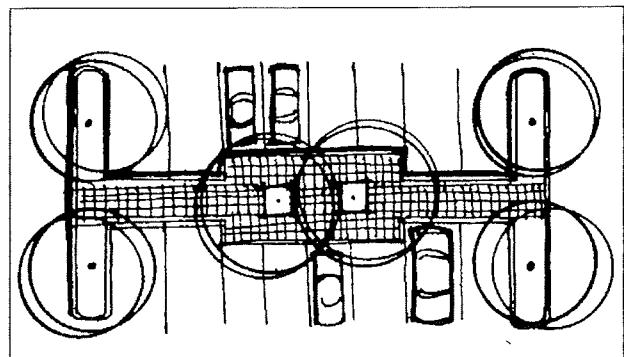
#### **9. A minimum of 5% of all parking lots shall be landscaped, exclusive of any required front yard or streetscape landscaping and streetscape.**



*Inappropriate: Screen parking lots. View of the north side of 100 block of 25th Street.*



*Appropriate: The street edge of any parking lots shall be landscaped.*



*Appropriate: Integrating landscaping into parking areas is encouraged.*

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### ***Parking Structures***



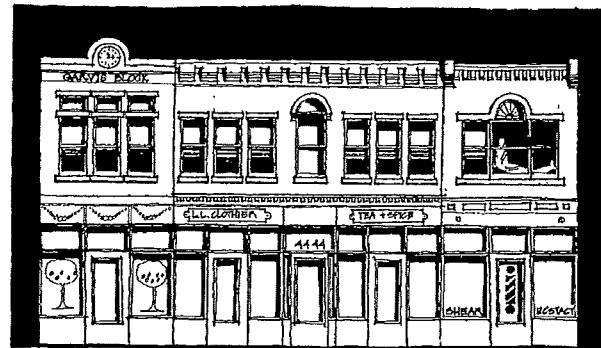
*Appropriate: Minimize the visual impacts of parking structures: This new parking structure, in Boulder, Colorado, is a contemporary interpretation of the traditional buildings found in that City's downtown. A row of commercial space 20 feet deep screens the parking. It demonstrates the principles put forth in these guidelines for new construction: It expresses a first floor that is more transparent than the upper. A simplified cornice caps the building and the rhythm of the upper story windows reflects that found in the district. It is visually integrated with adjacent land uses.*

- 10. Minimize the visual impacts of parking structures.**
  - a. Cars in a parking structure shall be screened from view from the street.
  - b. Structures should be in the rear of lots when possible, reserving the street frontage for commercial buildings.
- 11. Design parking structures to be compatible and to visually integrate with buildings in the surrounding area.**
  - a. The facade of the structure shall be brick.
  - b. The facade shall be designed to match the lines of the existing buildings if it fronts onto a street.
- 12. Design parking structures so that quick access exists and clear, separate pedestrian routes are provided to the outside.**
  - a. Providing signage that clearly identifies pedestrian routes is encouraged.
- 13. Design structured parking so as to allow space for active uses at the sidewalk.**
  - a. 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.
  - b. This will help enliven the street.

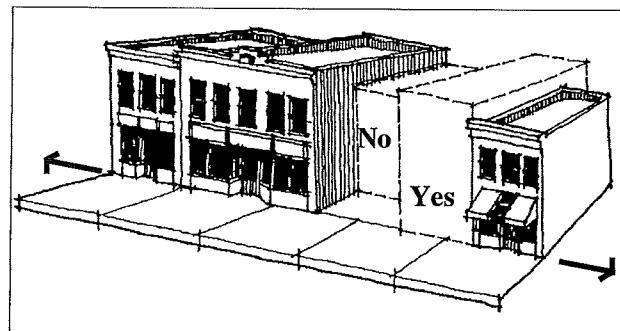
### ***Building orientation***

- 14. Orient a new building parallel to its lot lines, not at an angle.**
  - a. This should be similar to the historic building orientation of the street.
- 15. Maintain the typical building spacing of facade bays found on the block.**
  - a. These were 15' to 42' wide.
  - b. This will help preserve the "rhythm" of building facades that contributes to the visual continuity of the street.
  - c. A larger (wider) building should be divided in "modules" that reflect these traditional building widths.

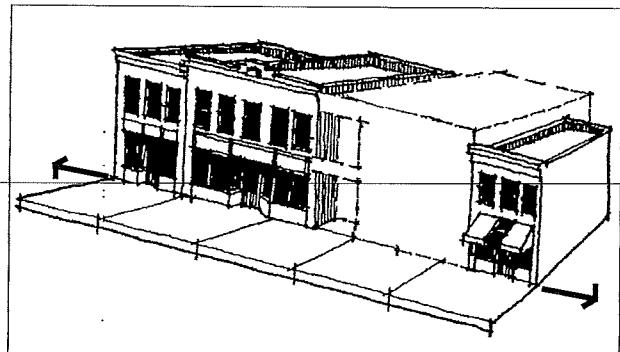
16. **Maintain the alignment of horizontal elements along the block, including building cornices.**
  - a. This alignment occurs most successfully when buildings are similar in height.
  - b. Window sills, moldings and cornices are among those elements that may be seen to align.
17. **Maintain the alignment of building facades at the sidewalk edge.**
  - a. Align the building front at the property line.
  - b. In general, a minimum of 75% of the street frontage should be building wall.
18. **Where a portion of the facade must be set back, use architectural and landscape features to define property boundaries.**
  - a. This applies to rear alley setbacks as well as to front setbacks.
19. **Orient the primary facade of the building toward the street, not to an interior court.**
  - a. At corner sites, make the primary facade facing 25th Street and design a lesser facade facing the cross street.
  - b. When considering courtyards, minimize the amount of frontage on the street.
  - c. Courtyards should not extend across the entire front of the property. Instead, maintain a building wall at the street property line.
20. **Clearly define the primary entrance to a building.**
  - a. The building entrance should appear similar in scale and character to those used historically.
  - b. Locate the primary entrance facing the street.
  - c. The primary building entrance should be in scale with those seen traditionally.



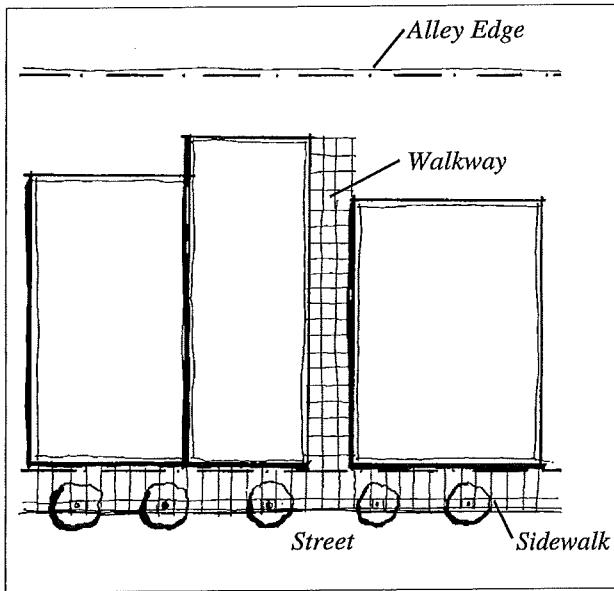
*Maintain the alignment of the horizontal elements along the block, including building cornices.*



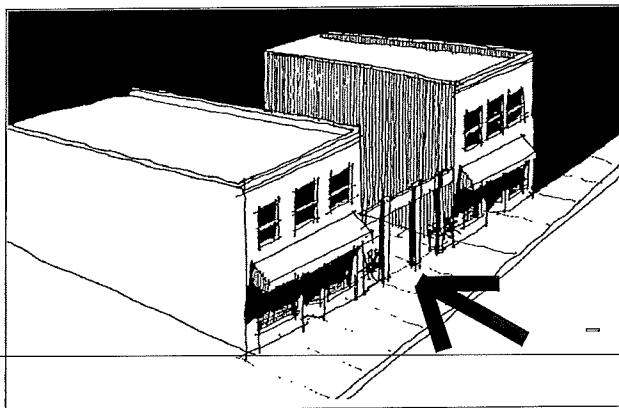
*Maintain the alignment of building facades at the sidewalk edge.*



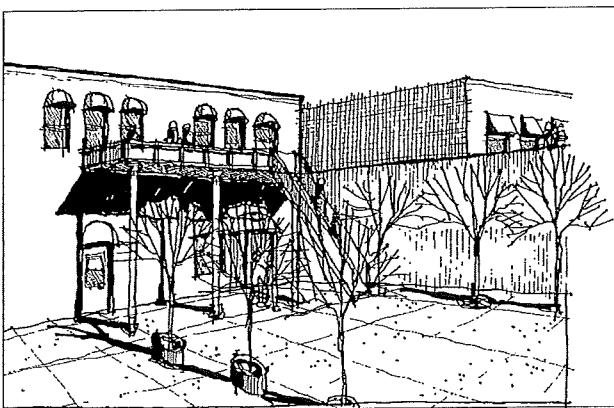
*Where a portion of the facade must be set back, use architectural and/or landscape features to define property boundaries.*



*The street, sidewalk, alley, and walkways are circulation elements on 25th street.*



*Appropriate: Pedestrian walkways through properties to alleys are encouraged.*



*Appropriate: Covered or protected rear (alley) entrances are encouraged.*

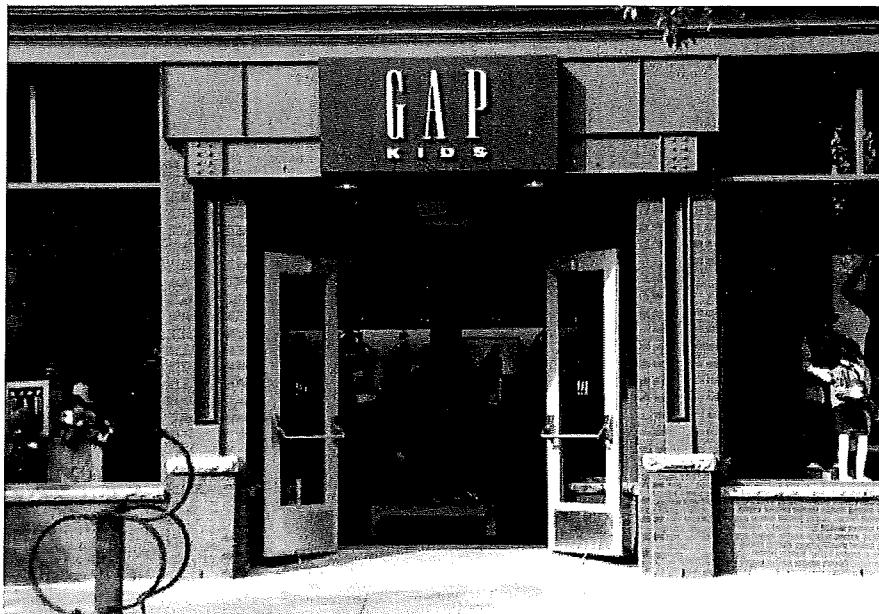
## ***Alleys and Walkways***

Two special paths used by pedestrians in the district merit attention: "alleys," which run parallel with 25th Street itself, but behind the buildings, are one group. "Walkways," which are paths that run perpendicular to the street and connect it with the alleys, are the other group.

Alleys should provide secondary service access to buildings, away from the street and can accommodate other uses. They should remain simple, yet inviting.

- 21. Maintain the alley as an open space.**
  - a. The primary function is for secondary access.
  - b. The use of decorative paving and low-scale, shielded lighting is encouraged in these areas.
- 22. Retain the character of the alley as it is part of the original town grid.**
  - a. An example is the 200 block north of Electric Alley.
- 23. Alleys also may be used as pedestrian ways.**
  - a. This is to be a shared use, subordinate to the service access function.
- 24. Providing a "walkway," a pedestrian connection through a property to connect the street with the alley, is encouraged.**
  - a. A minimum of one walkway per block is encouraged and should be as close to the center of the block as possible.
- 25. Mid-block pedestrian crosswalks should be clearly defined.**
  - a. Coordinate the alignment of a walkway with a mid-block crosswalk if the potential exists.
- 26. A covered or protected rear alley entrance, clearly intended for public use, but subordinate in detail to the primary entrance, is permitted.**

## Chapter 3: Building Design



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*Traditional storefront components are reinterpreted in a contemporary manner in this Boulder, Colorado example. Heavy steel defines the transom and entry. Brick is used for the kickplate.*

## Chapter 3:

# Building Design

### Architectural Character

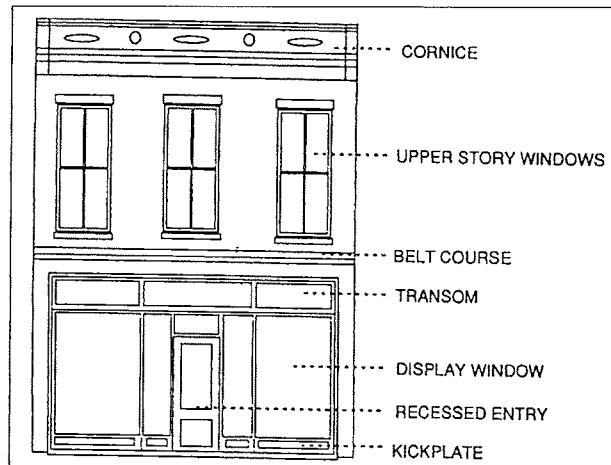
The character of new construction should be compatible with the existing historic character of the district. In terms of building history, the observer should be able to distinguish old from new.

**27. The literal duplication of historic styles is discouraged.**

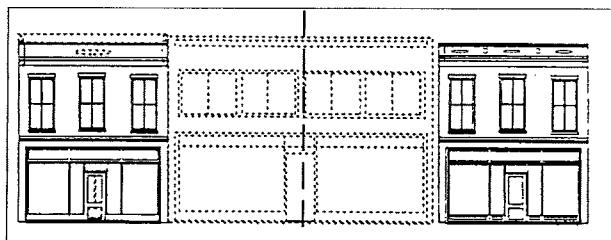
- a. Copying historic styles blurs the history of the street.

**28. Contemporary interpretations of traditional buildings are preferred.**

- a. Doing so will enable one to "read" the history of the street.
- b. New interpretations of traditional building components, such as kickplates, transoms, and cornices are especially encouraged. (See diagram to the right.)
- c. These should be similar in scale and overall character to those seen historically, while being different in detail.
- d. In essence, facade elements should be a balance of new and old in their design.



*Typical historic buildings components should be integrated into the contemporary building design.*



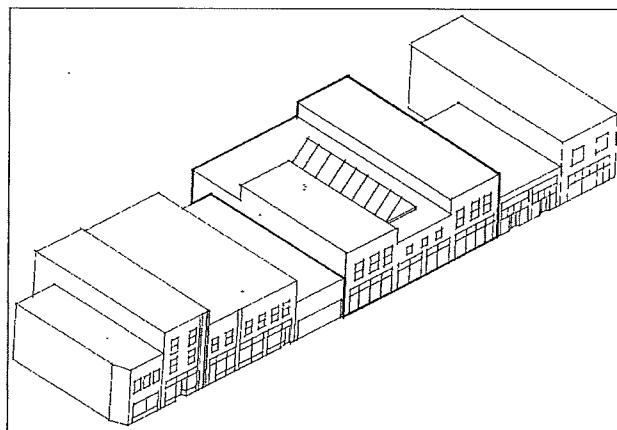
*Divide larger buildings into bay widths similar to those found historically. Upper story windows with vertical proportions are also appropriate.*

### Building Mass And Scale

#### Scale

**29. Buildings should appear similar in width to those seen historically.**

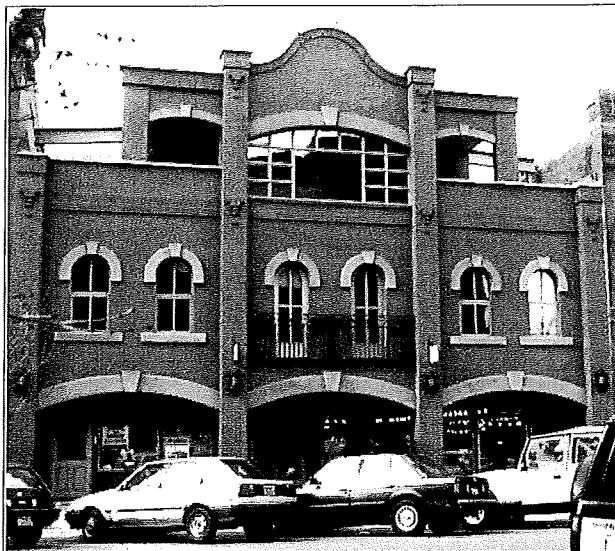
- a. Divide larger buildings into modules that are similar in width to historic structures found in the district.
- b. If a larger building is divided into multiple "bays," these should be expressed three-dimensionally, throughout the entire building.



*The mass of this new building is divided into modules that are in scale with historic buildings in the area. This differentiation is expressed in the roof planes as well as the facade.*



*First floor windows should appear similar in height to those seen traditionally, as these do.  
(Boulder, Colorado)*



*On facades that are visible from the public way, the solid to void ratio should be similar to that seen on comparable historic buildings. (Boulder, CO)*

**30. A building should appear similar in height to those seen historically in the area.**

- a. The height limit is established in the CBD ordinance.
- b. Large projects that occupy several lots should provide variety in building heights.
- c. The massing of a building on a corner lot may appear slightly larger than those in mid-block.

**31. Floor-to-floor heights should appear similar to those seen traditionally.**

- a. In particular, the first floor windows should appear similar in height to those seen traditionally.

***Solid-to-void ratio***

**32. On facades that are visible from the public way, the solid to void ratio should be similar to that seen on comparable historic buildings.**

- a. This ratio is the percentage of wall to window found on the facade.
- b. Distinguish upper floors from the ground floor by decreasing the solid to void ratio in the upper floor. First floors should be more transparent.

## **Building Form**

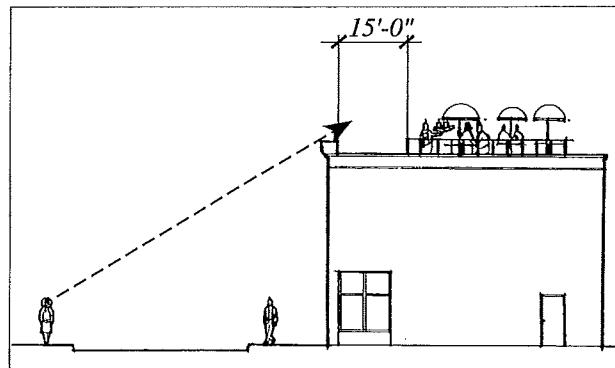
***Roofs***

**33. The primary roof form should appear to be flat.**

- a. Roofs should be concealed by a parapet.
- b. Decorative parapets are appropriate.
- c. "Exotic" roof forms, including mansards, are inappropriate.

**34. Minimize the visual impact of rooftop uses, as seen from the street, by setting activities back from the sidewalk below.**

- Roof top uses enliven the street and are encouraged.
- At a minimum, they should be set back the height of 15 feet.
- This includes trees, umbrellas, hand rails and tables.
- For historic buildings, see the City's separate guidelines for historic properties.



*Minimize the visual impact of rooftop uses, as seen from the street, by setting activities back from the sidewalk below.*

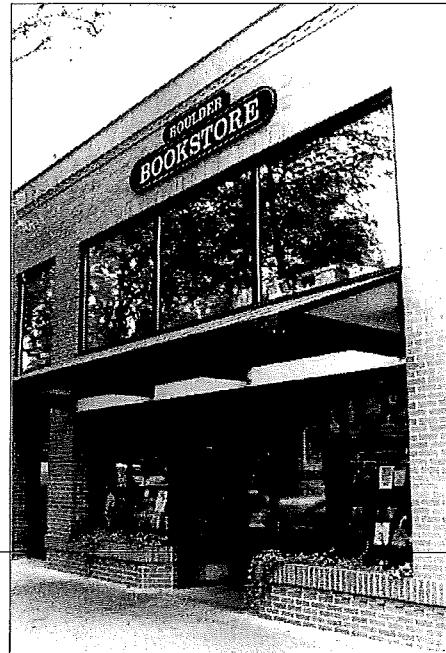
## Building Materials

Brick walls in traditional earth tones, and in standard sizes, dominate the district and contribute to a sense of visual continuity that should be preserved.

Many buildings also feature pleasant combinations of carved, rusticated and dressed stone that enrich the scene.

**35. Primary materials should appear similar to those used historically.**

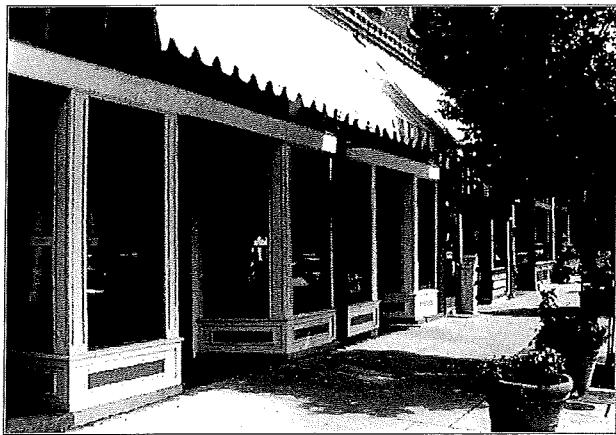
- Brick was predominate. A distinguishing characteristic of historic materials was their durability; this should be of prime concern when selecting new materials as well.
- The characteristics of the material and its visual quality are especially important for materials used on the building front.
- Brick and stone are appropriate.
- Diagonal wood siding is inappropriate.
- Cinder block is acceptable for side and rear walls, but not acceptable as an exposed material.



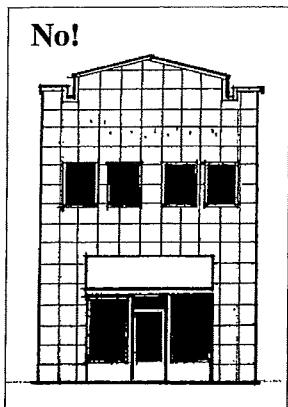
*Appropriate: Materials should appear similar to those used historically, as this new brick does.*

**36. Simple material finishes and muted color schemes are encouraged.**

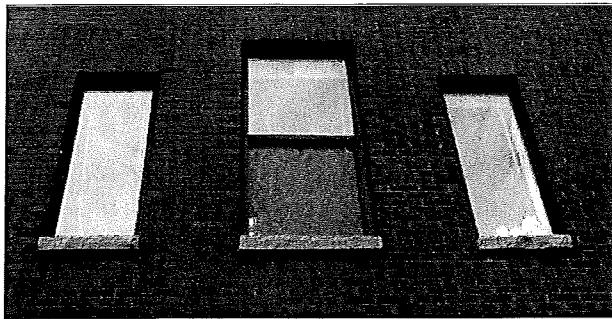
- Matte finishes are preferred. Polished stone, for example, is inappropriate as a primary material.
- A conservative color scheme that is compatible with those found on historic buildings is encouraged.
- Wood should be painted.
- The use of new materials, such as anodized aluminum, may be considered, but would need to be reviewed specifically.



*Appropriate: Wood is an appropriate material for trim elements. View from the "Crowded Garden," 258-25th Street looking East.*



*Inappropriate:  
A substitute material that conveys a scale and texture radically different from historic materials is inappropriate.*



*Appropriate: Upper story windows should have a vertical emphasis.*

**37. Accent materials should be similar to those used historically.**

- a. Wood is an appropriate material for trim elements. As a secondary material wood was used on storefronts while stone, painted metal, terra cotta, ceramic tile, and rounded plaster were used in detailing.
- b. The use of wood is encouraged in window frames and on storefronts.
- c. Detailing should provide a profile that adds shadow lines to the facade.

**38. Glass used in windows shall appear similar to that used historically.**

- a. Transparent, clear glass is appropriate.
- b. Opaque, tinted and mirror glass are inappropriate.

**39. New materials may be considered, but they should appear similar in character to those used traditionally in the district.**

- a. New materials may be considered, but they should appear similar in character to those used traditionally on 25th Street.
- b. If substitute materials are to be used, they also must have a demonstrated durability.

## **Building Fenestration**

The size, proportion and arrangement of doors and windows are important building features that contribute to the character of the district.

### **Windows and Doors**

**40. Upper story windows should have a vertical emphasis.**

- a. Windows that are in scale with those seen traditionally are encouraged.

**41. Windows and doors should be trimmed with painted wood or metal; this trim should have a dimension similar to that used historically.**

**42. The use of first floor display windows is encouraged to add interest for pedestrians.**

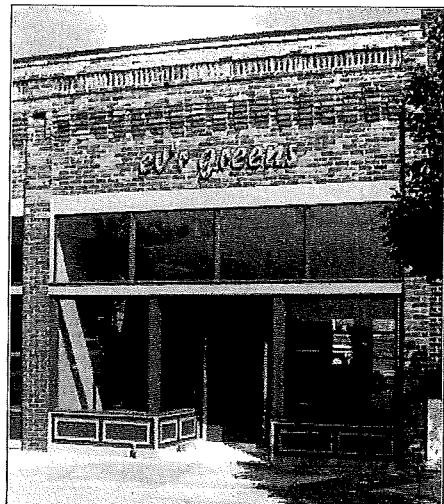
- a. These should be similar in scale to those seen traditionally.

**43. Kickplates are encouraged.**

- a. Contemporary interpretations of other traditional building elements also are encouraged.

**44. The primary building entrance should be recessed.**

- a. Entrance designs also must comply with requirements of the Uniform building Code.



*Appropriate: The use of first floor display windows is encouraged to add interest for pedestrians.*

## Color

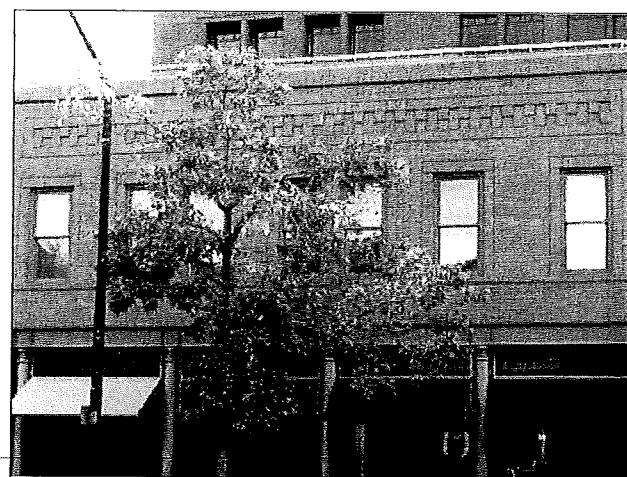
Using color schemes that reflect those found on historic buildings is preferred. Color selections shall be reviewed by staff and decisions ratified by the Landmark Commission.

**45. Use colors to create a coordinated composition for the building.**

- a. The facade should "read" as a single color scheme.
- b. Metallic and "day-glo" paint are not permitted in the District.

**46. Base or background colors should be muted.**

- a. Use the natural colors of the building materials, such as the natural color of native sandstone, as the base for developing the overall color scheme.
- b. Reserve the use of bright colors for accents only, such as highlighting entries.



*Appropriate: Contemporary interpretations of traditional details are encouraged. This new abstraction of a traditional cornice molding is an example. (Boulder, CO.)*



*Lighting is encouraged to accent building entries with low-level light and decorative fixtures.*



*Appropriate: Fabric awnings are encouraged. (258 & 260-25th Street)*



*Appropriate: Rigid frame awnings may be considered.*

## **Lighting**

**47. Use lighting for the following:**

- a. To accent architectural details.
- b. To accent building entries.
- c. To accent signs.
- d. To illuminate sidewalks.
- e. To enhance security.

**48. Use lighting as it was used historically in the district.**

- a. All light sources shall be shielded. (An exception is when neon is approved for a sign.)
- b. Lighting should not dominate a facade or the street.
- c. Washing the entire facade with light is inappropriate. Lights focused upward to light the facade also are inappropriate.
- d. Lighting may not be animated. Chase lights, for example, are prohibited.
- e. Using low-scale, decorative lighting is encouraged.

## **Awnings**

**49. Fabric awnings are encouraged.**

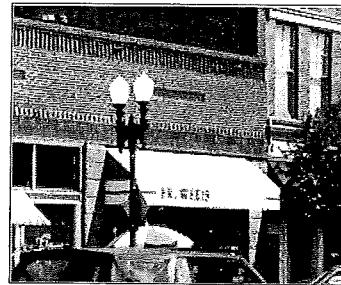
- a. Canvas awnings with a matte finish are preferred. High gloss finishes are inappropriate.
- b. Operable awnings are encouraged.
- c. Rigid frame awnings may be used, but should stop at the top section and may not be included in the valance.
- d. Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple, muted striped patterns are appropriate.
- e. Simple shed shapes are appropriate for rectangular openings.
- f. Semi-circular shapes are not appropriate for arches.
- g. Odd shapes, bull-nose awnings and bubble awnings are inappropriate.
- h. The angled plane should appear larger than the vertical valance plane of the awning, and the valance is not to exceed 12" to 14" in height.

**50. Internal lighting of an awning is inappropriate.**

**51. An awning should be mounted to accentuate character-defining features.**  
a. It should be mounted to highlight moldings that may be found above the storefront.

**52. An awning may include signage on the valence portion only.**

(See the design guidelines for signs that directs the use of signage on awnings.)

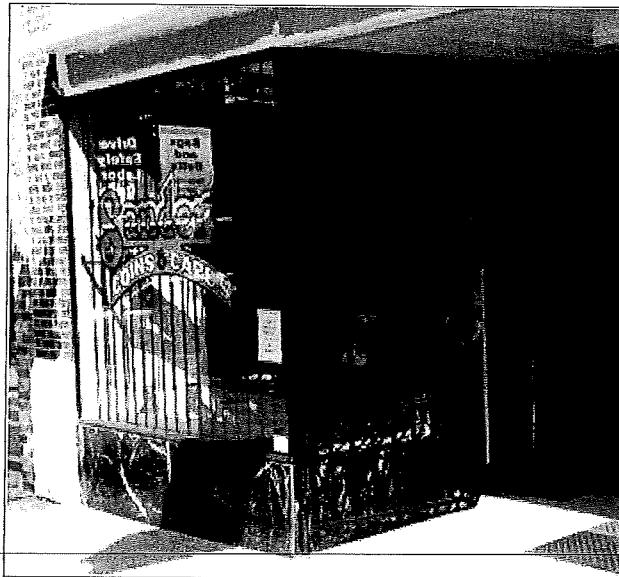


*The proportions of the valance on this awning may be inappropriate, because the vertical plane of this valance appears to be higher than the 14" maximum.*

## Security Devices

**53. Minimize the visual impact of security devices.**

- a. Historic precedent exists for using metal bars on the inside of openings. These were simple and yet decorative in design.
- b. New bar designs should be simple in design as well.
- c. Roll-down metal screens are not allowed, because these obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position.



*Inappropriate: Minimize the visual impact of security devices. (236-25th Street)*

## Service Areas

**54. Minimize the visual impacts of trash storage and service areas.**

- a. Screen dumpsters from view.
- b. Locate service areas away from primary facades.
- c. Locate service areas away from major pedestrian routes, in the rear.

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## Mechanical Equipment And Utilities

### 55. Minimize the visual impact of mechanical equipment.

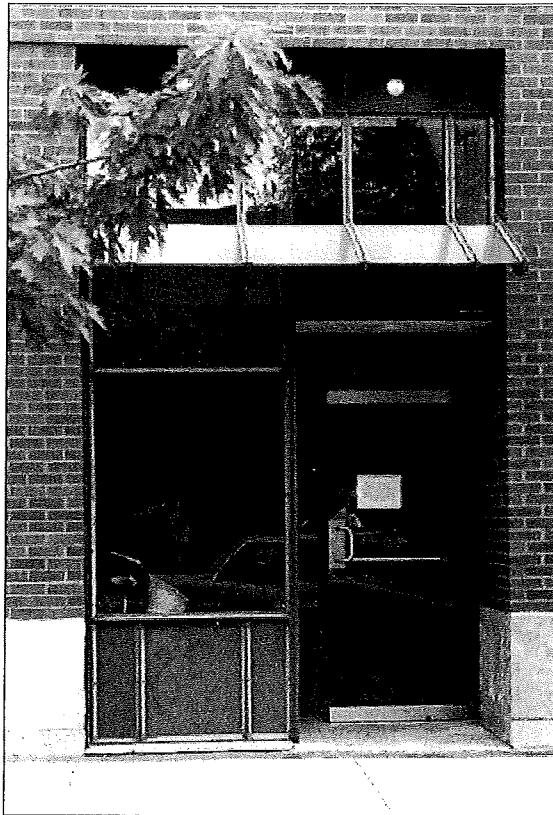
- a. Screen equipment from view.
- b. Don't locate window air conditioning units on the building's facade.
- c. Use low-profile mechanical units on roof-tops that are not visible from the street or alley.
- d. Also minimize the visual impacts of utility connections and service boxes.
- e. If the rear of the building is being developed, the mechanical equipment and utilities are to be screened.

## Accessibility

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

### 56. These guidelines should not prevent or inhibit compliance with accessibility laws.

- a. All new construction should comply completely with ADA.
- b. Owners of historic properties should comply to the fullest extent, while also preserving the integrity of the character-defining features of their buildings.
- c. Special provisions for historic buildings exist in the law that allow some alternatives in meeting the ADA standards.



*New buildings (such as this in Boulder, Colorado) can be designed to be compatible with the historic context, while providing access to all users.*

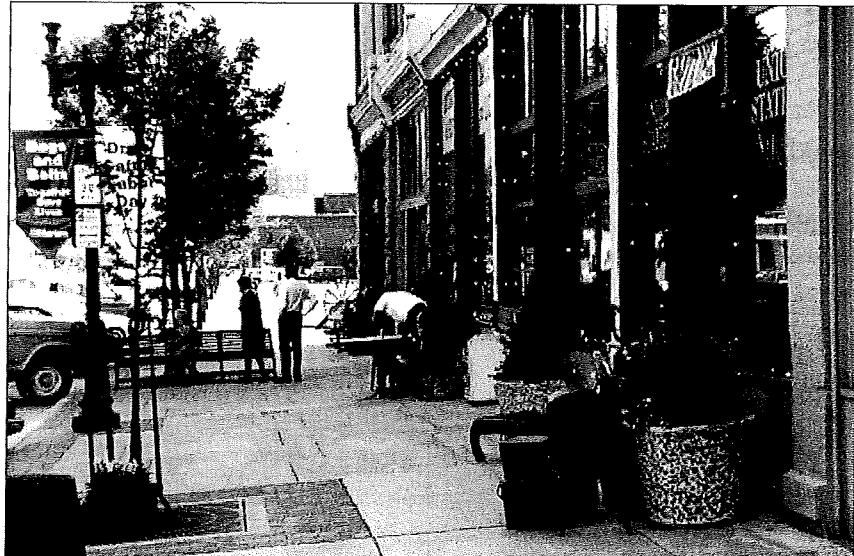
## Energy Conservation

### 57. The use of energy conservation methods is encouraged.

### 58. Energy conservation techniques must be compatible with the historic character of the district.

- a. Solar collection devices should not alter simple roof lines.
- b. Solar collection devices should be screened or set out of public view to minimize visual impact. (These may include skylights, glass blocks, etc.)

## Chapter 4: Site Furnishings



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Today, many street furnishings provide amenities that enhance the street as a pedestrian environment.  
(Streetscape along the south side of the 100 Block of 25th Street)

## Chapter 4: Site Furnishings

### *Public art*

**59. Public art is encouraged.**

- a. Public art is subject to review by the Landmarks Commission to assure its appropriateness within the district.

### *Street furniture*

Historically, street furnishings were sparse, as they were only infrequently provided by private property owners. Today, many street furnishings provide amenities that enhance the street as a pedestrian environment and such features should be encouraged. However, these elements should not overwhelm what historically was a simple streetscape, and therefore street furniture should be simple in character and limited in numbers.

All street furniture must be in accordance with the Streetscape Plan.

**60. If painted, street furniture should be a muted color.**

**61. Newspaper racks, when clustered at a corner, can impede pedestrian activity and obscure the storefronts behind them. Their visual impact, therefore, should be minimized.**

**62. Newspaper racks should be organized in groups.**

- a. These groupings, as well as other street furniture, should not obstruct any defined pedestrian paths or impede access to cross-walks or on-street parking.
- b. Due to the high numbers of pedestrians at night-time and the crowd's tendency to gather at the corners of intersections, it is recommended that newspaper racks not be located at corners or on crowded pedestrian ways.

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- 63. Planters should be of stone, finished concrete or wood and of a simple design.**
  - a. Planters should be placed out of the way from the general pedestrian circulation routes.
- 64. Avoid historic theme designs for street furniture that are inaccurate.**
  - a. Avoid locating street furniture where they will obscure significant building features.
  - b. The existing design themes in street furnishings should be followed.
- 65. Sidewalk seating should be compatible with the historic character of the street.**
  - a. It should be located such that its use can be monitored and such that it will not obstruct pedestrian traffic.
  - b. Metal or wood are the only elements the table and chairs may be made of.
- 66. Trash receptacles should conform to established streetscape standards for the district.**

# Chapter 5

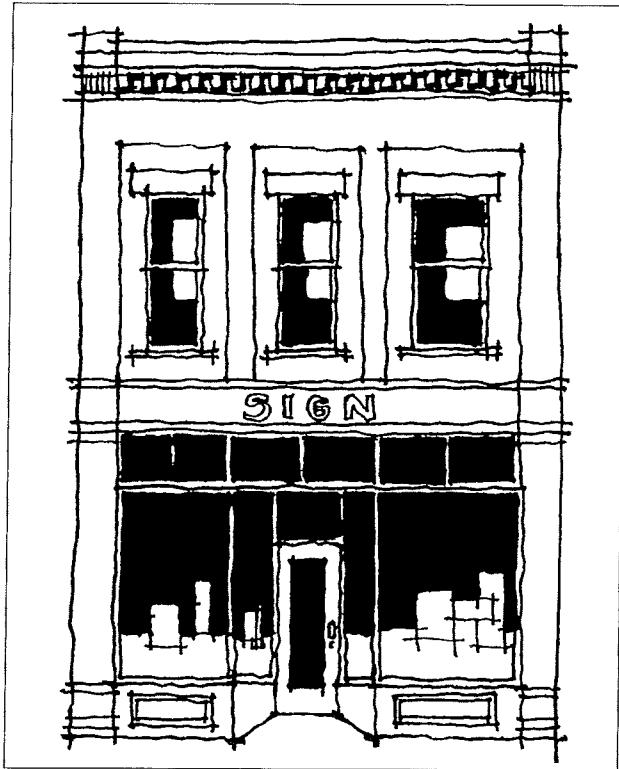
## Design Guidelines for Signs



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Signs should be subordinate to the overall building composition. This sign fits within an architectural frame, which is appropriate.

## Chapter 5: Design Guidelines for Signs



*Consider the building front as part of an overall sign program.*

Note: These design guidelines apply in addition to provisions in the City's sign code that may affect sign design.

Signs should be subordinate to the overall building composition. Historically, signs used on 25th Street were relatively simple. They varied in size and location quite broadly, but most were basic painted panels with simple type styles. The earliest signs had no lighting. In later years, an indirect light source was typical. These historic sign characteristics should be continued. A balance throughout the street is sought. To do so, the Commission seeks to limit the size and number of signs such that no single sign dominates the setting, but rather the District reads as a distinct neighborhood.

### Sign Context

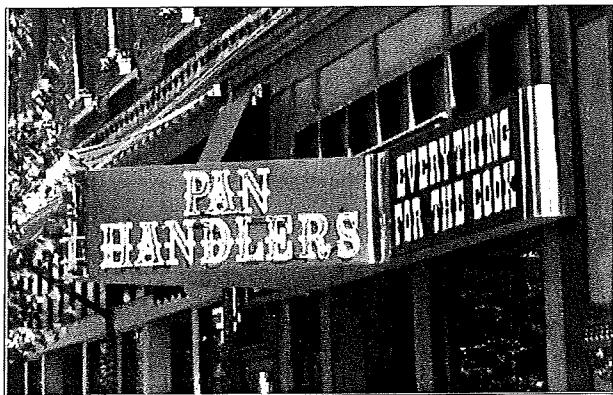
A sign typically serves two functions: first, to attract attention, second to convey information. If the building front is well designed, it alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed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

#### 67. Consider the building front as part of an overall sign program.

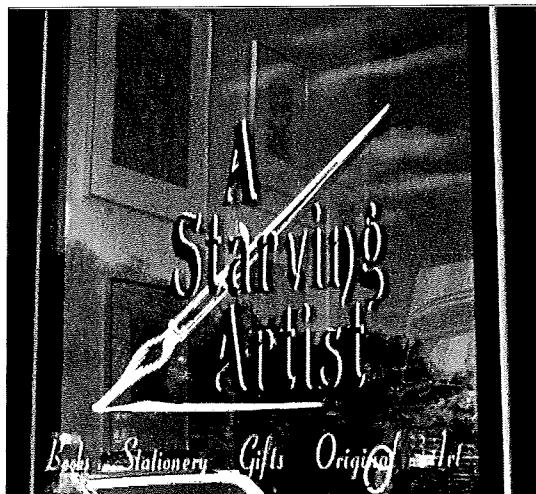
- a. The overall facade composition, including ornamental details and signs, should be coordinated.
- b. Signs also should be in proportion to the building, such that they do not dominate the appearance.
- c. A master sign plan should be developed for the entire building front, and should be used to guide individual sign design decisions.



*Appropriate: Locate a sign on a building to emphasize design elements of the facade itself.*



*While permitted on historic buildings, projecting signs are not allowed for new construction.*



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

**68. A sign should be subordinate to the overall building composition.**

- a. A sign should appear to be in scale with the facade.
- b. 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.
- c. Mount signs to fit within existing architectural features. Signs should help reinforce the horizontal lines of moldings and transoms seen along the street.
- d. A window sign should not dominate or obscure the view through the window.

**69. A sign should be in character with the material, color and detail of the historic context of the district.**

- a. Simple letter styles and graphic designs are more appropriate in the context of the restrained, vernacular structures found on 25th Street.

### **Permitted Types Of Signs**

**70. Flush-mounted signs are appropriate.**

- a. A flush-mounted wall sign is one that is flat to the wall. In most cases, a flush-mounted wall sign should be positioned just above the display window or just above the transom window.
- b. Place a wall sign so that it aligns with others in the block.
- c. Only one flush-mounted sign should be provided for each distinct facade module.

**71. Projecting signs are ~~not~~ allowed for new construction. \*\*\***

**72. A window sign may be considered.**

- a. A window sign may be painted on or hung just inside a window.
- b. A sign should not obstruct the view into or out of the building.

**\*\*\* NOTE \*\*\***

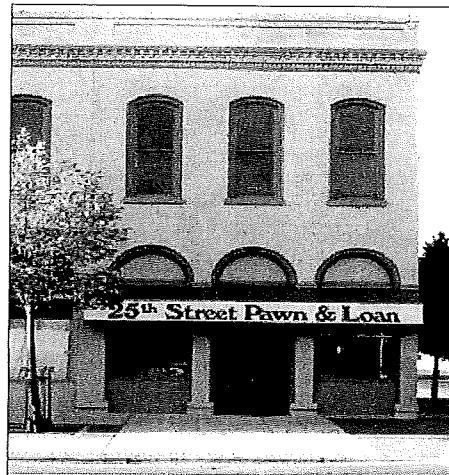
**#71 was amended in Ordinance #203-55 to say that projecting signs are allowed for new construction.**

**73. An awning sign may be considered.**

- a. An awning sign may be woven, sewn or painted onto the fabric of the valance portion of the awning.
- b. See also guideline 49.

**74. A directory sign may be considered.**

- a. 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.
- b. Use similar forms or backgrounds for signs to tie them together visually and make them easier to read.
- c. The sign must be simple in design and placed on buildings in a location which does not detract from the overall character of the building.

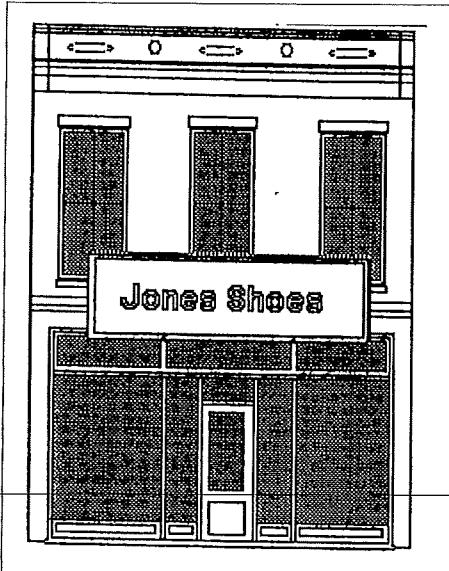


*This valance sign is out of scale and overpowers the building.*

### Inappropriate Sign Types

**75. Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate.**

- a. Free-standing signs, either pole-mounted or monument types are inappropriate except on open lots.
- b. Animated signs are inappropriate.
- c. Sandwich (or menu) boards that stand on the sidewalk are not allowed.
- d. Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.
- e. Flashing signs are not allowed in windows or on buildings.



*This sign alters the historic character of the building and therefore is inappropriate.*

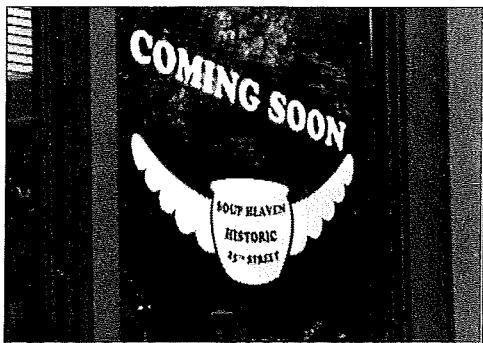
### Sign Materials

**76. Sign materials shall be compatible with that of the building facade.**

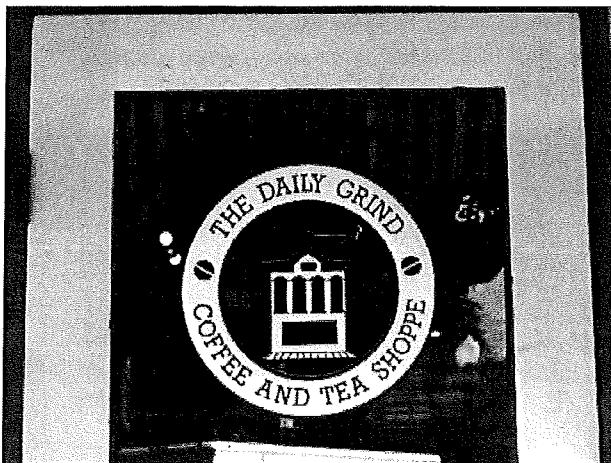
- a. Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the historic context and do not withstand weather.
- b. Highly reflective materials are inappropriate.

**77. Plastic is inappropriate as the primary sign material.**

*Sign materials shall be compatible with that of the building facade.*



*The use of symbol signs are encouraged.*



*Simple sign designs are preferred.*

## **Sign Content**

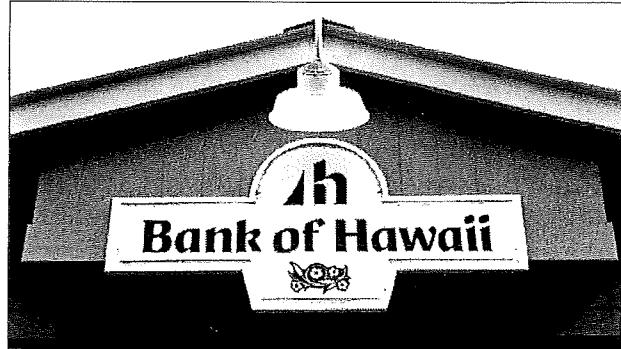
- 78. The use of symbol signs is encouraged.**
  - a. Symbols add interest to the street, are quickly read, and are remembered better than written words.
  - b. Symbols must be in scale to the sign/and structure.
- 79. Use colors for the sign that are compatible with those of the building front.**
- 80. Simple sign designs are preferred.**
  - a. Typefaces that are in keeping with those seen in the area historically are encouraged. Avoid sign types that appear too contemporary.
  - b. Also limit the number of colors used on a sign. In general, no more than three colors should be used.
- 81. Select letter styles and sizes that will be compatible with the building front.**
  - a. Letters should not exceed ten inches in height.
  - b. Avoid hard-to-read or overly intricate typeface styles.

## Sign Lighting

Lighting designs should enhance one's ability to perceive and interpret the historic character of individual buildings and of the District as a whole, both during the day and at night. Sign lighting should not overwhelm the significant architectural features of the building. In this regard, sign lighting should be compatible with the historic character of the street.

**82. The light for a sign shall be an indirect source.**

- a. Light shall be directed at the sign from an external, shielded lamp.
- b. Internal illumination of a sign is not allowed.
- c. A warm light, similar to daylight, is appropriate. Incandescent lighting may be used in the District.



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

**83. Neon is acceptable if used in limited quantities, and where it is appropriate to the context.**

- a. The sign should remain subordinate to the overall building front composition.



*Neon is acceptable if used in limited quantities, and where it is appropriate to the context. (232-25th Street)*



## Chapter 6

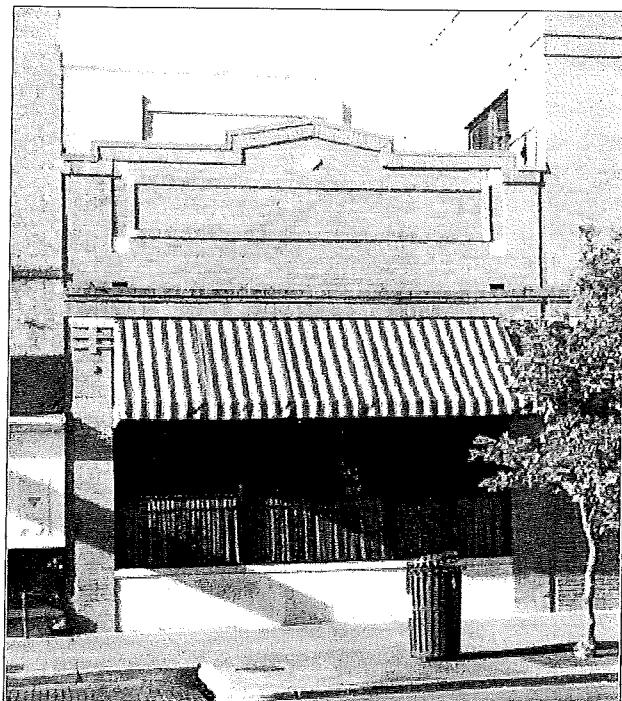
# Design Guidelines for Additions



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*Previous page: A new second story is set back from the front to maintain the scale and character of the one-story historic building. (Boulder, CO)*

## Chapter 6: Design Guidelines for Additions to Existing Historic Properties



*A second floor addition on this structure is set back from the street, such that one can still perceive the historic character and scale of the original one-story building.  
(6th Street Historic District, Austin, TX)*

Additions should be compatible with the style of the main building. Each case should be reviewed on an individual basis, taking into consideration the unique circumstances of each building.

- 84. Any additions should be designed to remain subordinate to the main structure.**
  - a. Any addition should be set back from primary, character-defining facades.
  - b. Any addition should be subtly distinguishable from the historic portion.
  - c. See also the city's guidelines for the treatment of historic properties.