

City of Boulder

CHAMBERLAIN HISTORIC DISTRICT

DESIGN GUIDELINES



December 1996

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December 1996

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## CREDITS

The Chamberlain Historic District Design Guidelines involved the efforts of many people, with special thanks to the Chamberlain Historic District Design Guidelines Committee.

Noré Winter of Winter & Company drafted the guidelines and then worked with the committee to incorporate their comments. Subsequent drafts were further refined through input from the committee, interested residents and property owners, the Landmarks Preservation Advisory Board and city staff. Lara Ramsey from the Department of Community Design, Planning and Development coordinated the project. David Gehr from the City Attorney's Office approved the guidelines as to form and legality. Other project participants included Helen Hudson, Julie Husband, Brian Koenig and Betsy Shears of Winter & Company and Nancy Blackwood of Blackwood and Company, all of whom produced the document. Liz Hallas contributed to the photography. Historic photographs were provided courtesy of the Carnegie Branch Library for Local History.

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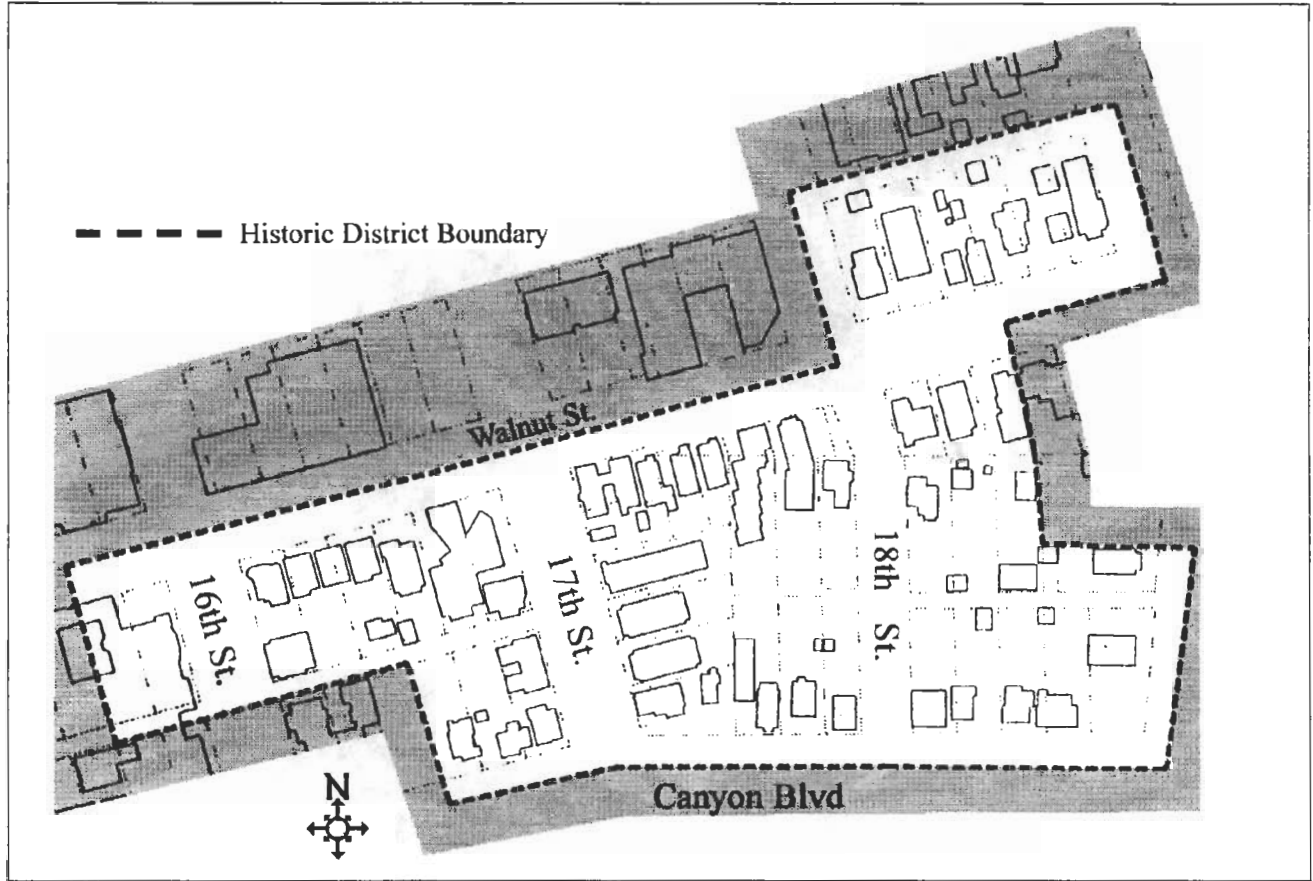
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## TABLE OF CONTENTS

	<u>Page</u>		
<b>INTRODUCTION</b>	<b>1</b>	<b>CHAPTER 6: ADDITIONS</b>	<b>49</b>
<b>CHAPTER 1: HISTORIC OVERVIEW</b>	<b>5</b>	Mass and Scale	51
Historic Overview	7	Architectural Character	52
Architectural History	10	Alignment	52
Present Character	14	Materials	53
<b>CHAPTER 2: REVIEW PROCESS</b>	<b>15</b>	<b>CHAPTER 7: ACCESSORY STRUCTURES</b>	<b>55</b>
<b>CHAPTER 3: SITE DESIGN</b>	<b>21</b>	Location	57
Hierarchy of Spaces	23	Mass and Scale	58
Alignment	24	Materials	58
Orientation	24	Architectural Character	58
Sidewalks	24	<b>CHAPTER 8: NEW CONSTRUCTION</b>	<b>59</b>
Fences	25	Approach	61
Rear Yards	26	Mass and Scale	62
Alleys	26	Building Form	63
Parking/Driveways	27	Proportion	63
Landscaping	29	Materials	64
<b>CHAPTER 4: REHABILITATION</b>	<b>31</b>	Architectural Character	64
Treatment of Original Materials	34	Windows	65
Porches	35	<b>CHAPTER 9: GLOSSARY</b>	<b>67</b>
Doors	36	<b>APPENDICES</b>	<b>71</b>
Decks and Balconies	37	Choosing a preservation approach	73
Roofs/Dormers	38	The Secretary	
Windows/Shutters	39	of the Interior's Standards	74
<b>CHAPTER 5: GENERAL GUIDELINES</b>	<b>41</b>		
Accessibility/ADA	43		
Service areas	44		
Energy conservation	44		
Fire escapes	45		
Mechanical equipment	45		
Lighting	45		
Signage	46		
Color	47		

# INTRODUCTION





*The map above shows the boundaries for Boulder's Chamberlain Historic District, which was designated locally by the City Council on July 18, 1995.*

*These guidelines are adopted pursuant to the Landmarks Board's authority to adopt rules as set forth in Paragraph 2-3-1(d)(3), B.R.C., 1981. These guidelines are used to interpret the standards for alteration certificates set forth in Section 10-13-18, "Standards for Landmarks Alteration Certificates", B.R.C., 1981 and the application requirements for alteration certificates set forth in 10-13-13, "Landmark Alteration Certificate Application," B.R.C. 1981.*

- (a) *The landmarks board and the city council shall not approve an application for a landmark alteration certificate unless each such agency finds that the proposed work is consistent with the purposes of this chapter.*
- (b) *Neither the landmarks board nor the city council shall approve a landmark alteration certificate unless it meets the following conditions:*
- (1) *The proposed work preserves, enhances, or restores and does not damage or destroy the exterior architectural features of the landmark of the subject property within an historic district;*
  - (2) *The proposed work does not adversely affect the special character or special historical, architectural, or aesthetic interest or value of the landmark and its site or the district;*
  - (3) *The architectural style, arrangement, texture, color, arrangement of color, and materials used on existing and proposed structures are compatible with the character of the existing landmark and its site or the historic district; and*
  - (4) *With respect to a proposal to demolish a building in an historic district, the proposed new construction to replace the building meets the requirements of paragraphs (b)(2) and (3) of this section.*
- (c) *In determining whether to approve a landmark alteration certificate, the landmarks board shall consider the economic feasibility of alternatives, incorporation of energy efficient design, and enhanced access for the disabled.*

## INTRODUCTION

The Boulder City Council designated the Chamberlain district a local historic district on July 18, 1995. Recognizing the district's local historical and architectural significance, the Council's decision established design review in order to enhance and perpetuate the district as an area of the city reminiscent of the past eras, events and persons important in the city's history and containing significant examples of architectural styles of the past. The Landmarks Preservation Advisory Board (Landmarks Board) adopted *The Secretary of the Interior's Standards for Rehabilitation* as the basis for guidance on design issues within the district. These guidelines expand on those standards and help the Design Review Committee and the Landmarks Board interpret the standards for alteration certificates set forth in the Preservation Code (see box at left).

The purpose of these guidelines is twofold: to provide property owners assistance in making decisions about changes to their buildings, and to provide the Landmarks Board a framework for making consistent decisions in design review.

### Goals for design guidelines

- ensure that it does not detract from the existing character of the district
- encourage compatible architectural design throughout the district
- allow alterations that are compatible with, and that do not negatively affect the character of the historic resource, particularly those visible by the public
- allow additions that retain the historic character and that are compatible in scale with the context

### What is a historic district?

As stated in the City of Boulder's Historic Preservation Code, historic districts are "an area containing a number of buildings having a special character and historical, architectural, or aesthetic interest or value and constituting a distinct section of the city." These areas are generally reminiscent of past eras, events, and persons important in local, state, or national history or they provide significant examples of architectural styles of the past. The purpose of preserving these areas is to develop and maintain appropriate settings and

environments to enhance property values, stabilize neighborhoods, promote tourist trade and interest, and foster knowledge of the city's living heritage.

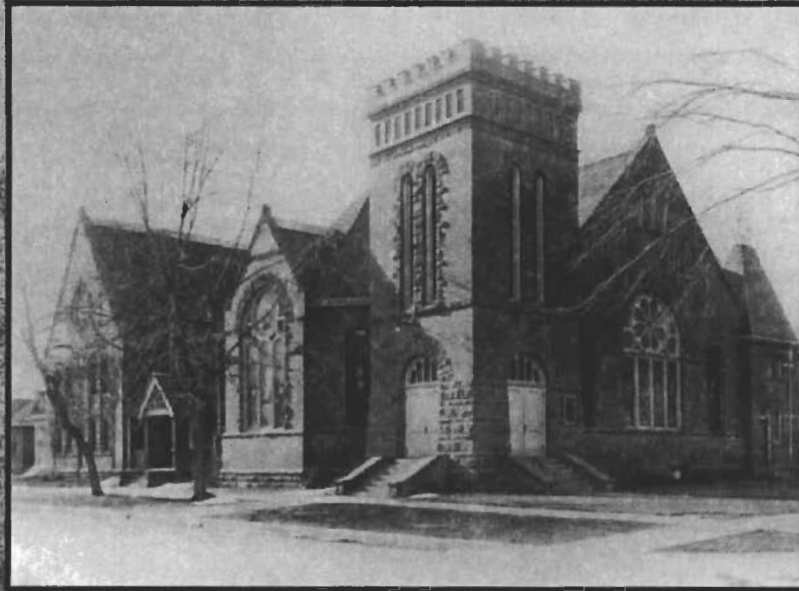
### **Benefits of living in a historic district**

Historic districts provide many benefits to residents. Among the direct economic advantages are: state tax credits for restoring historic properties, city sales tax waivers on construction materials, preservation grants from the Colorado Historical Society and the possibility of higher resale value of well-preserved, historic structures. Another advantage is special consideration afforded owners of historic properties for Boulder building code issues. The Uniform Building Code (UBC), contains a provision which allows waivers to the UBC for historic properties, such as railing height.

Indirect benefits accrue from the district's sense of pride in its contribution to Boulder's development, the human scale and rich detailing that historic buildings embody, an atmosphere of permanence and the character that a place acquires only after many years of being lived in.



# HISTORIC OVERVIEW



## CHAPTER 1: HISTORIC OVERVIEW

The Chamberlain Historic District represents an important piece of the city's history because it played an important role in the development of the historic core of Boulder and because many of its buildings have significant architectural character. However, one should first consider Boulder's history in order to understand the Chamberlain Historic District within it.



*The Andrew Nelson Family posed in front of their house, historically referred to as "The Little Gray House." The Nelsons lived there from 1882 until 1891. (Photograph courtesy of Carnegie Branch Library for Local History, Boulder Historical Society)*

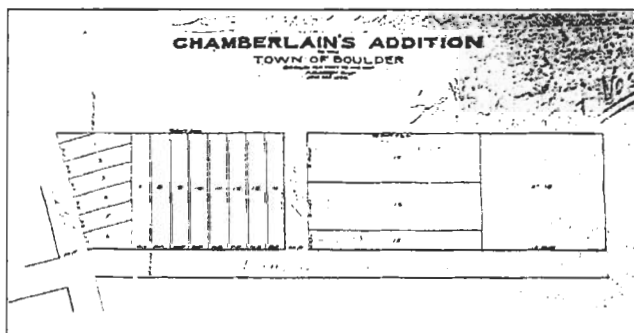
### Boulder's Beginnings

Boulder was founded in the late 1850s as a result of the gold rush along the Front Range. Prospectors began to find gold in the area in 1858, which shortly led to a significant influx of settlers. After miners found gold near the mouth of Boulder Canyon and in nearby Gold Hill, the hills surrounding Boulder became popular mining territory; thus, Boulder developed chiefly as a support town for mining activity. The Gold Hill fire of 1860 caused many residents to relocate in Boulder, causing its first true surge in population. In 1861 the city was named the county seat, as well as the home of the state university. Throughout the 1860s Boulder saw little expansion; however, in 1869 the discovery of silver nearby spawned a new period of growth. Soon after, in 1871, a town government was organized and the city began to expand.

### History of the Chamberlain District

The Chamberlain Historic District was named after the Chamberlain Addition of 1871, since the majority of the properties in the district are within this early Boulder addition. In June 1871, Chamberlain's Addition, extending from 17th Street on the west to 21st Street on the east, bordering Canyon Boulevard (Water Street) on the south, and generally Walnut Street on the north was platted by Robert Culver, Robert Woodward and W.S. Chamberlain. In 1872, Amos Widner platted the East Boulder Addition, extending from 18th Street on the west to 25th Street on the east and from Front Street (Walnut) on the south to Bluff Street on the north. Platted in 1874, Widner's South Addition, extended from 18th Street on the west, 21st Street on the east, Walnut Street on the north and Chamberlain's Addition on the south.

Prior to the platting of the Chamberlain Addition, this area of Boulder was primarily agricultural, serving as farms to landowners with large land holdings.



*The historic plat map above shows the division of land when the Chamberlain Addition was platted in 1871.*

Orchards, small farms and pastures were fairly common to the area. When the area was platted, lots were sold for residential development. The homes which were built along Walnut and Canyon were for people of modest means, while the residential districts that developed south of the railroad tracks (Goss-Grove), developed for Boulder's poorest residents. "The area around east Pearl Street had a lower elevation, bordered the railroad tracks and the creek, and as was common, developed as sites for lower-income homes and attracted businesses such as livery stables, express offices and warehouses. Parts of this area were settled by minority groups such as African-Americans, Mexican-Americans and recently arrived immigrants." (Front Range Research, Assoc., Inc., 1986 Survey of Historic Places)

At the turn of the century, Canyon Boulevard was known, at various times, as "Railroad Street" and "Water Street" because of the railroad tracks that ran along the creek to Boulder Canyon. Until the creek was re-channeled, the street was located in the heart of the city's floodplain.

The area became more active as significant institutional buildings sprung up in and around it, including: Boulder's first City Hall (razed in 1956) on 14th Street between Walnut and Pearl Streets; the main railroad depot between 14th and 15th Streets on Canyon Boulevard; Boulder Preparatory School for Boys at 17th and Pearl Streets; the First Presbyterian Church at 16th and Walnut Streets; the Second Baptist Church on 19th Street, north of Canyon. The Monticello Hotel, in service from 1875-1955, occupied the site that is now home to Norwest Bank, at the corner of 13th and Walnut. As people invested in the area, it became a more desirable district in which to live.

### Residents of the Chamberlain District

Over time, residents of the area came to represent a wide cross section of Boulder's citizenry, ranging from laborers to professionals, and later, students. Historically many successful Boulderites are associated with the district, including: William Stewart, a harness dealer; Charles Hickox, owner of Hickox Livery; Andrew Nelson, a café owner; George Sherman, owner of transfer businesses and officer of Citizens' Bank; the Elrods, proprietors of the Colorado Livery; F.J. Buccheit, an undertaker; owners of the Gilbert

Drugstore; H. Russell Thompson, publisher of the Daily Herald newspaper; Andrew Nelson, saloon keeper; George Williamson, bank president and mine owner; H.S. Coulson, pharmacist; Frank Parks, doctor; and J.J. Bernard, building contractor and garage owner. Other residents represented varying occupations: jeweler, abstract clerk, city employee, stenographer, drug store clerk, miner, carpenter, dressmaker, landlady, electrical engineer, blacksmith, expressman, barber, baker, laborer, milliner, dentist, school teacher and railroad baggage master.



*The house at 1628 Walnut, photographed in 1906, when the adjacent house was under construction. (Photograph courtesy of Carnegie Branch Library for Local History, Boulder Historical Society)*

### The History of the Railroad in Chamberlain

"By April 1873, the Colorado Central Railroad ran from Golden through Boulder toward its connection with the Union Pacific. The Denver and Boulder Valley Railroad was completed in September 1873. The railroad depot was east of Boulder, (at Twenty-first Street between Spruce and Pearl Streets), but a spur was constructed along Water Street (now Canyon) to Ninth Street." (Front Range Research, Assoc., Inc., 1988 Survey of Historic Places). In 1883, the Colorado and Southern Railroad lines were constructed along Water Street in order to reach the mining communities up Boulder Canyon. This rail line served two purposes: to efficiently bring down the precious ores from mining camps and as transportation for local residents travelling to Sunset for a day's picnic. In 1890, Boulder's most well-known Depot was built at 14th and Water, becoming a passenger depot for all trains. The narrow gauge line was discontinued in 1919, due both to the

end of World War I, when the bottom fell out of the American tungsten market, and to the 1919 flood which destroyed miles of tracks. Passenger service to the Union Depot was discontinued in 1951. Limited train service, which brought in mail, continued until 1957. In 1968, most of the railroad tracks in the **city limits** were removed. In 1963, construction of **Canyon Boulevard** was completed; **Water Street** was **extended** from Ninth to Sixth Street where it merged with Walnut Street, which then proceeded up Boulder Canyon. Upon completion of construction, Water Street was renamed Canyon Boulevard.

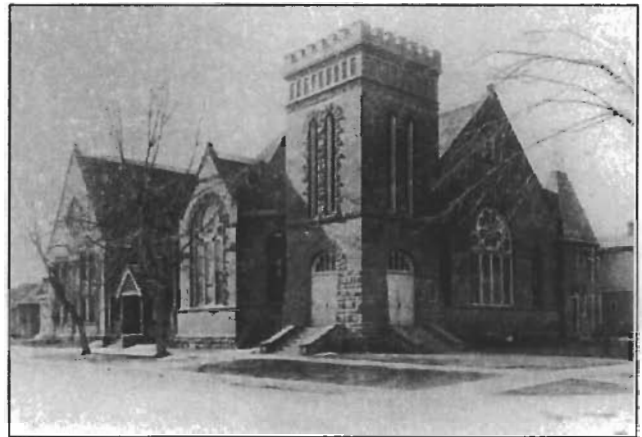
## Chamberlain's Historic Churches

### First Presbyterian Church

The first building of the First Presbyterian Church was built in 1875 on the west side of 16th Street between Walnut and Water (Canyon) Streets. Initial services were held in 1876, although formal dedication was delayed until the interior finish work was completed in 1881. In 1895, a new sanctuary and a bell tower were built and this part of the church is particularly significant for being designed by Franklin Kidder, a Denver architect noted for his Romanesque Revival buildings. In 1907, the original building (1870s) was torn down and replaced with a two-story building nearer the street, and the rose window from the original 1895 building was reinstalled. Additions to the west side were made in 1925 and 1956. A new sanctuary on Canyon Boulevard was built in 1975.

### Second Baptist Church

The Second Baptist Church of Boulder was organized in 1908. However, the congregation did not erect a church until the 1940s, when it was built on 19th and Canyon. Before the church was completed, the congregation, one of Boulder's only African-American congregations, had met in various stores and shops in town. The first permanent location was an old carpenter shop at 24th and Pearl Streets. Under the leadership of Reverend B.J. Washington, in 1946, the Second Baptist Church facility was constructed. This building served as the Second Baptist Church until 1991, when it was purchased by the September School.



*This photograph shows the First Presbyterian Church as it appeared in 1921, with its two story chapel. The two-story chapel replaced a one story chapel in 1907. The Berlin rose window was reinstalled during the construction. (Photograph courtesy of Carnegie Branch Library for Local History, Boulder Historical Society)*

## **Architectural History**

### **Historic Character**

#### **Architectural Identity**

This area maintains an architectural character that reflects the living quarters for families of modest means in late 19th century Boulder. Construction was modest and functional and contained few elaborate details.

Today the district still contains primarily residential structures adjacent to the downtown and bordered on the west by the First Presbyterian Church. Nonetheless, the district has a distinct mixed-use character, as there are pockets of commercial uses along Walnut Street and Canyon Boulevard. The area retains the scale, massing and spacing typical of Boulder at the turn of the century, despite recent apartment developments within the district. The 1800 block of Canyon, in particular, is intact and stands relatively unchanged.

#### **Period of Significance (1859-1910)**

The period of significance is the period during which most of the buildings were constructed in the district. The Chamberlain Addition was platted in 1871, and the majority of the buildings in the district were constructed by 1905.

#### **Dates of construction**

Of the structures that survive, the oldest building in the district dates from the 1870s; two buildings were built in the 1880s; thirty-four buildings were built by 1905; two buildings were built in the 1920s; three buildings were built between 1930 and 1980; and six buildings were built in the 1980s. Five buildings have been constructed in the 1990s.

## Architectural Styles

The majority of the structures in the Chamberlain Historic District date to the late nineteenth century and early twentieth century, when styles associated with the Victorian-era were being constructed prolifically. These house types, such as the vernacular Queen Anne, Edwardian Vernacular, Romanesque Revival, Classic Cottage, Terrace Style, and Bungalow convey a range of architectural detailing and character. However, the architectural character of the district is not confined to this period, as there are also examples of later styles.

The most prevalent architectural styles of the district include:

### Vernacular Masonry

Vernacular masonry buildings, dating from the 1880s through the present, are found throughout the Chamberlain District. Buildings are described as “vernacular” because they lack the ornamentation and architectural details that would distinguish them from a particular style.

Various types exist, which are based on house plan and roof form. These include:

- front gabled—end of the gable is open to the street
- pyramidal cottage—square structure with pyramidal roof (also called hipped box)
- side gabled—side of the gable is parallel to the street
- gabled-L—this form has a side gabled form intersected with a front gabled one.

### Vernacular Wood Frame

Vernacular wood frame buildings have the same forms as vernacular masonry buildings, but differ in that they are constructed of wood. These buildings date back to the beginning of the district. Like vernacular masonry buildings, vernacular wood frame buildings are seen throughout the district and also are simple in character and have modest detailing.



*This masonry house, similar to many seen throughout Boulder, was constructed in the vernacular—meaning that it was not based on a high style, but rather built as a modest, functional dwelling.*



*This house at 1733 Canyon Street is an excellent example of a vernacular wood frame house.*



*With its hipped roof, central dormer, flared eaves and doric columns, this house at 1628 Walnut represents a typical Classic Cottage.*



*Shingled gables, prominent porches and decorative detailing are all characteristic of the Queen Anne style.*



*Similar to the Queen Anne style, in terms of massing, the Edwardian vernacular represents a similar version.*

### **Classic Cottage**

Although not common in the district, the classic cottage is generally a one or one and one-half story structure with classical detailing that is derived from ancient Greek and Roman buildings. It is noted for:

- central dormer
- hipped roof
- flared eaves
- simple doric columns

### **Queen Anne Vernacular**

Although usually very decorative, examples of Queen Anne in the Chamberlain District are quite simplified. In fact they may even be classified as "Queen Anne Vernacular" due to their lack of exuberant ornamentation. However, *The Guide to Colorado Architecture* notes that the vernacular Queen Anne has enough detailing to distinguish it from those forms that are strictly vernacular. This style of architecture is representative of the late nineteenth and early twentieth centuries. General characteristics include:

- asymmetrical massing
- shingled gables
- prominent porches and bays
- decorative detailing

### **Edwardian Vernacular**

Very similar to the Queen Anne vernacular, an Edwardian vernacular building is a simplified Queen Anne building. According to *The Guide to Colorado Architecture*, "Edwardian Vernacular structures are basically post-Victorian residences similar to the Queen Anne style in form and massing, but lacking ornamentation." General characteristics include:

- asymmetrical massing
- complex roofs with multiple gables
- prominent porches (occasionally wrap around porches) and bays
- classical detailing, as seen in columns, window and door surrounds

### Terrace Style

Although the terrace style served as single family dwellings as well as duplexes and triplexes, the style is noted for its qualities similar to nineteenth century commercial structures: corbelled cornices, flat roofs and masonry construction. The terrace seen in Chamberlain District has Mission style influences, as seen in various features:

- mission shaped parapet
- clay tile roof
- arched openings
- stuccoed walls



*Unique as an early housing type, the terrace style seen here is a duplex. This terrace is known for its Mission-style detailing.*



## Present character

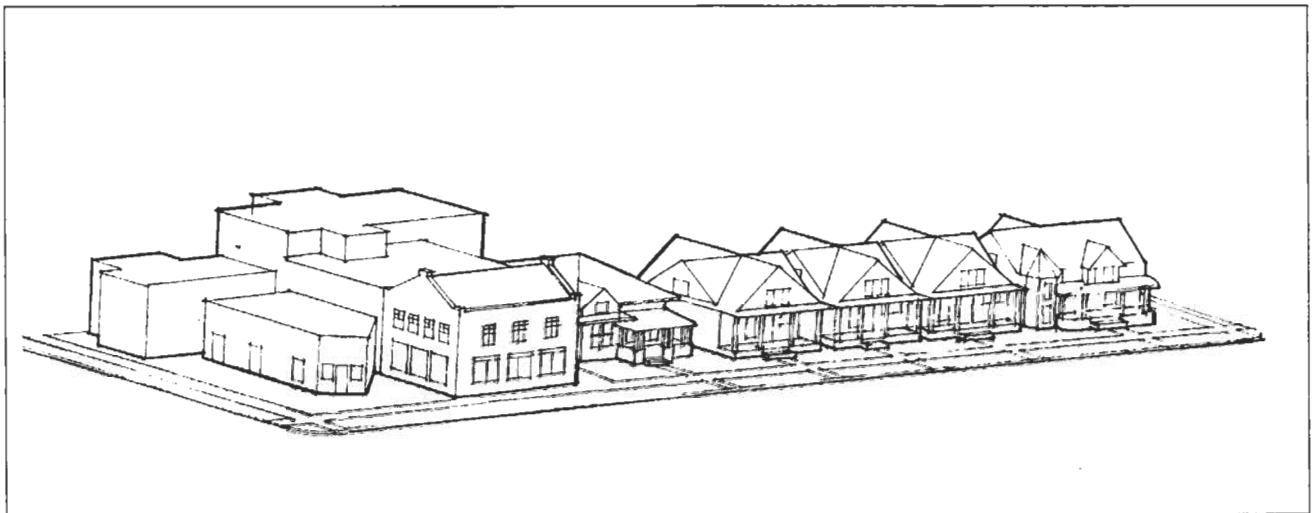
Overall, the Chamberlain District retains much of its historic character, particularly in terms of the architectural integrity of many of its buildings. Comparisons of present-day photographs to those taken in the 1940s indicate that most of the historic resources in the district have experienced few significant alterations. The district retains the residential development patterns established early in the district's history.

For instance, building fronts generally align, with front yard depths that lie within a narrow range of dimensions. Most front doors orient to the street, sheltered by a one-story porch or stoop, and a walkway leads from the entry to the public sidewalk. Because most lots have similar side yard setbacks, a consistent spacing between structures results.

Most buildings are simple rectilinear forms; in some cases, larger structures are created by a combination of these more basic shapes. Gable and hip roof types are typical. Brick and painted clapboard are the dominant building materials. Architectural details are simple and typically are found on porches, window openings and gable ends.

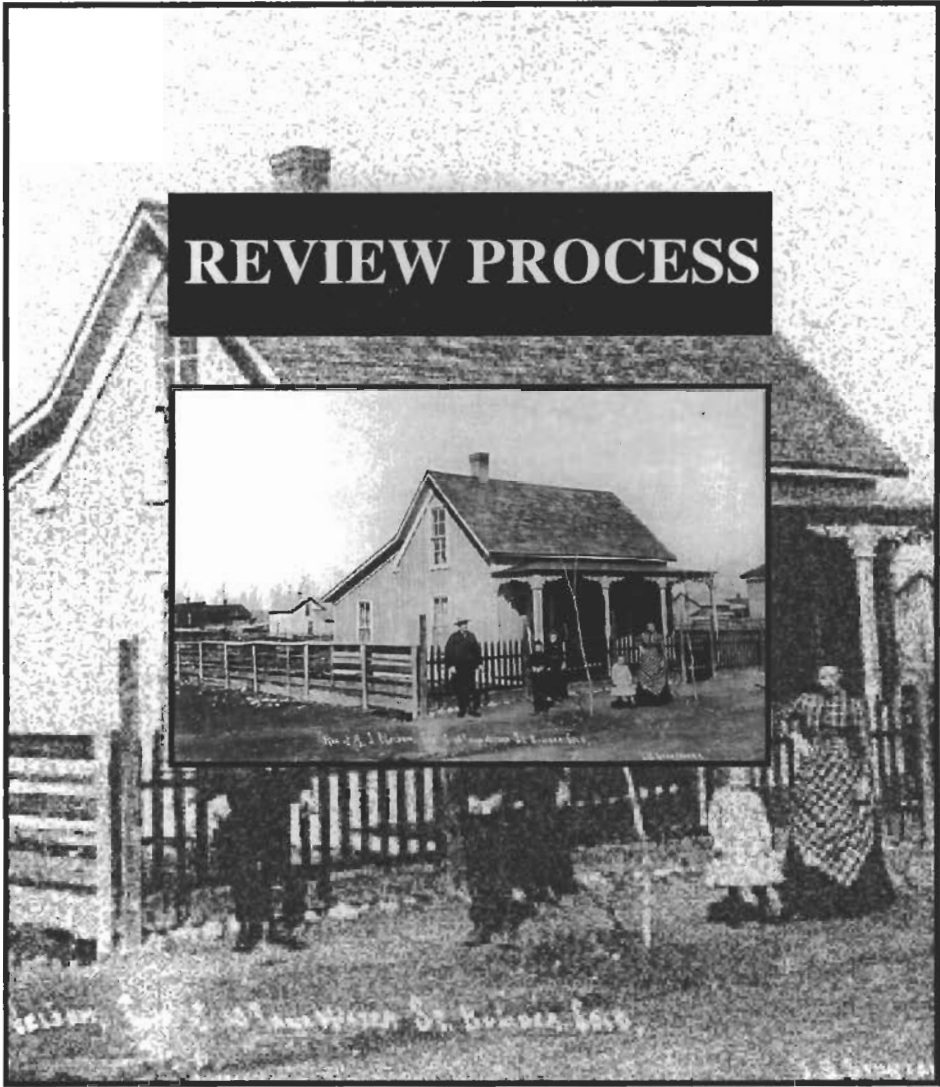
In some blocks, alleys are also distinct features. Accessory structures, which are smaller in scale than the primary buildings, are often found along the edge of the alley, thereby defining the boundary of the rear yard. Alleys also typically provide access to parking. Most sites exhibit mature vegetation and other landscape elements, both in front and rear yards. These features are in scale with the historic residential character and invite views into the yards while also helping to define property boundaries.

These development patterns are character-defining features of the historic district that should be respected.



*The illustration above indicates the overall character of this block and general spatial relationships among buildings.*

# REVIEW PROCESS



## CHAPTER 2: REVIEW PROCESS

### What is reviewed?

Any new construction, alteration, removal or demolition of a building or other designated feature in the district, including fencing, requires a Landmark Alteration Certificate. Routine maintenance and repair do not require a Landmark Alteration Certificate.

A certificate is granted on the affirmative vote of all three members of the Design Review Committee of the Landmarks Board. The Design Review Committee consists of two members of the Landmarks Board and one member of the Planning Department staff and meets weekly to review alteration certificate applications. If the vote of the Committee is divided, the application can go forward for review by the five member Landmarks Board at a public hearing, unless the applicant chooses to withdraw the application and revise and resubmit it. Any decision of the Design Review Committee may be appealed to the full Landmarks Board for review upon request of the applicant. Demolition and new construction must be reviewed by the full Landmarks Board at a public hearing. The decision of the full Landmarks Board is subject to call up by the City Council.

Some existing buildings may not comply with the design guidelines. Such "non-complying" buildings may continue in their current state. Only new changes are subject to review.

### What is Required for Review?

To assist the Design Review Committee in reviewing your project, the following is a summary of what is required for review.

1. Application
2. Photographs - Provide some photographs that show all the views of the existing building and, if possible, include at least a portion of the neighboring buildings in your photographs.

3. The Site Plan - This plan should be drawn to scale, which may vary depending upon the size of your property. It should show the property boundaries, existing buildings, significant landscape features and your proposed changes. It should also include a north arrow and the location of adjacent buildings, streets and alleys.
4. Elevations - Elevations of all relevant views of the alteration should be shown at the same scale to which the floor plans are drawn. They should be accurately labeled, and the existing building should be included in the elevations with as much detail as necessary to show how the old and the new relate to each other.
5. Materials - List the visible exterior materials and describe them as fully as possible. Samples of these materials or product information are helpful.
6. Color - Describe the color and include a sample. A good way to show color scheme is to color one or more of the elevations.
7. Floor Plans - Floor plans should be drawn at a scale of not less than  $1/8'' = 1'-0''$ , and should also include a north arrow. The floor plans should show the existing building, and the proposed alteration.
8. Building Section - Any details or sections necessary to understand how the construction will be accomplished should be included. A building section through the alteration to show the method of construction and the materials to be used. This should also be drawn to scale.

Keep in mind that the information you give to the Design Review Committee of the Landmarks Preservation Advisory Board is the only description they will have of your design. Therefore, it should precisely illustrate what you have in mind. However, if you are not sure exactly how you want your alteration to look, schedule a conference with the Design Review Committee to discuss your project before you submit an application.

Once a Landmark Alteration Certificate has been granted, you may proceed with your application for a building permit or fence permit. The plans submitted

for the design review may be used in your building permit or fence permit application. You must also present a copy of the Landmark Alteration Certificate at the time you submit your plans for a building permit. When the building permit has been approved, you may proceed with your project. Projects are inspected for compliance by the building Inspection Division of the Building Department.

For further information or to schedule a meeting with the Landmarks Design Review Committee, please contact the Planning Department, 1739 Broadway, Suite 300, 303/441-3270.

Which chapters apply to your project?

	INTRODUCTION	HISTORIC OVERVIEW	REVIEW PROCESS	SITE DESIGN	REHABILITATION	GENERAL GUIDELINES	ADDITIONS	ACCESSORY STRUCTURES	NEW CONSTRUCTION
Renovate or alter a historic property	X	X	X	X	X	X	X	X	X
Construct a new primary structure	X	X	X	X		X			X
Construct a new accessory structure	X	X	X	X		X		X	X
Construct an addition	X	X	X	X		X	X		X
Paint a property a new color	X	X	X			X			
Install a new sign	X	X	X			X			
Construct a fence	X	X	X	X					

# SITE DESIGN



## CHAPTER 3: DESIGN GUIDELINES FOR SITE PLANNING

This set of guidelines applies to site design and should be considered when planning additions, new construction or major landscaping projects. The site planning guidelines are meant to preserve overall features of the district, such as development patterns and spatial relationships, as well as building orientation, sidewalks, parking and landscaping.



*A key feature of the district is the "hierarchy of space" that is experienced along the street.*

### **Hierarchy of public and private spaces**

A key feature of the district is the "hierarchy of space" that is experienced along the street. The hierarchy of public and private space is a progression that begins at the street, which is the most public space, proceeds through the front yard, which appears "semi-private," and ends at the front door, which is the "private" space. This transition enhances the pedestrian environment, contributes to the character of the district and should be maintained.

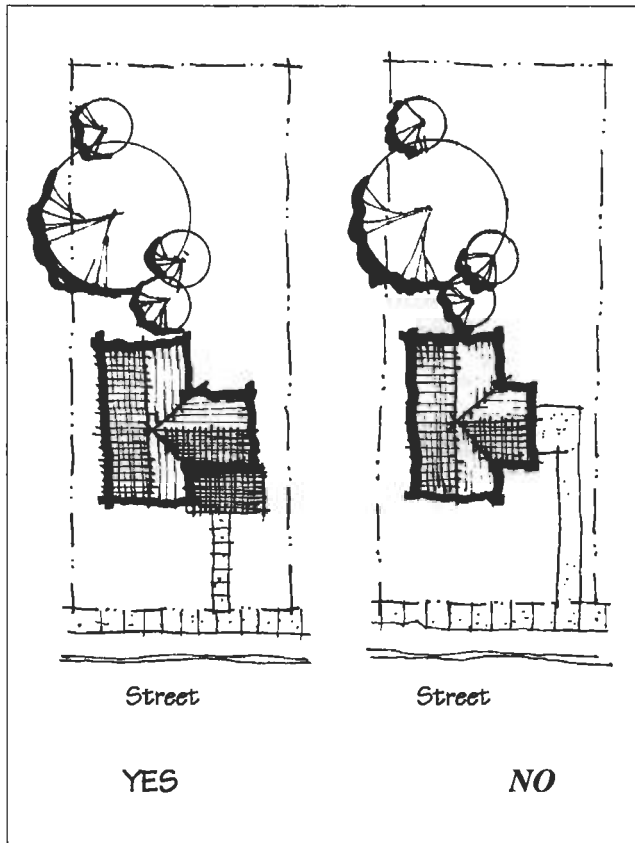
In order to maintain this hierarchy of spaces:

#### **S.1 Provide a walkway from the street to the building.**

- A walkway leading from the street to the front porch provides unity to the streetscape. The walkway is usually perpendicular to the sidewalk.

#### **S.2 Provide a front yard.**

- The front yard should be maintained in a traditional manner, with planting material, and not covered with paving.



*S.4: Maintain the traditional orientation of a building to the street. On the left, the front door faces the street which is appropriate.*



*Sidewalks in the district help create a pedestrian-friendly and visually attractive streetscape.*

**Alignment**

A front yard setback serves as a transitional space between the public sidewalk and the private building entry. When repeated along the street, these yards enhance the character of the district, and provide interest to pedestrians. In many blocks, the relatively uniform alignment of building fronts contributes to the sense of visual continuity.

**S.3 Locate a new building within the range of alignment seen traditionally in the block.**

- These include:
  - Front yard setbacks
  - Side yard setbacks
  - Rear yard setbacks
- Setbacks along the alley are often less varied, as many structures have been built on the alley edge to protect open space on the interior of the lot. This arrangement is encouraged.

**Orientation to the street**

Traditionally, the primary entrance of a building faced the street and was sheltered by a one story porch. This feature helps to establish a sense of scale to the district.

**S.4 Maintain the traditional orientation of a building to the street.**

- Locate the primary entrance to face the street, not the side yard or the alley, when constructing a new primary structure or addition.

**S.5 Orient the front porch to the street.**

**Sidewalks**

Sidewalks in the district help create a pedestrian-friendly and visually attractive streetscape. Historic paving material such as flagstone should be maintained.

**S.6 Maintain historic sidewalks where they exist.**

**S.7 Consider using paving materials that were used historically when installing new sidewalks or walks.**

- The use of flagstone is encouraged.



## **Fences**

Historically fences were used to enclose yards and define spaces. Fences were typically constructed of wood, wrought iron or woven wire and designed to be "transparent," allowing views into the yard and toward the house. Wood fences had vertical slats that were set apart, with spaces between, and the overall height was generally less than three feet. Today many front yard fences serve these purposes and provide the same visual continuity that they did historically.

### **S.8 Preserve historic fences, where feasible.**

- Existing fences should be preserved. New fences should reflect the general design character of those used historically, particularly in terms of materials, height and transparency.
- Repairing deteriorated fence components is preferred over replacing the entire fence.
- Altering the height of a historic fence is inappropriate.
- Introducing additional vertical slats to a historic fence is inappropriate.

### **S.9 Construct new fences to reflect historic fences, in terms of height, transparency, detailing and finish.**

- Front yard fences should be low and open. A 36" high fence with generous spacing of void to solid areas is usually appropriate. This height should extend back along the sides of the lot to a point where the main architectural features and character of the building will not be obstructed. At that point, the fence could become higher and less transparent.
- Fences constructed in areas of high traffic and noise, such as those along Canyon Boulevard, may be allowed flexibility in height and degree of transparency. However, these fences should not be constructed as "stockade" fences--high, opaque walls with no detailing or finish.
- In order to soften the visual impact of the fence, consider adding plant material at its base.
- Woven wire, wrought iron and wood fences are usually appropriate.

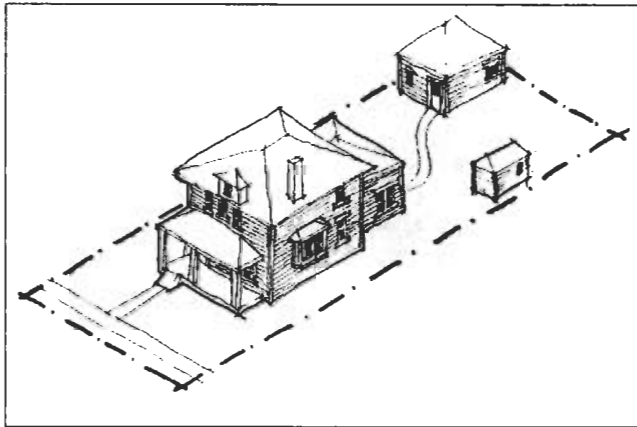


*Low, transparent fences, such as the one above, allow views into yards.*

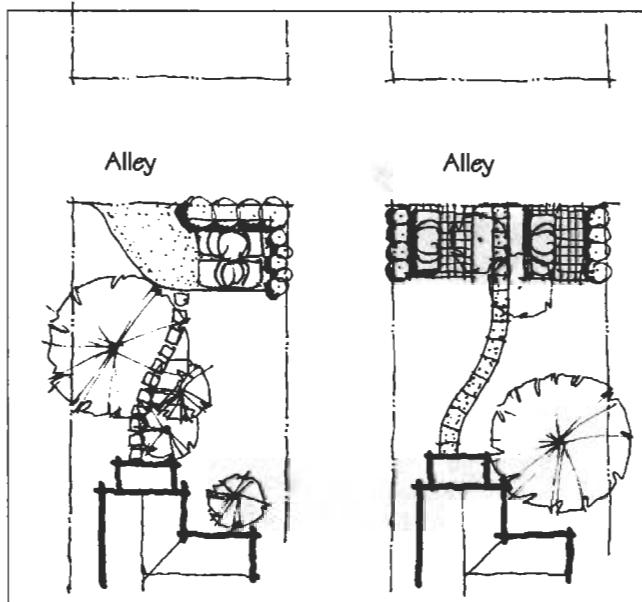


*S.9: Construct fences to reflect historic fences, in terms of height, transparency, detailing and finish.*

*For more information on fences, see the City of Boulder Revised Code, Section 9-3.3-6 "Fences, Hedges and Walls," B.R.C., 1981.*



*S.10: Maintain a sense of human scale in rear yards. A typical lot in the district has a rear yard that conveys a sense of human scale, in part because the primary structure often “steps down” to one story in height and because smaller accessory buildings would help frame the rear yard.*



*Landscaping and vegetation help enhance the alley edge.*

### **Scale of rear yards**

Traditionally, a typical lot in the district had a rear yard that conveyed a sense of human scale. Traditionally this sense of human scale resulted, in part because the primary structure often would “step down” to one story in height and because smaller accessory structures would help frame the rear yard.

### **S.10 Maintain a sense of human scale in rear yards.**

- Include one-story portions in a new accessory building.
- Include building elements, such as windows and porches, in traditional sizes.
- Use traditionally-scaled building materials.

### **Alleys**

In some parts of the district, alleys were an integral part of the development patterns, and historically provided various functions, including service areas and vehicle and pedestrian access. These alleys and simple fences provided an informal character. In addition, the alleys were enhanced with landscaping and vegetation.

More recently, trends include the creation of additional parking spaces and the construction of alley houses. As alleys houses and garages have been constructed, the alley edge has become more densely developed. As more parking is accommodated, the amount of hard surfaces increases, views into yards decrease and the perceived edge of the alley becomes less definite.

### **S.11 Maintain the character of alleys as secondary access to properties in the district.**

- The use of a permeable, soft-edged material, such as recycled asphalt, for use in the alleys is encouraged.

**Parking/Driveways**

Large expanses of parking erode open space, alter the character of front and rear yards and diminish the pedestrian character of sidewalks and alleys.

**S.12 Minimize the visual impacts of parking along alley edges.**

- Use decorative paving to indicate parking areas and differentiate them from the alley paving itself.
- Use plant materials and fences to screen parking and other service areas in the alley.
- Use a landscape buffer between the alley and the parking spaces where parking spaces are located parallel to the alley, when feasible.

**S.13 Provide alley access to parking when feasible.**

- In many areas of the district, parking traditionally was located in detached garages with access from alleys.

**S.14 Locate a garage to the rear of the building or set the garage back substantially from the primary building front to minimize impact on the street scene.**

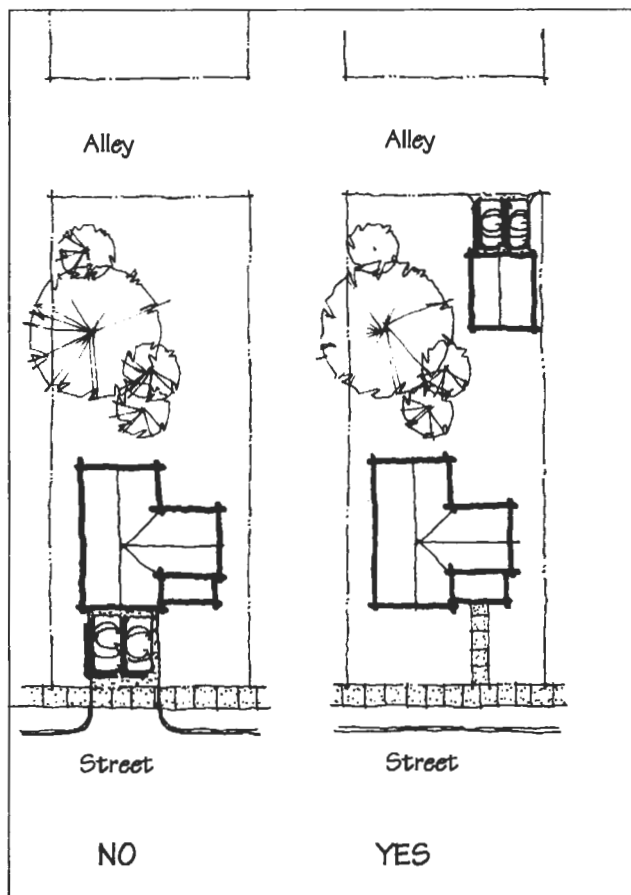
- Garages should not dominate the street scene.

**S.15 Avoid parking in the front yard.**

- Traditionally, front yards were not used for parking cars. Front yards provided views to facades and open space. Parking in the front yard is generally inappropriate.



Where side yard parking has been established traditionally, it is acceptable (see above). However, the appropriate parking location is to the rear, accessed through the alley (see below).



S.13: Provide alley access to parking when feasible. Locating parking in the front yard is inappropriate.



*S.16: Design a new driveway in a manner that minimizes its visual impact. The driveway above has minimal paved surface, which reduces its visual impact.*

**S.16 Design a new driveway in a manner that minimizes its visual impact.**

- Plan parking areas and driveways in a manner that minimizes the number of curb cuts in a block. For example, consider opportunities to share a curb cut with adjacent properties.
- Consider eliminating existing curb cuts, where alley access is available.

## **Landscaping**

Landscape materials add character to the streetscape and soften the hard edges of paving materials. The landscape also is an element that ties together the overall historic quality of the Chamberlain District. While the historic character of the district is reliant on the historic architecture, the traditional landscape unifies the district visually. The traditional patterns of landscaping of the district should be continued. For instance, planting beds, borders and flower gardens were sited in the front yards, with various species of annuals and perennials. The landscape of the front yard was modest, reflecting the economy of the district, while at the same time reflecting the tastes of the late nineteenth and early twentieth centuries. Contemporary landscape concepts that convey this simple character are encouraged. The overall character is also defined by the existence of mature street trees that grow in the planting strip between the sidewalk and the curb.

Specific landscaping features are permitted without review when the proposed landscaping is consistent with that found generally in the district. That is, choices regarding the use of trees, shrubs, flowers, location and character of planting beds are not subject to review.

### **S.17 Use traditional landscape materials that enhance the visual character of the site.**

- Install planting beds and planting materials in locations similar to those seen traditionally. For instance, use planting beds in areas such as around foundations and along walkways.

### **S.18 Reinforce the sidewalk edge with traditional landscape features.**

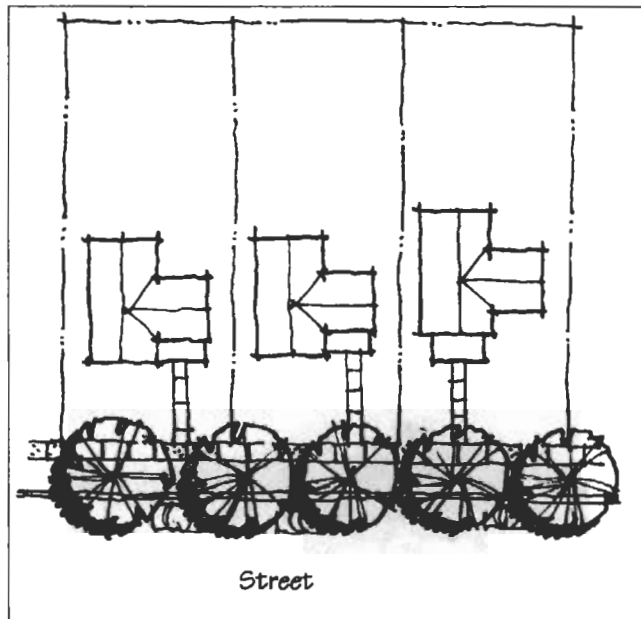
- Fences and plantings can be used to define property.

### **S.19 Use modest landscape schemes that emphasize native plant materials.**

- Consider plant materials used traditionally, such as native and established species.
- Reserve use of exotic plants to small areas for accent.
- Do not cover a yard with gravel or rock.



*Use traditional materials, such as those above, to enhance the visual character of the site.*



**S.20** Landscaping that has the potential for damaging a historic structure, such as climbing ivy or planting trees too close to a building, is inappropriate.

**S.21** Maintain the established rhythm of street trees.

*S.21: Maintain the established rhythm of street trees. The sketch above illustrates the visual continuity of an established rhythm of street trees.*

# REHABILITATION



## CHAPTER 4: REHABILITATION GUIDELINES

*Note that the Landmarks Preservation Advisory Board does not review use; however, property owners should consider the impacts that a change in use would have upon their historic properties, since this may affect design considerations that are reviewed by the Board. Check the zoning code to determine which uses are allowed.*



*R.2: Protect and maintain significant features, such as the porch above.*

This chapter applies to the alteration of historic properties. Information is provided about making exterior changes in a manner that results in the least impact to a structure. While there is a separate section concerning accessory structures, the general rehabilitation guidelines apply to them as well.

The following preservation guidelines should be applied to all historic properties in the Chamberlain Historic District. These guidelines reflect widely-accepted preservation philosophy, and are more general than the other guidelines. Nonetheless, the property owner should consult them when planning a design project.

### **R.1 Respect the historic character of the building.**

- *Do not change the style or make the building look older than it really is.* Avoid confusing the character of the structure by mixing elements of different styles.
- *When replacement of missing details is necessary, the appropriate method is to base the new design on historic documentation.* If no documentation exists, base the detailing on that seen on houses of a similar style and construction period.

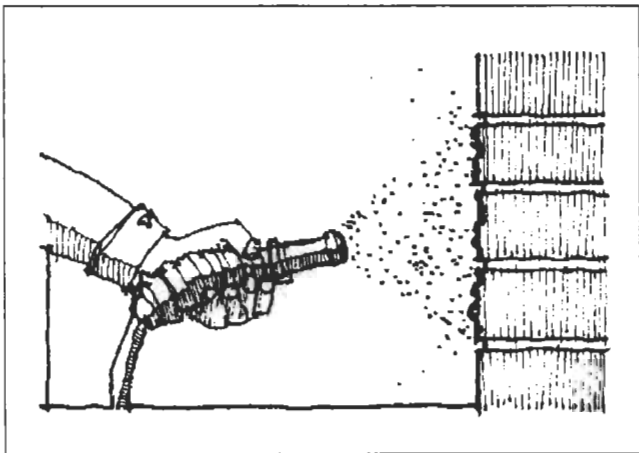
### **R.2 Protect and maintain significant features, building materials and stylistic elements.**

- *Distinctive stylistic features or examples of skilled craftsmanship should be preserved.* The best preservation procedure is to maintain historic features from the outset so that significant repair or replacement is not required. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and reapplication of paint, among many others



*Seek uses that are compatible with the historic character of the building. Building uses that closely related to the original use are preferred. Every reasonable effort should be made to provide compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture.*

*When a more radical change in use is necessary to keep the building in service, those uses that require the least alteration to significant elements are preferred. It may be that in order to adapt the building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. Experience has shown, however, that in most cases designs can be developed to respect the historic integrity of the building while also accommodating new functions. Note that more radical changes in use can make projects more expensive or result in the loss of significant features.*



R.4: Use the gentlest possible procedures for cleaning, refinishing and repairing original materials. Sandblasting, as shown here, is inappropriate.

### **R.3 Repair deteriorated historic features, and replace only those elements that cannot be repaired.**

- Repair existing material, using recognized preservation methods whenever possible.
- If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and that replace the original configuration of historic features.

### **Treatment of Original Materials**

Original materials should be repaired rather than replaced.

### **R.4 Use the gentlest possible procedures for cleaning, refinishing and repairing original materials.**

- Perform a **test patch**. Many procedures can have an **unanticipated negative** effect upon building materials and can result in accelerated deterioration or loss of **character**. For example, harsh paint removal **methods**, such as sandblasting, can damage the **outer surface** of masonry, causing it to crumble.
- Obtain **product literature** and information on appropriate **techniques** and technologies from the City of Boulder **Planning Department** or the State **Historic Preservation Office** at the Colorado **Historical Society in Denver**.

### **R.5 Remove later covering materials that have not achieved historic significance, when feasible.**

- Examples **include** vinyl, aluminum or asphalt siding, stucco or permastone.
- Once the **siding is removed**, the original material should be **repaired** or replaced.
- Removal of **other materials** such as stucco or permastone **must** be tested to assure that the original material will not be damaged in the process.

## **Porches**

A porch is often one of the most important character-defining elements of the primary facade of a historic building.

### **R.6 Preserve the original porch where feasible.**

- Repair the porch rather than replace it.
- Replace the missing posts and railings whenever possible.
- Match the original proportions and spacing patterns of balusters.
- Avoid using wrought iron, metal pipe posts and railings or unpainted lumber to replace historic features.

### **R.7 Avoid removing or covering historic materials and details on a porch.**

### **R.8 Rebuilding a missing porch is encouraged.**

### **R.9 If porch replacement is necessary, reconstruct it to match the original in form and detail.**

- Use finishes similar to those seen historically.

### **R.10 Enclosing a porch with opaque materials is inappropriate.**

- While enclosing a historic porch is discouraged, doing so with window sashes that maintain a high degree of transparency may be considered.
- The enclosure should occur behind the plane of the main architectural details, such as the railings, posts and other details.

### **R.11 Maintain the height, detail and spacing of the original balustrade, if replacing, extending or adding balustrades.**



*R.6: Replace the missing posts and railings when necessary. The porch posts seen above are inappropriate.*



*R.9: If porch replacement is necessary, reconstruct it to match the original in form and detail. The porch above is appropriate*

**Doors**

Front doors and primary entrances are among the most important elements of historic buildings. The original size and proportion of a front door, the details of the door, the door surround and the placement of the door all contribute to the character of the entrance.

**R.12 Preserve the functional, proportional and decorative features of a primary entrance.**



*R.12: Preserve the functional, proportional and decorative features of a primary entrance.*

- These features include the door and its frame, sill, head, jamb, moldings and any flanking windows.
- A wood panel door with a glass light in the upper portion is generally appropriate for most structures in the district.

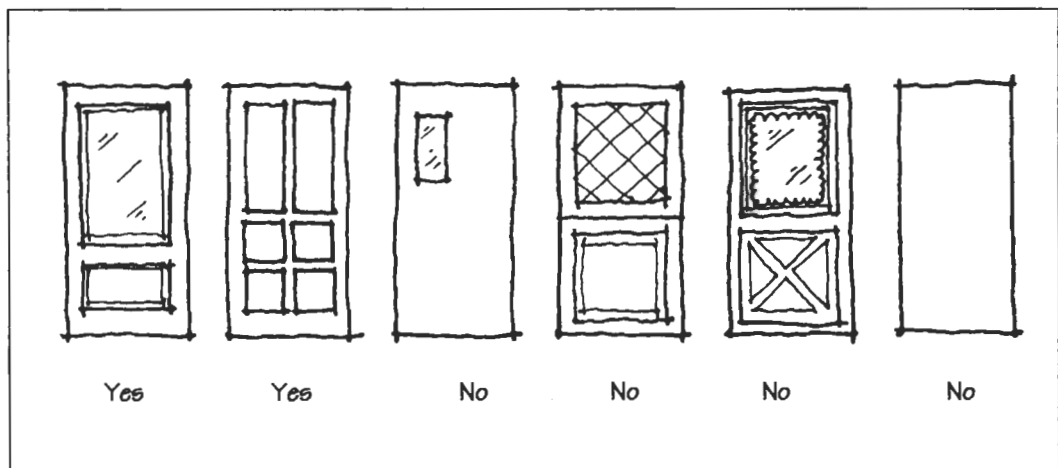
**R.13 Avoid changing the position and function of an original front door.**

**R.14 Use a door that is in keeping with the style of the house when installing a new front door.**

**R.15 If energy conservation and heat loss are a concern, consider using a storm door instead of replacing a historic entry door.**

- Generally, wood storm doors are most appropriate.
- A metal storm door may be appropriate if it is simple in design and if the frame is anodized or painted so that raw metal is not visible.

*R.14 Use a door that is in keeping with the style of the house when installing a new front door.*



## **Decks and Balconies**

Decks are a modern expression of porches, which do not have a historic counterpart; therefore, any deck that is built should be visually subordinate. Generally, there are three types of decks: decks at grade, second story decks and roof decks. Great care must be taken with their design to make them fit into the historic character of the building. Areas where visual conflicts arise are: size, coverage and railings. A special consideration is the design of deck railings. The residential rail height requirement under the Uniform Building Code is 36-42 inches; however, historically railings were approximately 24 inches in height. Efforts should be made to design railings which give the appearance of lower railing heights.

### **R.16 Minimize the appearance of any deck.**

- Decks should be subordinate in terms of scale and detailing.
- Use railings that are similar to those seen historically.
- Unpainted wood is inappropriate. Decks should be painted or stained in neutral tones.

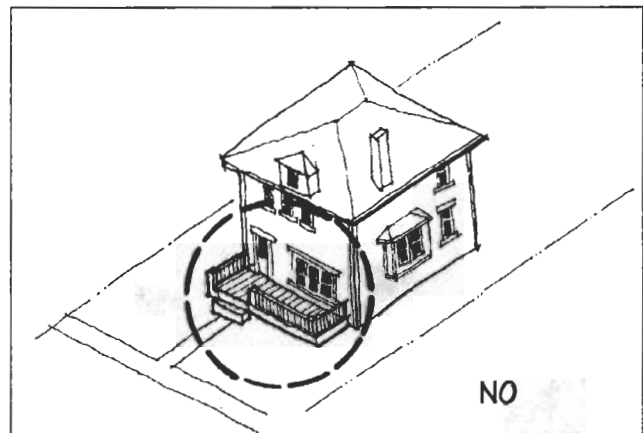
### **R.17 Locate a first floor deck to the rear of a building.**

### **R.18 A second story deck applied to the front facade of a house is generally inappropriate.**

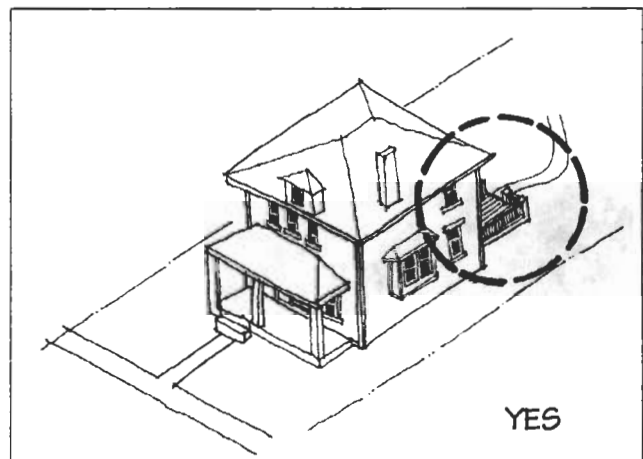
- Whenever possible, second story decks should be incorporated into the roof and mass of the building.
- Cantilevered second story decks do not appear connected to the building and are generally inappropriate.
- Appropriately-scaled supports should be sensitively incorporated into the building.

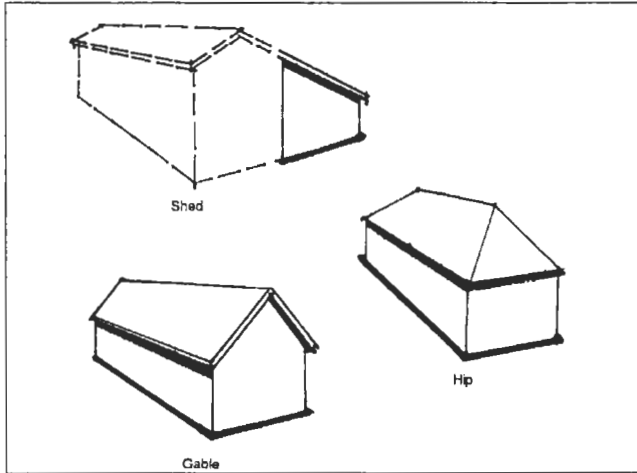
### **R.19 Locate a roof deck to the rear of the house.**

- Traditionally, roof decks were not incorporated into building designs but may be appropriate at the rear of a building only when they are visually compatible with the existing structure and with the surrounding buildings.



*R.17: Locate a first floor deck to the rear of a building. The sketch above is inappropriate. The sketch below, which illustrates a deck located to the rear, is appropriate.*





*Roof forms such as the shed roof, the gable roof and the hip roof are seen throughout the district.*



*The eave depth shown above is inappropriate.*



*The eave depth should reflect those seen historically.*

### **Roofs/Dormers**

A distinct feature of the district is the repetition of similar roof forms. This consistency, which is usually based on historic roof forms, establishes visual cohesiveness within the district. Typical roof shapes are gabled or hipped. Shed roofs sometimes occur on historic additions and accessory structures. Buildings within the district may have a combination of these roof types.

#### **R.20 Preserve the original roof form of a historic structure.**

- Altering the slope of the roof is generally inappropriate.
- Maintain the dominant roof line and orientation of the roof form to the street.
- Retain and repair roof detailing such as brackets, cornices, parapets, bargeboards and gable-end shingles.
- If a skylight is to be installed, it should be placed where it is least visible from public view. Locating a skylight to the rear of the structure is more appropriate. Skylights should be flat and mounted flush with the roof.
- Bubbled or domed skylights are inappropriate.

#### **R.21 Preserve historically important roof materials when their physical condition permits.**

- Avoid removing historically important roof material that is in good condition.
- Where replacement is necessary, use materials similar to the original, in terms of texture, character and scale.
- Asphalt shingles may be appropriate replacements for wood shingles.

#### **R.22 Preserve the original depth of the overhang along the eaves.**

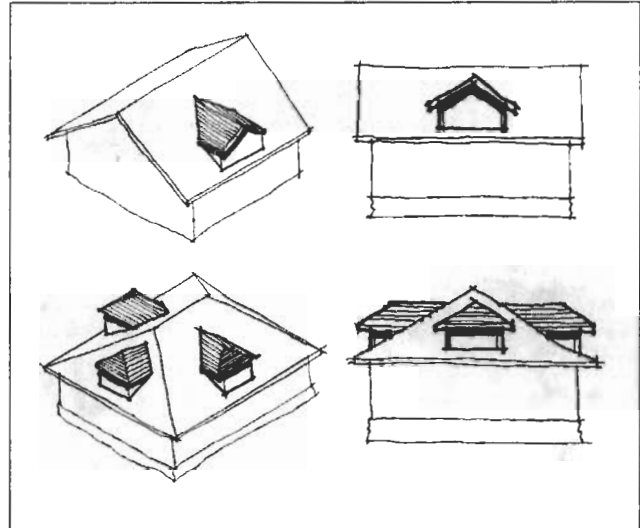
**R.23 Preserve the original roof form when planning an addition or alteration.**

- Any changes to the roof line should be sensitive to the form, pitch and massing of the historic roof.

**R.24 Preserve historic dormers.**

**R.25 New dormers should be compatible with the historic character of the building.**

- Dormers should be subordinate to the main roof in terms of mass, scale and height.
- Locating dormers to the rear or side of a building is appropriate.
- A dormer may be located on the front of a building, if it is compatible with the style of the building, and when it does not change the perceived scale of the roof.



*These dormers are in character with the primary building form.*

**Windows/Shutters**

Windows, the elements that surround them and their relationship to one another are important character-defining elements of a historic structure and should be preserved. Greater flexibility may be allowed with windows located to the rear of a building.

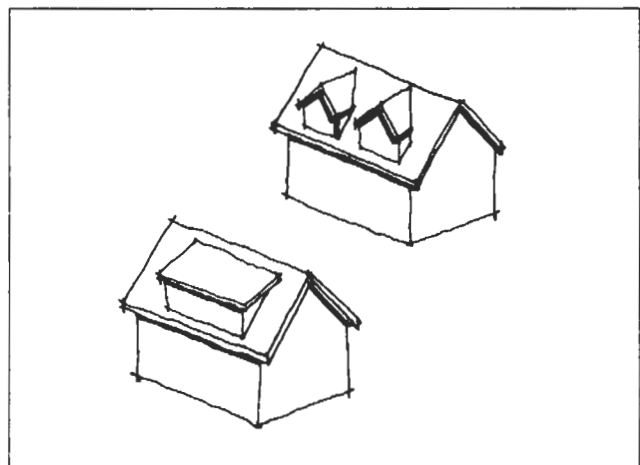
The basic elements of a window are their operation, proportions, number of divisions and the dimensions of the frame. Many structures in Chamberlain were constructed with rectangular, vertically oriented and sometimes arched windows. Most of these windows were very simple. Traditionally, structures in the district did not have shutters.

**R.26 Preserve the functional and decorative features of original windows.**

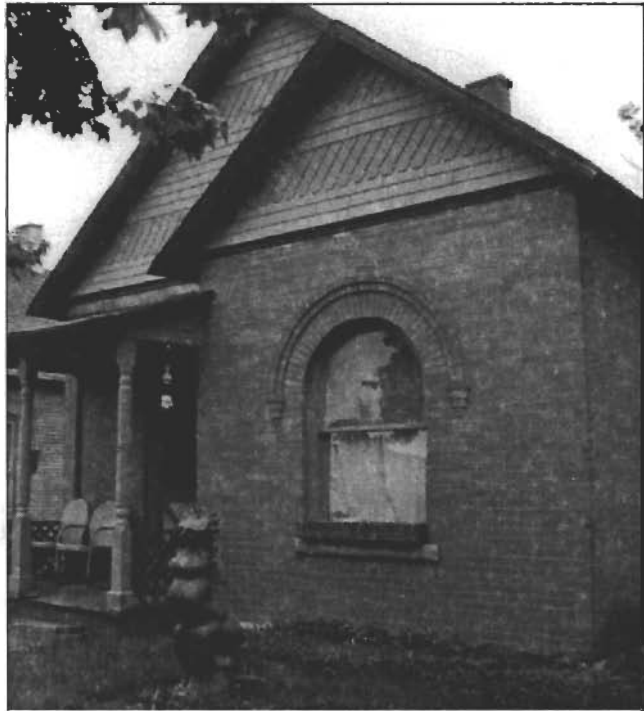
- Features important to the character of windows include frames, sash, muntins, mullions, glazing, sills, heads, jambs and molding.
- Repair frames and sash by patching, splicing or reinforcing, rather than replacing.
- If replacement of an original window is necessary, match the new window to the old one as closely as possible.

***Maintenance tip:***

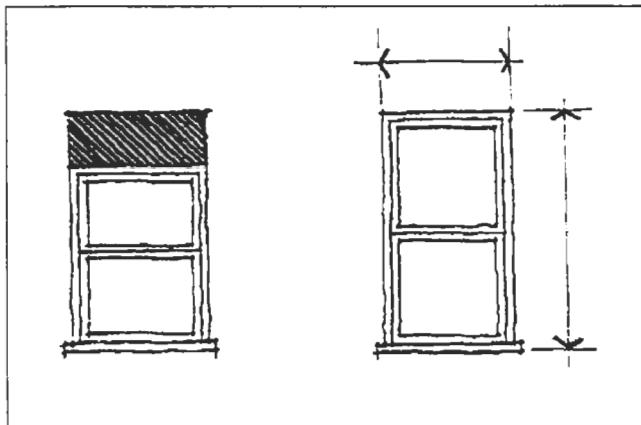
*Maintain downspouts and gutters. This will help arrest deterioration of roofs, eaves and windows by directing water away from the house. In addition, this will prevent deterioration of most other building materials, as decay usually results from accumulation of moisture.*



*Locating dormers to the side of a building is appropriate. The dormers above have less impact because they are located on the side of the building.*



*Typically, historic houses feature a front window, such as this arched window, which is a major character-defining feature of the front facade.*



*R.28: Maintain original window proportions.*

**R.27 Retain the position, type, number and groupings of windows, especially on front facades.**

- More flexibility on secondary facades is allowed.

**R.28 Maintain original window proportions.**

- Maintain the vertical emphasis typical of historic windows.
- Do not reduce an original opening to accommodate a smaller window or enlarge it to accommodate a larger one.

**R.29 Use materials that appear similar to the original when replacement is necessary.**

- Replacing a wood window with a wood window is most appropriate; however, other materials may be considered if the operation, dimension, profile and finish are similar.
- Glass block has no historic precedent in the district and should be avoided.

**R.30 Consider storm windows as an alternative to window replacement.**

- Install storm windows on the interior when feasible.
- If storm windows are installed on the exterior, match the sash of the original windows.
- Metal storm windows may be appropriate if the frames match the proportions and profile of the original windows and if the frames are anodized or painted so that raw metal is not visible.

**R.31 When applying shutters, use those that appear to be functional.**

# GENERAL GUIDELINES





## CHAPTER 5: GENERAL DESIGN GUIDELINES

The guidelines that follow apply to all projects. These are general principles that may affect the character of all properties, including new and historic buildings.

### **Accessibility/ADA**

Places of public accommodation are required to provide access to their services and programs under provisions of the Americans with Disabilities Act. In the case of historic buildings, some provision for using alternative measures exists, if the property is historically or architecturally significant enough to merit such treatment. None of the provisions of these guidelines and standards are intended to conflict with meeting the accessibility requirements. However, any alterations to historic buildings that would affect their integrity should be minimized.

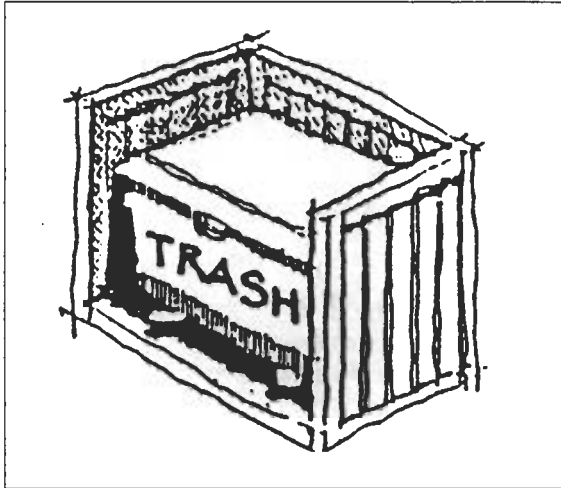
**G.1 Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.**

**G.2 Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.**

**G.3 Alterations to historic properties that are designed to improve access for persons with disabilities should create minimal negative effect on the historic character or materials.**



*G.3: Alterations to historic properties that are designed to improve access for persons with disabilities should create minimal negative effect on the historic character or materials.*



G5: Screen dumpsters from view where feasible.

*In Preservation Brief #32: Making Historic Properties Accessible, The National Park Service has suggested some general solutions: creating convenient parking; providing ramps that are in scale with the building and located to the side of the building, where possible; regrading an entrance, where the landscaping and entrances are not highly significant; installing wheelchair lifts; considering a new entrance; retrofitting doors.*

**G4. Generally, a solution that is independent from the historic building and does not alter its historic characteristics is encouraged.**

#### Service Areas

**G.5 Minimize the visual impact of trash storage and service areas.**

- Screen dumpsters from view where feasible.
- Locate service areas away from major pedestrian routes and to the rear.

#### Energy Conservation

Good energy conservation measures in the rehabilitation of historic structures and the construction of new buildings in historic districts are encouraged when these actions are in balance with good preservation practices.

In some cases, balancing energy conservation interests with preservation goals may require a modification of an "ideal" design for energy conservation. For example, when considering the installation of a solar panel, the "ideal" design might suggest locating it on the front portion of the roof of a historic building and mounting it at an angle calculated to gain the maximum efficiency of operation, which is one very different from the angle of the historic roof. To do so, however, would negatively affect the historic character of the structure. In such a case, it may be possible to locate the collector on another portion of the building or even to set it on an accessory structure. It also may be possible to adjust the angle of the collector to be parallel with the roof with only a minor reduction in efficiency. Such creative solutions should be considered.

**G.6 Minimize the visual impact of solar collectors and skylights.**

- The use of energy conservation is encouraged, but should not significantly compromise the historic integrity of a building.
- Solar collectors should not alter simple roof lines.
- Removing existing window sashes and glass is generally inappropriate.

**G.7 Minimize the visual impacts of expanses of glass that may be associated with sun spaces, as seen from the public view.**

- Sun spaces may be appropriate to the rear of a building, away from public view.

**Fire Escape Staircases**

**G.8 Minimize the visual impacts of fire stairs.**

- If possible, locate the staircase inside the building. If installing the stairs inside the building is not feasible, locate them to the side or rear of a building.

**G.9 Construct a fire staircase with materials that are compatible with the building.**

**Mechanical Equipment**

**G.10 Minimize the visual impact of new mechanical systems.**

- Screen equipment from view.
- Using window air conditioning units are generally inappropriate, which faces a public street on a building facade.
- Use low-profile mechanical units on roof-tops that are not visible from the street or alley.
- Minimize the visual impacts of utility connections and service boxes.

**Exterior Lighting**

Traditionally, site lighting was quite limited in residential districts. The low-scale quality of this lighting contributed to the area's residential character.

**G.11 Lighting that is focused up at building walls is discouraged.**

**G.12 Indirect down lighting which highlights specific architectural features is encouraged.**

**G.13 Security and parking area lighting should be shielded.**

- Focusing lights on walks and entries is encouraged.

**G.14 Using lighting to unify the building composition at night is appropriate.**

- Balancing the color and intensity of lighting among building features is encouraged.
- Minimizing the overall intensity of lighting to meet functional needs is encouraged.



*A sign should be in character with the material, color and detail of the building. The sign above is appropriate*

**Signs**

A sign typically serves two functions: first, to attract attention, second, to convey information. However, signage associated with a historic building should not detract attention from the important design features of the building. All new signs should be developed with the overall context of the building and district in mind.

**G.15 Consider the building front as part of an overall sign program.**

- The overall facade composition, including ornamental details and signs, should be coordinated.

**G.16 A sign should be subordinate to the overall building composition.**

- Signs should not dominate the appearance of the building.
- A sign should 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.

**G.17 A sign should be in character with the material, color and detail of the building.**

- Simple letter styles and graphic designs are encouraged.

**G.18 A pole-mounted, freestanding or a monument sign used in the front yards of structures may be appropriate.**

- Signs should not exceed seven feet in height.
- An appropriate diameter for a pole or post is approximately six inches.

**G.19 A directory sign may be appropriate 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.

*For more information on signs, see the City of Boulder Revised Code, Section 10-11 "Signs," B.R.C. 1981.*

**G.20 A window sign may be painted on or hung just inside a window.**

**G.21 A hanging entryway sign may be located on a porch, directly above the steps leading to the primary entrance of the structure.**

- Hanging entryway signs may be used in conjunction with either a pole-mounted, monument or directory sign.

**G.22 The light for a sign shall be an indirect source.**

- Light shall be directed at the sign from an external, shielded lamp. Internal illumination of a sign is generally inappropriate.

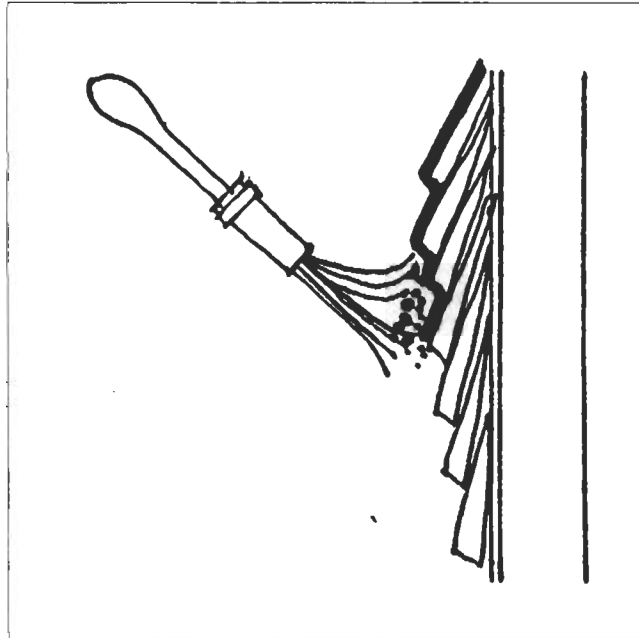
### **Color**

Historically, colors depended upon readily-available pigment sources, with few of our very bright modern colors available, thus color was muted and combined in simple schemes. Most wood clad buildings were painted entirely, generally with one base color and one or two additional accent colors on details and trim. For masonry structures, the natural color of the brick or stone was dominant; paint was applied to wood trim elements around doors and windows and in gable ends.

When renovating a historic building, first consider returning to the original color scheme, which can be discovered by carefully cutting back paint layers. An alternative is to use colors in ways that were typical of the period.

Some inappropriate applications of color may hinder

**Note: Any change in color requires review.**



*G.24: Historically, most wooden primary structures were painted. This tradition is encouraged to be continued in rehabilitation and new construction.*

one's ability to perceive the character of the architecture. For example, if a building with jig-saw brackets and moldings is painted one color with no contrast between the background and the details, and little opportunity for expression of shadows, the perception of the character of the building may be diminished. Conversely, details should not be highlighted with excessively contrasting colors. Thus, use and choice of color collectively determine the impact of a color scheme on the historic resource. In all cases, the following guidelines for use of color shall apply:

**G.23 Use colors to create a coordinated color scheme for the building.**

- Choose a muted base color.
- Color choices should not be bright or garish. Luminescent, or "day glow," colors are inappropriate.
- A single body color with a brighter and/or lighter accent color is usually the best choice for most houses in a historic district. A good rule of thumb when one desires to use a bright color is "one light, one dark, one bright," the bright one used sparingly as the accent.

**G.24 Wooden primary structures are encouraged to be painted or color stained.**

- Historically, most wooden primary structures were painted. This tradition is encouraged to be continued in rehabilitation and new construction.

**G.25 Leave natural masonry or colored stucco finishes unpainted when feasible.**

- For other parts of the building that do require painting, select colors that will complement through similar tones those of the natural materials.

# ADDITIONS



## CHAPTER 6: ADDITIONS

Many historic buildings have been added to over time. It is important that new additions be designed to preserve the historic character of the primary structure, without imitating the historic style. For more information regarding the approach to new additions, see the introduction to Chapter 8: New Construction.

When planning an addition to an existing building, consider the effect it will have on the structure. The appropriate location of an addition to an existing building will depend on the character of the existing building and its site, adjacent buildings, and the district as a whole.

### Mass and Scale

#### **A.1 Design a new addition to be compatible in mass, scale and appearance with the building.**

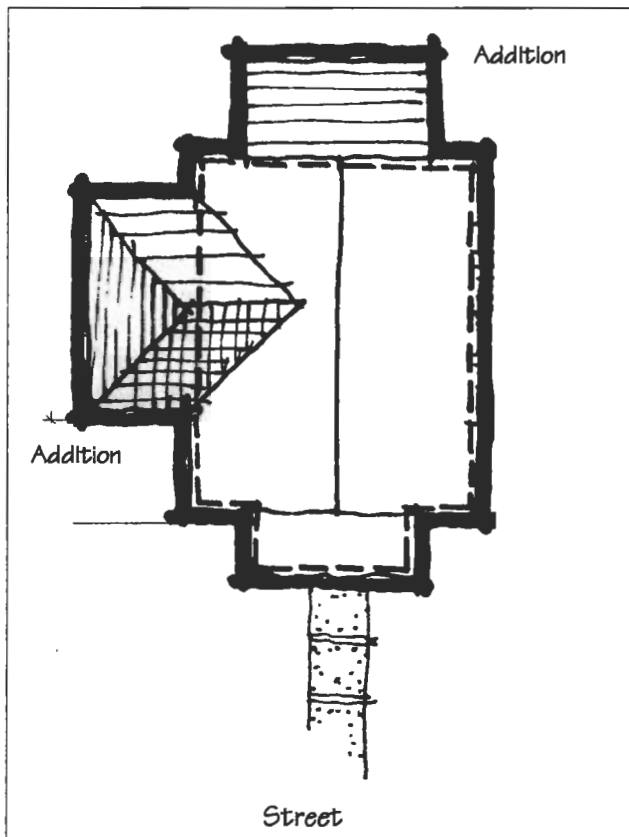
If the addition would be significantly larger than the original building, consider the following design approaches:

#### **A.2 Consider separating a large addition from the primary structure by linking it with a connector.**

- At times, it may be appropriate to design the space as a separate structure.

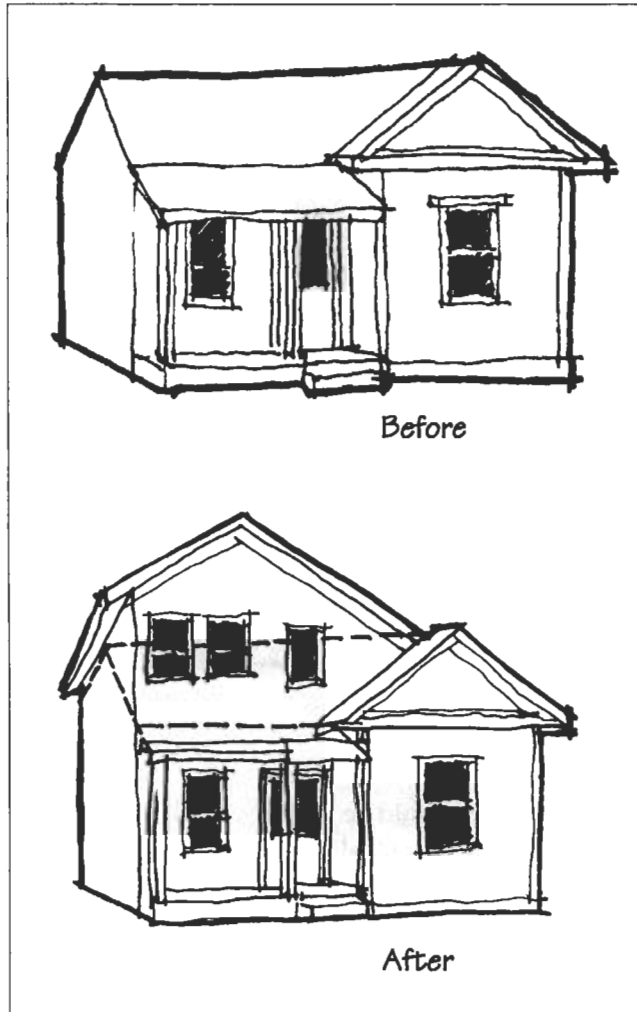
#### **A.3 Consider placing the addition to the rear of the building, or set back from the front, to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.**

- Locating an addition to the front of a structure is generally inappropriate because it obscures the historic character of a building.



*Place an addition to the rear of a building or set it back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.*





A.6: Design an addition to a historic building such that it does not destroy or obscure original materials or features. The sketch of the building above, shown after the addition, illustrates how the addition obscures the historic roofline, as well as the overall character of the building, which is inappropriate.

**A.4 Consider constructing a second story addition whose mass and scale is subordinate to that of the historic building.**

- Consider setting the addition back from the front facade of the historic structure.
- Generally, a full second story addition to a building is inappropriate. A technique to keep the apparent size of the addition at a minimum is to use a low plate height. In order to keep the mass of the second floor space as small as possible, it is recommended that plate height should be approximately 3 feet or less.

**Architectural Character**

**A.5 Design an addition to be recognized as a product of its own time.**

- An addition should be compatible in appearance with the original building and distinguishable as dating from a different time.
- An addition that implies an earlier period or more ornate style than that of the original building is inappropriate.
- An addition should be subtly differentiated from the historic portion of the building. For instance, a setback of the addition, a subtle change in material, or a differentiation between the historic and more current style are all strategies for making an addition a product of its own time.

**A.6 Design an addition to a historic building such that it does not destroy or obscure original materials or features.**

**Alignment**

**A.7 When constructing an addition, respect the established orientation of the original building and alignments that may exist on the street.**

- If the building historically had a horizontal emphasis, this orientation should be continued in the addition.
- Some roof lines and porch eaves on historic building in the area may align at approximately the same height. An addition should not be placed in a location where these relationships would be altered or obscured.

## **Materials**

### **A.8 Use materials that are compatible with the primary structure.**

- Brick or painted wood are typical of many additions.
- When planning an addition, consider the historic materials in relation to the design and style of the original structure; use materials that are compatible with the architectural style of the historic structure. For instance, do not add a Tudor style addition with half-timbering to a Classic Cottage.

**ACCESSORY  
STRUCTURES**



## CHAPTER 7: DESIGN GUIDELINES FOR ACCESSORY STRUCTURES



*Historic accessory structures, such as the one above, help define the alley edge.*

This chapter addresses the treatment of accessory structures, including the preservation of existing accessory structures and the construction of new ones. Accessory structures in the district include sheds, garages, and outbuildings. If constructing a carriage house or second primary structure, consult both Chapter 7: Design Guidelines for Accessory Structures and Chapter 8: New Construction.

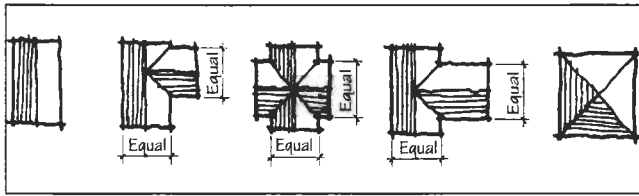
Historically they have played multifunctional roles, and over time emerged as important elements of many lots and alleys in the district. Originally accessory structures were used for storage or to house animals. Traditionally many accessory structures were used to house the horse and buggy. This space later transformed into storage space for the car. In most cases, these were located to the rear of the lot, and were subordinate in size to the main house. Maintaining the historic patterns in terms of scale and location is strongly encouraged.

### **AS.1 Preserve historic accessory structures where feasible.**

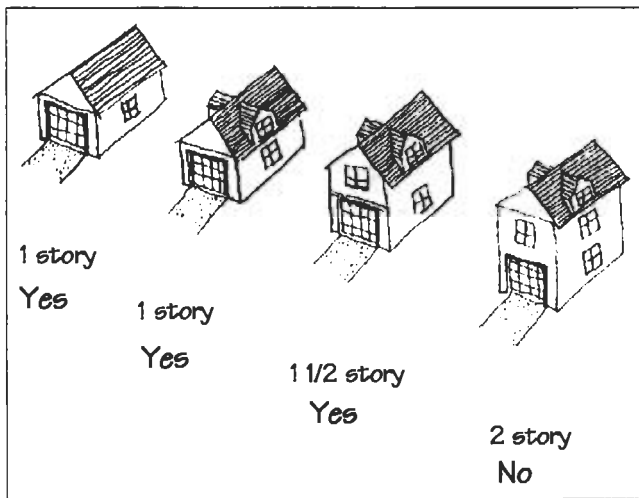
- When restoring a historic accessory structure, preserve its character-defining features. These may include: primary materials, roof materials, roof form, historic windows or openings, historic doors and architectural details.

### **Location**

**AS.2 Generally, locate an accessory structure toward the rear portion of the lot.**



AS.3: Consider limiting the width of each wall plane to a dimension that is similar in scale to that seen traditionally on similar structures. Various combinations of traditionally scaled wall planes, as seen above, illustrate methods of limiting the width of wall planes.



AS.4: Accessory structures that are no more than one and one-and-one-half stories in height are most appropriate. Of the sketches shown above, the first three options are the most appropriate accessory structures.

### Mass and Scale

AS.3 Design an accessory structure that is subordinate in terms of overall mass and scale to the primary structure on the lot.

- Generally, a new accessory structure should have facade widths that are typical dimensions of traditional accessory buildings.
- Divide the mass of an alley structure into "modules" to reduce its perceived scale.
- Consider limiting the width of each wall plane to a dimension that is similar in scale to that seen traditionally on similar structures.

AS.4 A new accessory structure should appear subordinate in height to those buildings seen traditionally along the street front.

- Accessory structures that are no more than one and one-and-one-half stories in height are most appropriate.
- Two story elements may be appropriate if they are integrated into a design that is primarily one and/or one-and-one-half stories in height. Consider using a low plate height in order to keep the mass or the second floor space as small as possible.

### Materials

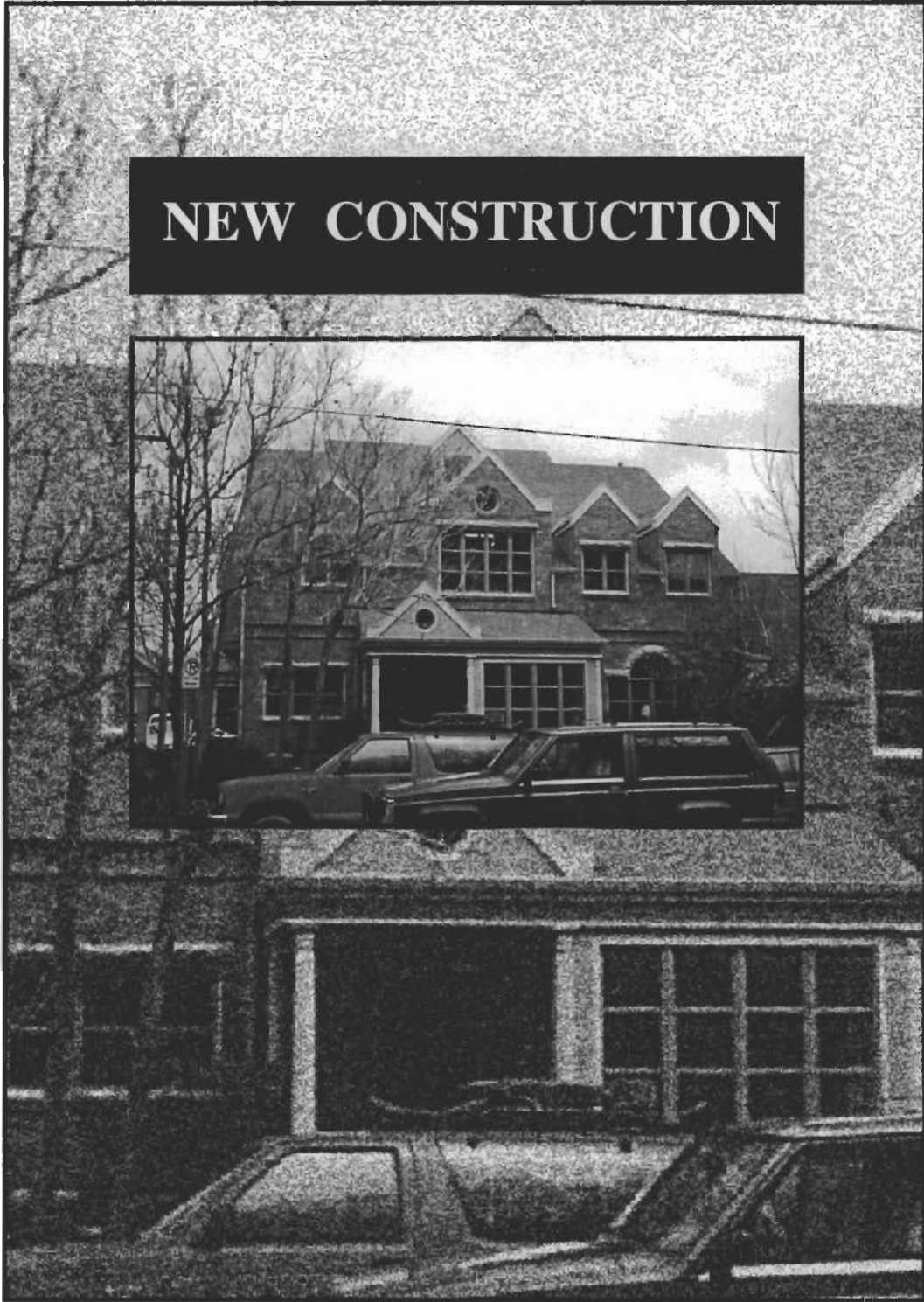
AS.5 Use materials similar to those seen traditionally on accessory structures in the district.

- Wood and metal siding and masonry are appropriate materials.

### Architectural Character

AS.6 Use architectural details on an accessory structure that are simpler than those used traditionally on primary structures.

# NEW CONSTRUCTION



## CHAPTER 8: NEW CONSTRUCTION

### Basic Approach

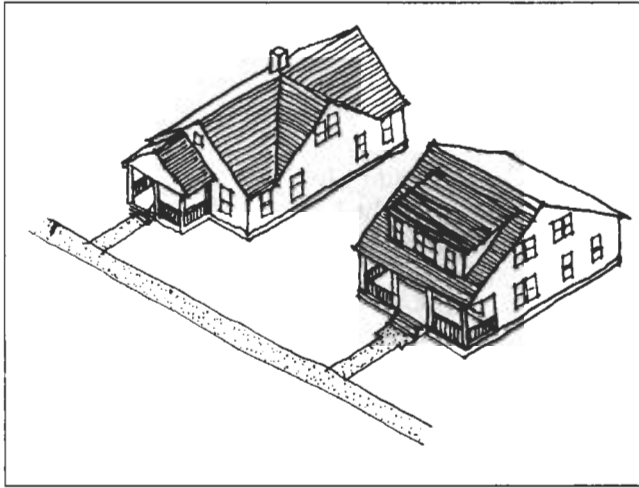
Designing a new building to fit within a historic district requires careful thought. First, it is important to realize that, while a historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

While new construction should fit into the character of the Chamberlain District, there is no intent to require or encourage imitation of historic buildings. A new building design should relate to the *fundamental* characteristics of the district while also conveying the stylistic trends of today. Features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials.

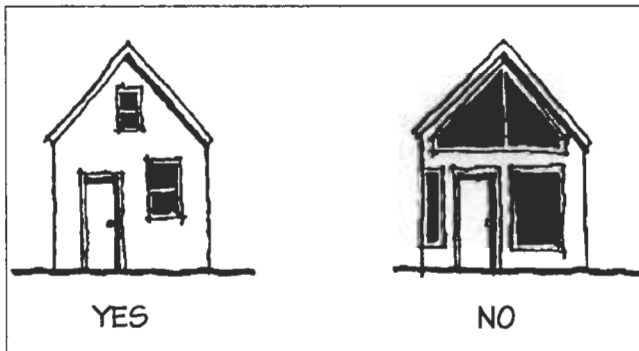
The design guidelines that follow encourage new buildings that can be distinguished as being of their own time. At the same time, they promote new building designs that would relate to the more fundamental similarities of the historic district.



*The detailing above is distinguishable as new, yet compatible.*



*N.1: Construct a new building to reinforce a sense of human scale and to appear similar in scale to that which is established in the block. Porches such as those illustrated above provide a sense of human scale.*



*N.1: Use window openings and "solid-to-void" ratios similar to those seen traditionally.*

## **Mass and Scale**

The traditional scale of single family homes dominates much of the district, with most structures in the district being 1 to 1 1/2 stories. Traditional detailing and massing of structures projects a sense of human scale and interest to the street.

New construction should maintain this human scale. While new buildings may be larger than many of the early houses, this new construction should not be so dramatically larger that the visual continuity of the district is compromised.

### **N.1 Construct a new building to appear similar in scale to that which is established in the block.**

- A new building may convey a sense of human scale by employing techniques such as:
  - Using building materials that are of traditional dimensions, such as standard size brick, lap siding with a 4-6 inch reveal and appropriate roofing material.
  - Providing a one-story porch.
  - Using a building mass that is similar in size to surrounding historic structures.
  - Using a solid-to-void ratio and window openings that are similar in size to existing historic structures.
- Subdivide larger masses into smaller "modules" that are similar in size to existing historic structures.

### **N.2 Design a front elevation and overall facade proportions to be similar in scale to those seen traditionally in the block and in the district.**

- Rarely is a two story building height appropriate. A technique to keep the apparent size of the addition at a minimum is to use a low plate height. In order to keep the mass of the second floor space as small as possible, it is recommended that plate height should be approximately 3 feet or less.
- Include a one-story element, such as a porch on the front facade.
- The primary plane of the front facade should not appear taller than those of typical historic structures in the block.
- Design single wall planes that do not exceed the typical facade width in the district.

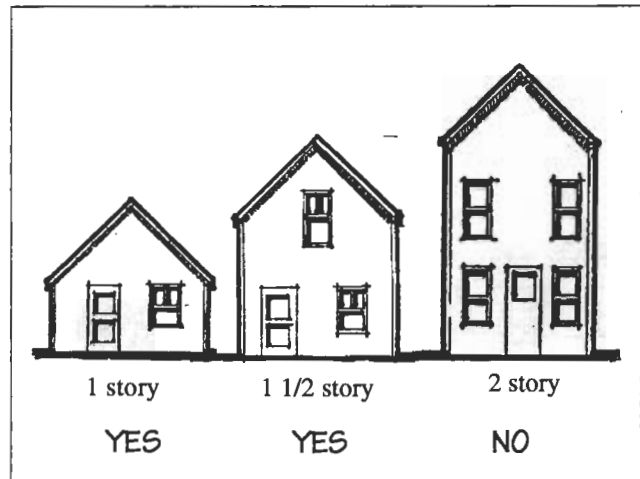


### **Building and Roof Form**

The similarity of building forms contributes to a sense of visual continuity. In order to maintain this sense of visual continuity, a new building should have basic roof and building forms that are similar to those seen traditionally.

#### **N.3 Use building forms and roof forms that are similar to those seen traditionally on the block.**

- Designing buildings based on simple rectangular forms is typically appropriate.
- Visually, the roof is an important element in an overall building form. Gable and hip roofs are appropriate for primary roof forms in most residential areas. Shed roofs are appropriate for some additions. Flat roofs should be used only in areas where it is appropriate to the context.

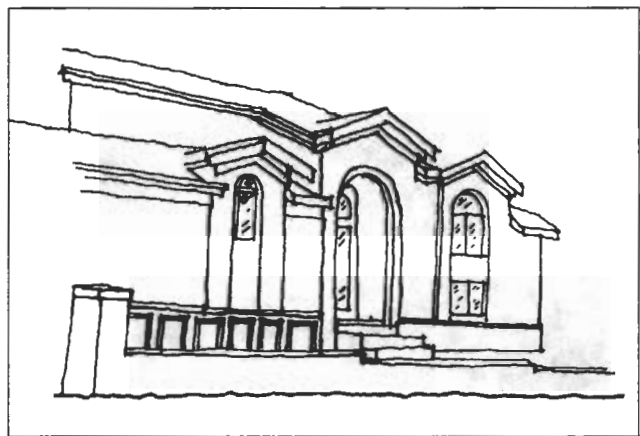


*N.2: Design a front elevation and overall facade proportions to be similar in scale to those seen traditionally in the block and in the district. Rarely is a full two story height appropriate.*

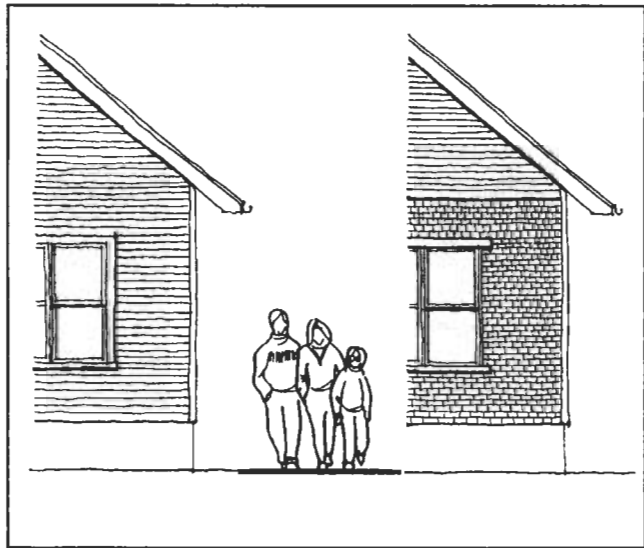
### **Proportion of Building Elements**

#### **N.4 Keep the proportions of window and door openings similar to those of historic buildings in the district.**

- These details strongly influence the compatibility of a building within its context. Large expanses of glass, either vertical or horizontal, are generally inappropriate on the front facades of new buildings in the district.



*N.4: Keep the proportions of window and door openings similar to those of historic buildings in the district. The window and door proportions illustrated above are inappropriate.*



*N.5: Use building materials that contribute to the traditional sense of scale of the block. Both those seen above are appropriate.*



*Contemporary interpretations of traditional details such as these are encouraged.*

## Materials

**N.5 Use building materials of historic proportions and finishes.**

**N.6 New materials that are similar in character to historic materials may be acceptable with appropriate detailing.**

- Materials should appear similar in scale, proportion, texture and finish to those used historically.
- Typical historic materials include brick and painted clapboard.
- For example, synthetic siding, where the scale finish and detail is similar to that of traditional clapboard, may be considered.

## Architectural Character

**N.7 Design ornamental elements, such as brackets and porches, to be in scale with similar historic features.**

- Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional details.

**N.8 Contemporary interpretations of traditional details are encouraged.**

- For example, new designs for window moldings, door surrounds, porch railings and columns help convey the fact that the building is new. New soffit details and dormer designs also could be used to express a new, compatible style.

**N.9 The imitation of older historic styles is discouraged.**

- One should not replicate historic styles, because this blurs the distinction between old and new buildings, as well as making it more difficult to visually interpret the architectural evolution of the district. Interpretations of historic styles may be considered if they are distinguishable as new.

## Windows

### **N.10 Windows with vertical emphasis are encouraged.**

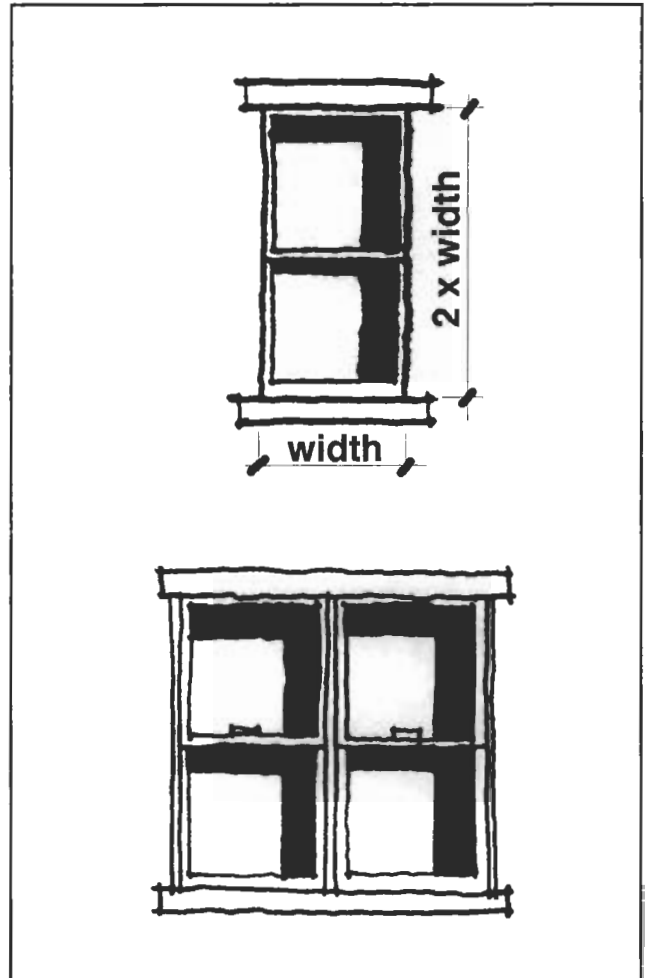
- A general rule is that the height of the window should be twice the dimension of the width in most contexts.
- If a larger window area is needed, combine sets of vertically-proportioned windows.

### **N.11 Frame windows and doors in materials that appear similar in scale, proportion and character to those used traditionally.**

- Double-hung windows with traditional depth and trim are appropriate.

### **N.12 Windows should be simple in shape.**

- Odd window shapes such as octagons, triangles, diamonds, etc. are generally inappropriate.



*N.10: Windows with vertical emphasis are encouraged. The window shown above is appropriate. If a larger window area is needed, combine sets of vertically-proportioned windows.*

# GLOSSARY

## CHAPTER 9: 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.

**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.

**Bargeboard** A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

**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.

**Cantilever** A projecting beam, girder or other structural member supported only at one end; used to support a balcony, cornice, extended eaves or any other extension to a building or structure.

**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.

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

**Frame** A window component: see window parts.

**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.

**Human Scale** Human scale refers to the relationship between the dimensions of a building, street, streetscape or outdoor space to the average dimensions of a human body.

**Landmarks Board** The City of Boulder's Landmarks Board consists of five volunteer city residents appointed by the City Council to consider applications and make recommendations to Council for landmark and historic district designations and to review proposed exterior alterations to landmarks or within landmark districts.

**Landmarks Board Design Review Committee** The Design Review Committee consists of two members of the Landmarks Board and one member of the Planning Department staff and meets weekly to review alteration certificate applications.

**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 protective railing; often used around a balcony or balconet, or along the edge of a roof.

**Plate Height** The distance between the foundation or the topmost horizontal piece of framing at the top of a wall and where the next floor framing begins or where the roof form starts.

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

**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.

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

- **Gable roof** has a pitched roof with ridge and vertical ends.
- **Gambrel roof** is a variation of a gable roof, each side of which has a shallower slope above a steeper one.
- **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.

**Sash** A window component: see window parts.

**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.

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

**Vernacular** Buildings in indigenous styles constructed from locally available materials following traditional building practice and patterns and not architect-designed.

**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 Muntins or Glazing Bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called Mullions.

# APPENDICES

## Appendix 1: Choosing a preservation approach

Preservation projects may include a range of activities, including maintenance of existing historic elements, repairs to deteriorated historic elements, replacement of missing features and construction of new additions. When planning a rehabilitation approach, consider the definitions of the following terms:

### *Adaptive use*

Converting a building to a new use that is different from that which its design reflects is considered an "adaptive use." For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building, while accommodating the new functions.

### *Maintenance*

Some work focuses on keeping the property in good working condition by repairing features as soon as deterioration becomes apparent. This is usually done by using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition such that more aggressive measures of rehabilitation, restoration or reconstruction are not needed.

### *Preservation*

The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials. Essentially, the property is kept in its current good condition.

### *Rehabilitation*

Rehabilitation is the process of returning a property to a state which makes a contemporary use possible while still preserving those portions or features of the property that are significant to its historic, architectural and cultural values. Rehabilitation may include the adaptive use of the building and major or minor additions may also occur. Most good preservation projects may be considered rehabilitation projects.

### *Remodeling*

To remake, or to make over, the design image of a building is to "remodel" it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.

### *Renovation*

To "renovate" means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations are generally reversible, such that future owners may restore the building to its original design, should they wish to do so.

### *Restoration*

To "restore," one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style--either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. One should use a restoration approach for replacing missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

Many successful rehabilitation projects that involve historic structures may include a combination of "preservation," "restoration" and other appropriate treatments. For example, a house may be adapted to use as a restaurant, and in the process, missing porch brackets may be replicated in order to *restore* the original appearance, while existing original dormers may be *preserved*.



## **Appendix 2: The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings**

*The Secretary of the Interior's Standards for Rehabilitation* are general rehabilitation guidelines established by the National Park Service. These standards are policies that normally serve as a basis for more detailed rehabilitation standards. The City of Boulder has adopted *The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* as a basis for its rehabilitation standards and guidelines. The Secretary's Standards state that:

"1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

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

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

4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

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

6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of the structure, if appropriate, shall be undertaken using the gentlest means possible.

8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9) New additions, exterior alterations or related new construction shall not destroy historic materials 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.

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

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