6. GUIDELINES FOR SIGNS

Sign Design on Landmark Structures and in Historic Districts

This chapter includes:

ILLUSTRATIONS USED IN THIS DOCUMENT

The design guidelines include many photographs and diagrams to illustrate acceptable or unacceptable approaches. The illustrations are provided as examples and are not intended to indicate the only options.

If there appears to be a conflict between the text of the design guidelines and a related illustration, the text shall prevail.

KEY TO ILLUSTRATION SYMBOLS

A checkmark on an illustration indicates an approach that is generally appropriate.

An asterisk on an illustration indicates an approach that may be acceptable in some contexts or situations.

An X mark on an illustration indicates an approach that is generally inappropriate.

INTRODUCTION

Signs are used to identify the location of a business and attract customers. Signs should be both integral to a building's design and noticeable to customers.

This chapter provides guidelines for signage for historically designated buildings and properties within a historic district, including:

• **The treatment of historic signs** on an individually-designated landmark structure or any property in a historic district

• **The location and design of new signs** on an individually-designated landmark structure or any property in a historic district

• **The installation of new signs** on an individually-designated landmark structure or structure in a historic district

Figure 29 on page 119 and Figure 30 on page 121 delineate the types of signs typically reviewed by the Landmark Preservation Commission and Landmark Preservation staff. Information on how to plan signage is provided in an effort to help property owners and applicants develop signage proposals that both meet owner needs while being compatible with historic buildings and districts.

Overall Signage Considerations

132. This signage was installed to limit impacts to character defining features of the building, such as the cast iron columns.

133. This building has an original sign band centered over the front door which would be a good signage location for a future user.

Signage on historic buildings and districts should serve the needs of businesses, and also be compatible with historic buildings and the surrounding context. Vibrant well-designated signage can create visual interest, enhance the historic streetscape, and promote business activity. Signage may have significant impacts on historic buildings and the urban environment. Thoughtful planning is important to ensure that signage achieves business goals while complementing historic buildings and districts.

Historic design review and approval is required for signs similar to other projects in historic districts and for individually designated landmark structures. The historic design review process ensures signage serves business needs while also enhancing historic building architecture and surroundings.

When planning signage for a building:

1. Establish objectives for signage

Signage should provide clear, legible information about a business while also appealing to prospective customers. A signage plan should demonstrate forethought in the design, size, placement and graphic format of each sign to ensure an integrated signage strategy and design. Every proposed sign should have a purpose. Refer to the "Signage hierarchy for commercial buildings" on page 111 to help plan signs for historic buildings and districts.

2. Limit impacts on character-defining features

A building's historic architecture, such as its cast iron columns and decorative banding, is important to protect. These features may also be a major draw to customers and provide a unique business identity. Plan signage to highlight, rather than cover or physically impact, these elements.

3. Find original sign locations on a building

Step back and examine a building from across the street. Does it have a recessed or framed horizontal band over the storefront or below the roof parapet? Does the building have large shop windows? Many historic and even modern buildings are designed with sign bands. Similarly, large shop windows were intended for pedestrian scale advertising. Use of these originally designed sign spaces will ensure that new signage is well integrated into a building's architecture.

4. Ensure sign compatibility with building and site

Consider what type and size of signage would best fit the architecture and scale of a historic building. What signage would best relate to a building's original vertical and horizontal patterns? Are the proposed signs made of high quality materials that correspond with the building and its surroundings? Appropriately placed and sized signage, crafted of durable materials, can reinforce the architecture of a historic building and its surroundings, and attract customers. Conversely, maximizing signage may often lead to visual clutter that does not promote business activity.

5. Consider impacts on the block

Is the building located in a historic district next to other historic buildings? Is the building in a residential setting? Consider placing signs at the same height and similar façade locations as adjacent commercial buildings to provide an integrated block appearance. When located next to residential uses, consider the visual impact, as well as the potential "light spray" impacts, of signage.

6. Create graphic interest

A generic sign box does little to acknowledge a business' location in a unique historic district or on an historic landmark site. Ensure that any proposed signage lives up to its historic landmark or district location, and is distinctive. In most cases, this translates into signage that is creative and visually interesting, providing pedestrians with a sense of curiosity and delight.

134. Ensure sign compatibility with building and site. Due to the building's architectural details, this building offered few locations for signage. The awning and window signage reinforces the building's architecture.

135. The signage for this non-residential use took into consideration the impacts of proposed signage on the mostly residential block.

Landmark Design Review

Landmark design review of signs follows the design review process delineated in Figure 6 (Chapter 1) of these guidelines. The design guidelines in this chapter provide the parameters by which signs proposed for historic buildings and districts are evaluated.

Applicants complete and submit a landmark sign review application and checklist to begin the design review process. Small signs that meet landmark design guidelines may be administratively approved by city staff. Projecting shaped signs and comprehensive sign plans require review by the Denver Landmark Preservation Commission. See "Administrative Review for Signs" on page 110.

In addition to historic design review, signage proposals must meet zoning requirements. The *Denver Zoning Code* provides standards and requirements for signs throughout the city. See "Denver Zoning Code Sign Standards" at right for more information.

Historically designated properties have an additional landmark design review requirement overlaid upon the basic zoning requirements. The landmark design review process can be more restrictive than zoning, and may result in less signage (smaller signs, fewer signs, etc.) than ordinarily allowed under zoning parameters.

Additional city permits and approvals may also apply. See "Denver Sign Permitting" to the right for more information.

DENVER ZONING CODE SIGN STANDARDS

Article 10 of the Denver Zoning Code sets forth base standards for signs, including permitted sign:

- » *Types*
- » *Location*
- » *Quantity*
- » *Area*
- » *Height*
- » *Illumination*

Sign requirements vary by zone district. Most signs require zoning permits to ensure compliance with district sign standards. Historic design review supplements zoning requirements and, at times, may be more restrictive. Some sign types allowed by zoning may not be appropriate for a historic building.

DENVER SIGN PERMITTING

In addition to landmark design review, most signs in historic districts and on individually designated properties require a zoning permit. Additional permits and approvals may also be needed, depending on the sign type and design, including:

- » *Construction permits*
- » *Electrical permits*
- » *Public Works Encumbrance permits (sign poles and posts in public rights-of-way)*
- » *Public Works Occupancy permits (temporary signs,)*

Denver's Development Services has published a customer guide on signage to help applicants plan sign projects, and to navigate design review and permit requirements.
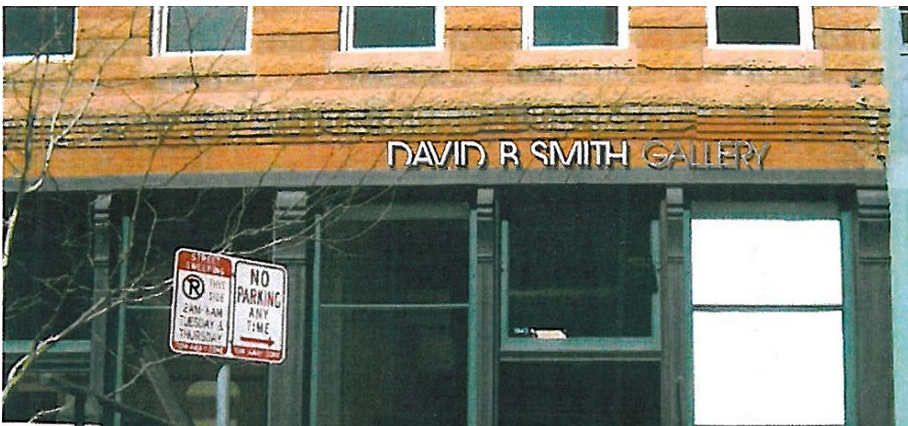
136. Examples of signs approved through an administrative review process.

ADMINISTRATIVE REVIEW FOR SIGNS

Small wall, window, door, awning, arcade, projecting blade and ground signs that meet these design guidelines and all other city requirements, such as zoning, qualify for administrative review and approval. Projecting shaped (iconic) signs that conform to an approved comprehensive sign plan also qualify for the administrative review and approval process. All other signs require Landmark Preservation Commission review and approval. Landmark Preservation staff is solely responsible for determining whether landmark preservation design guidelines are met. Examples of signs eligible for administrative review are shown on this page.

Sign Hierarchy

When planning signage for commercial buildings it is important to understand the purpose that each sign can play, and to consider the hierarchy and scale of signs types, messages and designs. "Layering" information will help visitors obtain the information they need, while also ensuring that every proposed sign has an objective. With a few exceptions, most building signage plans should provide for both primary and secondary signage. This signage should be attractive and visually interesting. Iconic shaped signs add an extra layer of artistry and appeal, and can help to convey the unique personality and character of the building occupant. For civic and institutional buildings, and residential buildings converted to residential uses, the signage hierarchy typically doesn't apply since these uses typically have less signage. For more information, see Figure 30 on page 121.

SIGNAGE HIERARCHY FOR COMMERCIAL BUILDINGS

1. Primary signage – limited size, strategically placed, typically viewed from longer distances, often located above entrance or storefront. Typically 1 sign per business.

2. Secondary Signage – typically provides additional information at smaller size than primary signage. Viewed from shorter distances, smaller in scale and at pedestrian level. Typically 1 to 3 signs per business.

3. Iconic Signage – creates visual interest for pedestrians and enhances the urban environment. Viewed from walkable distances, small to medium scale projecting shape signs, with artistic three-dimensional imagery. Typically 1 sign per business.

Figure 28: Sign Hierarchy

General Principles for Sign Planning

137. Use a variety of sign types to create visual interest. This business used a projecting iconic sign, an awning sign and window signage.

138. The projecting signs on this block are of similar size and all mounted at the same height.

INTENT STATEMENTS

6a To encourage diverse signage that attracts customers and enhances the pedestrian experience

6b To create a visually-interesting and attractive streetscape

6c To plan signage that works in concert with historic buildings and historic districts

6d To minimize signage impacts on historic buildings and the surrounding historic context

GUIDELINES FOR SIGN PLANNING

6.1   Plan signage on a building and site carefully to achieve historic compatibility.

a. Plan thoughtfully to ensure that design, size, placement and graphic format of signs are integrated and compatible with the building and site.

b. Coordinate signage size, location and placement on a building to correlate with other adjacent buildings and the surrounding context.

c. Use a variety of signage types to create visual interest and appeal as shown in the sign hierarchy diagram in "Figure 28:" on page 111 .

d. Do not use both a projecting shaped sign and a projecting blade sign for the same business.

e. Convey new information for each additional sign type added in order to create visual interest and prevent sign redundancy.

f. Design signage to attract customers, but to also be subordinate to the historic architecture and surroundings.

g. Design wayfinding signage to correspond with the design, materials and quality of other signage on a building or site, but at the minimum size necessary to achieve wayfinding goals.

139. Coordinate sign locations, types and sizes to create consistency among multiple tenants in one building, such as the multiple retail tenants in this building.

140. Create signs that are attractive and readable during the day and at night. This sign is not very readable in the day time.

GUIDELINES FOR SIGN PLANNING (Continued)

6.2   Create signage to enhance the visual interest and pedestrian scale of historic buildings and their surroundings.

    a.   Design signs to be human-scaled rather than automobile-oriented so they are easily viewed by pedestrians at sidewalk level.

    b.   Create signs that are attractive and readable during the day and at night.

    c.   Use signs to highlight pedestrian entrances to businesses and multi-family buildings.

    d.   Design signs to enhance impact on the pedestrian realm, not to maximize square footage or number of signs allowed by zoning.

    e.   Provide small pedestrian-friendly signs off alleys when customers are anticipated to access alleys for services. (Consider truck traffic, garbage pick-up and security in design and placement of signage.)

    f.   Consider street trees and other streetscape amenities when determining signage design and placement.

6.3   Coordinate signage on buildings with multiple tenants.

    a.   Use a tenant panel or directory sign at first floor level to identify upper-floor tenants.

    b.   Do not use more than three sign types per tenant and/or building if possible.

    c.   Coordinate sign locations, types and sizes to create consistency in business identification among multiple tenants.

    d.   Do not use projecting signs for upper-story tenants.

141. Locate signs at or near the business entry.

142. Do not remove, alter, cover or visually obstruct historic architectural features, such as windows, columns or decorative horizontal banding.

GUIDELINES FOR SIGN PLANNING (Continued)

6.4   Locate signage on a commercial building consistent with traditional signage patterns.

a. Locate signs at the pedestrian first-floor level of the building at or near the business entry.

b. Place a sign above or near the primary entrance to an establishment, preferably in a traditional location such as a historic sign band or in large storefront windows.

c. For new buildings, only locate signs above the first floor level if:
    (1) sign location is integrated into the building's design, and
    (2) it is essential to identify a primary tenant, and
    (3) location is limited to one location per façade, and typically just below roof cornice.

d. Integrate signage into the architectural design of new buildings, particularly sign bands and canopies at building entries.

6.5   Plan signage to emphasize and reinforce a building's architecture.

a. Use simple signage that does not compete with a building's design

b. Design signs to reinforce a building's articulation and rhythm, and aesthetic features.

c. Design signs to be in scale with and in proportion with a building's façade and its historic context.

d. Do not remove, alter, cover or visually obstruct historic architectural features, such as windows, columns or decorative horizontal banding.

143. Limit the size of signage for residential buildings converted to commercial uses to be residential in scale.

144. This office, located in a residential setting, has limited its signage to two sign types: a ground mounted sign and a small wall sign by the front door.

GUIDELINES FOR SIGN PLANNING (Continued)

6.6   Plan signs to fit the architecture and site of residential, civic and institutional buildings.

a.   See Figure 30 on page 121 for types of signage typically appropriate for residential, civic and institutional buildings.

b.   When planning signs for residential, civic and institutional buildings, limit signage to one or possibly two traditional types that fit existing architecture and the site.

c.   Use simple unlit or externally lit individually lettered wall signs for civic and institutional buildings when signage may be installed without covering or damaging historic building fabric.

d.   Limit the scale of signage for residential buildings converted to commercial uses to one or two sign types, and limit sign sizes to be residential in scale.

e.   Avoid use of internally lit signage for these building types.

145. These photos show well crafted signs of high quality construction with durable finishes.

146. Remove remnants of old signage that will not be reused, such as the unused sign bracket in the upper right of this photo, and do not run exposed conduit on the exterior of the building.

GUIDELINES FOR SIGN PLANNING (Continued)

6.7   Design signs to minimize visual clutter for a historic building and district.

a. Maximize sign impact and minimize visual clutter by limiting the number of signs per use to three whenever possible.

b. Do not overpower a historic building or district with repetitive signs on a historic façade or site.

c. When planning signage for a new use, remove remnants of old signage that will not be reused, such as sign brackets and conduit, and appropriately patch any resulting damage or holes.

6.8   Create signs using high quality materials and finishes that complement the durable materials found on historic buildings.

a. Use permanent, durable materials such as metals, metal composites, and other high quality materials.

b. Avoid using reflective materials.

c. Do not use signs with plastic faces, although acrylic may be used for lettering and logos adhered to storefronts and for push-through letters.

d. Create well crafted signs of high quality construction with durable finishes.

e. Use newly created materials if they meet the intent of the design guidelines in this chapter.
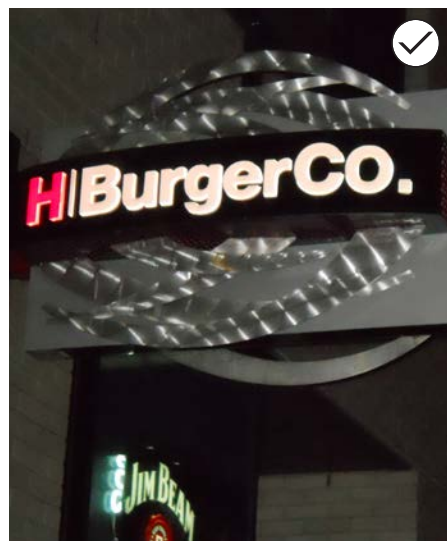
147. Direct lighting toward a sign from an external shielded lamp if possible. Use simply designed unobtrusive lamps, such as these contemporary fixtures.

148. Use halo (left), push-through letters (right), LED and neon lighting (below) for signs when externally focused lighting is not possible.

GUIDELINES FOR SIGN PLANNING (Continued)

6.9   Preserve the character-defining features of a historic building when installing a sign.

    a. Limit physical damage to historic buildings caused by the installation of signs.

    b. Install sign brackets into mortar joints or wood materials, rather than into masonry or cast iron.

    c. Minimize the number of sign anchor points when mounting into masonry if no other option exists.

    d. Use an existing sign bracket, if possible.

6.10   Locate and design sign illumination to minimize impacts on a historic building and its surrounding context.

    a. Direct lighting toward a sign from an external shielded lamp if possible.

    b. Do not use an internally-lit plastic or glowing box.

    c. Use halo, push-through letters, LED or neon for lighting signs when externally focused lighting is not possible.

    d. Use a warm temperature of light, similar to daylight.

    e. Locate the light source for signs so that it is not visible on a building façade.

    f. Do not install exposed conduit, races or junction boxes on the primary elevation of a building.

    g. Avoid casting light on adjacent properties or upper-floor residences.

    h. Use simply designed unobtrusive lamps, such as goose neck lamps or simple contemporary fixtures, for external lighting sources.

    i. Do not use flashing signs as defined by the Denver Zoning Code or electronic digital readerboard signs (even if not flashing) since these signs are typically incompatible with historic building and district character.

149. Leave a historic painted wall sign exposed.

150. Retain and repair historic signs, such as neon signs.

INTENT STATEMENT:

6e To preserve historic signs to maintain the character and history of Denver's historic commercial buildings and districts

PRESERVATION OF HISTORIC SIGNS

For more information on the preservation of historic signs, refer to National Park Service Preservation Brief 25: The Preservation of Historic Signs.

GUIDELINES FOR TREATMENT OF HISTORIC SIGNS

6.11 **Maintain an existing historic sign.**

a. Retain an existing historic sign (generally regarded as a sign located on a building for 50 years or more), where one or more of the following applies:
    (1) The sign is associated with historic figures, events or places,
    (2) Provides evidence of the history of the product, business or service advertised,
    (3) Contributes to the history of the building, surroundings or historic district,
    (4) Is integral to the building's design or physical fabric,
    (5) Is attached in a way that removal could harm the integrity of a historic property's design or damage its materials,
    (6) Is an outstanding example of the sign maker's art because of its craftsmanship, use of materials or design, or
    (7) Is recognized as a popular focal point in the community.

b. Repair and keep historic signs, such as neon signs, functional whenever possible. Encourage replication or recreation of missing historic signage when all of the following applies:
    (1) The signage contributes to the history of the building, surroundings or historic district,
    (2) The recreation of this signage will not physically damage historic building materials or require removal of other historic building features that have significance in their own right,
    (3) The signage is reasonably associated with the new use,
    (4) The missing signage is well-documented and sufficient information exists to accurately recreate it,
   (5) The signage will enhance and be compatible with historic building architecture.

6.12 **Preserve a historic painted wall sign.**

a. Leave a historic painted wall sign, or "ghost sign" exposed.

b. Do not restore a historic wall sign unless the sign is in extremely poor condition since over-restoration can cause confusion over the age of the building and the sign, and the time period featured in the sign.

Sign Types for Commercial Buildings

Traditional sign types in Denver are illustrated below and on the following page. The sign types are described for informational purposes and do not necessarily illustrate sign locations or designs that would be compatible for all specific circumstances in Denver. Most commercial buildings should have both primary and secondary signage. See the sign hierarchy in Figure 28 on page 111 for more information.
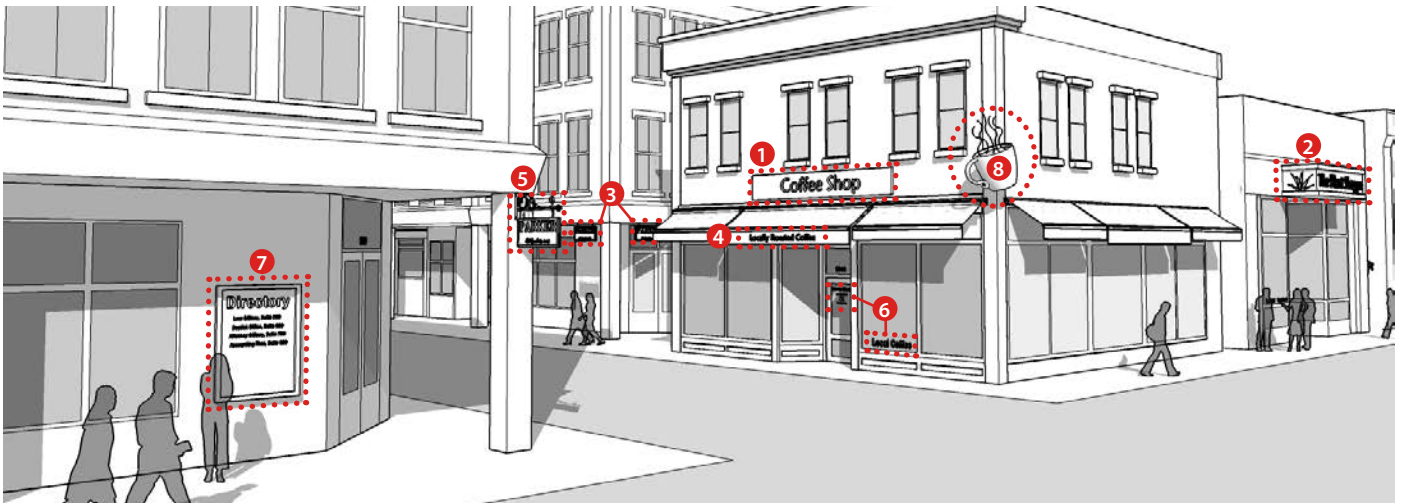
PRIMARY SIGNAGE

1. Wall Sign

A sign attached to or painted on the outside of a building. Wall signs are typically mounted flush in the traditional sign band above a storefront. Other wall signs can be mounted flush or within 2 feet of the wall surface.

2. Canopy Sign

A sign printed or affixed to the fascia of a canopy, often providing functional shade and protection. Typically found over entrances for commercial warehouse buildings. Permitted as a wall sign.

3. Arcade Sign

A sign attached to the roof or wall of an arcade and located totally within the outside limits of the arcade structure. Arcade signs are typically unlit or externally lit two-dimensional signs 6 square feet or less in size. These signs can be mounted either parallel to the wall in an entry arcade or perpendicular to the wall in a longer arcade.

Figure 29: Sign Types for Commercial Buildings

SECONDARY SIGNAGE

4. Awning Sign

A sign printed or affixed to the surface of an awning. The signage lettering appears incidental and is limited to 10 square feet per awning face. Awning signage may be primary signage in some cases.

5. Projecting Blade Sign

A sign attached to and projecting from the wall of a building or hanging from a bracket. Typically two-dimensional with external lighting and 6 square feet or less in size. Primary signs in some cases, such as small businesses with minimal storefronts. See "Special Provisions for Projecting Signs" on page 128.


6. Window and Door Signs

A sign or symbol located on a window pane or within 3 feet of the interior of a business intended to be seen from the street. Typically provides secondary information and comprises 20 percent or less of each window's area.

7. Directory Sign

A wall or ground sign indicating the names and locations of three or more building tenants on a consolidated panel. Also called a joint identification sign.
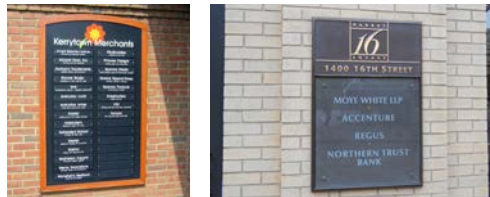
8. Projecting Shaped Signs

An iconographic three-dimensional sign attached to and projecting from the wall of a building, typically perpendicular to a façade. These signs are typically 12 square feet or less in face area. See "Special Provisions for Projecting Signs" on page 128.

OTHER

SIGNS WHICH ARE WORKS OF ART
A painting or mural located on the side of a building provided the city considers it a sign which is a work of art, generally with no more than five percent of the sign area displaying the name or logo of the sponsoring organization.
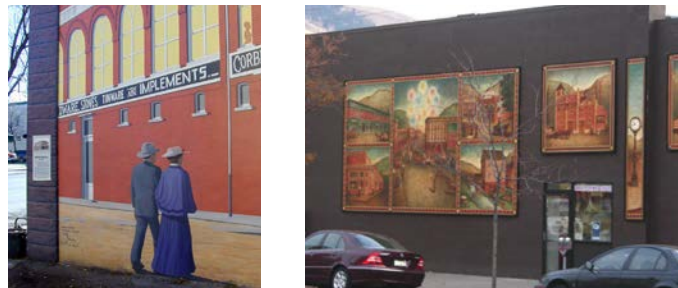

Figure 29: Sign Types for Commercial Buildings (continued)

Sign Types for Residential, Civic & Institutional

Occasionally, signage is needed for historic residential structures converted to commercial uses, or for civic and institutional buildings. Identification signs should be minimal, limited to one or two signs per building, as well as directional information as needed. These signs should also be externally lit, with halo lighting appropriate in some cases. Because of the unique architecture and circumstances of each situation, signs are evaluated on a case-by-case basis. The sign types are described for informational purposes and do not necessarily illustrate sign locations or designs that would be compatible for all specific circumstances.
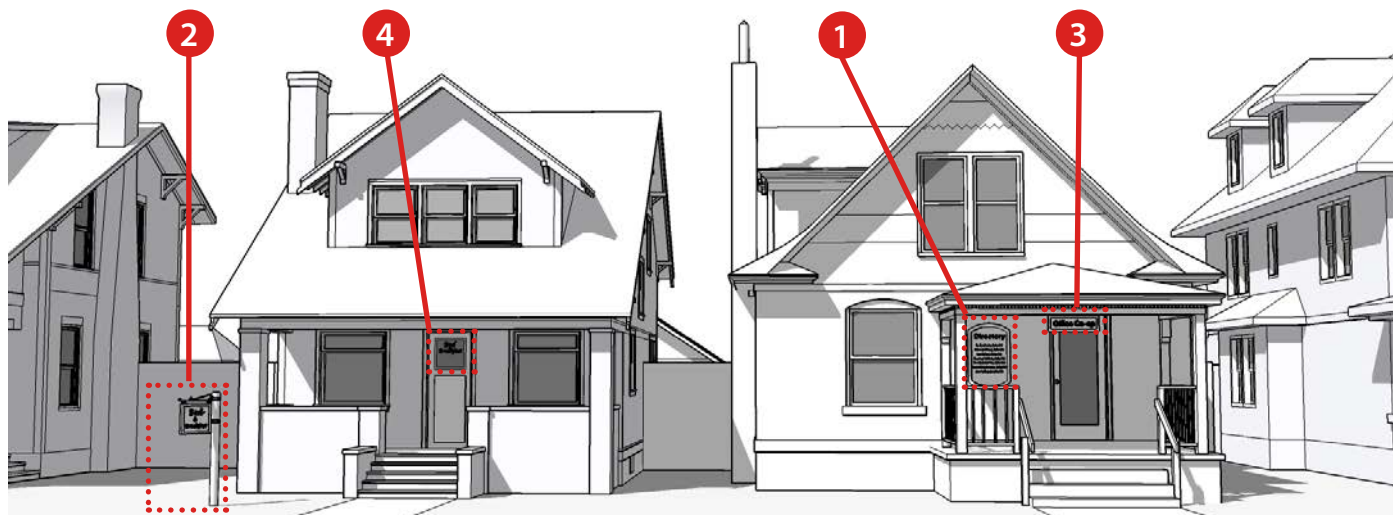
1. Wall Sign

A sign attached to the outside of a building, typically adjacent to the front door. Unlit or externally shielded lighting. Typically 6 square feet or less in size. This could be primary or secondary signage.
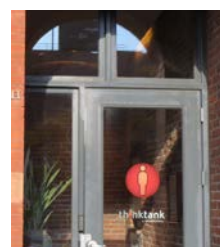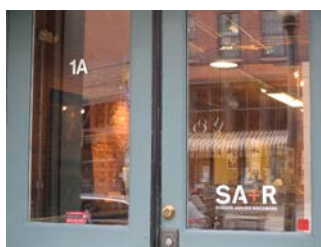
2. Ground Sign

A sign, usually up to 5 feet in height, and no more than 20 square feet total, extending from the ground but not attached to any part of a building.

3. Door Signs

A sign or symbol located on a door. Typically provides secondary information and comprises 4 square feet or less of the glass area.

4. Directory Sign

A wall or ground sign indicating the names and locations of three or more building tenants on a consolidated panel. Also called a joint identification sign. This could be primary or secondary signage.

Figure 30: Sign Types for Residential, Civic & Institutional

151. When using an existing sign band, provide space between the sign and the sign band edge. Keep sign flush with painted or pin mounted letters.

152. A slightly arched sign can still be considered a wall sign if it extends off the wall plane by 2 feet or less. This wall sign does not obstruct architectural details of the building.

INTENT STATEMENTS

6f   To ensure wall sign designs enhance the architectural character of a building and its context

PROHIBITED SIGN TYPES

Certain sign types are not allowed in Denver by the Denver Zoning Code. These include:

» *Rooftop signs.*

» *Signs that flash, blink, fluctuate or which are animated (specific exceptions apply).*

» *Signage advertising products or services via a television set or monitor mounted in or on a storefront.*

» *Digital reader signage.*

» *Temporary banners on upper floors or railings in public rights-of-way.*

» *Signs advertising a business or product available at a different or off-site location.*

GUIDELINES FOR WALL SIGNS

6.13   Design wall signs to compliment a historic building

a.   Use wall signs in combination with a projecting sign or window signage.

b.   Painted, individually lettered or solid backed wall signs made of one or two durable materials, such as aluminum, bronze or high quality man made materials, are generally appropriate.

c.   When using an existing sign band, provide space between the sign and the sign band border or edge to follow a traditional application.

d.   When using an existing sign band, keep signage flush to the wall surface.

e.   Do not design wall signs that project in front of adjacent architectural details, such as a wall band frame.

f.   Do not use internally lit boxes.

g.   When designing signs outside of sign bands, signs can have a little more depth, typically up to $3^{1/2}$ inches. Deeper signs often have a clunky appearance and are not subordinate to the architectural details of the structure.

h.   Consider a slightly arched wall sign that is not flush on the wall, extending up to 2' off the wall plane, on a large undecorated wall surface outside of a wall band.

i.   Mount directory signs for upper-story tenant on wall next to entry providing access to these businesses.

j.   Design directory signs as flush-mounted unlit or externally lit signs.

k.   Consider a wall sign at a recessed entry (sign is parallel to wall), particularly when there are limited opportunities for primary signage elsewhere on the building. In these cases:

    (1) Design well crafted artful signs, preferably with artful shapes.

    (2) Do not design signs that cover or significantly obstruct views of architectural features.

    (3) Light externally if possible. If internal lighting is preferred, use halo lighting with a hidden or unobtrusive light source, and a slender design, generally inches $3^{1/2}$ inches depth or less.

153. Design a ground mounted sign to be subordinate in size to the historic building and to use a simplified design.

154. When night time illumination is needed, use focused external illumination whenever possible, particularly in residential settings.

INTENT STATEMENTS

6g To maintain the visual qualities and ambience of a building, site and surrounding context when adding ground signage

GUIDELINES FOR GROUND SIGNS

6.14 Use a ground mounted sign for civic and institutional buildings, and for residences converted to commercial uses.

a. Place ground mounted signs in a location that is readable from the street and appropriate for the building and it surroundings.

b. Design ground mounted signs to be subordinate in size to the historic building and in scale with a building's architectural elements.

c. Limit ground mounted signs to one per site (except in unusual circumstances).

d. Use ground mounted signs for single or multiple tenants.

e. Design signs to be compatible with the architectural design and materials of the building

f. Do not design monument signs to be so elaborate that they replicate or upstage the architecture of a historic building or its surroundings. Simplified designs of historic architectural elements or contemporary designs are preferred.

g. Use individual letters whenever possible to provide dimension and visual interest.

h. When night time illumination is needed, use focused external illumination, particularly in residential settings.

i. Do not use internally lit plastic or plastic-looking boxes.

j. For ground signs, limit signs to 5 feet in height and 20 square feet or less total square footage, with sign size dependent on scale of structure, site and surroundings. Larger ground signs may be appropriate for buildings located on large sites and campuses.

155. Use a canopy sign on a warehouse or industrial building where one would be traditionally found.

156. Use traditional triangular shaped awnings comprised of high quality canvas to frame a storefront window or door.
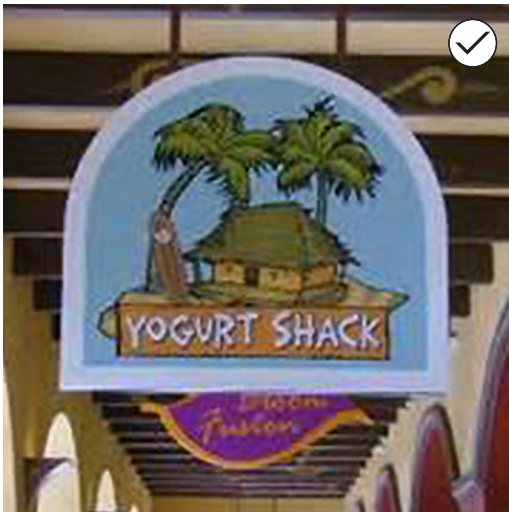
INTENT STATEMENTS

6h To accent and reinforce historic architectural features with canopy and awning signage

6i To avoid adversely affecting the character of a historic building or district when adding canopy and awning signage

GUIDELINES FOR CANOPY & AWNING SIGNS

6.15 Use canopy signs to accent entries.

  a. Use a canopy where one existed historically or on warehouse and industrial buildings where one would be traditionally found. See "Guidelines for Awnings & canopies" on page 53 for more information on appropriateness of adding canopies.

  b. Use canopy signs as primary or secondary signage.

  c. Do not cover or remove architectural details when mounting signage to a historic canopy.

  d. When adding signage to canopies, either keep signage contained within the outer limits of the canopy or mount above or below canopy.

6.16 Use awning signage to enhance a storefront.

  a. Use awnings as secondary signage to accent an entry or window.

  b. Limit signage on awnings to text on bottom horizontal band of awning of front face of awning (not on awning returns), and to 10 square feet in area per awning face.

  c. Use traditional triangular shaped awnings to frame a storefront window or door.

  d. Do not use arched or bubble shaped awnings.

  e. Do not add logos to awnings.

  f. Use high quality canvas and similar high quality materials for awnings.

  g. Do not use plastic or shiny materials for awnings.

  h. Use awnings as primary signage in unusual circumstances only.

  i. Ensure that awning signs have a minimum 3' depth to provide a traditional appearance and to offer shade for merchandise and pedestrians alike.

  j. See "Other Guidelines That Apply to Civic Buildings" on page 54 for more information.

157. The photo shows a traditional arcade sign hanging perpendicular to the wall.

158. An arcade sign may be mounted parallel to the building front inside an entry arcade.

INTENT STATEMENTS

6j To complement the architecture of a pedestrian arcade with compatible arcade signage.

GUIDELINES FOR ARCADE SIGNS

6.17 Use arcade signs for businesses with entries located through arcades

a. Hang signs from arcade roofs using simple brackets and either unlit or indirectly lit.

b. Limit hanging arcade signs to one per business, typically no more than 6 square feet in size and no more than $3^{1/2}$ inches in depth.

c. Keep arcade sign shapes simple when hanging perpendicular to a wall plane underneath a long arcade.

d. Design hanging arcade signs to fit within the columns and/or walls supporting the arcade, and to provide significant space between the sign and the columns and/or walls supporting the arcade.

e. Do not cover columns, supports or other architectural details.

f. Do not mount signage to decorative columns, supports or other architectural details of the structure or arcade.

g. Ensure signage is scaled to be compatible with architectural features.

h. An arcade sign may be mounted parallel to the building front inside an entry arcade. See Guideline 6.13 on page 122.

159. Use painted individual lettering for window signage.

160. 153. When designing a window sign, limit opaque and solid materials to no more than 10 percent of the sign area to avoid blocking visibility in and out of the window.

INTENT STATEMENTS

6k To create pedestrian interest with informative and visually appealing window and door signage.

6l To prevent visual clutter, and ensure high visibility both in and out of a storefront

GUIDELINES FOR ARCADE SIGNS

6.18 Use storefront windows as supplemental signage while also maintaining transparency to and from a business.

  a. Plan window signage to draw the pedestrian's eye into a business and to create additional interest.

  b. Use painted, individual lettering or other transparent forms, rather than signs with solid backing or banding in most cases.

  c. Use window signage to provide supplemental information on products, services and atmosphere such as "Fresh Oysters, Fine Dining and Fun Times," not available on other sign types.

  d. Avoid repeating business wording and logos in every window when this information already exists on other signs.

  e. Ensure that signage covers no more than 20 percent of a window area to ensure visual transparency in and out of shop windows.

  f. Limit opaque and solid materials to no more than 10 percent of a window's area, and place appropriately to avoid blocking visibility in and out of a window.

6.19 Apply simple business identification signage to entry doors.

  a. Use door signage to identify business name, address, hours of operation and a possible logo if needed.

  b. Limit signage on doors to 4 square feet in area.

  c. Use individual or printed lettering with clear backing applied to glass, rather than solid backed signs if possible.

161. Projecting iconic signs should be three-dimensional objects which are sculptural. These signs display abstracted and exaggerated forms.

162. Create eye-catching and well-crafted three-dimensional objects for iconic projecting signage. This sign contains more literal images of the service provided by this tenant.

INTENT STATEMENTS

6m To enliven the pedestrian environment with unique, expressive and iconic shaped signage (particularly in downtown Denver)

6n To create visual interest with creative blade signs that compliment and enhance the historic architectural character of a building and its environs (outside of downtown Denver)

6o To ensure projecting signs match the architectural quality and materials of historic buildings, and reinforce historic building and district character

GUIDELINES FOR PROJECTING SIGNS

6.20 Design projecting shaped signs to be three-dimensional iconographic images to attract pedestrian attention.

a. Create eye-catching and well-crafted three-dimensional objects to portray a business' persona or service with as few words as possible.

b. Design shaped signs so that the image, rather than words, are visible from the street or further down the block.

c. Keep wording and logos to a minimum on a three-dimensional object, but ensure any wording is readable. The wording should not be main business signage for the use.

d. Propose projecting signs to be sculptural, three-dimensional objects which are either literal forms or abstracted interpretations. Abstracted, exaggerated or embellished interpretations of literal forms are preferred.

e. Limit rectangular forms, cut-out logos or built-up layers of flat stock to the minority of the overall sign area.

f. Design projecting signs to be a maximum of 12 square feet in surface area for each sign face

g. Design projecting signs with an overall sign volume (= height x length x depth) exceeding 12 square feet to encourage a shaped sign that is a true three-dimensional object.

h. Limit shaped projecting signs to one per façade or business, except for corner buildings where visibility cannot be gained from both streets without an additional sign.

i. Use simple bracket designs that serve as a backdrop to hold the three-dimensional imagery.

j. For lighting, refer to Guideline 6.10 on page 117.

k. Use projecting shaped signs in downtown zone districts. See "Special Provisions for Projecting Signs" on page 128.

163. When using blade signs, design and install signs with an artful appearance. These signs are generally unlit or indirectly lit.

SPECIAL PROVISIONS FOR PROJECTING SIGNS

Two types of projecting signs (signs generally mounted perpendicular to a wall) are described in these guidelines: projecting blade signs and projecting shaped (iconic) signs. Projecting blade signs are the more conventional two-dimensional "shingle signs" used by small businesses and traditionally mounted outside a front doorway. In contrast, projecting iconic signs are typically three-dimensional signs which are shaped, vibrant and artful. See Figure 28 for examples of both projecting sign types.

The Denver Zoning Code allows projecting signs for most commercial areas in the city. Historic building occupants located in downtown zone districts are required to use projecting iconic shaped signs when projecting signs are desired. These signs help to create a unique downtown shopping and commercial experience.

Projecting blade signs are allowed for commercial buildings in most other areas of the city where commercial uses are allowed. Additional information on allowed sign types can be found in the Denver Zoning Code.

GUIDELINES FOR PROJECTING SIGNS (Continued)

6.21 Encourage creatively designed projecting blade signs.

a. Use blade signs outside of downtown zone districts, although projecting shaped signs are still preferred. See "Special Provisions for Projecting Signs" on this page.

b. Do not use a projecting blade sign in combination with a projecting shaped sign.

c. Craft built-up and cut-out imagery, as well as objects projecting outside of the rectangle or circle, to create an artful appearance.

d. Limit projecting signs to one per façade or business, except for corner buildings where two signs are appropriate (one on each façade).

e. Design blade signs to be a maximum of 6 square feet in area and no more than 2 inches in depth.

f. Use more ornate brackets consistent with building architecture to reinforce a specific design.

g. When lighting is required, use external lighting sources, such as unobtrusive gooseneck or contemporary lamps.

h. Do not use projecting blade signs in downtown zone districts. Projecting shaped signs are required in downtown zone districts. See Guideline 6.20 on page 127 and "Special Provisions for Projecting Signs" at left for more information.