

OLD & HISTORIC DISTRICTS

OF RICHMOND, VIRGINIA

HANDBOOK AND DESIGN REVIEW GUIDELINES

A PROPERTY OWNER'S GUIDE TO PRESERVING AND IMPROVING HISTORIC RICHMOND BUILDINGS





ACKNOWLEDGEMENTS

HANDBOOK AND DESIGN REVIEW GUIDELINES



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The Commission thanks the Historic Richmond Foundation for generously sharing their photograph collection.

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This handbook has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior. This program receives Federal financial assistance for identification and protection of historic properties under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973 and the Age Discrimination Act of 1975, as amended. The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street, NW, Washington, D.C. 20240.

This handbook was printed in part with funds donated by the Historic Richmond Foundation



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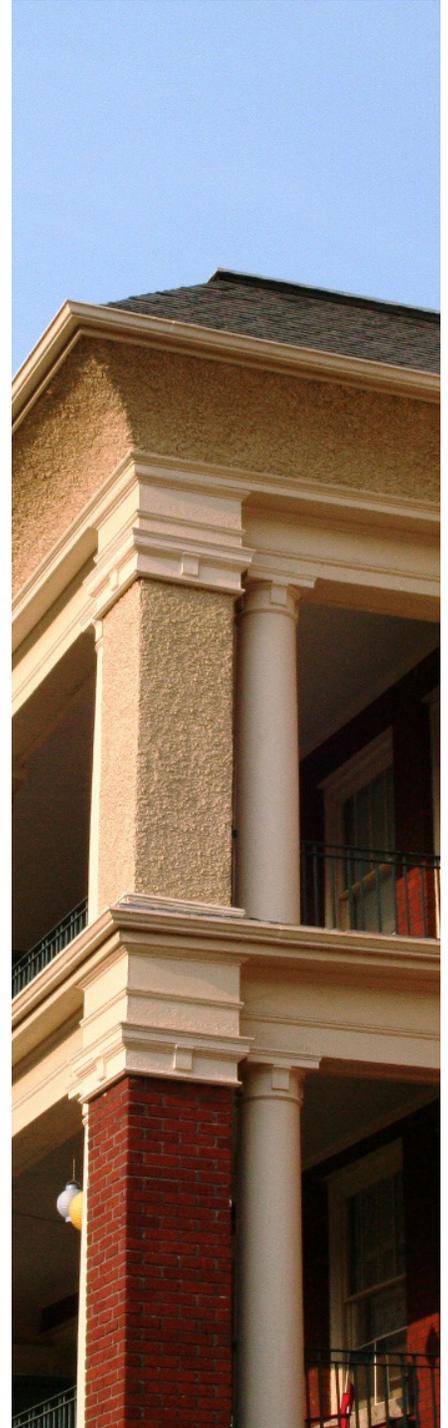
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WELCOME TO HISTORIC RICHMOND, VIRGINIA



This handbook, Richmond's Old and Historic Districts Handbook & Design Review Guidelines, is primarily intended to provide clear and objective recommendations for the preservation, restoration or rehabilitation of structures that fall within any of the city's Old & Historic Districts. While portions of it are dedicated to other topics such as repair, maintenance and Richmond's fascinating architectural history, it is a particularly useful resource for property owners, occupants, landlords, members of the design and construction professions and anyone wishing to alter a property within an Old & Historic District.

Chapter 1, Introduction, describes the Commission, its methods of working and the application and review process. **Chapter 2, The Districts**, offers overviews of each of the city's 16 Old & Historic Districts and serves as a useful resource for determining if a property falls within a designated District. Dedicated solely to the Guidelines, **Chapter 3, The Design Review Guidelines**, explains changes and alterations that are acceptable according to the Old & Historic Districts Ordinance. The paint palette can be found in this chapter. As Chapter 3 recommends appropriate alterations to a structure, **Chapter 4, Maintenance and Repair**, suggests methods for their conditioning and upkeep. **Chapter 5, Architectural Styles**, offers a history of Richmond and examples of its splendid architectural offerings.

So, read on and please feel free to contact a staff member of the Department of Planning and Development Review (DPDR) with questions: 646-6335.

The How & the Why of the Commission

Our Method

Old and Historic Districts are designated in the Richmond City Code as Overlay Zoning Districts and are created to:

"... provide a means by which City Council may recognize and protect the historic, architectural, cultural and artistic heritage of the City or Richmond.."

By authority of the City Code, the Commission of Architectural Review is charged with reviewing all exterior changes to a property located within an Old and Historic District visible from a public right-of-way.

If such changes are determined to be in keeping with the intent of the Old and Historic District Ordinance, and specifically with the Design Guidelines section of this Handbook (found in Chapter 3), the Commission will issue a Certificate of Appropriateness (COA). No external changes to a property other than routine maintenance (see the Architectural Review Chart, Chapter I) can be made without obtaining a Certificate of Appropriateness.

Our Members

The Commission is made up of nine citizen members appointed by City Council. Members are nominated to the Commission based on their knowledge of and experience in historic preservation, architecture, architectural history, and/or real estate.



The How & the Why of the Commission

Our Purpose

The Old & Historic Districts Handbook is the direct result of recommendations set forth in the City of Richmond Master Plan published in 1983. The Plan calls for architectural guidelines for new construction as well as the rehabilitation of existing buildings.

The purpose of the Design Review Guidelines is to:

1. Provide detailed guidelines for rehabilitation, new construction, routine maintenance, relocation, demolition and site elements in Old and Historic Districts.
2. Explain the review process for standard design elements intended to facilitate the process for applications commonly approved.

For property owners contemplating new construction activities such as additions to existing structures or new freestanding structures, specific criteria and guidelines are listed in the New Construction section of Chapter 3 - The Design Guidelines.



1 INTRODUCTION

HANDBOOK AND DESIGN REVIEW GUIDELINES

The Secretary of the Interior

Standards For Rehabilitation

The most widely-used standards and guidelines in the United States for the rehabilitation of historic structures and new construction in historic districts are The Secretary of the Interior's Standards For Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

Developed in 1977 and periodically updated, the Standards provide extensive information on all aspects of rehabilitation activities. These include appropriate and inappropriate methods for maintenance and repair, selection and/or installation of replacement elements and materials, as well as alterations and additions to historic buildings. The Commission of Architectural Review has adopted the following national standards for evaluating the appropriateness of proposed rehabilitation work within Old and Historic Districts.

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 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. When 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 causes damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
 8. Significant archaeological 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 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.
-



Architectural Review Chart

This chart is provided to show at a glance which maintenance and exterior changes require Commission review, staff review or no review. Reference pages are provided for your convenience.

| | REFERENCE PAGES | NO REVIEW OR APPROVAL REQUIRED |
|-------------------------------------|-----------------|---|
| Masonry | 84-86 | repair damaged area |
| Wood Siding | 87 | repair damaged pieces |
| Synthetic Siding | 56 and 88 | repair damaged pieces or replace with exact match |
| Architectural Metals | 89-90 | repair damaged pieces |
| Roof Materials | 62-63, 92 | repair or replace damaged pieces exact match |
| Gutters and Downspouts | 62 and 92 | reattach, repair |
| Porches, Doors and Entrances | 67, 96-97 | repair damaged pieces or replace with exact match |
| Windows | 65-66 and 94-95 | repair, reglaze |
| Storm Doors and Windows | 65-66 | repair, reglaze |
| Cornices | 53 and 93 | repair |
| Awnings, Shutters and Ornamentation | 66 and 68 | repair |
| Storefronts | 52 and 82 | repair |
| Paint Colors | 58-61, 91 | touch up |
| Building Additions | 44-48, 50-53 | - |
| New Construction | 44-48, 50-53 | - |
| Fences and Walls | 48 and 74 | repair |
| Signage and Graphics | 69-71 | repair, touch up |
| Public Improvements | 72-75 | repair |
| Relocation | 76-77 | - |
| Demolition | 78-79 | - |

Architectural Review Chart

| STAFF APPROVAL REQUIRED* | COMMISSION REVIEW AND APPROVAL REQUIRED |
|---|--|
| repaint same color | paint unpainted masonry, cleaning, tuckpointing or any other change |
| replace pieces with exact match | cover or replace with a different material |
| replace wood siding on secondary elevations | install over historic and/or original materials on front elevation |
| replace with exact match | paint unpainted, clean, replace with substitute materials |
| replace with exact match | replace with new material, design or color |
| replace with exact match | replace with new design or material |
| replace limited portion with exact match | change design, material or size, close off or create new entrances |
| replace missing with documented match | change design, material or size, close off or create new window openings |
| replace with exact match or install approved type | add or replace with other styles |
| replace with exact match | add, change or remove |
| replace with exact match | add, change, or remove |
| replace parts with exact match | install new |
| replace with exact match, selection from approved palette | paint masonry or change to a color not from approved palette |
| - | add any exterior feature or structure |
| - | add any new structure |
| replace with exact match or install approved type | - |
| - | replace, add, change or remove |
| replace with exact match | add, change or remove |
| - | relocate any structure |
| - | remove part or all of a structure |

The Application Process

STEP 1

Does your project involve only in-kind replacement? Simple maintenance and repair? If so, start your project. If you are not sure if your project will require Commission review, please contact Department of Planning and Development Review (PDR) staff at 646-6335 for clarification.

STEP 2

If your project requires a Certificate Of Appropriateness (COA), obtain an application form by calling PDR staff, visiting our website or picking one up in Room 510 of City Hall, 900 East Broad Street.

STEP 3

We recommend that applicants contact PDR staff to discuss their proposed project before filling out their COA application. Please read the application instructions carefully. Often needless delays can be avoided by early consultation with staff. For helpful hints on projects, please refer to the Design Review Guidelines section of this document. Do you need a building permit? A zoning variance? If so, contact Building Inspections staff (646-6950) or Zoning staff (646-6340) in Room 110 of City Hall for additional information and assistance.

For larger and or more complex projects, a **CONCEPTUAL REVIEW** is recommended. This review does not require all the information in the checklist. It is an opportunity for the applicant to present the overall concept of a project to the Commission and receive comments and direction in preparing a successful final application. A conceptual review is **required** for all new construction projects.

STEP 4

Submit a complete COA application form to PDR staff, along with supporting graphics, photos and/or written documentation by the posted deadline. (*Generally* the fourth Friday of the month.) PDR staff will mail you an agenda before the meeting.

STEP 5

Attend the Commission meeting. Meetings are currently held on the 4th Tuesday of each month, at 3:30 p.m. in the 5th Floor Conference Room of City Hall. Applicants are strongly encouraged to be present at Commission reviews of their projects. If you cannot attend, please send a representative knowledgeable about your project. The Commission may defer action on an application if questions raised during the review cannot be answered by staff alone.

The image shows a form titled "COMMISSION OF ARCHITECTURAL REVIEW APPLICATION / CERTIFICATE OF APPROPRIATENESS". It includes sections for "PROPERTY (Location of Work)", "PROPOSED ACTION" (with checkboxes for Alteration, Addition, Rehabilitation, New Construction, and Final Review), "OWNER" and "APPLICANT" information (Name, Company, Mailing Address, Phone, Email, Signature, Date), and "ACKNOWLEDGEMENT OF RESPONSIBILITY" with detailed instructions and requirements. At the bottom, there is a section for "Application received" with fields for Date/Time and By, and a "Complete" checkbox with Yes/No options. The form number "OWARD 7/2016" is printed in the bottom right corner.

The application for a Certificate of Appropriateness is available online at:
http://www.richmondgov.com/content/CommissionArchitecturalReview/forms/CAR_SubmissionApplication.pdf

Submission Materials Checklist

The following checklist is designed to help you submit a complete application, which will help to expedite the review process.

Note: This is a general list of information that can often be helpful. The level of detail will vary according to the size and scope of the project.

- Detailed description of proposed work.**
- Site Plan or Plat** showing existing building(s) and location of applicable fences and walls, additions, new construction (including garages) and any planned demolition. Photographs are also helpful.
- Materials List** including all new and replacement materials. This includes roofing, siding, door and window sizes and specifications, and exterior fixtures such as lighting and signs. Cut sheets and samples, when available, are helpful.
- Exterior Elevation Drawings** (including measurements) or photographs showing roof slopes, vertical dimensions, exterior materials, window and door openings and other architectural features.
- Other Details** as required (or requested) to describe the project – e.g. porch column and railing details; cornice, soffit and gutter details; door and window details, etc. Photographs and addresses of surrounding properties that have architectural details you want to reference are very helpful.
- Colors:** Please include paint color chips.
- For fences and walls:** Please include height, design, materials and location (on site plan)
- Consult with Staff** as necessary.

Possible Commission Outcomes

For Certificate of Appropriateness Applications:

Commission Action: Approve the application as submitted

Staff Response: Issue a COA describing the scope or the approved work within 30 days of the Commission decision.

Applicant Response: Wait for receipt of a Building Permit if one was required before starting work on your project.

Commission Action: Approve the application with modifications/conditions

Staff Response: Notify the applicant in writing of the Commission's decision to approve the project. Issue a COA describing the scope of the approved work with modifications/conditions within 30 days of the Commission's decision.

Applicant Response: Wait for receipt of a Building Permit before starting work on your project.

Commission Action: Defer the application

Staff Response: Work with applicant to gather additional project documentation to resolve the reasons given for the deferral and to address any noted deficiencies in the project application.

Applicant Response: Provide additional information requested to PDR staff. Submit additional material reflecting requested changes to the scope of the project.

Commission Action: Deny the application

Staff Response: Inform applicant in writing of the Commission's decision to deny, including information about the appeal process.

Applicant Response: Submit a new COA application reflecting requested changes to the denied project. The applicant may opt to file an appeal with the City Clerk's Office within 15 days of the Commission's decision along with the required fee (\$150 for a property used as a single-family dwelling; \$500 for a property used as other than a single-family dwelling).

When Conceptual Review is Requested:

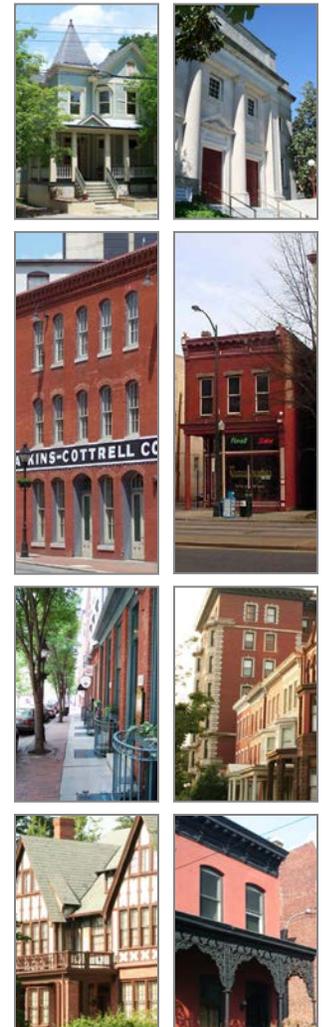
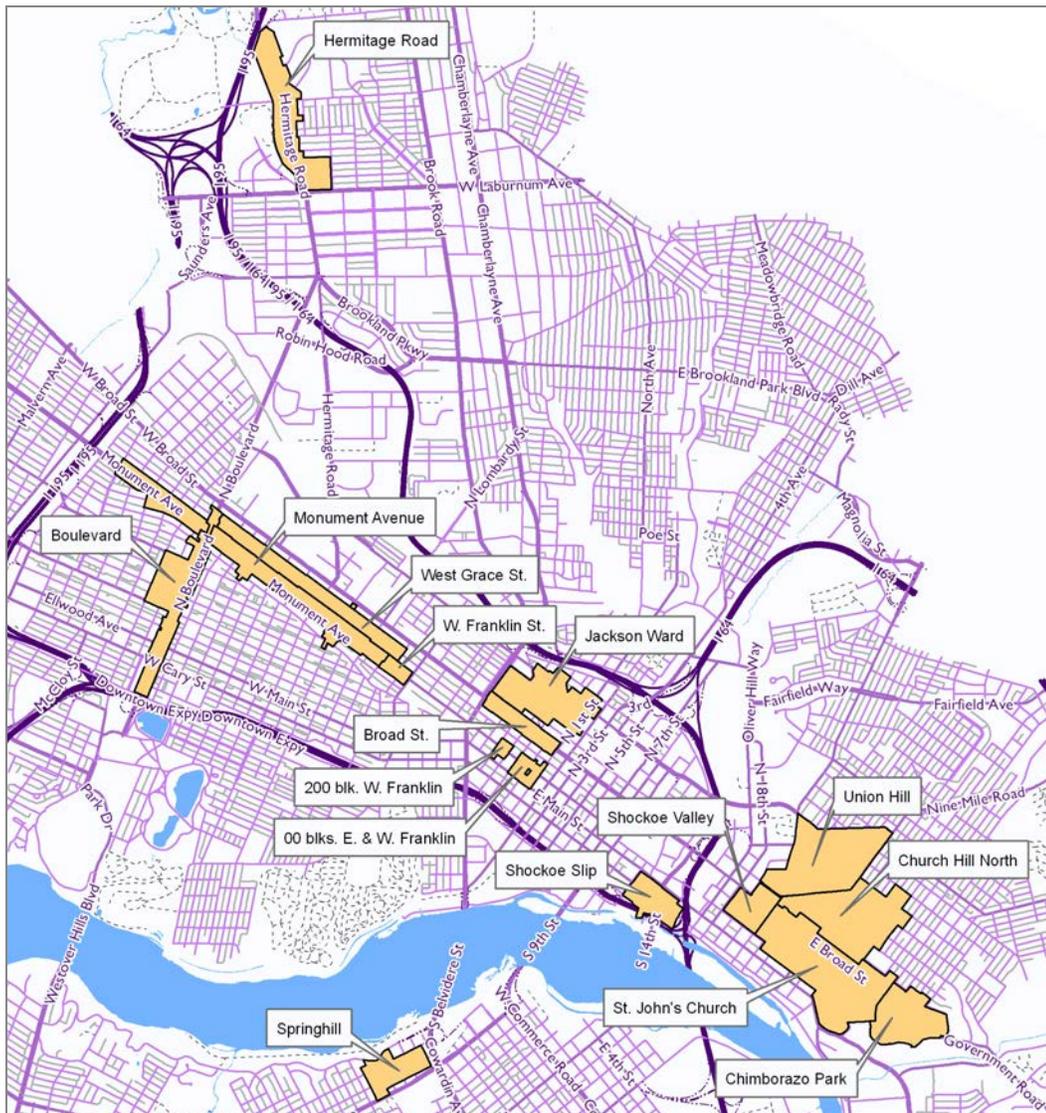
Commission Action: Commission will discuss applicant's proposal and offer comments based on the Design Review Guidelines

Staff Response: Provide applicant with summary of Commission comments and meet with applicant (upon request) to provide preliminary review of the revised application.

Applicant Response: Move forward with a revised application that responds to Commission comments.

OLD AND HISTORIC DISTRICTS

The City of Richmond contains 16 Old and Historic Districts. Since 1957 and the creation of its first, St. John's Church in the Church Hill neighborhood, 15 other areas have been designated. The most recent, the Union Hill Old and Historic District, was designated in 2009. The following chapter is dedicated to these areas, and you'll find them listed in chronological order beginning with St. John's Church. You'll also find a brief history of each district, as well as photographs of a few of the most prominent structures.



St. John's Church

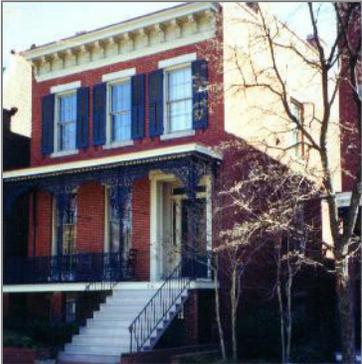
| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|--|
| 1957 | 1967, 1977, 1987 | 643 | 118.1 | 21st to 32nd Sts. & Broad to Franklin Sts. |



Distinctive Features of St. John's Church

- Impressive views of downtown Richmond and the James River.
- Large areas of public open space (in Chimborazo Park and Libby Hill Park) fronting the river bluffs.
- Well-established streetscapes with granite paving, mature trees and gaslights that provide a cohesive neighborhood with distinctive character.

St. John's Church



Originally designated in 1957, and expanded three times, the St. John's Church Old and Historic District is the oldest such district in the City. Covering 118 acres and consisting of 643 properties, the District, along with the contiguous Chimborazo Park Old and Historic District, includes much of Church Hill and preserves one of the largest and most diverse collections of historic structures in Richmond.

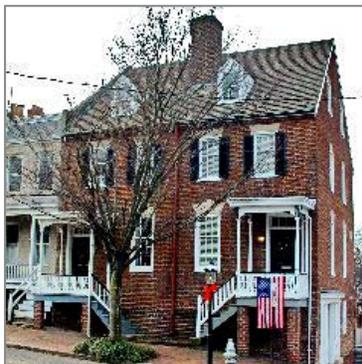
The southeast corner of the St. John's District was part of Mayo's original 1737 grid for the City plan. Independent of from St. John's Church (the first structure in the area),

what came to be known as Church Hill developed slowly, due to the steepness of the hill and development trends in the western part of the City, particularly after the location of the Capitol on Shockoe Hill.

Intense development of the area did not begin until the 19th century. By the time of the Civil War, much of the District was built up with residences, and in-fill development continued after the war. The neighborhood entered a period of decline in the early 20th century as development of the West End and the Fan drew many middle-class families. Since the

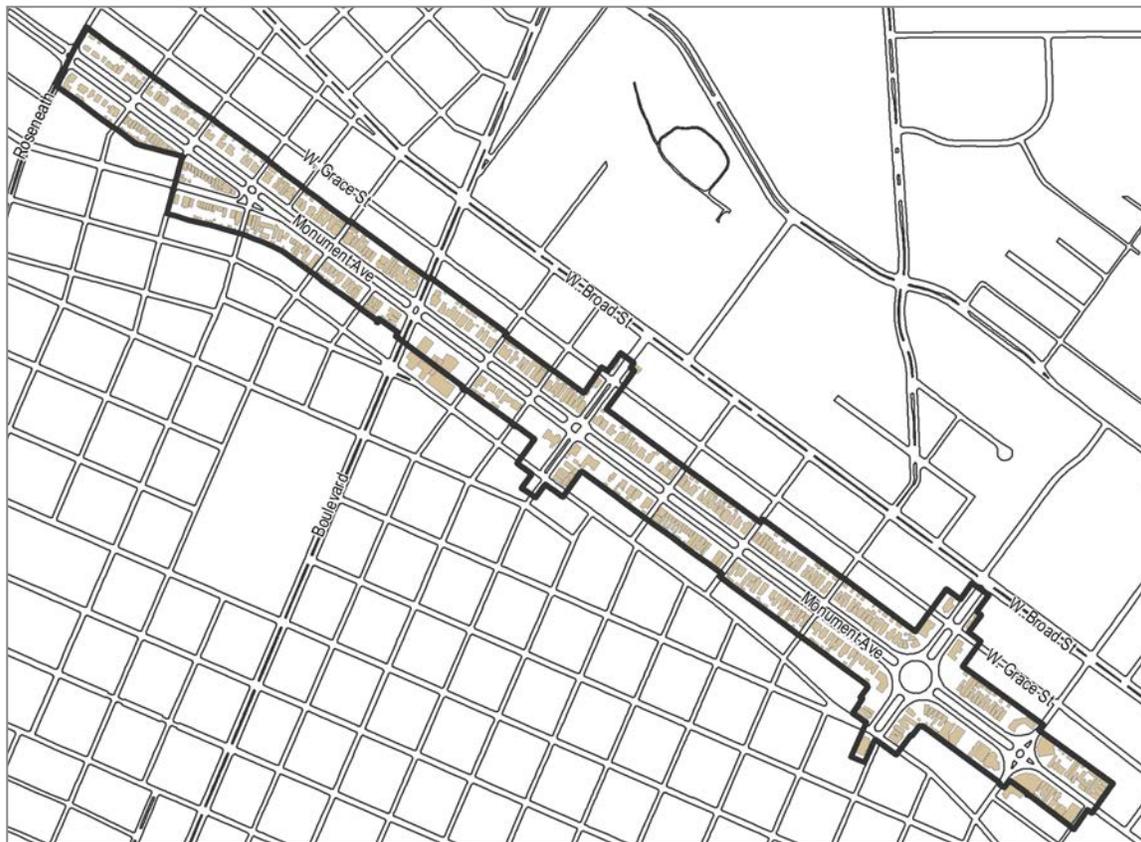
1950's concerted efforts have been made to preserve many of the area's historic properties and renovate them for residential as well as some limited commercial use.

St. John's Church itself is notable as the site of Patrick Henry's famous "Give Me Liberty or Give Me Death" speech. The first portion was built in 1741, with additions throughout the 18th and 19th centuries. The residences in the neighborhood range from early 19th century Federal style to mid-century Greek Revival, followed by a range of late 19th century styles.



Monument Avenue

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|----------------------------|
| 1971 | 1988, 1990 | 357 | 91 | Birch St. to Roseneath Rd. |



Distinctive Features of Monument Avenue

- Prominent placement of monuments on a wide, tree lined boulevard with extensive public space between the rights-of-way.
- Consistent scale (two to four stories) and uniform setbacks along the Avenue provide a well-defined streetscape.
- Diversity of architectural styles representing the work of some of Richmond's finest architects.
- Vital residential community in the middle of one of the country's grandest and most unaltered boulevards.

Monument Avenue

The Monument Avenue Old and Historic District is the City's second oldest Old and Historic District, established in 1971. The District extends from Birch Street to Roseneath Road, and protects 357 properties within 91 acres. An additional 35 properties on seven acres are protected in the adjoining West Franklin Street Old & Historic District.

The first section of Monument Avenue was subdivided by one owner in 1887 in order to attract the placement of the proposed Lee Monument. To provide the grand and dramatic backdrop which a monument of this stature required, the intersection of two 140 foot wide avenues was created with a 200 foot diameter circle at the site. The shorter of the avenues became Allen Avenue; the longer became Monument. The West End of Richmond was already the fashionable part of Richmond, and was growing rapidly. Due to a financial panic, however, it took over a decade until the land around the Lee statue (unveiled in 1890) was built with exclusive and expensive residences.

Separate campaigns for monuments to other major Civil War heroes followed, and each was placed on the new Monument Avenue; the first two being of Stuart and Davis in 1907, followed by Jackson in 1919, and finally Maury in 1929. The Davis Monument was organized by the United Daughters of the Confederacy and placed on the former location of Star Fort, the main western defenses of Richmond during the Civil War.

The wide right-of-way and boulevard appearance were continued eastward from the Lee Monument to Lombardy Street and the new Stuart Monument, and westward to Roseneath; the street was also

covered with distinctive asphalt paving blocks. The Avenue soon became "the" address for Richmond's elite. There, sophisticated and elegant homes, many designed by prominent architects from the early twentieth century, are well-preserved and give Monument Avenue its distinctive and beautiful appearance.

The most prominent architectural features of the Avenue are, of course, the monuments. The Lee Monument, designed by Jean Antoine Mercie, intentionally contains many of the elements found in the Washington Monument in Capitol Square. The Davis Monument was sculpted by Edward Valentine and is distinguished by a tall central column and Doric colonnade.

Like the Lee Statue, the Stuart Monument is equestrian, and was designed by Fred Moynihan. Both the Jackson Monument and the unusual Maury Monument were designed by Frederick Sievers. The most recent addition to these series of monuments is the one to Arthur Ashe at Roseneath Avenue, unveiled in 1996 and designed by local sculptor Paul DiPasquale.

The architecture of the houses represents a wide variety of styles from some of Richmond's finest architects, including Queen Anne, Colonial Revival, Mediterranean and Tudor styles; among the most prominent styles are Georgian Revival and Second Renaissance Revival townhouses.

Notwithstanding the diversity of styles, the overall sense of the entire Avenue is that of unity as a result of the consistent scale and size of these two to four-story residences and apartment buildings. Several Gothic Revival and Neoclassical churches add to the impressive character of the Avenue.



Shockoe Valley

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---|
| 1977 | 1978, 1985 | 119 | 22.6 | 18th to 21st Sts. & Marshall to Franklin Sts. |



Distinctive Features of Shockoe Valley

- Large scale industrial warehouses and commercial buildings from the late nineteenth and early twentieth centuries.
- Extensive use of cast-iron decoration on many buildings.

Shockoe Valley

Much of Shockoe Valley was an important commercial and industrial center throughout the 18th and 19th centuries. Two major warehouses and several historic homes from the 18th and 19th centuries remain in excellent condition. Most notable are the Adam-Craig House (1784-1787, shown below right), the Lacy Houses (1850), and the Pace-King House (1860, shown below left). The styles of these historic residences

are Federal, Greek Revival and Italianate. The warehouses in the District date from the late 19th and early 20th centuries and are fine examples of Industrial Vernacular. Severely neglected in the 1960s, 1970s and 1980s, these warehouses and dilapidated residences are being renovated for apartments and commercial space.



West Franklin Street

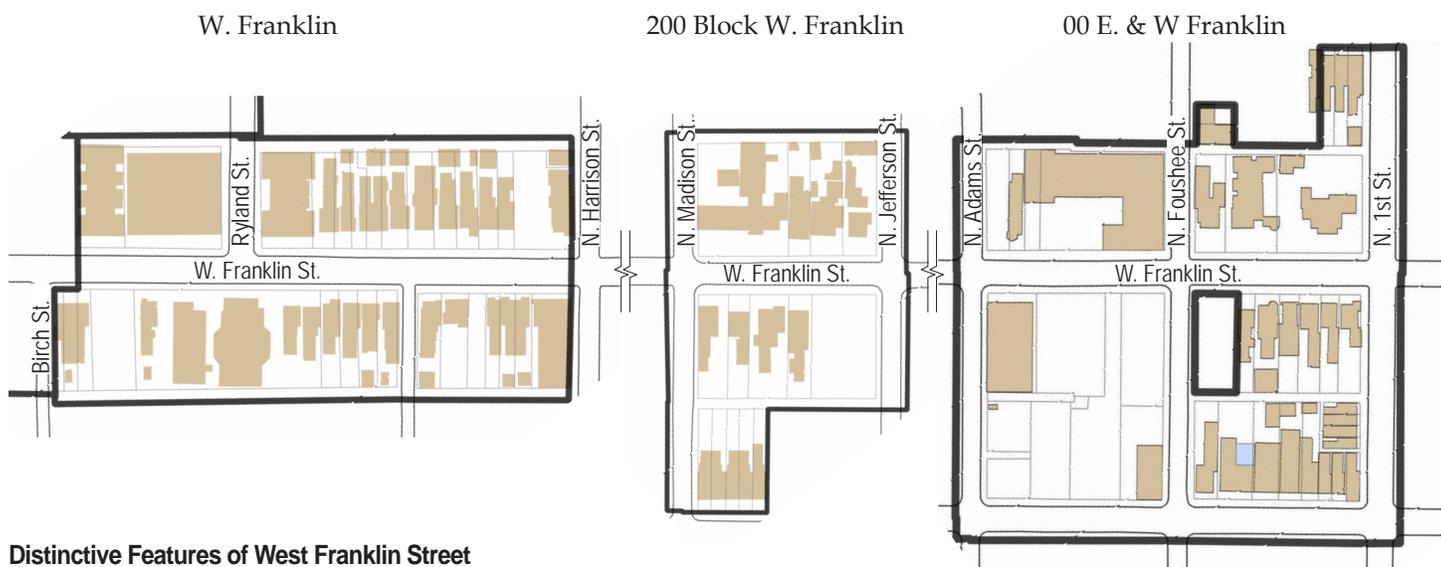
| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|------------------------|
| 1990 | - | 35 | 7.3 | Birch to Harrison Sts. |

200 Block West Franklin Street

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---------------------------|
| 1977 | 1990 | 14 | 3.9 | Madison to Jefferson Sts. |

00 Block East & West Franklin Street

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---|
| 1987 | - | 42 | 12 | Adam to First Sts. & Grace to Main Sts. |



Distinctive Features of West Franklin Street

- Eclectic array of residences: Italianate, Romanesque and Georgian Revival.
- Center for Richmond's business elite in the late 19th century,

West, 200 West and 00 East & West Franklin Streets



The West Franklin Old and Historic District extends one and a half blocks from Birch Street to Harrison Street. It preserves a slightly older collection of structures than that found on Monument Avenue. Before the latter was ever created, West Franklin Street was the fashionable part of town.

West Franklin became the center for Richmond's business elite in the late 19th century, and they built a showy and eclectic array of residences: Italianate, Romanesque and Georgian Revival.



Shockoe Slip

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---|
| 1979 | 1982 | 115 | 28.7 | 12th to 15th Sts. & Main to Canal/Dock Sts. |



Distinctive Features of Shockoe Slip

- Large-scale industrial warehouses and commercial buildings from the late nineteenth and early twentieth centuries.
- Extensive use of cast-iron decoration on many buildings.

Shockoe Slip

Designated in 1979, the Shockoe Slip Old and Historic District covers more than 28 acres and 115 properties between 12th and 15th Streets and Main and Canal/Dock Streets. The center of the District is Shockoe Slip, a vibrant retail and entertainment center in downtown Richmond. The nearby Shockoe Valley Old and Historic District was established in 1977 to include 22 acres and 119 properties from 18th to 21st Streets between Marshall and Franklin Streets.

Shockoe Slip was laid out prior to Thomas Jefferson's 1782 plan for the City, and it has long been at the heart of the City's commercial and economic life. Buildings in the Slip were completely destroyed by the Civil War Evacuation Fire of 1865. The District was rebuilt in the late 19th century as a commercial center. Many of these warehouses and exchanges remain and have been redeveloped as shops, restaurants and hotels. Combined with new paving and planting, the area has become a popular attraction for residents and tourists alike. Despite

some demolition over the course of the last 40 years and construction of the Downtown Expressway in the early 1970's, the Slip remains an architecturally cohesive commercial district. Shockoe Slip's focus is a small triangular piazza with a decorative Italianate fountain. Surrounding the Slip are several notable Italianate buildings, including the Columbian Block, the Bowers Brothers Coffee Building and the Barrel Factory. To the west the Tobacco Company warehouse has become one of Richmond's most famous restaurants.

The strong railway heritage of the District is preserved in the Southern Railway depot on 14th and Canal Streets. An excellent example of innovative redevelopment is the W.R. Hill building on Virginia Street, converted from its original commercial use to apartments. Shockoe Valley, like the Slip, was part of the original settlement of Richmond in the 18th century.



Broad Street

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|----------------------------|
| 1985 | 1995 | 115 | 20.3 | Belvidere St. to First St. |



Distinctive Features of Broad Street

- The finest and best-preserved collection of turn-of-the-century commercial buildings in the state.
- A high percentage of architect-designed structures.
- Minimal intrusion by modern development.
- Majority of structures built between 1880 and 1930.

Broad Street



Designated in 1985, the Broad Street Old and Historic District covers more than 20 acres and includes 115 properties between Belvidere and First Streets in Richmond's downtown. Broad Street played an important role in the development of the City's early commercial growth. Almost double the width of any other City street, this important corridor has carried wagon, rail, streetcar, bus and automobile traffic since the 1830s. Richmond had the nation's first electric streetcar system, and Broad Street

was the central hub. Traditionally, small confectioner's shops, saloons and restaurants developed along the north side of the street, with the larger grand department stores locating along the south face of the street. Above-storefront apartments provided African-American tradesmen and newly-arrived immigrants with affordable housing and added to the vitality of the street. The City is now witnessing a resurgence of interest in residential living along Broad Street.

Jackson Ward

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|--|
| 1987 | - | 485 | 58.7 | Belvidere to 2nd Sts. & Jackson to Marshall Sts. |



Distinctive Features of Jackson Ward

- Predominance of brick row houses.
- Small narrow lots with shallow set-backs, usually 10 feet or less.
- A high number of ornamental cast-iron fences and porches, and the widespread use of cast iron for cornices, window caps and roof cresting.

Jackson Ward



During the last years of the 19th century and the first decade of the 20th century, Richmond was considered the foremost African-American business community in the United States. Jackson Ward was the heart of that community. The Ward took its name from James Jackson's beer garden, a popular saloon of the 1820's located at Second and Leigh Streets. Today, Jackson Ward remains one of the least altered residential neighborhoods on the City. There are excellent examples of Federal,

Greek Revival, Italianate and Queen Anne style houses throughout the District. Clay Street contains one of the finest collections of ornamental cast iron fencing and porch railings in the country. Jackson Ward is the fifth-largest District in acreage but is the second-largest District in the actual number of properties. Over 90 percent of the 485 properties were built in the 19th century, and over 100 date from before the Civil War.



Chimborazo Park

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---|
| 1987 | | 160 | 51.1 | 32nd to 36th Sts. & Marshall St. to Chimborazo Park |



Distinctive Features of Chimborazo Park

- Impressive views of downtown Richmond and the James River.
- Large areas of public open space fronting the river bluffs, also found at nearby Libby Hill Park.
- Well-established streetscapes with granite paving, mature trees and gaslights that provide a cohesive neighborhood with distinctive character.

Chimborazo Park

Established in 1987, Chimborazo Park is the easternmost Old and Historic District in the City. It is adjacent to the St. John's Church Old and Historic District, with which it shares a common boundary along the west side of N. 32nd Street. Taking its name from a park created by the city in 1874, the district encompasses 51 acres and includes approximately 160 properties. Chimborazo Park proper was established by the city on river bluff land occupied by Chimborazo Hospital (the largest Confederate hospital) and the Morris Brewery. The name Chimborazo comes from a large volcano in Ecuador, and reasons for the namesake of the hill on which the park was established are varied. They range from it being one of the highest points in the city with some of the finest views of the James River, to the fact that its naming may have coincided with Alexander von Humboldt's attempted climb of the South American mountain in 1802. Regardless of the origin of its name, the park is a large landscaped area with a handful of buildings and structures, and its picturesque siting and formal layout are typical of mid-nineteenth century American parks. The site served as a hospital during the Civil War, and the Civil War Medical Museum is now housed in a Greek Revival-style building at the northwest corner of the park.

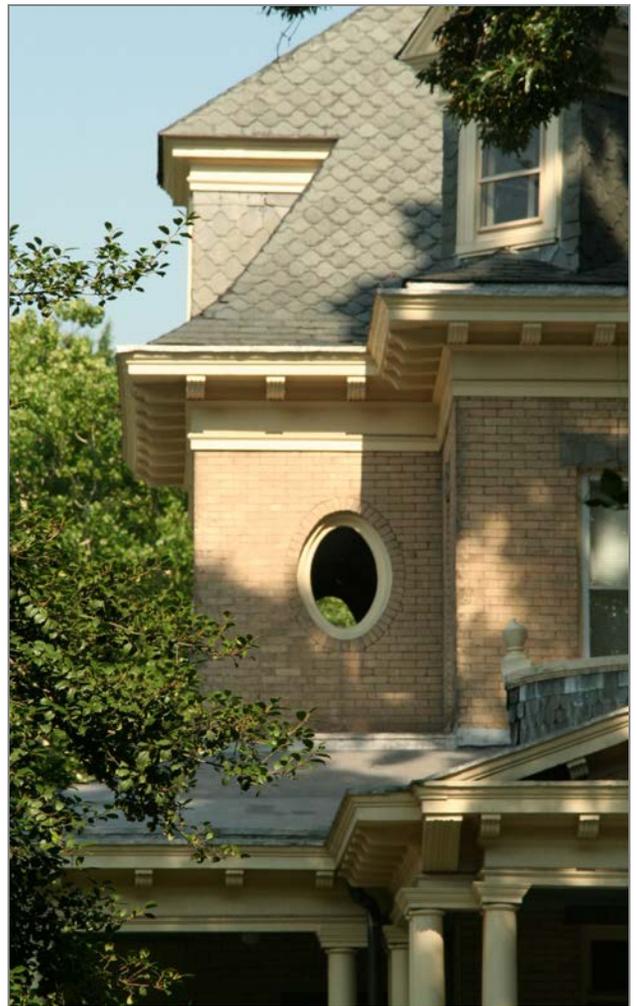


Chimborazo Boulevard (what would be N. 34th Street) runs north-south and terminates at Broad Street in the south, nearly on axis with the center of the park. The blocks west of Chimborazo Boulevard were laid out prior to 1876, while those to the east followed after the turn of the twentieth century. The earlier buildings tend to be Italianate style wood frame structures. Later, large townhouses were speculatively built on the subdivided lots of land fronting the park. Most of the structures in this area of the district were built between the years 1907-1913 and 1923-1926. In contrast to the majority of structures in the district, which are two-story detached frame dwellings, those concentrated around the park and on Broad Street and Chimborazo Boulevard tend to be more substantial brick buildings. The 3300 block of E. Broad Street in particular is home to a number of impressive Late Victorian houses. Other noteworthy structures within the district include 3504 and 3506 E. Broad Street, a set of Queen Anne and Classical Revival-influenced buildings constructed in 1910 by H.E. Mills.

Urban and predominantly residential in character, the district also includes scattered commercial and mixed-use buildings. As is typical of Richmond's historic neighborhoods, this often took the form of a street-level store with a dwelling above. 401 Chimborazo Boulevard is one example of a frame building of this type dating to the early twentieth century, a period when neighborhood commercial development expanded to serve a growing population.

Hermitage Road

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---------------------------------|
| 1988 | - | 55 | 66.2 | Laburnum Ave. to Westbrook Ave. |



Distinctive Features of Hermitage Road

- Well-preserved, cohesive collection of large Queen Anne-style residential estates.
- Site of streetcar suburb annexed by the City in 1914.

Hermitage Road

With the creation of the Hermitage Road Old and Historic District in 1988, the City brought preservation protection to 55 properties spread over 66 acres. From Laburnum Avenue to the south and Westbrook Avenue to the north, this section of Hermitage Road has a unique history. Originally part of the Westbrook Plantation built in the mid-1770s, the area drew the interest of Lewis Ginter and his partner in development, John Pope. In 1883 they bought Westbrook Plantation and the surrounding farmland for residential development. A new road was constructed to link Westbrook Plantation to Pope Avenue (then called Hermitage Road); the subsequent

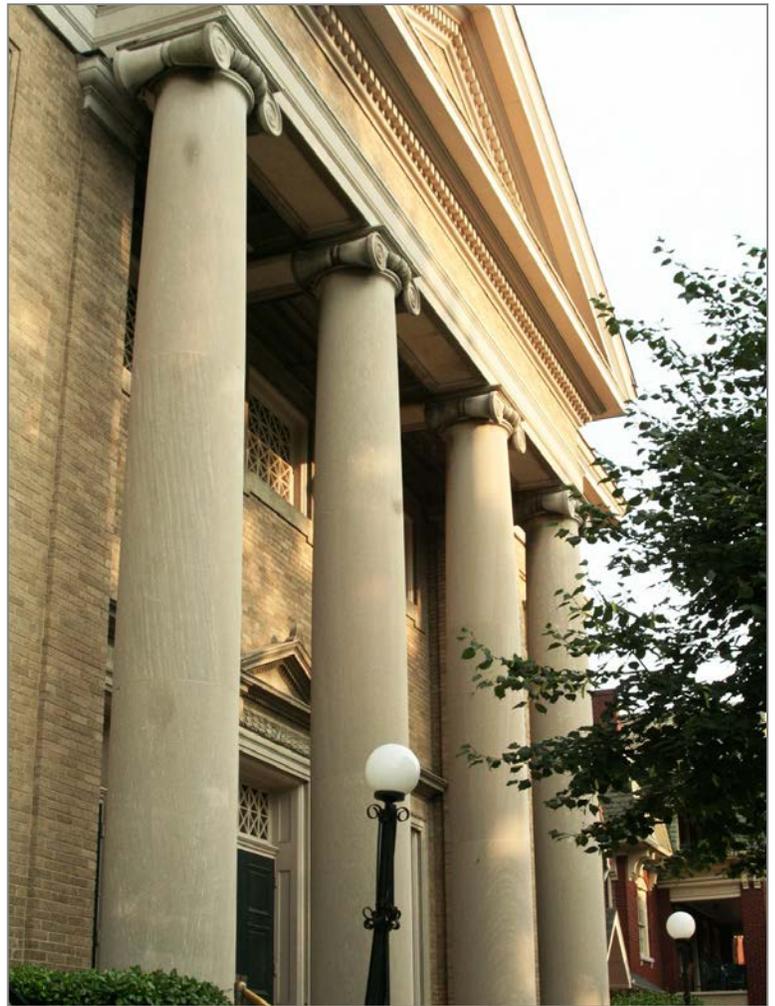
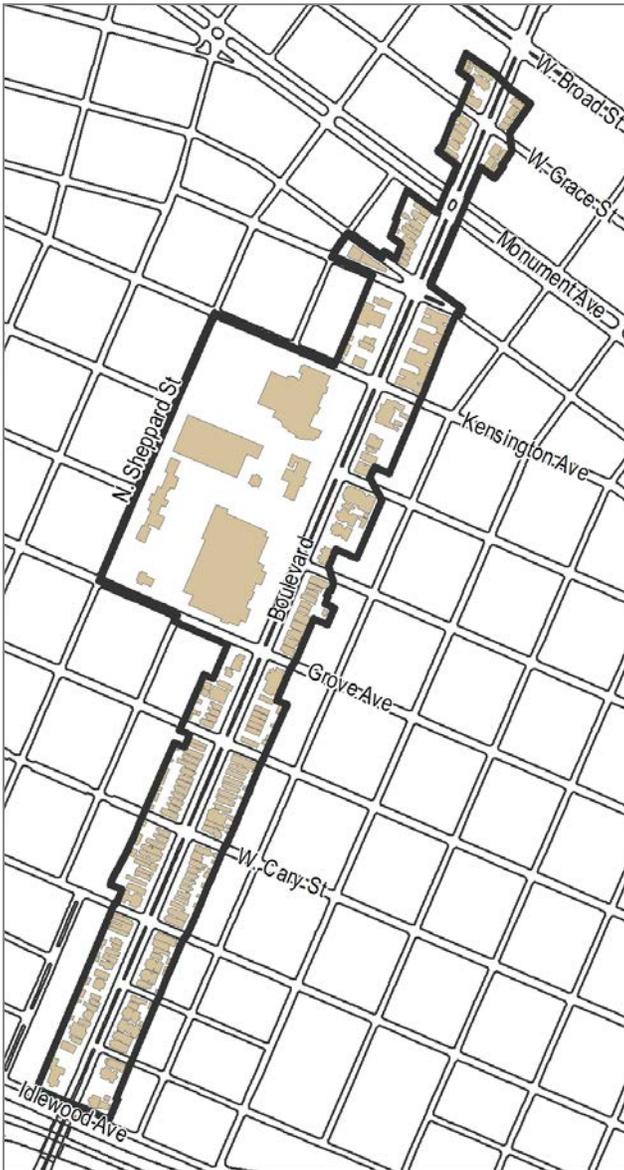
construction of residential properties was similar in scope and style to developments in the Sherwood Park and Ginter Park areas nearby.

A number of the houses in this District, with their irregular roof lines and variety of geometric forms, are excellent examples of Queen Anne architecture as applied to large detached residential structures. The southern entrance to the District is distinguished by the granite and bronze monument to Confederate General A.P. Hill that was dedicated in 1887. (Hill is buried under the Monument.)



Boulevard

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|----------------------------|
| 1992 | - | 250 | 64.3 | Grace St. to Idlewood Ave. |



Distinctive Features of The Boulevard

- A mixture of residential, institutional and religious architecture.
- A District defined by clearly marked north and south terminus points.
- A predominance of two and three-story structures.
- A very low percentage of non-contributing buildings (six out of 250).

Boulevard



Designated in 1992, the Boulevard Old and Historic District includes 250 properties on 64 acres between Grace Street to the north and Idlewood Avenue to the south. The District consists of land originally laid out in 1817 in accordance with plans for the town of Sydney. Due to an economic downturn, development of the town never took place, and Clover Street (as the Boulevard was known in those days) remained a quiet country road until construction of a new

City reservoir in 1875. By 1890, extension of the Main Street streetcar line to the new Reservoir Park initiated development in the area, which was most active between 1910 and 1935. The majority of buildings on the Boulevard are two and three-story apartments buildings that were extremely fashionable in the first half of the 20th century.



West Grace Street

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|-------------------------|
| 1996 | - | 329 | 49.7 | Ryland St. to Boulevard |



Distinctive Features of West Grace Street

- Long stretches of cohesive and consistent rowhouses with similar architectural styles, including bay windows.
- Consistent setback from the street.
- All buildings two to four stories.
- Exclusively residential use.

West Grace Street

The West Grace Old and Historic District was established in 1996. It covers almost 50 acres and includes 329 properties along West Grace Street from Ryland Street to the east and The Boulevard to the west. This section of West Grace Street was laid out sometime during the 1880s; prior to this Grace Street ended at the Richmond College campus between Ryland and Lombardy Streets.

The placement of the Lee Monument on Monument Avenue in 1890 spurred development on West Grace Street within and beyond the boundaries of the present-day District. By the 1920's much of the land had been developed to The Boulevard. West Grace was identified early on as a modest middle-class neighborhood, in contrast to the more elegant character of the residences along Monument Avenue. The homes along West Grace Street were often built in large numbers by speculators instead of "to order" by individual customers, as was the

pattern on Monument Avenue. The majority of residential structures within the District are of the Queen Anne style, with combinations of Italianate and Colonial Revival detailing.

While the most distinctive feature about the West Grace corridor is its cohesive architectural character, a few structures stand out as particularly significant. Of buildings built before the Civil War, the only one remaining along this section of Grace Street is Columbia, built in 1817 for the wealthy flour merchant Philip Haxall. Columbia is one of about ten outstanding residences surviving from Richmond's early Federal period. The residence was purchased by Richmond College in 1834 for use as that institution's primary academic building. Despite nearly a century-and-a-half of intensive educational use and relocation from its original site on North Lombardy street, Columbia retains a significant amount of original fabric.



Springhill

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|--|
| 2006 | - | 52 | 27.8 | 19th to 22nd Sts. & Riverside Dr. to Semmes Ave. |



Distinctive Features of Spring Hill

- Early twentieth century working class suburb of Manchester.
- Canoe Run Park and the James River are two natural boundaries.
- Exclusively residential use.

Springhill



The Virginia Department of Historic Resources has on file a record of a Civil War battery located in the basement of 1906 Stonewall Ave. This is presumably the same battery, referred to by Manchester historian Dr. Benjamin Weisiger, which was almost leveled in 1887 along with plans to build a park at the crest of the hill. There are no individual historic site listings within the area, although Woodland Heights to the immediate west and Blackwell to the southeast have both been flagged by the City as potential historic districts south of the James River.

Early twentieth-century Richmond was home to an abundance of millwork companies, some of which constructed their own buildings as well. There is a strong likelihood that some of Springhill's "pre-fab" bungalow-style homes were the result of either speculative building by a single developer using identical purchased components, or an in-house millworks/builder operation. Naturally isolated by the geographic barrier of Canoe Run, Springhill's combination of compact size, unique characteristics and property owner interest led it to become the first Old and Historic District south of the James River.



Church Hill North

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|--|
| 2007 | - | 587 | 86.2 | Marshall to Cedar Sts. & Jefferson Ave. to N. 29th St. |



Distinctive Features of Church Hill North

- Remarkably intact residential neighborhood.
- Wide variety of architectural styles.
- Substantial number of homes built for the working class during the nineteenth century.

Church Hill North



Residential development began in what is presently the Church Hill North Historic District during the early nineteenth century. Merchants and tradesmen working in the shipping and tobacco industry purchased lots and constructed vernacular houses in a variety of styles. During this period of development Church Hill North began to take on a character discernible from the St. John's Church area, which had a much higher proportion of grand and imposing residential buildings. The pace of development quickened by the 1840s as the expansion of transportation and industries created a demand for housing in the neighborhood. By the beginning of the Civil War in 1861 Church Hill North had become one of Richmond's largest middle-class neighborhoods.

The majority of buildings in the district date to the second half of the nineteenth century, and collectively exhibit a wide display of architectural forms and styles. Although Greek Revival predominates, vernacular interpretations of other styles can be found, such as a row of Queen Anne-style houses in the 2200 block of East Marshall Street. Other styles include Italianate, Gothic Revival, and Colonial Revival. Construction slowed at the turn of the century and much of what was built from that point forward was for commercial or institutional purposes.



Union Hill

| Year of Designation | Year of Expansion | Total No. of Properties | Total Acreage | District Boundaries |
|---------------------|-------------------|-------------------------|---------------|---|
| 2009 | | 648 | 88.5 | Jefferson Park, Mosby Street, Carrington Street, 25th St., and Jefferson Ave. |



Distinctive Features of Union Hill

- Wide variety of architectural styles.
- Excellent examples of commercial and religious architecture.
- Unusual street grid that relates to neighborhood topography.

Union Hill

Topography has played a considerable role in shaping the history and architectural character of Union Hill. In the opening decades of the nineteenth century, area property owners platted a number of lots and laid out streets that conformed to the early topographical configuration of the neighborhood. The subsequent filling of ravines unified the divided and dramatic landscape into a single "hill."

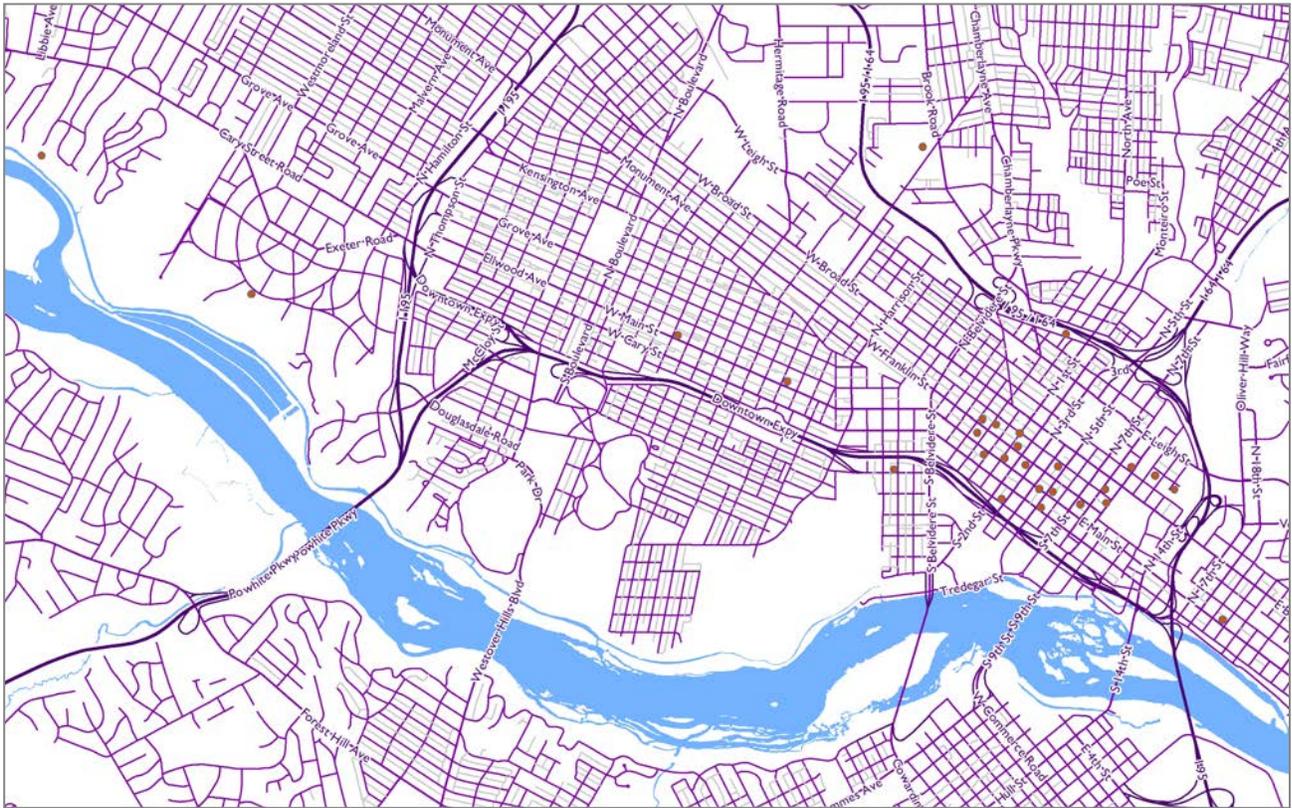
Richmonders in the first half of the nineteenth century, attracted by the country-like environment of Union Hill and its proximity to the employment, services, and amenities of the city's urban core, established suburban homesteads in the area. The early homesteads consisted of residences situated on large lots. Modest Greek-revival, side-hall, three-bay buildings are typical of the early Union Hill's early residential buildings.

The rapid development of the neighborhood following the Civil War changed the character of the neighborhood from suburban to urban. The residential architecture of the post-war period is characterized by narrow detached townhouses or attached rowhouses. These urban building forms, built of both brick and wood frame, generally have full-width front porches and shallow-pitched roofs. The Italianate style, distinguished by its use of bracketed cornices, was the predominate style of building in the neighborhood between 1870 and 1890. The Queen Anne and Colonial Revival styles became more popular around 1890.



Other Districts

In addition to the larger multi-parcel districts, City Council has recognized the following properties are significant resources to the City and has established Old and Historic Districts for these individual sites.



Other Districts

| District | Address |
|-----------------------------------|--|
| Barret House | 15 South 5th Street |
| Belgian Building | Lombardy Street and Brook Road |
| Bolling Haxall House | 211 East Franklin Street |
| Centenary United Methodist Church | 409 East Grace Street |
| Crozet House | 100-102 East Main Street |
| Glasgow House | 1 West Main Street |
| Hancock Wirt Caskie | 2 North Fifth Street |
| Henry Coalter Cabell | 116 South Third Street |
| Jefferson Hotel | 114 West Main Street |
| John Marshall | 818 East Marshall Street |
| Joseph P Winston | 103 East Grace Street |
| Leigh Street Baptist | East Leigh and 25th Streets |
| Linden Row | 100-114 East Franklin Street |
| Mayo Memorial | 110 West Frankling Street |
| Norman Stewart | 707 East Franklin Street |
| Old Stone House | 1916 East Main Street |
| Pace House | 100 West Franklin Street |
| Second Presbyterian | Northwest corner South Laurel Street and Idlewood Avenue |
| Sixth Mount Zion Baptist Church | 12-14 West Duval Street |
| St Andrews | 9 North 5th Street |
| St Pauls | 815 East Grace Street |
| St Peters | 800 East Grace Street |
| Stonewall Jackson | 1520 West Main Street |
| Talavera | 2315 West Grace Street |
| Valentine Museum | 1005-1015 East Clay Street |
| Virginia House | 4301 Sulgrave Road |
| White House of the Confederacy | 1200 East Clay Street |
| William Morien | 2226 West Main Street |
| Wilton | 215 South Wilton Road |
| Woodward House/Rocketts | 3017 Williamsburg Avenue |



Prominent Structures by District

St. John's Church

*St. John's Church (1741) - 2401 E. Broad Street
Carrington Row (1818) - 2307-2311 E. Broad Street
Hillary Baker House (1816) - 2302 E. Grace Street
Anne Carrington House (1810-13) - 2306 E. Grace Street
Hardgrove House (1849) - 2300 E. Grace Street
Adams Double House (1809-10) - 2501-03 E. Grace Street
John Morris Cottages (1830, 1835) - 2500 E. Grace Street and 207 N. 25th St.
Gentry-Stokes Crew House (1839)
Bellevue School (1912) - 2301 E. Grace Street*

Chimborazo Park

*Chimborazo Park House Pavilion (1915) - Chimborazo Park, E. Broad between 32nd and 36th
Confederate Soldiers and Sailors Monument (1894) – 29th Street and Libby Terrace*

Monument Avenue

*Branch House (1918) - 2501 Monument Avenue
Bottomley Townhouse, 1800 Monument (1931) - 2309 Monument Avenue*

West Franklin Street

*Beth Ahabah Synagogue (1904) -1111 W. Franklin St.
Raleigh Building (1900)*

Shockoe Slip and Shockoe Valley

*Main Street Station (1901) - 1520 E. Main Street
Stone House (ca. 1740) ~ 1916 E. Main Street
Tredegar Ironfront Building (1878)
Southern Railway Depot (1869)
W.R. Hill Building (1879)
The Adam-Craig House (1787) - 1812 E. Grace Street
The Lacy Houses (1850)
The Pace-King House (1860) - 205 North 19th Street
Mason's Hall (1785) - 1805 E. Franklin Street*

Broad Street

*The William Duggan House (1858)
The Eckert's Building (1875)
The Masonic Temple (1888) -101-107 W. Broad Street
The Empire Theater (1910) -118 W. Broad Street
The Regency Theater (1912) -116 W. Broad Street
J. Mosky Dry Goods Store (1916) - 201-205 W. Broad Street*

Jackson Ward

*The Meredith House (1813) - 133 Jackson Street
The Isaac Goddin House (1820) - 136-138 W. Clay Street
The Addolph Dill House (1832) - 00 Clay Street
Third Street Bethel A.M.E. Church (1857) - 614 N. Third Street
Steamer Co. #5 Firehouse (1863) - 200 W. Marshall Street
Old Armstrong High School (1871) - First and Leigh Streets
The Maggie Walker House (1880) - 110 E. Leigh Street
Sharon Baptist Church (1887) - 22 E. Leigh Street*

*Southern Aid Society Building (1909) - 527 N. Second Street
The Dairy Building (early 20th C.) - 201 W. Marshall Street*

Hermitage Road

*The A.P Hill Monument (1887) - center of Hermitage Road and Laburnum Avenue
Holly Lawn (1901) - 4015 Hermitage Road (a National Register property)
Thirteen Acres School (circa 1885) - 3801 Hermitage Road
The New Community School (1921) - 4211 Hermitage Road*

The Boulevard

*The Confederate Chapel (1887) - behind the Virginia Museum of Fine Arts
The Virginia Historical Society (1921) - Boulevard and Kensington Avenue
The Virginia Museum of Fine Arts (1936) - Boulevard and Grove Avenue
The Home for Confederate Women (1932)*

West Grace Street

*1920s era apartment buildings in the 1100 block or West Grace Street, including:
Millford Apartments
1120 West Grace Street apartments
1128 West Grace Street apartments
Columbia (1817)*

Springhill

*516 19th Street (circa 1880s)
615 19th Street (circa 1870s)
620 20th Street (circa 1850)
2112 Riverside Drive (circa 1940s)*

Church Hill North

*Wills House (circa 1812) - 407 N. 27th Street
Leigh Street Baptist Church (1853) - 519 N. 25th Street
St. Paul's Baptist Church (1885) - 2600 E. Marshall Street
American Bank (1910) - 400 N. 25th Street*

Union Hill

*Adam Miller House (circa 1825) - 2410 Venable Street
Christ Episcopal Church (circa 1825) - 2120 Venable Street
Cedar Street Baptist Church (1893) - 718 N. 24th Street
2000 Princess Anne Avenue (1900)*

BUILDING IN OLD AND HISTORIC DISTRICTS



The *Design Review Guidelines* constitute the architectural guidelines authorized by Section 930.7 (g) of the City Code “to assist the public and the Commission in planning for and reviewing exterior modifications” to properties in the City’s Old and Historic Districts when such modifications are visible from a public right-of-way. **Note: The Guidelines should be referred to prior to applying to the Commission of Architectural Review for a Certificate of Appropriateness. For application information, please see pages 8 and 9 of Chapter 1.**

As authorized in Section 930.7 of the City Code, the *Design Review Guidelines* also contain additional standards for rehabilitation, new construction, demolition, site improvements, and signage. These additional standards are used by the Commission and staff for further interpreting the standards contained in Section 930.7 and are used in the review of applications for Certificates of Appropriateness.

It should be noted that local guidelines are just that: guidelines. The intent is to offer advice to property owners and those who administer City Old and Historic Districts, and to provide consistency in decisions about what is appropriate and what is not. They are not rules, commandments or mandates. They are guidelines that are applied on a case by case basis. As each guideline is written the language offers clues about how important each guideline is by such words as “should”, “must”, “may”, “encouraged”, or “discouraged”. In addition, all these guidelines are subject to interpretation by property owners, review bodies, neighbors and the community. The intent of Richmond’s guidelines is not to be overly specific or to dictate certain design approaches to owners and designers. Rather, these guidelines are intended to provide a framework for preserving and rehabilitating historic buildings and for inserting new construction in City Old and Historic Districts. Property owners can take cues from the traditional architecture of the area and have the freedom to design appropriate new architecture for Richmond’s City Old and Historic Districts. The importance of specific guidelines varies with individual projects. All of the guidelines need not be met in every project although all relevant sections of the guidelines should be taken into consideration in both the design and the review processes.

3 THE DESIGN GUIDELINES

HANDBOOK AND DESIGN REVIEW GUIDELINES

NEW CONSTRUCTION

New construction is defined as new structures and/or newly built elements added to an existing structure. New construction activities may include:

- the contemporary reconstruction of a storefront, porch, bay window or other structural element where no documentary evidence exists to suggest the original façade
- major additions to either commercial or residential properties
- the design and construction of an entirely new structure



located between existing warehouses, this example of new infill construction uses an industrial language of concrete, masonry and metal siding.



detail of new construction informed by existing massing, built of materials found in the district in a contemporary manner.



detail of new large scale construction in a residential district reflects forms and materials found in the district.

examples of new construction

new compatible construction in an existing context consistent with existing massing and fenestration patterns (door & window sizes & locations)

new addition to an existing structure on the secondary façade



REHABILITATION

To return a property to the state of utility, through repair or alteration which makes possible an efficient contemporary use while preserving those portions and features of the property which are historically and architecturally significant. Rehabilitation includes the following methods:

*window reconstruction,
masonry restoration
and new deck and
lighting additions
to existing historic
structure*



Reconstruction

To duplicate the original materials, form and appearance of a vanished building or architectural feature at a particular moment in time. Reconstructions are always based on solid historical evidence and documentation.

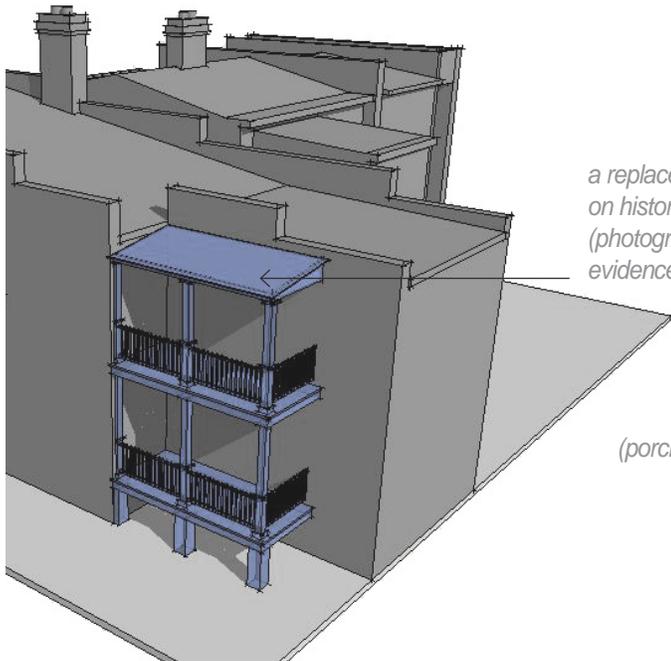
Restoration

To accurately recover the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work and/or by the reconstruction of missing earlier work. Considered to be the most accurate means of preservation, it is generally reserved for structures of great historical and/or architectural significance.

Remodel

To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural form and features. Remodeling runs counter to preservation practices and goals and is not recommended.

examples of rehabilitation



*a replaced porch based
on historical evidence
(photographs, physical
evidence)*



*restructured, repaired or
replaced building elements
(porches, railings, trim, windows,
etc.)*

Standards for New Construction

All new residential and commercial construction, whether in the form of additions or entire buildings, should be compatible with the historic features that characterize their setting and context. To protect the context of the surrounding historic district, new construction should reference the materials, features, size, scale, proportions, and massing of the existing historic building or buildings in its setting. However, compatibility does not mean duplicating the existing buildings or environment. In order to avoid creating a false sense of history, new construction should also be discernible from the old. Perhaps the best way to think about a compatible new building (or addition) is that it should be a good neighbor; one that enhances the character of the existing district and respects its historic context, rather than being an exact (and misleading) reproduction of another building.

The following *Standards for New Construction* shall constitute the additional standards authorized in Section 930.7 (c) of the City Code and used by the Commission and staff in the interpretation of the *Standards for New Construction* in that section as a part of the review of applications for certificates of appropriateness.

The guidelines that follow are divided into two sections: residential and commercial. Be sure to consult the appropriate section when planning your project.

STANDARDS FOR NEW CONSTRUCTION (INCLUDING ADDITIONS): RESIDENTIAL

These guidelines are provided to assist property owners in developing plans for new residential construction projects. Refer to Standards for New Construction: Commercial for large scale multi-family residential construction.

SITING

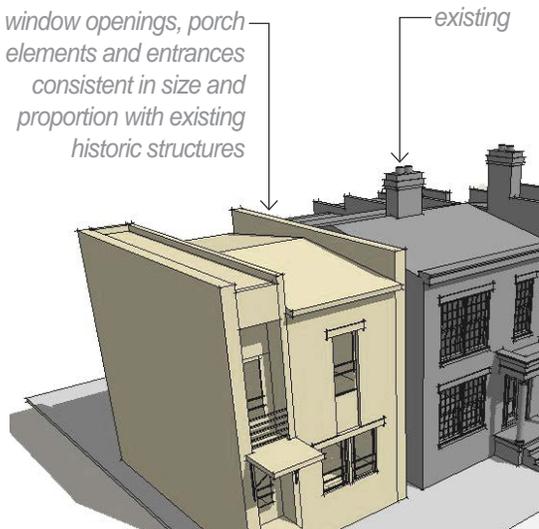
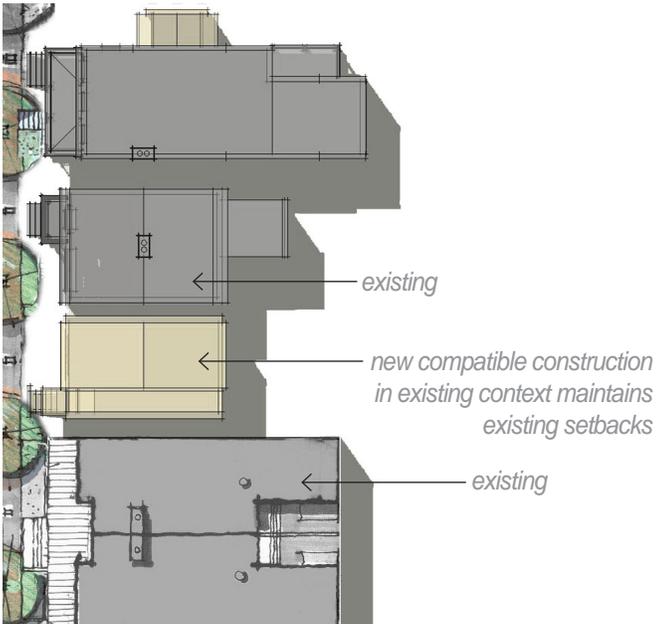
The context for review begins with the building and its immediate neighbors, but also expands to include the surrounding buildings on the block face and across the street (within the historic district)

1. Additions should be subordinate in size to their main buildings and as inconspicuous as possible. Locating additions at the rear or on the least visible side of a building is preferred.
2. New residential infill construction should respect the prevailing front and side yard setback patterns of the surrounding block. The minimum setbacks evident in most districts reinforce the traditional street wall. In cases where the adjoining buildings have different setbacks, the setback for the new building should be based on the historical pattern for the block.
3. New buildings should face the most prominent street bordering the site.
4. If setback waivers or any other waivers are needed, the applicant may petition the Commission to support a Board of Zoning Appeals (BZA) waiver.

FORM

1. New construction should use a building form compatible with that found elsewhere in the historic district. Building form refers to the specific combination of massing, size, symmetry, proportions, projections and roof shapes that lend identity to a building. Form is greatly influenced by the architectural style of a given structure.
2. New residential construction should maintain the existing human scale of nearby historic residential construction in the district.
3. New residential construction and additions should incorporate human-scale elements such as cornices, porches and front steps into their design. In Richmond, porches were historically an integral part of residential design and provide much of the street-level architectural character of Richmond's historic districts.

Standards for New Construction



HEIGHT, WIDTH, PROPORTION & MASSING

1. New residential construction should respect the typical height of surrounding residential buildings.
2. New residential construction should respect the vertical orientation typical of other residential properties in surrounding historic districts. New designs that call for wide massing should look to the project's local district for precedent. For example, full-block-long row house compositions are rare in Richmond. New residential buildings that occupy more than one third of a block face should still employ bays as an organizational device, but the new building should read as a single piece of architecture.
3. The cornice height should be compatible with that of adjacent historic buildings.

MATERIALS & COLORS

1. Additions should not obscure or destroy original architectural elements.
2. Materials used in new residential construction should be visually compatible with original materials used throughout the district.
3. Paint colors for new additions should complement the historically appropriate colors used on the primary structure. Paint colors used should be similar to the historically appropriate colors already found in the district (see Painting Section starting on page 60).
4. Vinyl, asphalt, and aluminum siding are not permitted for use in City Old and Historic Districts. Other synthetic siding materials with a smooth, untextured finish may be allowed in limited cases, but approval by the Commission is always required.
5. Rooftop mechanical equipment should be located as discretely as possible to limit visibility. In addition, appropriate screening should be provided to conceal equipment from view. When rooftop railings are required for seating areas or for safe access to mechanical equipment, the railings should be as unobtrusive as possible, in order to minimize their appearance and visual impact on the surrounding district.

You may find *NPS Preservation Brief #14 - New Exterior Additions to Historic Buildings: Preservation Concerns* helpful when designing a new addition.

New Construction

STANDARDS FOR NEW CONSTRUCTION: CORNER PROPERTIES - RESIDENTIAL

Corner properties are important opportunities for enhancing the urban fabric of Richmond's historic districts. In addition to the guidelines established for new residential construction, the following additional guidelines should be followed:

1. Secondary elevations of corner properties should reference massing similar to other corner locations in the historic district.
2. The material used in the primary elevation should be continued along the second, corner elevation.
3. Particular attention should be paid to the height of foundations to create an appropriately scaled appearance that relates to neighboring structures and is consistent with neighboring properties. Heights should be kept to a level that will enhance, not detract from, the pedestrian experience. Foundation materials should be selected that are compatible with historic materials and consistent with properties within the district. If the foundations are parged, the parge coat must be opaque, and the coursing beneath must not telegraph through the parge coat.
4. Windows and doors on the secondary, corner elevation should be organized following the principals of the primary elevation: windows should be proportioned appropriately, aligned vertically, and arranged as though designing a primary elevation.
5. For residential corner properties, we strongly encourage the use of architectural elements that are typical of residential corner properties in Richmond's historic districts: porches that turn from primary to secondary elevations, corner towers, projecting bay windows, side entrances (including porticos, and shed roofs, where appropriate), side porches, lighting related to that on the primary elevation, and other similar treatments that treat the secondary corner elevation as an architecturally important elevation.



Source: Elaine Odell



Source: Elaine Odell

New Construction

STOREFRONT FACADES

This section is intended to apply to the traditional type of two-or three-story commercial buildings found in Richmond's historic districts, in which the bottom floor is utilized for commercial purposes, and the upper story or stories utilized for residential use. For larger-scale commercial buildings, see the following section on new commercial construction.

1. Historically, storefronts were defined by simple piers, large storefront windows, a cornice, a signboard and/or attached signage, and awnings. The new storefront should be compatible with other historic storefronts within the district.
2. Street level storefront facades should not have blank walls. Shops enhance the streetscape by providing visual interest to passersby.

DOORS AND WINDOWS

1. The size, proportion and spacing patterns of door and window openings on a new addition should follow patterns established by the original building. Windows on most commercial and residential properties throughout Old and Historic Districts have a vertical orientation. Wide, horizontal so-called "picture windows" on new additions are strongly discouraged.
2. The architectural appearance of original windows should be used as models for new windows. Changes in the sash, depth or reveal, muntin configuration, frame or glazing is strongly discouraged. New glass should be clear without reflective coatings, to be compatible with original glass.
3. The size, proportion, and spacing patterns of doors and window openings on free standing, new construction should be compatible with patterns established within the district.
4. Original masonry openings for doors and windows should be maintained. Infilling original masonry openings is strongly discouraged.
5. Original door and window surroundings should be retained. When selecting new doors and door surrounds, keep in mind that leaded, beveled, or etched glass is rare in Richmond's Old and Historic Districts, and is strongly discouraged and rarely permitted. Similarly, stamped or molded faux paneled doors are inappropriate substitutes for door types found in Richmond's Old and Historic Districts.
6. Screen or storm doors placed in front of original, primary residential doors should be simple, single-light or double-light styles that do not hide the features and detailing of the primary door.

PORCHES AND PORCH DETAILS

1. Porch railings and balustrades are important character-defining features of historic buildings. The proportions of these railings are a significant contributing feature to the appearance of both the individual structure and the character of the entire neighborhood.
2. When designing a new railing for a new infill building, or for an existing building which has lost its railing and for which no documentary or physical evidence survives, the balusters in the traditional Richmond rail are generally rectangular in section (with the narrow dimension facing the street) or square. The baluster is fitted into the recess in the top rail and a sloped bottom rail. Typical deck railings, consisting of nailed-up stock elements, are not approved as they are not based on a compatible historical model found in Richmond's Old and Historic Districts.
3. New porch railing designs, compatible with the overall design of the building, will also be considered.
4. Faux balconies (flat, applied constructs with no depth) are discouraged. Small projecting balconies are acceptable.
5. Porch roofs are encouraged to utilize standing- or flat-lock metal seam roofs that are hand-seamed, or closely approximate hand-seaming. Seams that, in section, are large, rectangular seams, reminiscent of pre-formed seams utilized on prefabricated industrial or commercial structures, are not acceptable. Membrane roofs are acceptable substitutes for flat-lock seamed metal roofs.

3 THE DESIGN GUIDELINES

HANDBOOK AND DESIGN REVIEW GUIDELINES

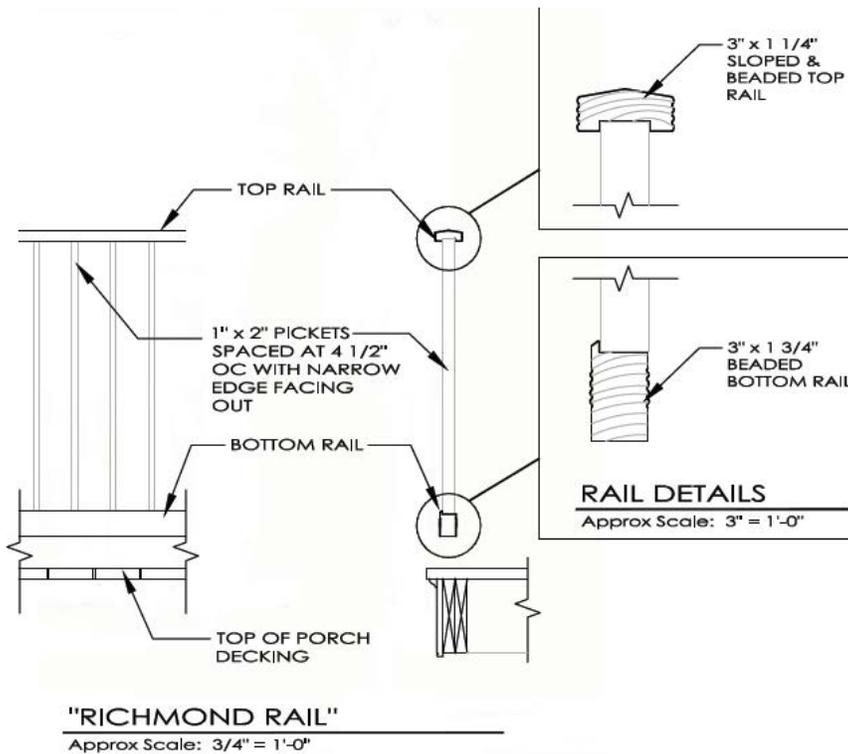
New Construction

RAILINGS

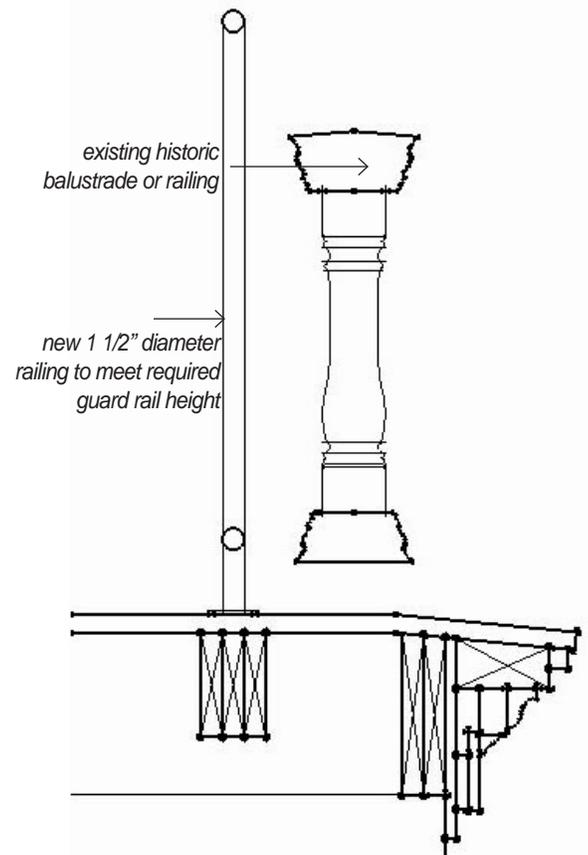
Porch railings and balustrades are important character defining features of a structure. The proportions of these railings are an important element to the appearance of both their structure and the rhythms of the entire neighborhood. When restoring a railing or balustrade there may be difficulty in maintaining the original height while meeting current building code (see illustration B for one approach). Always consult with the building department.



A - "Richmond Rail"



B - Historic Railing with "backer rail"



New Construction

RESIDENTIAL OUTBUILDINGS



1. Outbuildings, including garages, sheds, gazebos and other auxiliary structures, should be compatible with the design of the primary building on the site, including roof slope and materials selection.
2. Newly constructed outbuildings such as detached garages or tool sheds should respect the siting, massing, roof profiles, materials and colors of existing outbuildings in the neighborhood.
3. New outbuildings should be smaller than the main residence and be located to the rear and/or side of the property to emphasize that they are secondary structures.
4. Prefabricated yard structures are discouraged. Screening will be considered as a mitigating factor for the installation of these structures. However, prefabricated structures will still be reviewed for compatibility using the criteria developed in this section.

FENCES & WALLS (also refer to page 74, Site Improvements)



1. Fence, wall, and gate designs should reflect the scale of the historic structures they surround, as well as the character of nearby fences, walls, and gates.
2. Fence, wall, or gate materials should relate to building materials commonly found in the neighborhood.
3. Privacy fences along the side and rear of a property should be constructed of wood of an appropriate design. Privacy fences are not appropriate in front of a historic building.

DECKS

Exterior decking is a late 20th-century addition to residential architecture. Suburban in origin, decks are an anomaly in many older neighborhoods. Since owners of historic homes may want to enjoy the benefits of outdoor living, guidelines for the design and installation of decks are provided.

1. Decks should not alter, damage or destroy significant site elements of the property.
2. Decks should complement the architectural features of the main structure without creating a false historical appearance. Decks

should be painted or stained a neutral color that complements one or more of the colors found on the main structure.

3. Deck design may include vertical picket balustrades or contemporary railing that is in scale with the house and the deck.
4. Deck sub-decking should be screened with wood lattice work or with brick piers.
5. As is the case with all other auxiliary structures, decks cannot be constructed in front yards (in accordance with the Zoning Ordinance).

Standards for New Construction

STANDARDS FOR NEW CONSTRUCTION (INCLUDING ADDITIONS): COMMERCIAL

These guidelines are provided to assist property owners in developing plans for new commercial construction projects.

SITING

The context for review begins with the building and its immediate neighbors, but also expands to include the surrounding buildings on the block face and across the street (within the historic district)

1. Additions should be subordinate in size to their main buildings and as inconspicuous as possible. Locating additions at the rear or on the least visible side of a building is preferred.
2. New commercial infill construction should respect the prevailing front and side yard development patterns of the surrounding block. The minimum setbacks evident in most districts reinforce the traditional street wall. In cases where the adjoining buildings have different setbacks, the setback for the new building should be based on the historical pattern for the block.
3. New commercial buildings should face the most prominent street bordering the site.
4. If setback waivers, or any other waivers are needed, the Commission can be petitioned to support a Board of Zoning Appeals (BZA) waiver.
5. For large-scale commercial parking, parking within the building is strongly encouraged. If a building includes parking within it, vehicle entry doors should be located on non-primary elevations.

FORM

1. New commercial construction should use a building form compatible with that found elsewhere in the immediate area. Building form refers to the specific combination of massing, size, symmetry, proportions, projections and roof shapes that lend identity to a building. Building form is greatly influenced by the architectural style of a given structure.
2. New commercial construction should maintain the existing human scale of nearby historic commercial buildings in the district.
3. New commercial construction should incorporate human-scale elements at the pedestrian level.

Standards for New Construction



new construction in an historic commercial district using sympathetic materials, setbacks and door & window locations



a new parking deck that incorporates an existing structure is designed to compliment the original building while maintaining a distinction from it with an articulated connection



detail of new construction following existing massing and using existing materials found in the district in a contemporary manner



Castelvecchio Museum in Verona, Italy, originally built between 1354 and 1356 and renovated by architect Carlo Scarpa. This project eliminated the false contexts created in previous renovations and is recognized as one of the finest examples of a contemporary intervention

HEIGHT, WIDTH, PROPORTION & MASSING

1. New commercial construction should respect the typical height of surrounding buildings, both residential and commercial.
2. New commercial construction should respect the vertical orientation typical of commercial buildings in Richmond's historic districts. New designs that call for wide massing should look to the project's local district for precedent. When designing new commercial buildings that occupy more than one third of a block face, the design should still employ bays as an organizational device, but the new building should read as a single piece of architecture.
3. The cornice height should be compatible with that of adjacent historic buildings.

MATERIALS & COLORS

1. Additions should not cover or destroy original architectural elements.
2. Materials used in new construction should be visually compatible with original materials used throughout the surrounding neighborhood.
3. Paint colors used should be similar to the historically appropriate colors already found in the immediate neighborhood and throughout the larger district (see Painting Section starting on page 60).
4. Vinyl, asphalt, and aluminum siding are not permitted for use in City Old and Historic Districts. Other synthetic siding materials with a smooth, untextured finish may be allowed in limited cases, but approval by the Commission is always required.
5. Rooftop mechanical equipment should be located as discretely as possible to limit visibility. In addition, appropriate screening should be provided to conceal equipment from view. When rooftop railings are required for seating areas or for safe access to mechanical equipment, the railings should be as unobtrusive as possible, in order to minimize their appearance and visual impact on the surrounding district.
6. For larger-scale projects that involve communal garbage collection (such as dumpsters or other large collection device), these garbage receptacles should be located away from the primary elevation or elevations of the building (preferably to the rear) and screened from view.

You may find *NPS Preservation Brief #14 - New Exterior Additions to Historic Buildings: Preservation Concerns* helpful when designing a new addition.

3 THE DESIGN GUIDELINES

HANDBOOK AND DESIGN REVIEW GUIDELINES

New Construction

STANDARDS FOR NEW CONSTRUCTION: CORNER PROPERTIES - COMMERCIAL

Corner properties are important opportunities for enhancing the urban fabric of Richmond's historic districts. In addition to the guidelines established for new commercial construction, the following additional guidelines should be followed:

1. Secondary elevations of corner properties should reference massing similar to other corner locations in the historic district.
2. The material used in the primary elevation should be continued along the second, corner elevation.
3. Particular attention should be paid to the height of foundations to create an appropriately scaled appearance that relates to neighboring structures and is consistent with neighboring properties. Heights should be kept to a level that will enhance, not detract from, the pedestrian experience. Foundation materials should be selected that are compatible with historic materials and consistent with properties within the district. If the foundations are parged, the parge coat must be opaque, and the coursing beneath must not telegraph through the parge coat.
4. Windows and doors on the secondary, corner elevation should be organized following the principals of the primary elevation: windows should be proportioned appropriately, aligned vertically, and arranged as though designing a primary elevation.
5. For commercial corner properties, we strongly encourage the use of architectural elements that are typical of commercial corner properties in Richmond's historic districts: storefronts that turn the corner, secondary entrances (including porticos and shed roofs, where appropriate), sign bands that turn the corner, lighting related to that on the primary elevation, and other similar treatments that treat the secondary corner elevation as an architecturally important elevation.



New Construction

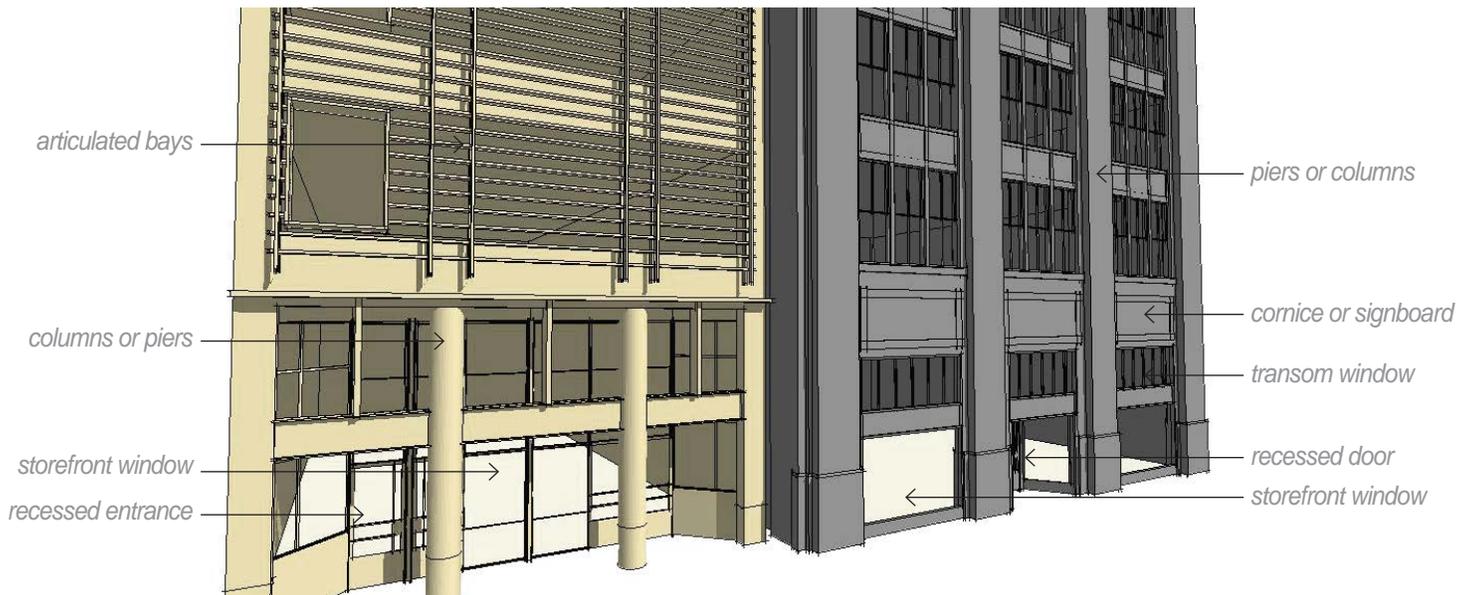
STOREFRONT FACADES

This section is intended to apply to larger scale commercial infill in Richmond's historic districts. For smaller scale commercial buildings, see the previous section on new residential construction.

1. Historically, storefronts were defined by simple piers, large storefront windows, a cornice, and a signboard and/or attached signage.
2. Street-level commercial facades should not have blank walls. Commercial activity at the ground-floor level enhances the streetscape by providing visual interest to passersby.

example of new construction

typical existing commercial storefront



3 THE DESIGN GUIDELINES

HANDBOOK AND DESIGN REVIEW GUIDELINES

New Construction

DOORS AND WINDOWS

1. The size, proportion and spacing patterns of door and window openings on a new addition should follow patterns established by the original structure. Windows on most commercial properties throughout Old and Historic Districts have a vertical orientation. Wide, horizontal so-called "picture windows" on new additions are strongly discouraged.
2. The size, proportion, and spacing patterns of door and window openings on free standing new construction should be compatible with patterns established within the district.
3. Screen or storm doors placed in front of original, primary residential doors should be of an open, simple style that does not

hide the features and detailing of the primary door.

4. Because the material cannot be manufactured to model effectively the appearance of historic windows, vinyl windows are not appropriate for contributing buildings in historic districts.

5. With larger buildings, applicants are encouraged to develop multiple entry points (doors), in keeping with historic precedent for the building type in question. Single entry points - such as a single garage entrance accompanied by single pedestrian entrances are not in keeping with historic precedent, which demonstrates that most large buildings had multiple pedestrian entry points.



An infill project in Shockoe Bottom illustrates how distinct patterning along with contemporary materials can complement existing historic buildings.



THE DESIGN GUIDELINES 3
HANDBOOK AND DESIGN REVIEW GUIDELINES

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Standards for Rehabilitation

COMMERCIAL CONSTRUCTION



The following *Standards for Rehabilitation* shall constitute the additional standards authorized in Section 930.7 (b) of the City Code and will be used by the Commission and staff as a part of the review of applications for Certificates of Appropriateness.

1. Conduct pictorial research to determine the design of the original building. The Valentine Museum has an extensive collection of photographs of Richmond's 19th-century building stock to aid in this research. If no pictorial documentation is available, any new additions to the storefront design should respect the character, materials and architectural style of the entire building. If possible, careful exploratory demolition should be conducted to determine the extent and condition of all original materials. Consult a knowledgeable professional before beginning work.

2. Retain all original building elements and repair as needed; replace in-kind only if necessary.

3. Do not remove materials or elements that may seem out of place or not true to the original structure. Sometimes additions to a structure have achieved architectural and historic significance in their own right; consultation with staff representatives of the Commission is strongly encouraged.

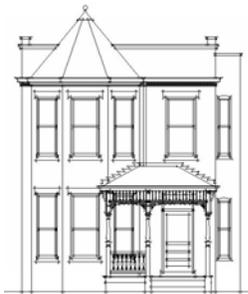
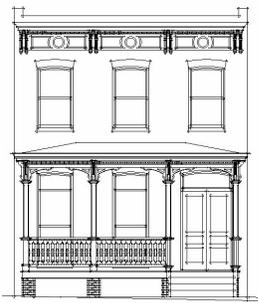
4. Materials and modifications typically considered inappropriate for use on most historic structures include: replacing historic wood storefront with aluminum storefront, enameled panels, stone veneer, textured wood siding, artificial siding, wood shingles, mansard roof, metal awnings and plastic shutters.



You may find the following *NPS Preservation Briefs* helpful:
#11: *Rehabilitating Historic Storefronts*
#12: *Preservation of Historic Pigmented Structural Glass*
#44: *The Use of Awnings on Historic Buildings - Repair, Replacement, and New Design*

Standards for Rehabilitation

RESIDENTIAL CONSTRUCTION



1. Retain original features and materials that define the building style, including but not limited to wood siding, shingles, stucco and masonry.
2. Retain original wood features such as cornices, brackets, window and doorway surrounds, sashes and doors. Maintain the historic reveal or exposure of the siding and trim, as it is an important character-defining feature.
3. Retain original metal features such as cast iron porches and steps, metal cornices, roofs, roof cresting, window sash, entablatures, columns, capitals, window hoods and hardware and the color and finish of all original materials.
4. Retain original roof shape, size, materials and related elements including cupolas, chimneys and weather vanes; if replacement is necessary, consideration for use of slate, wood and metal, with respect to color and patterns, should be given.
5. Retain original windows including both functional and decorative elements such as frames, sash, muntins, glazing, sills, hood molds, paneled or decorated jambs and moldings, shutters and exterior blinds.
6. Retain original entrances and porches including doors, frames, fanlights, sidelights, steps, balustrades, pilasters, entablatures, columns and decorative features.
7. Repair damaged elements instead of replacing them. Use materials that match the original in type, or use physically and chemically compatible substitute materials that convey the same appearance as the surviving elements or sections. Use available documentation when reconstructing missing elements. Pictorial, historical or physical documentation can be helpful.
9. Do not remove or radically alter fundamental architectural features such as windows, roofs or porches.
10. While it is acceptable to use salvaged materials as in-kind replacement, adding features or salvaged architectural elements that suggest an inaccurate or undocumented sequence of construction should be avoided because this confuses our understanding of the evolution of Richmond's historic built environment.

Substitute Materials

When and where to use substitute materials is a decision to be reached only after careful consideration for the consequences to an historic structure and not before more appropriate preservation options have been explored. As with other proposed exterior changes, the use of substitute materials within a designated Old and Historic District is subject to Commission review. The purpose of repairing damaged architectural features and of replacing lost

or irreparable ones is to create a visual match to the original feature and to prevent further deterioration.

The use of synthetic materials that will alter the appearance, proportion and/or details of an historic structure is strongly discouraged. However, there are three generally accepted circumstances under which substitute materials may be appropriate and economical replacements:



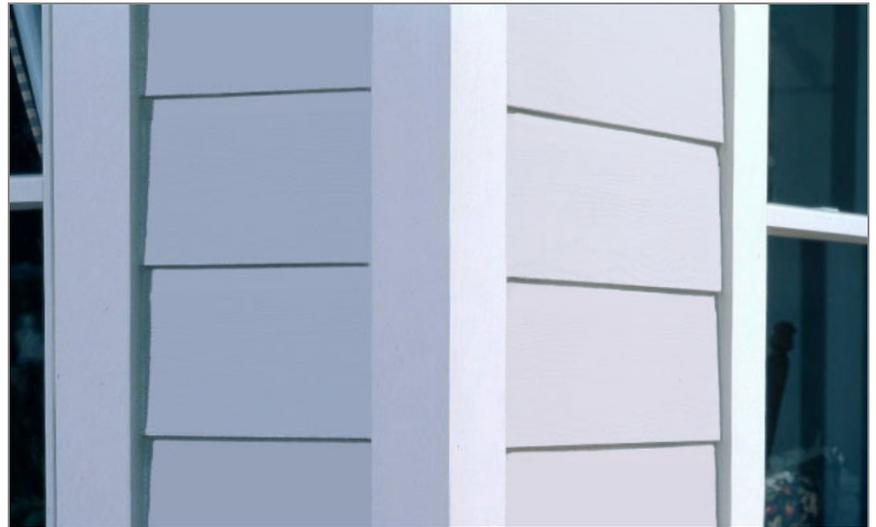
1. UNAVAILABILITY OF HISTORIC MATERIALS

The demise of a commercial quarry may lead a property owner to seek replacement stone from another quarry. If that source

cannot produce an appropriate match, substitute materials such as dry-tamp cast stone or textured pre-cast concrete may

be appropriate alternatives as long as the detail, color and texture of the original stone are matched as closely as possible.

Fiber cement siding is a siding option that has limited application for use on historic properties. Advertised as an alternative to vinyl or wood products, the application of these products in City Old and Historic Districts should be restricted to new freestanding buildings, secondary elevations with limited visibility from the public right-of-way, new additions with limited visibility from the public right-of-way, and new outbuildings. The use of fiber cement siding products as a substitute for original wood trim and siding on historic structures is discouraged. Fiber cement siding is often thinner than wood siding, providing a narrower profile that makes the wall appear flat. Fiber cement siding should reveal a smooth surface, rather than a faux "wood grain".



Painted PVC trim is an option that has limited application for use on historic properties. The use of painted PVC trim may be used on new freestanding buildings, secondary elevations with limited visibility from the public right-of-way, new additions with limited visibility from the public right-of-way, and new outbuildings. Painted PVC decorative features are an option that also have limited application for use on historic properties. Painted PVC decorative features (balusters, balustrades, columns, column capitals, cornice brackets, etc.) may be used as a substitute material for deteriorated wood and metal features. If the feature is missing, the applicant must provide physical or photographic evidence before approval will be granted.

Substitute Materials

2. UNAVAILABILITY OF SKILLED CRAFTSMEN

This is a problem particularly when working with ornamental features (i.e.: carved wood, carved stone, wrought iron, cast iron or molded terra cotta) if the intent is to carry out in-kind replacement. However,

recent technological advancements in the design and manufacturing of replacement pieces using aluminum, cast stone, fiberglass, polymer concrete, glass fiber, reinforced concrete and terra cotta have

greatly expanded the replacement options available and are considered acceptable if qualified craftsmen are not available.

3. REPLACEMENT OF POOR QUALITY ORIGINAL MATERIALS

The problems associated with the use of poor quality original materials can be remedied by in-kind replacement.

If in-kind materials cannot be found, or are impractical, substitute materials can be used. For example, modern tin-coated steel roofing is much less durable than historic tin or terne iron, which is no longer available. Modern terne-coated stainless steel or lead-coated copper is a visually

compatible roof material and is a viable alternative. Approving the use of substitute materials may be made more difficult with the availability of traditional materials that can be used for in-kind replacement. Many new products have not yet stood the test of time; their ability to stand up to the extremes of weather is not fully known, and materials of traditional composition may be the preferred choice. The rates of

contraction and expansion of substitute materials can vary widely from the rates of the original materials; for this reason proper installation and anchoring are crucial. In most cases, substitute materials that are more pliant will be preferred to those that may be of stronger, but more rigid composition. Whenever possible, projects involving similar substitute materials in similar circumstances should be examined.

Please see *NPS Preservation Brief #16 - The Use of Substitute Materials on Historic Exteriors* for additional information

Historically, traditional tongue-and-groove porch decking has been built of virgin, or "first-growth", timber. Trees grown at a naturally slow pace to maturity produce a timber with a very tight grain. First-growth lumber, because of its tight grain, tends to resist the intrusion of water over time. With a reasonable paint, it can be expected to last a long time.

Synthetic tongue-and-groove decking is intended as a porch-flooring substitute. Synthetic tongue-and-groove decking may be a reasonable alternative to the use of wood tongue-and-groove porch decking, but its application is subject to review by the Commission of Architectural Review.



3 THE DESIGN GUIDELINES

HANDBOOK AND DESIGN REVIEW GUIDELINES

Paint

Staff representatives of the Commission of Architectural Review (CAR) are authorized to assist Old and Historic District property owners in paint color selection and, where appropriate, grant administrative approval for paint color proposals. **If you are considering an exterior color change, please call Commission staff at (804) 646-6335.**

The chart of paint colors found below represents a palette of paint colors appropriate for use on historic properties. It has been developed to guide property owners and Commission staff in color selection. **Not all paint chart colors are appropriate for every historic building.** Property owners are strongly encouraged to contact CAR staff in advance of any proposed painting or repainting to ensure that appropriate colors are selected.

Colors not found on the palette must be reviewed by staff on a case-by-case basis. If staff members consider a property owner's preferred colors to be inappropriate, they will forward the proposal to the CAR for full review, noting that administrative approval was not granted.

The color palette is based on Sherwin Williams-brand colors. The Commission does not promote a specific brand of paint, and uses these color codes for reference only. Any paint brand with a comparable paint color may be used.

Commission staff must approve any new paint colors before work can begin.

Colors appearing on computer screens or printed on standard printers may distort the values of colors. It is best to refer to the color swatches available at any home improvement store.

Information on the color's name, and number can be found in the appendix. The Commission does not endorse specific paint brands. Sherwin Williams paint names and codes are provided for reference only.



Italianate - wood walls and trimwork: greens, rusts, reds, and browns in deep rich tones



American Foursquare - earth tones for wood walls, one contrasting trim color and a third accent color for doors and sash.



Georgian and Federal – trimwork and cornices: shades of white or ivory - wood wall colors: white, gray or beige - doors and shutters: black, greens, grays or blues.

Paint

FRAME STRUCTURES

- 1) High quality paint should be used following directions for preparation and application. A paint professional should be consulted before beginning your project.
- 2) It is important that color selections blend with and complement the overall color schemes on the street.
- 3) Fluorescent and obtrusive colors are not appropriate as these were not traditionally used on local historic structures. (The high Victorian "painted ladies" of San Francisco and other western cities represent a phenomenon never adopted in Richmond.)
- 4) Number and variety of colors should be limited. With the notable exception of the Queen Anne style, traditional paint schemes do not use more than two or three colors.
- 5) Individual details in cornices and columns should not be emphasized with additional color.
- 6) The handrails of wooden porch railings are often painted a dark color while the pickets are painted white or off-white.
- 7) Doors and shutters can be painted a different color than the walls and trim.

8) Enamel "high gloss" paint should be used only on doors.

9) Treating exterior wood elements with clear finishes is not advisable unless the element was historically stained or varnished.

10) Stains are a modern method of protecting and/or coloring wood, and are usually not appropriate for use on historic building exteriors. An exception to this guidance is the use of opaque stains on pressure-treated wood elements (for example, at new fire stairs, or at rear or side porches).

11) Building materials installed as a result of additions and alterations should be painted to match or complement a building's existing colors.

HISTORIC MASONRY

1) Do not paint historic brick or stone masonry that has not previously been painted. Painting previously unpainted masonry is historically inaccurate and is not permitted. Property owners who wish to remove paint from masonry should work with a qualified contractor knowledgeable in the use of non-abrasive cleaners.

2) Review is required if you wish to change the color of painted brick. If you wish to paint previously painted brick the same color, no review by staff or the CAR is necessary.

3) Colors associated with the colors of natural brick are strongly encouraged and are preferable to less appropriate colors (white, green, blue, etc.).

Paint

EXTERIOR PAINT COLOR SELECTION CHART

The paint chart below is provided with the goal of streamlining paint discussions between property owners, architects / contractors, and City of Richmond staff. The colors are arranged by location on the building, with a full list (name, number, and example) provided in the Appendix.

The following color selections generally correspond to the recommendations by the City of Richmond's Commission of Architectural Review (CAR).

This document is intended to be a guide and, as such, can be expanded or contracted as CAR staff and commissioners find appropriate.

Colors are for previously painted surfaces only. Existing unpainted brick and stone must remain unpainted per the Secretary of the Interior's Standards for Rehabilitation. Exterior paint sheens should be semi-gloss.

| ELEMENT | COLOR | NOTES |
|--|--|-------|
| Wood-frame Buildings (including Stucco-clad buildings) 18C, Georgian, Federal, and Greek Revival styles | | |
| Body | White, Spanish Brown, Yellow Ochre, Stone, Buff, Light Grey, Green-Grey, Medium Blue | |
| Trim | Green, Light Yellow, White, Straw, Cream, Black, Dark Brown, Dark Grey, Dark Green, Dark Brown | |
| Wood-frame Buildings (including Stucco-clad buildings) Italianate, Second Empire, and Queen Anne styles | | |
| Body | Deep Blue, Medium Grey, Dark Ochre, Tan, Slate | |
| Trim | Golden Yellow, Dark Grey, Green-Black, Tan, Deep Red, Olive Green | |
| Wood-frame Buildings (including Stucco-clad buildings) Arts and Crafts style | | |
| Body | Off-White, Light Yellow, Light Blue, Medium Blue, Light Olive, Light Grey | |
| Trim | White, Off-White, Light Yellow, Light Grey, Deep Red, Deep Green | |
| Wood-frame Buildings (including Stucco-clad buildings) Colonial Revival style | | |
| Body | White, Beige, Pale Green, Medium Grey, Medium Blue | |
| Trim | Green, White, Yellow | |

Paint

| ELEMENT | COLOR | NOTES |
|--|--|--|
| Masonry Buildings (previously painted only) | | |
| All styles | | |
| Body Color - Brick | Reds, browns, yellow-clay | Previously-painted brick only. Match original brick color when possible. |
| Body Color - Stone | Browns | Previously-painted stone only. Match original stone color when possible. |
| Wood Trim | See style chart for appropriate trim color | |
| Lintels | Natural stone or brick colors, as body colors above. | Previously-painted stone only. Match original stone lintel color. Previously-painted brick lintels are to be painted the body brick color. |
| Headers | Natural stone or brick colors, as body colors above. | Previously-painted stone only. Match original stone color. Previously-painted brick lintels are to be painted the body brick color. Unless the lintel is stone, do not pick out the lintel in a contrasting color. |
| Colors appropriate for all buildings | | |
| Window Sashes | Whites, Blacks, Neutrals | May match trim color or may be contrasting. |
| Sills | Neutrals | Painted stone only. Match original stone color. |
| Shutters | Blacks, Greens | |
| Doors | Blacks, Browns, Greens, Reds, Yellows, Neutrals | Painted wood only. Stained wood doors must remain stained and may not be painted. |
| Porch Ceilings | Blues | |
| Porch Floors | Neutrals | Use non-slip texture for foot traffic. |
| Metal Elements | Blacks, Greens | May also be used for wood top hand rail. |
| Metal Roofs | Blacks, Greens, Reds | May also match an existing gray, but not "silver" paint. |
| Wood Fences | Whites, Dark Browns, Gray | Whites and opaque neutral stains. |

Building Elements

ROOFS

As the “cover” to protect the rest of a structure from the elements, the roof is arguably the most important building component. Routine maintenance is critical to retaining the physical integrity of the roof and the main structure.

Roof Repair

1. Loose or deteriorated flashing should be secured or replaced. If aluminum is used for flashing, aluminum nails should be used and then painted.
2. When repairing metal roofs, metal fasteners compatible with that roof material should be used. Deteriorated roof supports should be repaired and substitute materials that will not result in the same visual appearance as the rest of the roof should be avoided.

Roof Replacement / Reconstruction

3. Substitute materials may be used if the same kind of material is not technically feasible because the material is no longer being made. Substitute materials should match the original style and form as much as possible.
4. New elements such as vents or skylights should not be added to the front façade of a roof. These elements should be located in roof areas hidden from primary views.
5. The historic front and rear porches of many historic Richmond houses -particularly in the Jackson Ward and St. John's Church Old and Historic Districts- have shallow pitched metal roofs with flat seams (also called flat-lock seams). Flat seam metal roofs have a more homogenous appearance than the more typical standing seam metal roofs found on steeper slopes of the main roof.
6. Pre-fabricated and pre-finished metal roofs typically have ridge and valley pieces that are installed on top of the seams, creating visible shadow lines not typical of historic buildings. These prefabricated metal roof systems are particularly inappropriate on historic front porches.

Gutter and Downspout Repair

7. Box or stop gutters catch water in a trough that is part of the roof or eave.
8. Leaky box or stop gutters should be lined with membrane roofing.
9. Suspended gutters are fastened at the eaves with spikes or straps. Loose downspout support brackets should be firmly reattached to the wall. Gutter support straps should be refastened under roofing materials not on the roof surface.

Removal of Elements

10. Original chimneys, skylights and light wells that contribute to the style and character of the building should be retained, as their removal could alter the overall character of the structure.

Addition of Solar Panels

11. The addition of solar panels should not require removing historic roofing material visible from the public right-of-way.
10. Solar panels should not alter historic roofing configurations such as dormers or chimneys.
11. Solar panels should be minimally visible from the public right-of-way. The installation method must be reversible and not compromise the historic integrity of the structure or the historic district.

Please see *National Alliance of Preservation Commissions Sample Guidelines for Solar Panels in Historic Districts* for additional information about installing solar panels.

Building Elements

ROOFS - continued...



CORNICES

The cornice marks the junction of the roof and the wall. Removal of cornice elements results in the loss of significant character-defining features and should be avoided at all costs.

1. Do not remove or replace a cornice when it can be repaired. Materials must be completely rotted, rusted or otherwise beyond repair in order to justify replacement.
2. Do not replace an original cornice with one that conveys a different period, style or theme from that of the building.
3. Do not remove elements of a cornice (such as brackets or blocks) that are part of the original composition without replacing them with new ones of like design.
4. When replacing a missing cornice, the design should be based on physical or photographic evidence if available. (The replacement cornice should be compatible with the design of the original building. It may be possible to gather design clues for the cornice work from adjacent structures if they are the same age of the structure being renovated or repaired. The Commission staff can provide technical support in cornice research.)
5. Existing cornices should be well-flashed and secured properly to the wall.
6. The existing cornice should be adequately painted to prevent deterioration from moisture.
7. Cornice repair should be accomplished using materials that match or are compatible with the existing cornice materials.
8. Decorative details and profiles of original cornice design should dictate repair details.

Mechanical Equipment

From time to time, the changing needs of owners and residents call for improvements to HVAC systems, the installation or upgrade of satellite television, and other similar technologies that enrich modern life. The visual impact of new mechanical equipment should be minimized to protect the historic character of the district.

HVAC EQUIPMENT

1. New units should be placed in side or rear yards so as to minimize their visual impact. Side yard units should be located as far away from the front of the building as possible.
2. Rooftop units should be located so that they are minimally visible from the public right-of-way, and screening should be considered.
3. HVAC equipment on the ground should be appropriately screened with fencing or vegetation.
4. Exhaust vents or fans should be installed where their visibility is minimized and with the least impact on historic materials.

COMMUNICATIONS EQUIPMENT

1. Satellite equipment should not be located at the front of a building.
2. Equipment should be located in the least visually obtrusive location on the property.
3. If satellite dishes need to be attached to a building, they should be attached in a way that is easily reversible and avoids damage to historic building material. Attachment to historic masonry is specifically discouraged.



Satellite equipment should not be located at the front of a building.

Building Elements

WINDOWS

Windows add light to the interior of a building, provide ventilation and allow a visual link to the outside. Windows also help define a building's style. The wide variation in styles and sizes of windows reflects a wide variety of architectural styles and periods of construction within Old and Historic Districts.



Window Maintenance

1. Retain all original windows, and ensure that hardware is in good shape, reusing serviceable window hardware and locks.
2. Painted surfaces should be adequately painted; caulk and glazing putty should be intact and in good condition.
3. Windows should be weather-stripped ensuring that all joints are tight and sealed to prevent the damaging effects of water infiltration. The ability of water to run off sills and not collect should be maintained.
4. Boarded windows should be uncovered and repaired. If the resulting window opening is no longer functional, the glass should be retained and frosted, screened or shuttered from the interior. The window should appear to be functional from the exterior.
5. Original masonry openings for doors and windows should be maintained. Infilling original masonry openings is strongly discouraged.

Window Repair

6. Original windows should be repaired by patching, splicing, consolidating or otherwise reinforcing them. (The presence of rotted or decayed wood can be determined by jabbing an ice pick into wet wood at an angle and prying up a small section of the wood or by inserting the ice pick perpendicular to the wood. Sound wood will separate in long splinters, decayed wood in short irregular pieces, and penetration of less than one-eighth of an inch means the wood is solid.)

Window Replacement and/or Reconstruction

7. Windows should only be replaced when they are missing or beyond repair. Any reconstruction should be based on physical evidence or photo documentation.
8. The number, location, size or glazing pattern of windows should not be changed by cutting new openings, blocking out windows or by installing replacement sash that do not fit the original window. Changes to existing windows or the addition of new windows along a secondary elevation will be considered by the Commission on a case-by-case basis.
9. The architectural character of windows should not be altered by inappropriate materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing or the appearance of the frame.
10. The architectural appearance of original windows should be used as a model for new windows. Changes in the sash, depth or reveal, muntin configuration, frame or glazing is strongly discouraged. New glass should not be tinted or receive reflective coatings.
11. Because the material cannot be manufactured to model effectively the appearance of historic windows, vinyl windows are not appropriate for historic buildings in historic districts.

Building Elements

WINDOWS - continued...

Retrofitting Windows for Energy Efficiency

12. Thermal efficiency can be enhanced through the use of weather stripping, storm windows, caulking, interior shades, shutters, blinds and awnings, if appropriate.
13. Interior storm windows should be installed with air-tight gaskets, ventilating holes and/or removable clips to avoid condensation damage to windows.
14. Exterior storm windows should not damage or obscure either windows or frames.
15. Storm window divisions and color should match the original window.
16. Do not install bare aluminum storm sashes; aluminum surfaces can be painted after application of zinc chromate primer.
17. Do not install storm windows unless the design allows the original window to show through.
18. Do not replace multi-paned sash windows with new thermal sash windows that use false muntins.
19. Do not replace windows or transoms with fixed thermal glazing.
20. Do not use tinted or reflective glass as an exterior façade treatment.

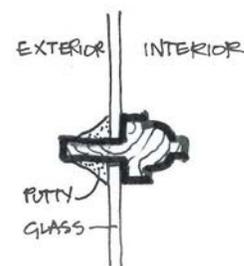
Shutters

21. Wood shutters must be functional (mounted on hinges) and not nailed or fixed to the wall surface. Fixed shutters were often used as enclosures on historic porches. New fixed shutters may be used to enclose a portion of a historic or new porch to conceal modern additions.
22. Metal and vinyl shutters are not recommended, particularly for the front façades of buildings.
23. Shutters should only be used on windows that show evidence of their use in the past. Replacement shutters should match the existing ones, or be compatible with the style of the structure, and be sized to fit the window.
24. Do not use shutters on composite or bay windows.

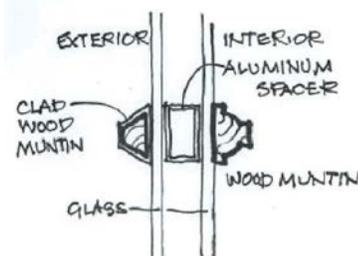


Detail A below illustrates (in cross section) the ideal method of muntin replacement for an historic window. A wood muntin of identical size and profile to the original divides the individual panes. Glazing putty is used to seal the pane to the muntin, taking care to avoid forming a putty bead that is wider than the lip of the muntin.

Detail B shows a method for simulating the look of individual panes in a multi-pane window. A decorative bar is applied to both the inside and outside face of the glass, and a spacer bar is placed in between the glass. This is most commonly referred to as "simulated divided lite". Although there are other methods, those illustrated below are the generally acceptable ones.



Detail A



Detail B

Building Elements

PORCHES, ENTRANCES & DOORS

Porches, entrances and doors not only help define a building's architectural style, but they are also the primary focus of any historic structure. The retention of these elements, particularly porches, is an essential step in maintaining the integrity of individual structures as well as that of entire Districts.



Porch and Entrance Repair

1. Elements that are damaged or loose should be repaired to match the detail of the existing original fabric.
2. Hardware and locks that are original or important to the historical evolution of the building should be reused.
3. Whenever possible repair and partial replacement of a porch is preferable to complete replacement.

Entrance and Porch Removal, Replacement and Reconstruction

4. Do not remove or radically change entrances and porches important in defining the building's overall historic character. Front and side porches are architecturally more ornate than utilitarian back porches.
5. The entire porch should only be replaced if it is too deteriorated to repair or is completely missing; replacements should match the original as much as possible.
6. When restoring a railing or balustrade there may be difficulty in maintaining the original height while meeting current building code. Always consult with the building department.
7. When replacing a railing on a historic building which has lost its railing, the first step is to look for documentary evidence which records the appearance of that railing. If no documentary evidence survives, look for physical evidence (this may benefit from the help of a design professional).

8. Do not strip entrances and porches of historic material and details that should be retained in any repair or partial replacement.
9. Existing entrances or porches should not be removed when an historic structure has been reoriented to accommodate a new use.
10. The addition of a new entrance to a primary dwelling elevation is strongly discouraged.
11. A primary entrance should not be altered to give an appearance that was not originally intended, such as adding a pediment to a simple vernacular entrance.
12. Do not enclose porches on primary elevations.
13. Porch enclosures to aid in energy conservation are only appropriate on secondary elevations. Solid materials are not recommended for use in enclosure projects since they can radically alter the historic appearance of a porch. Glass enclosures which reveal decorative porch elements are strongly preferred.
14. Do not remove original doors and door surrounds. Replacement doors and door surrounds with stamped or molded faux paneling or leaded, beveled, or etched glass are strongly discouraged and rarely permitted. Stamped or molded faux paneled doors are inappropriate substitutes for door types found in historic districts.
15. Exterior storm doors should not damage either door or door frames.
16. Storm door divisions and color should match the original door.

Building Elements

AWNINGS

The use of awnings on commercial or residential structures should enhance the individual building on which such coverings are placed as well as the image of the surrounding neighborhood or commercial area. Awnings can cover over inappropriate remodeling or transom areas, protect pedestrians from inclement weather, protect window displays from sunlight and aid in energy conservation.



Porch and Entrance Repair...continued

14. Do not install bare aluminum storm doors; aluminum surfaces can be painted after application of zinc chromate primer.
15. Do not install storm doors unless the design allows the original door to show through.

Awning Design & Placement

1. Awnings should be placed carefully so that building elements or existing materials are not damaged or obscured.
2. The size and placement of awnings should not interfere with existing signs, distinctive architectural features of the building or with street trees or other elements along the street.
3. The bottom of the awning valance should be no lower than seven (7) feet above the sidewalk.
4. The use of metal, plastic or overly ornate fabric awnings should be avoided.
5. Awning mounting hardware should be installed directly into mortar joints to avoid damage to historic masonry.

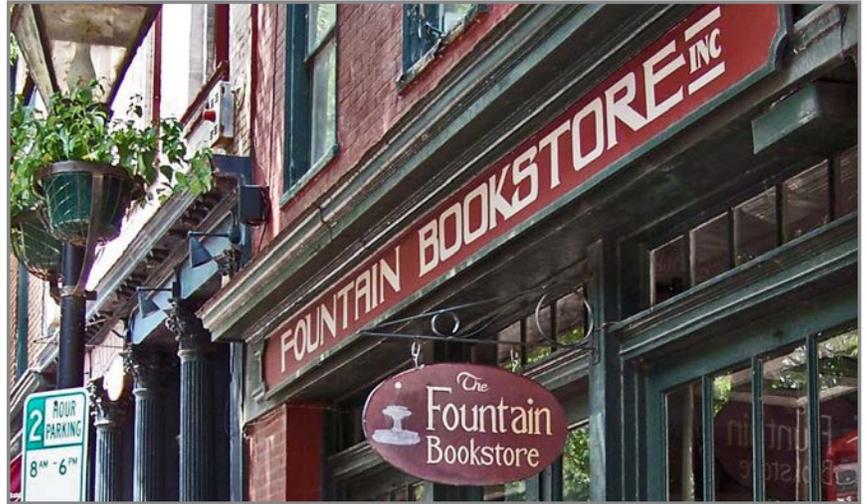
Awning Fabric & Color

6. The choice of colors should be coordinated as part of an overall color scheme, and solid colors, wide stripes and narrow stripes may be considered inappropriate, depending on existing on-site conditions.
7. There is a wide variety of materials ranging from traditional painted cotton to new acrylic fabrics. Most awnings can be washed.

Signs on Awnings

8. The front panel or valance of an awning may be used for signage as long as the resulting square footage, when added together with all other signage for a particular building, does not exceed the maximum allowed by the zoning code. It is the responsibility of the applicant to obtain the approval of the zoning department, if necessary. In most cases, signage on awnings is allowed only in non-residential areas. Letters may be sewn, screened or painted onto the awning fabric.
9. Hand-painted or individually applied fabric letters that are not professionally applied to the awning should be avoided.

Standards for Signage



The following *Standards for Signage* shall constitute the additional standards authorized in Section 930.7 (f) of the City Code and used by the Commission and staff in the interpretation of the *Standards for Signage* in that section as a part of the review of applications for certificates of appropriateness.

Well-designed signs can enhance the vitality of any commercial setting by creating complimentary architectural elements along the street, and by bringing unity to what could otherwise be chaotic visual diversity.

Designs for signs in City Old and Historic Districts should reflect the pedestrian scale of the District. Signs within a District should be modest in size and addressed to pedestrians and slower vehicular traffic. Large signs designed with heavy, high speed vehicular traffic in mind are not appropriate. Please note: sign size restrictions are imposed by the Zoning Ordinance, and cannot be modified by the Commission.

Signs designed for use in Old and Historic Districts should use appropriate materials. Special consideration should also be paid to placement, lighting and installation of these signs. A balance must be struck between the need to identify and call attention to individual businesses and the need for a positive image for the entire District.

Signs are divided into two major categories: building-mounted and freestanding. The following guidelines are intended to help District business owners design and install attractive, yet effective, signage.

Painted Wall Signs. This classification refers to traditional 19th and early 20th century signage painted directly onto a building façade (most often onto brick). Many of these signs advertise products that have not been available for many years but whose graphic images continue to contribute to the character of historic districts. (A good example is the “Uneeda Biscuit” sign located along the west wall of the historic commercial structure at the southeast corner of 25th and East Broad Streets in the St. John’s Church Old and Historic District.) It is strongly recommended that owners and tenants of historic commercial properties retain and provide for the upkeep of these historic signs whenever possible. In cases where the location of an historic sign would conflict with signage for the current business, priority may be given to the current use. Historic painted wall signs do not count against an existing business’ allowable sign square footage. Although this type of sign is clearly identified with a specific time, replication of painted wall signs for contemporary use is allowed where appropriate, subject to Commission review on a case-by-case basis.

Standards for Signage

Cornice Signs are signs applied to the storefront cornice signband. This is the most appropriate choice for use on traditional storefronts. Usually the lettering applied within these signbands is either painted or raised.

Flat Wall Signs are wooden or metal sign panels applied directly to a building façade when a storefront cornice is not present. Generally, these signs are intended to be viewed from a moderate distance.

Flat wall signs should be designed to enhance the facade by blending with the architectural features of the building. They should not be merely applied to the surface of the building, nor should they cover or obscure important architectural elements.

Projecting Wall Signs may be made of wood or metal and may be hung from brackets or otherwise mounted on buildings in order to hang perpendicular. These signs are intended to be viewed from a moderate distance and close at hand by pedestrians. Projecting signs should be mounted at least eight (8) feet above the sidewalk, should project from the building façade no more than four (4) feet and should not obscure the storefront display area. (No more than 20% of the total glass area should be taken up by permanent window signs. Temporary signs on display for 30 days or less should not take up more than 15% of the total glass area.)

Window Signs are painted on the inside of a storefront or an upper story window. These signs are intended to be viewed by the pedestrian.

Awning Signs are signs that have been painted or sewn onto the fabric of an awning. Usually, six to eight inch letters are sufficient.

Banner Signs can provide welcome color accents to a retail district. They should only be used on a temporary basis, and their design and placement should be carefully reviewed. Individual banner signs are:

- limited to one per storefront;
- considered to be part of an individual business' maximum allowable signage, and;
- cannot exceed eight (8) square feet in size.

The shape of the banner, the materials used and colors selected are all subject to review. Banner signs used by individual businesses are to be considered separately from the larger banners used by civic or City-sponsored organizations. These banners may be no larger than 25 square feet, may be placed on City-owned utility poles and are subject to approval by the Richmond Urban Design Committee.

Freestanding Signs. Located in front of buildings and set back from the street, these signs are generally seen on residential structures that have been converted to commercial use, but are acceptable signs for any commercial property and include:

- **Post-top Signs** mounted to posts or other supports.
- **Monument Signs** ground-mounted with a ground clearance of eight (8) inches or less.
- **Hanging Signs** suspended from braces, beams or other supports connected to a freestanding pole.

Roof Signs are prohibited from use in the City of Richmond.

Standards for Signage



General Signage Guidelines

1. Signs should be easy to read.
2. Signs should complement the signage of neighboring businesses.
3. Signs should relate to the architectural features of an individual building.
4. Signs should be located in traditional sign placement areas (cornice, sign-bands, transoms, display windows, etc.).
5. Signs should not obstruct important architectural elements or details.
6. Signs should not display colors that clash or conflict with a building.
7. Signs should not be internally illuminated.
8. Signs should not use animation or flashing or moving lights.
9. LED and plasma display signs will not be approved for use in City Old and Historic Districts.
10. Signs should not use franchised trademarks that do not represent the primary business.
11. Internally illuminated plastic signs may be appropriate in newer commercial corridors but are not appropriate for use in Old and Historic Districts.

Mural Guidelines

Murals (other than historic painted wall signs) may be permitted on commercial buildings, as defined by current zoning, considering the following guidelines:

1. In general, murals should be painted on removable material, not directly on a building wall. Murals should be installed on framing that allows water to weep between the mural and the wall. Attachments should not irrevocably damage the building. Painting directly onto the walls of a non-contributing building will be considered by the Commission on a case-by-case basis. Adding a mural to a previously-painted, non-primary elevation of a contributing building will be considered on a case-by-case basis.
2. Murals painted on primary facades are not permitted.
3. A mural's appearance, colors, and scale should reflect the history of the district of which the building is a part. The use of dayglow, luminescent, or reflective paint or materials is discouraged.
4. A mural should not obscure or distort the historic features of a building.
5. Murals should be in compliance with the general signage requirements for Old and Historic Districts, where applicable.
6. The installation of a mural within a City Old and Historic District shall meet the definition of a substantial impact.
7. Applicants must provide written approval from the building's property owner.
8. Applicants are strongly encouraged to present designs unique to Richmond, not previously installed elsewhere.
9. Murals are allowed on commercial buildings, as defined by current zoning.

Standards for Site Improvements

The following *Standards for Site Improvements* shall constitute the additional standards authorized in Section 930.7 (e) of the City Code and used by the Commission and staff in the interpretation of the *Standards for Site Improvements* in that section as a part of the review of applications for certificates of appropriateness.

Streetscape design includes all design elements located within the public right-of-way that are not privately owned. These elements may include, but are not limited to: street lights, traffic and pedestrian signals, sidewalks and curbs, landscaping, signs and parking lots. When designing streetscape elements for locations within a City Old and Historic District, particular attention should be paid to the pedestrian scale and character of the District.

Streetscape elements are the most public aspects of any historic district, and as such they belong to the community as a whole. Therefore, it is particularly important that these elements support and reinforce, rather than detract from, the overall historic character of the district. In general, the more public the site feature, and the more closely located to the front of the site, the more strongly compatible historic design will be encouraged.



Street Lighting

1. Street lighting must be compatible with the district. While vehicular lighting should be differentiated in height and intensity from pedestrian lighting, both should support and reinforce the character of the district.
2. Contemporary lighting may be considered for use in those portions of a site that are not directly in the public view. In these cases, minimal designs that do not detract from the character of the district may be acceptable.

Traffic and Pedestrian Signals

3. Traffic and Pedestrian Signals should be designed with this same sensitivity to the historic character of a given District.

Sidewalks & Curbs

4. Brick or granite pavers are the most appropriate choice in most Old and Historic Districts.
5. Existing granite curbing should be retained whenever possible.
6. Sidewalk design should allow for the installation of appropriate urban landscaping.
7. Sidewalks and curbs should be built of common building materials found throughout the District. Generally, simple paving

designs are more compatible with the diverse building styles and better unify the various elements found on streets throughout Old and Historic Districts. The use of more than two paving materials within an area is discouraged.

Landscaping

Landscaping is an essential component of any well-designed urban streetscape, and it is a crucial complement to the preservation of historic structures throughout the City. Applicants are strongly encouraged to contact CAR staff before preparing an application for new features, particularly if no strong physical or documentary evidence can be located.

8. Landscape design should enhance the streetscape and contribute a strong aesthetic along street frontages. Appropriate landscaping should buffer the visual severity of surface parking lots from view. Vacant lots, large expanses of blank wall and other unattractive streetscape features (i.e. utilities, rear yard trash depots, etc.) can also be screened effectively with appropriate landscaping.
9. Landscape plans should select plant materials based on their:
 - a) suitability to the site and urban surroundings,
 - b) appropriateness to the local climate, soils and light conditions,
 - c) ability to provide a sense of scale and seasonal interest,

Standards for Site Improvements

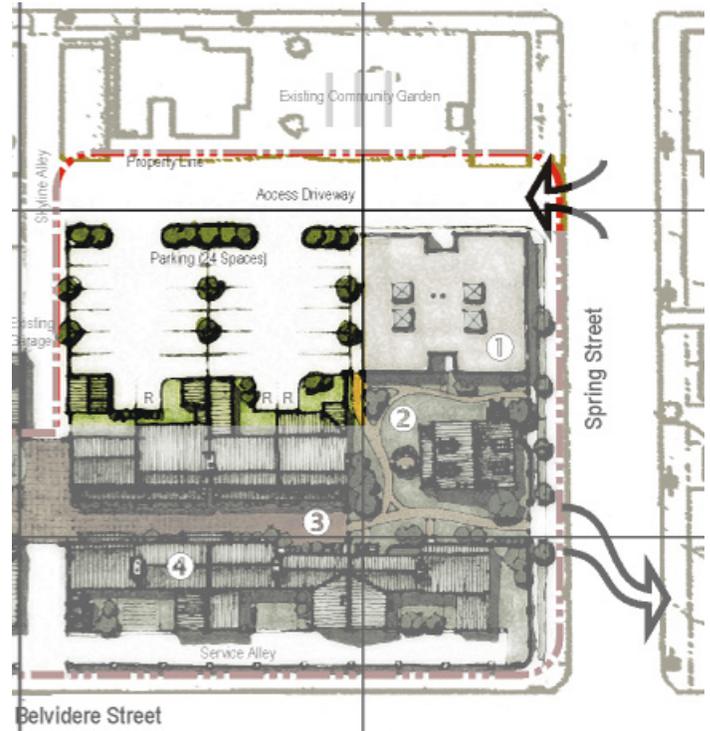
Landscaping - Continued

d) avoidance of not-native or invasive planting material. (Please see the plant list used by the Urban Design Committee),

10. For existing buildings, the development of front yard hardscaped areas, where such elements did not exist historically, are discouraged.

11. In instances where physical or documentary evidence does not exist, the proposed front yard landscaped area should be compatible in design, materials, and location, and should look to precedent on the block face or the block face opposite, or within the district, but not outside the district. By following this guidance, in some circumstances, permission for new front yard seating areas may be granted. Suitable design, materials, and location will vary by district. In any event, the non-historical over-development of front yards should be avoided.

12. When considering the design of new fences, remember that some districts, such as Church Hill, historically featured some modest brick terraced areas in front yards, while some other districts, such as Monument Avenue and West Grace Street, historically did not. In the event of a front yard landscaped area, the design should seek simplicity, rather than elaboration.



PARKING LOTS

If developed without regard to their visual impact, parking lots can detract from historic structures and the Districts' streetscapes. While their use and location is regulated by the City Zoning Ordinance, the Commission is authorized to require that both the placement and screening of these paved areas be designed in such a way as to have a minimal impact on their surroundings.

1. Parking lots should be broken up as much as possible with interior landscaped islands and should be well screened from the public right-of-way and adjacent properties. Appropriate screening may include landscaping, walls, fences or berms. If a vegetative screen is chosen, the type(s) and numbers of shrubs and trees used should ensure a high density screen between parking lot and street. The standards established under "Fencing and Walls" on page 49 of the Guidelines should be adhered to if fencing is preferred.

2. Commercial parking should be confined to the sides and rears of buildings.

3. Parking lot lighting should be kept to a minimum, keeping spill-over to a minimum and using the lowest wattage possible, especially in residential areas.

4. Parking between two adjacent buildings should be accommodated whenever possible.

5. Mature trees contribute to the character of Old and Historic Districts, provide visual interest, reduce the negative impacts or parking areas and ease the effects of temperature and wind conditions. Every effort should be made to preserve and maintain them.

Standards for Site Improvements

FENCES & WALLS

Fences and walls help define property lines and outdoor spaces. Wood is the most common material for rear yard fencing throughout most Old and Historic Districts, but the City also has an unusually high number of cast iron fences and brick walls.

1. Original fences and walls should be retained and maintained whenever possible.
2. Existing brick or stone walls, boxwood hedges, wooden picket fences and cast or wrought iron fences should not be removed or replaced with contemporary features.
3. If not original to a site, new street-front fences, walls, and gates should be compatible with the historic structure in design, materials, and location, and should be based on physical or documentary evidence from the site. In instances where physical or documentary evidence does not exist, the proposed fence, wall, or gate should be compatible in design, materials, and location, and should look to precedent on the block face or the block face opposite, or within the district, but not outside the district. By following this guidance, in some circumstances, permission for new fences, walls, or gates may be granted.
4. In cases of new infill construction, the guidance above for precedent within the district must be followed. Suitable design, materials, and location will vary by district.
5. When considering the design of new fences, remember that some districts, such as Church Hill North and Union Hill, historically featured modest wooden picket fences, while some districts, such as Monument Avenue and West Grace Street, more rarely had fences, and when they did occur, were rarely wooden picket fences. In the event of a conjectural fence, the design should seek simplicity, rather than elaboration.
6. A new fence or wall should be constructed using materials and designs appropriate to the District. Height restrictions are governed by the Zoning Ordinance.
7. Fences in Old and Historic Districts located along main



- thoroughfares shall be painted or opaquely stained a color or colors complementary to the main structure.
8. Chain-link fences, split-rail fences and concrete block walls are not appropriate in any City Old and Historic District. There may be isolated cases where these materials would be allowed for use in rear yards, but Commission approval would be the exception and not the rule.
 9. Rear-yard privacy fences should mimic traditional fence designs.
 10. Wooden fences should be repaired and painted as needed. Existing picket designs should be matched when replacement is necessary.
 11. Iron fences should be repaired and repainted as needed. If portions are missing, new sections that match or blend with the old materials, height and detail should be used if possible. Original fencing sections that are most salvageable should be consolidated into the most prominent site locations.
 12. Stone walls should be repointed as needed, making sure that mortar, mortar joints and missing stone match existing material.

Building and Site Accessibility

HANDICAP ACCESSIBILITY

The Americans with Disabilities Act (ADA) of 1990 mandates that all properties open to the public, whether historic or not, must be made accessible to people with physical disabilities. With careful planning, consultation and design, most historic properties can be adapted for accessibility without jeopardizing any of the building's architectural integrity. Please see *NPS Preservation Brief #32: Making Historic Properties Accessible* for additional information.



1. Accessibility to any given structure must be from one (or all three) of the following: a) public street, b) parking lot, or c) sidewalk.

2. Emphasis should be placed on providing access within the same circulation route used by the general public.

3. The distance between the access point and the destination should be as short as possible. If the application of these criteria results in a substantial alteration to a primary entrance, the resulting change should be designed in such a way as to minimize any negative impact of the new feature on the historic structure.

Retrofitting Doors

4. As a general rule, historic doors should not be replaced, nor should door frames on primary entrances be widened, as this may alter an important feature of the historic design.

Creating a New Entrance

5. When it is not possible to modify an existing entrance, a new entrance may be made, or an existing opening may be altered to create a new entrance.

Regrading

Regrading is any adjustment made to the slope or land leading up to any exterior entrance to a property.

6. Regrading is appropriate in cases where the change in elevation between an existing slope and a step or steps is not great and meets ADA requirements. Appropriate regrading efforts should cover, but not remove or eliminate, original masonry steps.

Mechanical Lifts

Platform lifts and inclined stair lifts are most often used in instances where there is not enough room for a ramp, or in cases where the architectural/historic significance of a building does not warrant the permanent addition of a ramp. Often these devices accommodate only one person at a time, can require frequent maintenance, and may not be able to be operated independently. It is the responsibility of the applicant to obtain the necessary approval from the building inspector for the use of a mechanical lift.

7. In cases where ramps or lifts are not feasible, other means to ensure accessibility are possible. Other options should be fully

explored and rejected before proceeding with the mechanical lift option.

Ramps

Ramps are perhaps the most common means of making a building entrance accessible. Permanent ramps should be designed in such a way as to complement the existing architectural elements of a structure.

8. Ramps should be located to minimize the potential loss to historic features such as porch railings, steps and windows and should preserve the overall historic setting and character of the property. Every effort should be made to design the ramp using similar material and design elements that are compatible with the structure; for example, salt-treated rails for a ramp on any historic structure, whether frame or brick, are inappropriate and out of scale while simple black iron rails are less obtrusive. Removable or portable ramps are sometimes preferable because they are less likely to alter any significant features of an historic building than permanent ramps.

Building Relocation

The relocation of buildings or structures within a City Old and Historic District is subject to approval by the Commission of Architectural Review. Relocation is an infrequently used option to save buildings at risk of demolition because of the costs involved

and the potential adverse effects on adjacent historic properties. If a request for relocation is approved by the Commission, the following procedures should be followed prior to initiating relocation activities:



1. Obtain a building permit from the Commissioner of Buildings Office (Room 110, City Hall).
2. Contact the Virginia Department of Historic Resources to see if the building is listed on the Virginia Landmarks Register and/or the National Register of Historic Places. (It should be noted that relocation usually results in removal of these designations).
3. Determine whether or not the proposed relocation is the only practical means for saving the building or structure from demolition. Property owners should explore every option available prior to concluding that relocation is the best way to preserve the building. Redevelopment plans may include new adaptive uses for the building, or a new addition may be designed to further the building's useful life.
4. Select a qualified contractor with experience in building relocation and check references to ensure that the job will be done right.
5. Secure the building from vandalism and inclement weather before, during and after the move.
6. Seek professional assistance in documenting the building. Documentation should include taking interior and exterior photographs. A record of careful measurements of the building will be beneficial to any substantial reconstruction project once the building is moved. If the building is individually listed all documentation must be submitted to the Commission for review.
7. Conduct a professional structural analysis in order to minimize any damage that might occur during the relocation.

Building Relocation

In reviewing requests for relocation, the Commission will consider the following four criteria:

1. Will the proposed relocation would have a detrimental effect on the structural soundness of the building? The logistical and technical challenges of moving an older building are great. If not executed properly, severe damage to the building can result. Original building materials may have to be replaced or altered in the subsequent rehabilitation.

2. Will the proposed relocation have a detrimental effect on other historic sites, buildings or structures in an Old and Historic District? Historic buildings or structures often derive a great deal of their significance from physical association with adjacent buildings, structures or sites. Removal of one building in a block may seriously compromise the significance of the buildings that remain. Relocation may open up to view buildings or site elements (i.e. parking lots) visually incompatible with the remaining historic buildings.

3. Will the new site provide surroundings compatible with the architectural character of the relocated building or structure?

Every attempt should be made to locate a receiving site that recreates as nearly as possible the orientation of the original site. Original topography should be taken into consideration, as well as setbacks and the location of any original outbuildings. Outbuildings and/or additions not original to the building or structure, often are eliminated as part of relocation projects. Such elimination may have an adverse effect on a building or structure in its new placement. If the site is too small or oriented inappropriately with neighboring features and buildings, the qualities that made the building significant may be lost. If the building is located among buildings of a different architectural period or in an area zoned for uses incompatible with that building, the relocated building may look out of place.

4. Will the new site be located within a City Old and Historic District? If the site of a proposed relocation lies outside the boundaries of a City Old and Historic District, increased threats to the integrity of the relocated building may come from inappropriate alterations needed to fit the building on the new site.



Standards for Demolition



The following *Standards for Demolition* shall constitute the additional standards authorized in Section 930.7 (d) of the City Code and used by the Commission and staff in the interpretation of the *Standards for Demolition* in that section as a part of the review of applications for Certificates of Appropriateness.

The City of Richmond's Historic Preservation Ordinance serves as the basis for decisions by the Commission of Architectural Review (the Commission) in response to demolition requests in City Old and Historic Districts. In general, demolition is considered an option of last resort for contributing historic properties, and is it only permitted under extreme circumstances. According to Sec. 114-930.7(d) and 114-930.9 of the Historic Preservation Ordinance:

The Commission shall not issue a Certificate of Appropriateness for demolition of any building or structure within an Old and Historic District unless the applicant can show that there are no feasible alternatives to demolition. The demolition of historic buildings and elements in Old and Historic Districts is strongly discouraged.

Under the provisions or Sec. 32-930.7., the Commission shall approve requests for demolition when:

1) There are no feasible alternatives to the proposed demolition. "Feasible alternatives" include an appropriate new use and rehabilitation, relocation of the structure to a compatible site or re-sale of the property to an individual committed to suitable

rehabilitation or relocation.

2) A building or structure is deemed not to be a contributing part of the historic character of an Old and Historic District.

(3) The Commission deems that a building or structure has deteriorated beyond the point of feasible rehabilitation.

A determination that a building or structure no longer presents an opportunity for feasible rehabilitation is arrived at only after an on-site visit by Commission members and a thorough structural analysis has been undertaken by a licensed structural engineer experienced in historic preservation work.

If the Commissioner of Buildings deems that a particular building is in an unsafe or dangerous condition, he may order the immediate demolition of the building in accord with his charge to protect the public health and safety. If that building is located within an Old and Historic District, the Commissioner will notify the Commission of his decision and the Commission has no decision-making authority in such cases.

In addition to the above criteria, the Commission has the authority to consider four other factors in arriving at decisions involving proposed demolitions:

1) **The historic and architectural value of a building:** The *Secretary of the Interior's Standards for Rehabilitation* define an "historic" building or structure as being 50 years or older. It should not be inferred from this definition, however, that any building or structure less than 50 years old does not have intrinsic historic or architectural value.

Often buildings or structures built more recently than 50 years ago exhibit significant architectural detailing or are associated with a building style, prominent architect or historical event sufficient to suggest that their demolition would have an adverse effect on the historic character of the district. The Commission has the discretionary power to decide, on a case-by-case basis, if a building not deemed "historic" according to The Secretary of the Interior's Standards is an appropriate candidate for demolition.

Standards for Demolition

There may instances when a property owner applies to the Commission for demolition of a building that is considered “historic” by virtue of the 50-year threshold, but the building design may be of such minor significance that the building is classified as non-contributing to the historic character of the District. If the building also meets one or more of the other criteria listed (i.e. if it is severely deteriorated, a source or blight or the demolition request will make way for new infill construction more appropriate to the District, etc.), the Commission may vote to approve the demolition. As with all potential demolitions, however, each case is approved or rejected on its own merits.

2) The effect that demolition will have on the surrounding neighborhood: Individual buildings are significant contributing elements to the immediate area in which they are located. Removal of that building may have a positive effect on the neighborhood, but quite often demolitions have the opposite effect, producing a negative and irreversible impact to the streetscape. Since the Commission is charged with the preservation of entire Districts, and not just individual buildings and structures, adherence to these criteria is appropriate and justified.

3) The type and quality of the project that will replace the demolished building: When demolition requests are made in conjunction with designs for a replacement structure, the overall quality of the new design is an appropriate factor in determining the merits of demolition. The Commission may vote to approve demolition of a non-contributing building when provided detailed plans for appropriate, compatible infill construction. Conversely, a demolition request to accommodate the installation of an open parking lot with little or no screening would almost certainly be rejected. In most cases, a demolition permit will not be issued until the Commission has approved the design of a replacement structure.

4) The historic preservation goals outlined in the Master Plan and Downtown Plan: The overriding goal of both documents is to facilitate the preservation, rehabilitation and adaptive re-use of the City's valuable architectural history. To the degree that proposed demolitions do not run counter to this goal, reasonable and objective consideration may be given to such requests.

Property owners are advised to explore all options available to them prior to requesting permission to demolish a building or structure. Depending on the condition of the building and the nature of the intended use, owners should consider the potential the building holds for rehabilitation. Many historic buildings are well suited to adaptive re-use projects, and the Rehabilitation section of this chapter found on pages 56-57 details this process.

As a potential aid to property owners considering adaptive reuse as an alternative to demolition, the Commission may make recommendations to the Planning Commission and to the Board of Zoning Appeals for exceptions to standard zoning requirements, including setbacks, off-street parking and open space and landscaping.

Property owners may also choose to consider the possibility of relocation, which is addressed on pages 76-77 of this document.

In the event that the Commission denies a demolition request, the property owner may appeal to City Council for the right to carry out the demolition if that owner can show proof that reasonable efforts have been made to offer to sell the property at fair-market value to individuals or groups willing to preserve and restore the building for continued use. A list showing minimum sale periods based on the value of the property subject to the demolition request is shown below.

The option to sell property is available to owners anytime before applying to the Commission for approval of a demolition. Documented proof that reasonable attempts to sell the building or structure had failed would be taken under consideration by the Commission in its review of the demolition request.

| Property Valued At: | Minimum Sale Period |
|---------------------|---------------------|
| <\$25,000 | 3 months |
| \$25-40,000 | 4 months |
| \$40-55,000 | 5 months |
| \$55-75,000 | 6 months |
| \$75-90,000 | 7 months |
| \$90,000 or more | 12 months |

References

New Construction

Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns
Preservation Brief #32: Making Historic Properties Accessible

Rehabilitation

Preservation Brief #11: Rehabilitating Historic Storefronts.
Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors
Preservation Brief #17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.
Preservation Brief #35: Understanding Old Buildings - The Process of Architectural Investigation

Building Materials

Preservation Brief #1: The Cleaning and Waterproof Coating of Masonry Buildings
Preservation Brief #2: Repainting Mortar Joints in Historic Brick Buildings.
Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings
Preservation Brief #7: The Preservation of Historic Glazed Architectural Terra-Cotta
Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings
Preservation Brief #22: The Preservation and Repair of Historic Stucco.
Preservation Brief #27: The Maintenance and Repair of Architectural Cast Iron

Substitute Materials

Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors
Clem Labines' Traditional Building – The Professional Source for Historical Products

Roofs

Preservation Brief #4: Roofing for Historic Buildings
Preservation Brief #30: The Preservation and Repair of Historic Clay Tile Roofs
Preservation Brief #29: The Repair, Replacement, and Maintenance of Historic Slate

Cornices

Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors

Windows

Preservation Brief #3: Conserving Energy in Historic Buildings
Preservation Brief #9: The Repair of Historic Wooden Windows
Preservation Brief #10: Exterior Paint Problems on Historic Woodwork
Preservation Brief #13: The Repair and Thermal Upgrading of Historical Steel Windows
Preservation Brief #33: The Preservation and Repair of Historic Stained and Leaded Glass
Preservation Brief #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

Doors

Preservation Tech Notes
Historic Garage and Carriage Doors: Rehabilitation Solutions

Painting

Preservation Brief #37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
Don't Blame the Paint, Old House Journal, April, 1981
Stripping Exterior Paint, The Old House Journal, April 1981
Facts About Lead Poisoning, Lead Safe Richmond, 646-4920

Signs

City of Richmond Zoning Ordinance
Preservation Brief #25: The Preservation of Historic Signs

Ramps

Preservation Brief #32: Making Historic Properties Accessible

Public Improvements

Richmond Urban Design Committee, Design Guidelines

Relocation

International Building Code
Preservation Brief #31: Mothballing Historic Buildings

Demolition

International Building Code

City of Richmond Historic Preservation Ordinance – Section 32-930.7. Standards and Guidelines (4) Standards for Demolition

MAINTENANCE AND REPAIR ⁴

HANDBOOK AND DESIGN REVIEW GUIDELINES



The most important aspect of preservation is maintenance and repair. With proper attention, the life of Richmond's historic buildings can be extended for generations. Through careful selection of materials and repair techniques, historic buildings can be preserved appropriately and economically, avoiding the necessity of major, costly rehabilitations in the future. The most expensive repairs are those that must be made twice.

In the chapters that follow, you will find an overview of historic building materials and historic architectural features. You will also find discussions – both general and specific – designed to assist in the determination of maintenance and preservation problems and a series of possible solutions. Routine maintenance and repair is at the very heart of preservation, and careful attention can help the historic home owner to avoid far more costly and extensive future rehabilitations.

Please see the following NPS Preservation Briefs for additional information:

#17 - Architectural Character : Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

#35 - Understanding Old Buildings : The Process of Architectural Investigation

#47 - Maintaining the Exterior of Small and Medium Size Historic Buildings

4 MAINTENANCE AND REPAIR

HANDBOOK AND DESIGN REVIEW GUIDELINES

Commercial Buildings

TYPICAL PROBLEMS

Covering Facade Openings

Modernization efforts undertaken on many buildings during the last several decades have often resulted in the boarding up or filling in of windows and doors. In either case, these changes result in a building that looks disjointed and neglected.

Storefront Remodeling

Property owners intent on “updating” their buildings often removed or alter features that originally made the storefront structure unique. Such changes to a storefront may introduce elements that are not considered positive contributions, while some previous alterations to a structure can and should be considered historically significant in their own right.



Please see the following NPS Preservation Briefs for more information on rehabilitating commercial storefronts:

#11 - Rehabilitating Historic Storefronts

#12 - Preservation of Historic Pigmented Structural Glass (Vitrolite & Carrara Glass)

#44 - The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design

Residential Buildings

TYPICAL PROBLEMS

Poor Overall Maintenance

Most significant home maintenance problems are caused by water damage and can be alleviated with regular inspections of the roof, gutters and downspouts. Inattention to these critical areas most often leads to problems with paint, brick, mortar and structural elements.

Paint Maintenance

More than adding color to the exterior of a home, paint protects certain exterior materials such as wood and metal from deterioration. Routine maintenance is essential. (See the Painting section of this chapter, starting on page 60, for additional guidelines about maintenance and paint color selection.)

Window Treatments

Often homeowners have blocked windows in or replaced existing windows with smaller ones in an attempt to increase energy efficiency and reduce maintenance. Unfinished aluminum storm windows are incompatible with homes in Old and Historic Districts. The use of storm windows with colored sashes that duplicate the paint scheme of the exterior trim is strongly encouraged.

Artificial Siding

Past efforts to improve the exterior appearance and reduce maintenance of a structure have often involved the installation of inappropriate siding materials such as vinyl, aluminum or asbestos shingle. These materials greatly alter the look of an historic residence and may result in significant maintenance problems in the future. Artificial siding often hides from view problems such as rot and deterioration.

Inappropriate Porch Remodeling and Porch Removal

A significant character-defining architectural feature is lost when original porches on historic homes are removed. Often porches have been closed in to make a sun room, or they have been remodeled in an inappropriate manner to add living space to the home.

Inappropriate Additions

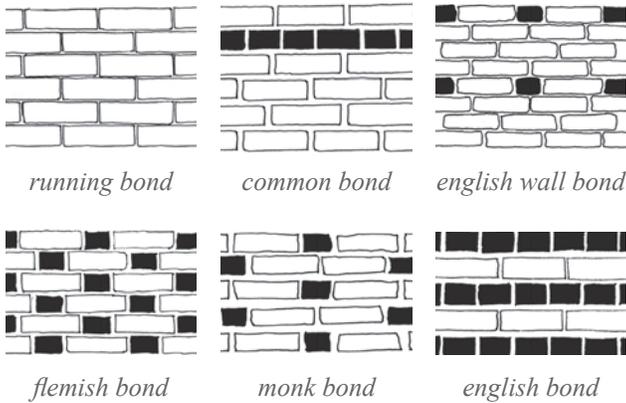
Additions to historic homes are sometimes designed without sensitivity to the main structure. The addition may be too large, on too prominent an elevation or constructed of materials that do not complement the rest of the house. Specific detail elements of the design may also be inappropriate.



Please see *NPS Preservation Brief #3: Conserving Energy in Historic Buildings* for additional information about appropriate residential rehabilitation.

Masonry

Masonry Patterns



Masonry Problems



a spalled brick face exposes the clay body to the elements and may cause substantial damage if left unrepaired.



while picturesque, climbing vines can prematurely weaken a brick wall by aiding in the deterioration of mortar joints.



efflorescence requires soluble salts and a water source. The likelihood of efflorescence varies according to the composition of the clay used to form the bricks.

The term masonry encompasses many different building materials: brick, terra cotta, concrete, stucco, tile, mortar and stone. Masonry is used on wall surfaces, cornices, pediments, lintels, sills and decorative features. A building's overall character is influenced by the color, texture, mortar joint type and masonry patterns.

Brick is used in the construction of walls (structural and retaining), chimneys, foundations and walkways. **Terra cotta** is used almost exclusively on historic properties as secondary masonry material, typically for decorative elements. **Stucco** is found primarily on residential properties, on churches and on small-scale commercial structures. The use of **stone** as a primary building material is rare in Richmond, and it is usually limited to foundations, chimneys and occasionally for architectural detailing elements (i.e. lintels, sills, balustrades, hood molding, etc.) Stone traditionally has been used throughout the City for public art and for use in curbing and paving materials.

Typical Problems

One of the most durable building materials known, masonry can still suffer substantial damage if not properly maintained.

Cracks may indicate serious structural problems. They are often found over windows where lintels have been damaged and at window corners where settlement has occurred. As a preventive measure the joints between masonry and windows should be caulked to prevent water penetration.

Loose or sandy mortar is an indication that mortar composition has broken down or that the mortar has been washed away by exposure to weather. Repointing, or replacement of old mortar in joints, may be necessary.

Missing or spalling masonry may be caused by the movement of moisture trapped in brick during repeated

Masonry

freeze-thaw cycles. Over time this cycle will cause brick and/or mortar to work its way loose.

Damp masonry results from leaking roofs, gutters and/or downspouts, damaged copings, poor drainage or the upward movement of ground moisture into a structure.

Efflorescence occurs when excessive moisture in a masonry wall evaporates, leaving salts that cause a white powdery film on the wall surface.

Poor repairs may result in missing or badly repointed bricks.

Foundation planting and other vegetation, such as ivy, will, over time, leech the limestone out of mortar and cause extensive damage.

Recommendations

Extremes in weather may cause deterioration of all building materials, including masonry, if left unchecked. Routine inspections and appropriate preventive maintenance measures will prolong the life of all masonry surfaces.

Masonry maintenance should include inspection for:

1. Weather damage to mortar and masonry. The effects of saturated soils or excessive runoff can be mitigated by installing perforated PVC pipe at the base of the structure, installing foundation drains and grading the slope down away from a wall. Loose flashing and leaking roofs, gutters and downspouts can cause extensive damage to masonry walls if left unchecked and unmaintained
2. Waterproofing. Do not use waterproof or water repellent coatings to stop moisture problems. The use of these products often results in moisture being trapped inside masonry, worsening the cycle of decay.
3. Masonry cracks. The damaging penetration of water between masonry and window joints can be mitigated by caulking the joints.
4. Masonry cleaning. Cleaning of masonry should only be undertaken when necessary, never simply to give a structure

a “new appearance.” Masonry cleaning should be carried out by a knowledgeable contractor who specializes in non-invasive cleaning techniques. The gentlest means possible involving only low pressure water wash with a mild detergent is best. The lowest possible wash (ideally around 100 PSI, and no higher than 300-400 PSI) should be selected, as unintended damage often occurs when high-pressure water is applied to historic masonry. High-pressure washes can cause water and environmental contaminants to infiltrate a masonry wall, and cause interior damage. Chemical cleaners often contain ingredients that react negatively to mortar and masonry, or they can leave a hazy residue even after thorough rinsing.

Never sandblast to remove paint from masonry because it causes considerable damage to masonry and mortar.

Unpainted masonry should remain un-painted. If necessary, low pressure water cleaning can be undertaken. (Once cleaned, a building should be left to dry for at least 14 days before the next step.)

If a masonry building has already been painted and the decision has been made to repaint the building, do not remove all paint completely from the masonry. If previously painted masonry is to be re-painted, it should start with the removal by hand of damaged or deteriorated paint only to the next sound level of paint. Primer and paints specially made for masonry should be used. The exception to this is when the paint is to be removed from the building and the surface area is to be returned to its original unpainted condition.

The repointing of masonry is necessary in cases where there is evidence of deterioration (i.e. disintegrating mortar, mortar joint cracks, loose bricks or damaged plaster).

Do not repoint with mortar that is stronger than the original mortar or the existing brick. Mortar is not glue but a cushion that allows masonry units to expand and contract in periods of freeze and thaw.

4 MAINTENANCE AND REPAIR

HANDBOOK AND DESIGN REVIEW GUIDELINES

Masonry

Replacement mortar should duplicate the original in strength, composition, color and texture.

The use of a traditional red wash is encouraged for remediation in cases where the previous repointing of exterior masonry has resulted in masonry joints of an inappropriate width and/or color and where the removal and replacement of the mortar would likely cause further damage. Similar to a whitewash in formulation and consistency, a red wash is a lime-based (calcium carbonate) liquid tinted with one or more pigments such as iron oxide, red ocher or burnt sienna to achieve the appropriate color for the specific application.

The application of an appropriate red wash, applied to mortar joints only or to a masonry wall as a whole, can offer several benefits. This traditional surface treatment helps to protect and extend the life of historic and historically formulated mortar, minimizes the appearance of mortar joints that have been inappropriately widened or repointed with mortar of an inappropriate color, and can unify the appearance of a wall that has undergone a number of inconsistent treatments over the years, enhancing its aesthetic appeal.

As this treatment is recommended only in a limited number of instances to address a specific set of conditions, a red wash is not a product one will find on the shelves at the local paint or hardware store. Consultation with someone knowledgeable in historic preservation practices is advised. For more information on traditional red wash, please see:

<http://montpelierrestoration.wordpress.com/?s=%22red+wash%22>

Remove mortar by hand-raking the joints, and never use electric saws or hammers that can easily damage sound masonry.

Stucco and stone repair may require hiring craftsmen trained in the application of substitution infill materials that mimic the original, while providing durability.

Remove vegetation that grows on masonry surfaces.

Please see the following NPS Preservation Briefs for additional information about maintaining and repairing historic masonry:

- #42: The Maintenance, Repair, and Replacement of Historic Cast Stone*
- #1: Assessing Cleaning and Water Repellent Treatment for Historic Masonry Buildings*
- #2: Repointing Mortar Joints in Historic Masonry Buildings*
- #15: Preservation of Historic Concrete*

Wood



Cracked or warped boards can result from long-term exposure to the extremes of weather or from pressure stresses.



Cracked, peeling or blistered paint signals excessive moisture, improperly prepared paint surfaces or chemical incompatibility of paint layers.

Wood is an extremely versatile building material used throughout much of the country, and it is in wide use in Richmond. Not only a primary siding material, it is used in a variety of decorative and functional elements such as cornices, brackets, shutters, columns, windows, doors and storefronts.

Typical Problems

Cracked or warped boards may result from long-term exposure to the extremes of weather or from pressure stresses. Some boards were cracked or warped at the time of installation. Removal and replacement with sound boards is often the only solution.

Cracked, peeling or blistered paint signals excessive moisture, improperly prepared paint surfaces or chemical incompatibility of paint layers.

Rot is a fungus that consumes wood and thrives in dark, moist areas such as unventilated and/or light-deprived areas.

Pests such as termites and powder post beetles may cause severe damage to wood. This is a particularly serious problem for any structural frame elements of a building.

Missing elements reduce the historic and architectural integrity of the structure.

Recommendations

Moisture encourages wood-boring pests, so these two conditions often occur together. The following preventive measures should be adopted:

1. Signs of water saturation, rot or pest infestation of wood may be detected through routine inspection.
2. Pesticides for termites and other wood-boring pests should be used with extreme caution and only by reputable professionals.
3. The repair of leaking roofs, gutters and downspouts will mitigate problems associated with excessive moisture.
4. Removal of vegetation that grows too close to wood will also improve the breathability of the wood.

Guidelines for the removal of paint from wood and for the preparation of wood surfaces for painting and repainting are listed under "Painting", beginning on page 60.

Please reference the following NPS Preservation Brief for additional information about maintaining and repairing wood:

#6: Dangers of Abrasive Cleaning to Historic Buildings
Preservation Tech Note: Paint Removal from Wood Siding

Synthetic Siding



Original lap siding and trim define the character of a historic structure

A building's historic character is a combination of its design, age, setting and materials. Almost without exception, the exterior walls of a building are its most visible characteristic. Wood clapboards, wood shingles, wood board and batten, brick, stone, stucco or a combination of the above are all significant factors in the definition of a building's architectural character and help place that building within its proper historical context. A wide variety of synthetic materials have been introduced over the course of the last fifty years, touted by home improvement contractors as being the cure-all for home maintenance problems. These materials include asbestos, asphalt, aluminum and vinyl, and they have been used to simulate the appearance of brick, stone, shingle and wood siding surfaces.

Typical Problems

Loss of Historical Authenticity

The architectural integrity of an historic structure may be severely compromised when its exterior surface is covered with a modern synthetic material. Vinyl, asphalt, and aluminum siding are not permitted for use in City Old and Historic Districts. Other synthetic siding materials with a smooth, untextured finish may be allowed in limited cases, but approval by the Commission is always required.

Change in Overall Appearance

A radical change in the appearance of an historic structure can result when original materials are covered. This is particularly true when wood siding is covered with vinyl or aluminum siding; these materials can never replicate the patina, texture or reflective light qualities of wood. The thickness of added siding also reduces the depth between an exterior wall and window and door frames, thereby eliminating natural shadows and creating a "flat" look that may diminish the architectural character.

Loss of Historic Architectural Details

When synthetic siding materials are used, original architectural features are often removed in order to facilitate the installation of the new material. This results in a change in the appearance and style of the building and the destruction of historic materials, particularly brackets and "ginger-bread" detailing found on high Victorian structures. In addition, original siding materials can easily be damaged when new cladding is attached.

Damage from Moisture

Without proper vapor barriers and ventilation, excessive moisture can build up in the cavity between the original wall and the new material.

Prevention of Inspection

Synthetic siding is often applied to buildings in need of maintenance and repair. The new cladding may cover up potential problems that can become more serious once they are no longer visible, and it may create the perfect atmosphere for the establishment of rot and decay.

Vulnerability of the Synthetic Material

Aluminum scratches and dents easily, and vinyl siding may become brittle and even shatter in very cold weather. Vinyl siding burns more rapidly and intensely than wood siding and may produce harmful vapors depending on the chemical nature of the material.

Lack of Durability Relative to Initial Cost

Synthetic sidings are often advertised as being maintenance-free and therefore cheaper than traditional building materials. However, new synthetic siding often costs two or three times more than quality painting of the original material. In addition, aluminum siding may chalk and fade after installation. If synthetic siding is painted, it will have to be repainted as often as wood.

Lack of Energy Savings

In many cases, synthetic sidings are promoted as energy-saving materials, but they are not good insulators by themselves, since they are usually very thin and have low "R" values even with an insulating layer added to them.

Metals

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were used at various times for a variety of architectural features. Generally, a property owner should contact a professional contractor experienced in architectural metal work prior to initiating any work involving these materials. The following overview is provided for background and guidance:

Aluminum

Aluminum is used on many of the mid-twentieth-century storefronts found throughout Old and Historic Districts. Generally aluminum has been left unpainted and is silver in color.

Iron or Steel

Iron and steel are easily identified with a magnet.

Zinc

Zinc is not magnetic, but if the paint is peeling the zinc underneath may have oxidized, showing white stains from corrosion.

Copper

Copper has a green patina that results from the natural aging of the material through its exposure to air.

Other metals

Other metals, such as tin, nickel, bronze and galvanized sheet iron should be identified by a knowledgeable professional.

The following are examples of: a) a contemporary standing seam aluminum roof, b) historic cast iron porch column, c) a cast iron gate, d) an aged (patina) copper standing seam roof and e) a decorative bronze door.



Metals

Typical Problems

Corrosion (or oxidation) is the chemical reaction of a metal with oxygen or other materials. Corrosion may be uniform throughout the metal or visible only at points of stress.

Atmospheric corrosion is the reaction of metal to moisture and other corrosive airborne agents and is by far the most common type of corrosion.

Galvanic corrosion is an electrochemical action that can occur between two dissimilar metals in contact.

Pollutants, salt and fluctuations in temperature can all increase the likelihood of corrosion.

Mechanical breakdown

Abrasion is a type of metal fatigue caused by other materials moving continuously over the metal.

Fatigue occurs when metal fails because of too much stress repeatedly applied to it.

Fire can cause metal to become extremely pliable and buckle or even melt at high temperatures.

Connection failure occurs when bolts, rivets, pins and welds fail because of overloads, fatigue or corrosion.

Recommendations

Architectural Metal Maintenance

Metal surfaces should be inspected, evaluated and monitored for signs of corrosion, mechanical breakdown and connection failure. Excessive moisture problems should be eliminated by repairing leaking roofs, gutters and downspouts and by securing or replacing loose or deteriorated flashing. Painted surfaces should be painted or protected with special finishes.

Cleaning Architectural Metal

Metal surfaces should be cleaned gently by hand scraping or by wire brushing to remove loose and peeling paint in preparation for repainting. Removing paint down to the bare metal is not

necessary, but removal of all corrosion is an essential step before repainting. Cast iron and iron alloys (hard metals) can be cleaned with a low-pressure, dry grit blasting (80 to 100 pounds per square inch) if gentle means do not remove old paint properly. Adjacent wood or masonry surfaces should be protected from the grit.

Do not sandblast copper, lead or tin. These materials should be cleaned with chemicals or heat.

Do not remove the natural patina of metal; it naturally provides a protective coating and constitutes a significant finish on bronze and copper. Before using any type of cleaner on a metal surface, be sure to test it on a small area first.

Painting of Architectural Metals

Loose and peeling paint and corrosion should be removed before repainting. A zinc-based primer or appropriate rust inhibiting primer should be applied with an oil-based or latex paint.

Other protective coatings such as lacquer should be applied to protect unpainted metals subject to heavy contact, such as door hardware.

Repair and Reconstruction of Architectural Metals

Aluminum, fiberglass, or wood may be used to construct missing elements if it is not technically or financially reasonable to reuse the original material. Incompatible materials such as copper with cast iron, steel, tin or aluminum should not be placed together without a separation material that will prevent corrosion of the baser materials or cast iron, steel, tin and aluminum.

This separation can be accomplished by using nonporous, neoprene gaskets or butyl rubber caulking to avoid galvanic corrosion.

Please reference the following NPS Preservation Briefs for additional information about the repair of architectural metals: *#6 - Dangers of Abrasive Cleaning to Historic Buildings*; *#27 - The Maintenance and Repair of Architectural Cast Iron*; *Preservation Tech Note: Restoring Metal Cornices*; *Preservation Tech Note: In-kind Replacement of Historic Stamped Metal Exterior Siding*.

Paint

Typical Problems



Regular preventative maintenance of a structure's exterior painted surfaces may help a property owner to detect:

Cracks or alligating caused by a loss of flexibility in old paint or poor preparation before painting,

Peeling paint resulting from improperly prepared surfaces or chemical incompatibility among paints,

Water infiltration resulting from cracking and peeling,

The presence of lead-based paint. Traditionally, linseed oil-based paint with lead pigment was in widespread use prior to its prohibition in 1978. Lead paints were superior to all other paint types in adherence, vapor transmission, weathering and color retention. EPA rules require licensed professionals to remove lead-based paint.



Recommendations

Repair or replace deteriorated building materials "in-kind" before painting and/or during preparation for painting.

Use the gentlest means possible to scrape away loose, peeling paint to the next sound layer. Hand scraping and sanding are the preferred techniques for wood and masonry, and wire brushes are an appropriate tool for use on metal.

Do not sandblast or use a big-pressure wash to remove paint from masonry, metal or wood. Sandblasting can cause severe damage to these materials and should only be used for cast iron.

Chemical cleaning should be carefully tested to insure that the level of mixed ingredients will not cause surface damage.

Used properly, electric heat plates and heat guns can work well in situations that call for total paint removal. Heat plates should be used on flat surfaces only. Heat guns are most effective on curved and intricate detail work. Both should be used with extreme caution. To avoid the risk of scorching wood, use a slow, continuous motion over paint to be removed, rather than holding in one place for too long a time. Lead poisoning can occur from any resulting lead fumes.

Do not use blow torches to remove paint. The risks associated with this method of paint removal are much less controllable than the other methods.

Remove dirt, grease and grime using a soft bristle brush before painting.

Exposed bare wood should be primed when changing from an oil-based to a latex paint.

A rust-preventing primer should be used on cast-iron and sheet metal.

Please see NPS *Preservation Tech Note: Paint Removal from Wood Siding* for additional information about best practices for stripping paint from historic wood siding.

An intermediate primer coat or paint should be used between layers of latex and oil-based paint.



4 MAINTENANCE AND REPAIR

HANDBOOK AND DESIGN REVIEW GUIDELINES

Roofs

Typical Materials

Asphalt shingles are made of felt impregnated with asphalt and covered with colored ceramic or stone granules. This modern roofing material is an inappropriate choice for the majority of historic structures.

Built-up Roof

A built up roof is made of layers of tar or asphalt-saturated ply felts over decking and insulation. It may be covered with gravel laid on the tar.

Metal Roof

Most metal roofs are assembled from sheets of terne-coated steel (often called "tin"), copper, or galvanized steel. Metal roofs other than copper, corrugated galvanized steel, or terne-coated stainless steel should be painted. Pre-finished roofing may be approved on a case-by-case basis.

Metal Shingles

Metal shingles are made of galvanized tin or steel and contain decorative elements that are stamped into the shingle.

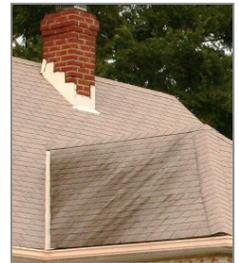
Slate

Slate is an extremely durable roofing material. Virginia Buckingham slate is a dark blue-to-black non-fading material, considered by many to be superior to other slates in appearance, strength and composition. The higher costs of slate (materials and installation) are offset by its longevity.

Tile

Clay and cement tile are both available in a number of shapes and sizes. Although clay tiles are expensive to install and add significant weight to a roof system, they do have a life span between 75 and 100 years, and they offer the benefit of enhanced fire resistance.

Cement tiles, also known as "Hendrick's Tile", have the advantage of being fireproof, and they can be dressed to convincingly replicate historic wood shingles.



Typical Problems

Deterioration

Metals deteriorate from corrosion, fatigue or pitting and streaking caused by chemical action. Built-up roofs bubble, crack and separate with age. Parapet walls may show more deterioration because of exposure to the elements.

Maintenance

Coping, Flashing, Gutter and Downspout Maintenance

The most critical maintenance areas are the flashing around parapets, valleys, light wells, skylights, chimneys and cornices. The condition of gutters and downspouts, including foundation drainage, is also important.

Coping should be watertight. Cleaned and free-flowing gutters and downspouts will ensure that water and debris do not collect and cause damage to the roof fasteners, sheathing, and the underlying structure.

Please reference the following NPS Preservation Briefs for additional information about repairing and maintaining a historic roof:

#4: Roofing for Historic Buildings

#19: The Repair and Replacement of Historic Wood Shingle Roofs

#29 The Repair, Replacement, and Maintenance of Historic Slate

Cornices

Typical Materials

Wood is used on the cornice, eave and soffit details of many residential and commercial buildings.

Metal is used on the roof cornices of many commercial buildings, and it is often pressed or stamped into ornate decorative patterns. Metal coping is also used on many buildings.

Brick is used on later commercial buildings where the cornice may be expressed by using a decorative brick pattern.

Concrete, terra cotta and ceramic tile are frequently found on 20th-century commercial buildings as decorative bands or as coping.

Typical Problems

Deterioration of metals occurs when chemical reactions lead to corrosion, metal fatigue or pitting and streaking.

Wood deterioration can be caused by inadequate gutter and downspout maintenance and from failure to protect wood from the elements.

Paint failure occurs around cornices when the surface has not been cleaned properly prior to painting or where excessive moisture has been allowed to collect. Cornice dirt is usually not washed away by rain; if these surfaces are not thoroughly cleaned, paint applied to the surface will not adhere properly.

Freeze/thaw deterioration occurs when water penetrates masonry and freezes, thereby setting up a cycle of freeze/thaw that can crack masonry. This is particularly true when the mortar mix is harder than the surrounding masonry.



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HANDBOOK AND DESIGN REVIEW GUIDELINES

Windows

TYPICAL WINDOW TYPES

Windows add light to the interior of a building, provide ventilation and allow a visual link to the outside. Windows also help define a building's style. The wide variation in styles and sizes of windows reflects a wide variety of architectural styles and periods of construction within Old and Historic Districts.

Double-Hung Sash windows are one of the most common window styles, with variations coming from the number of panes in each sash. Six-over-six, nine-over-six, and six-over-one are found on early 20th-century homes, while two-over-two sash windows are found on Victorian-era houses.

Leaded and Art Glass windows display patterned designs or decorative scenes. These elaborate windows were popular during the Victorian era and the early 20th-century, and they are most often located in transoms or in large compositions in stairwell walls.

Composite windows group several different window types together, such as a double-hung sash bordered by fixed leaded windows and crowned with a transom.

Dormer windows project from the roof of the house allowing light to enter and increase floor and head space in a roof area.

Decorative windows can be found in many different shapes such as circles or diamonds that decorate a gable or provide light to a stairwell. Sashes on decorative windows may be fixed or patterned muntin bars.

Bay windows are multi-sided projections from exterior walls with windows on all three sides.

Oriel windows are multi-sided projections from exterior walls and differ from bay windows in that they start above ground level.

double hung window



leaded glass window



composite window



dormer window



Windows

Typical Window Problems

Lack of Maintenance

Most windows in historic districts are made of wood. Some sills, lintels, surrounds and hoods may be made of other materials such as concrete, stone or metal. Most often these surfaces have been painted. If paint is allowed to peel, deterioration (cracking, warping, rotting or corroding) can set in. Most windows are intended to be operable and therefore should not be painted shut. Gaps around windows should be caulked or stopped with packing or wood. Epoxies may fill rotted spaces. Caulking should be inspected yearly.

Inappropriate Replacement Windows

It is generally not appropriate to replace historic windows. Replacements are often made as a result of poor maintenance of the original materials, or from a belief that original windows do not provide sufficient energy efficiency; such replacements are considered inappropriate if the new windows do not duplicate the historic character of original windows in size, materials or design. Because the material cannot be manufactured to model effectively the appearance of historic windows, vinyl replacement windows are strongly discouraged and rarely permitted.

Thermal efficiency can be enhanced through the use of weatherstripping, storm windows, caulking, interior shade, shutters, blinds, and awnings, if appropriate.

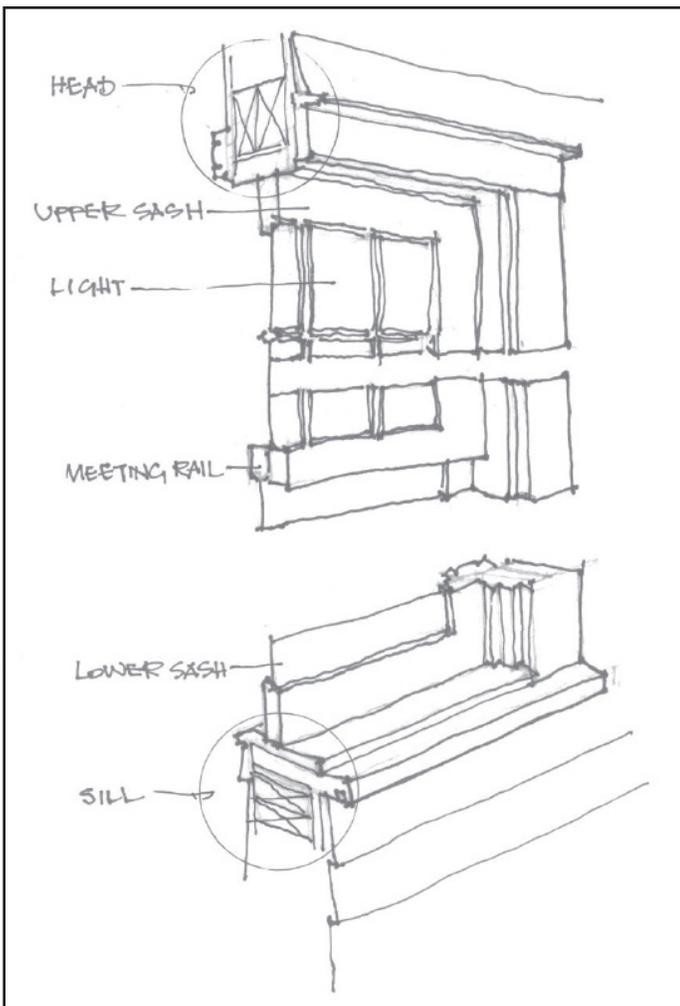
Blocked or Covered Window Openings

Bricked-in or covered window openings will have a detrimental effect on the overall visual impact and exterior rhythm of an historic structure.

Window “Colonialization”

When a property owner changes the original large-paned windows in a house to smaller panes (or applies snap-in muntins) to mimic a “Williamsburg” look, it can result in an inappropriate combination of original, historic features and applied, reproduction materials.

Traditional double hung window components



Please see the following NPS Preservation Briefs for additional information about maintaining and repairing historic windows:

#9: *The Repair of Historic Wooden Windows*

#13: *The Repair and Thermal Upgrading of Historical Steel Windows*

#33: *The Preservation and Repair of Historic Stained and Leaded Glass*

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HANDBOOK AND DESIGN REVIEW GUIDELINES

Porches, Doors and Entrances

TYPICAL PORCH AND DOOR TYPES

City Old and Historic Districts include a wide variety of types and styles.

Full-Width, One-Story Porches

Full-width, one-story porches are typical in City Old and Historic Districts. Columns and decorative details vary according to style.

Side Porches

Side porches found on Victorian-era houses are extensions of the front porch that wraps around the dwelling. Some Colonial Revival houses have porches on one side but not on the front.

Porticos

Porticos are found on many historic house styles and are defined by their columns and details.

Secondary Porches

Secondary porches are found on many houses and may be one or two stories. Often these porches have been closed in to form extra living or storage space.

Residential Doors

Residential doors can vary from four to six wood panels, and leaded glass doors may be found on some early twentieth century homes.

Commercial Doors

Commercial doors were traditionally constructed of wood. They generally have a wide stile (vertical panel or door sash) and rails with one large glass panel. The doors may have decoration such as raised panels, beveled glass or small panes in the glass area.

Decorated Entrances

Decorated entrances may include paneled doors, sidelights, transoms or fanlights, pilasters and/or decorated pediments and are found most frequently on more ornate examples of all of the styles.



Please see the following NPS Preservation Briefs for additional information on repairing and maintaining historic porches and entryways:
#33: *The Preservation and Repair of Historic Stained and Leaded Glass*
#45: *Preserving Historic Wooden Porches*
#25: *The Preservation of Historic Signs*

Porches, Doors and Entrances

Typical Problems

Lack of Maintenance

Decorative features of entrances and porches often exposed to the elements are the first such details to be removed when they deteriorate from lack of maintenance. Poor maintenance could cause doors to be needlessly replaced when they can be repaired.

Porch Removal

Whether as a result of lack of maintenance or change in architectural fashion, the removal of a porch can result in a complete alteration of the building's historic appearance. In several Districts the design integrity of entire blocks has been adversely affected by the elimination of porches.

Inappropriate Replacement

Owners often replace original doors with stock doors because the design and materials of historic doors can be hard to replicate. Most of these "off the shelf" doors are not compatible with the design or detail of an historic structure. Equally as incompatible is the inappropriate addition of "Colonial Williamsburg" decorative elements such as broken pediments, columns and pilasters to a structure's entrance.

"Colonial" columns or suburban style wrought iron rails and fencing are often added when the original porch supports deteriorate. Such alterations to an historic structure are inappropriate.

Inappropriate Infill

The trend of enclosing an existing porch on an historic structure to create more interior living space can result in the addition of incompatible building elements.

Maintenance

Masonry, wood and metal elements of porches and entrances should be inspected for signs of rust, peeling paint, wood deterioration, open joints around frames, old putty and inadequate caulking.

Painted surfaces should be kept painted, and caulk and glazing putty should be intact and in good condition.

Hardware should operate properly, and doors should be weather-stripped.

Joints should be tight and sealed to prevent water infiltration that can cause deterioration.

Proper slope will ensure that water is not forming puddles on the porch or entrance surfaces thereby causing deterioration.

Evidence of joist pockets and loose brick indicate a porch structure that has been removed.



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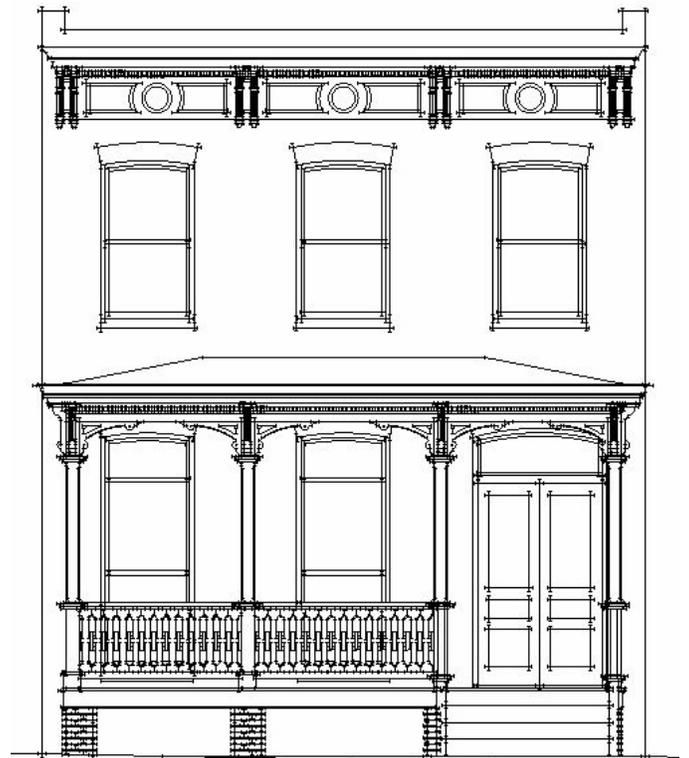
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ARCHITECTURAL STYLES

Traditionally, architectural styles have borrowed freely from the past. Nowhere is this more evident than in Richmond. Architectural styles often seem to be repeated, and some buildings have been remodeled to reflect a style different from the original design. Architectural styles imported to Richmond were altered to satisfy the tastes and needs of a more conservative clientele. This chapter offers a brief history of Richmond, followed by profiles of many – but not all – of the architectural styles present in the “River City”.

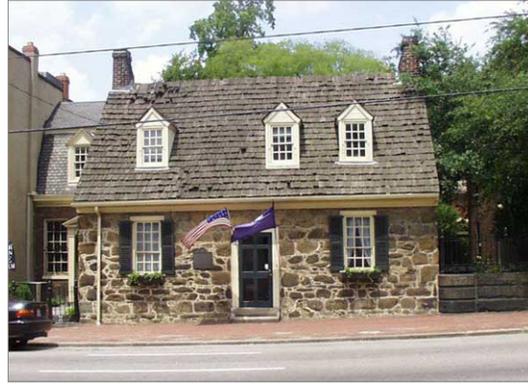


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18th Century

Very little pre-Revolutionary architecture has survived in Richmond. The Old Stone House (now the Poe Museum, shown) at 1916 East Main Street is one notable exception. Most of the structures of this era have not survived because stone construction was rarely used before 1740. The fact that the Old Stone House has endured intact for so long is due to stone material's ability to withstand fire and normal decline of age. During the 18th century cottage style houses were prevalent in Richmond, spurred by an influx of English and Dutch colonists. The Tucker Cottage at 612 North 3rd Street (built in the 1790's) is an excellent example of this style.



Georgian

Most significant 18th century buildings in Virginia were Georgian, a style which ended in America with the Revolutionary War. Georgian architecture displays two-story rectangular symmetry, a center pavilion, hipped roof and sash windows. Exterior walls were commonly of red brick, often laid in intricate patterns. The Palladian window is another significant feature. The Adam Craig house at 1812 East Grace Street (1784-87) is an excellent example of this style and is a simple house of white clapboard siding, plain window trim, Doric columns and tall, thin chimneys.



The Federal Style - 1780s to 1830s

The Federal Style displays relatively simple brick or clapboard exterior walls, with ornate entrances featuring paneled doors and fanlights and/or sidelights. A fine Federal structure is the Ann Carrington House at 2306 East Grace Street. This large brick home has large double chimneys on the west side, a bow-front bay and a cornice of bricks set diagonally to the wall. The John Marshall House (shown, 1788-90) is the oldest brick house in the city and one of the best preserved. Located at 818 East Marshall Street, it is constructed with a dark red brick, white, double hung sash windows and black wood shutters.



Greek Revival

Greek Revival is the predominant pre-Civil War style of architecture in Richmond. The Ellen Glasgow House (shown) at 1 West Main Street is an excellent example of this popular style. Built in 1841, it has a Doric portico and hipped roof. Greek Revival churches in Richmond include: St. Peters Church (1834) at North 8th and East Grace Streets, First Baptist Church (1841) at North 12th and East Broad Streets (designed by Thomas U. Walter, the architect of the U. S. Capitol dome and wings), St. Paul's Church (1843) at North 9th and East Grace Streets and the Leigh Street Baptist Church (1856) at North 25th and East Leigh Streets.



Italianate

The large Italianate house, based on country houses in Italy, had a low roof, overhanging eaves with heavy, decorative brackets, round-headed windows with hood moldings, arcaded porches and balustraded balconies. Good examples of Italianate architecture in the City include the attached row houses on Morson's Row (shown) at 219-23 Governor Street and the Bolling-Haxall House (now The Woman's Club) at 211 East Franklin Street. The latter, built in 1858, is a more extreme example of the Italianate style, with an arched portico and high copula with two windows set in each face. A fine cast iron fence frames the property.



Gothic Revival

The Gothic style is easily recognized by its use of pointed arches, steeply pitched roofs, gable dormers and arched windows. One of the best post-Civil War Gothic Revival style buildings in Richmond is Old City Hall (shown, 1883-86) at 1015 East Broad Street, designed by Elijah Meyer of Detroit. While there are few if any pre-Civil War Gothic style houses remaining in Richmond, a good institutional example is Second Presbyterian Church (completed in 1848) at 9 North 5th Street.



5 ARCHITECTURAL STYLES

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Queen Anne

The Queen Anne style in Richmond began toward the end of the 19th century. An eclectic blend of Tudor, Gothic and American Colonial architecture, Queen Anne designs present irregular plans and elevations. Vertically emphasized facades are usually asymmetrical, along with textured shingles and masonry to provide variation in wall surface. The Dooley Mansion at Maymont Park is a good example of a major house in this style. West Avenue between Harrison and Lombardy Streets (shown) contains many modest townhouses of this style. Two elaborate twin houses in the Queen Anne style can be found at 2905 and 2911 Grove Avenue.



Romanesque Revival

The old Planter's National Bank at 1200 East Main Street ushered in the Romanesque Revival style in Richmond. This revival style, characterized by large heavy arches and massive walls was made popular by architect H. H. Richardson of Boston. Richmond examples of this style include The Commonwealth Club at 410 West Franklin Street, the Head House of Main Street Station (shown) and the old Henrico Courthouse in the 2100 block of East Main Street. Townhouses in the Romanesque style can be seen in the 900 and 1000 blocks of West Franklin Street and the 1600 block of Monument Avenue.



Second Empire

The Second Empire style is based on the design of buildings constructed along the grand boulevards in Paris in the middle of the 19th century. While sharing many features with late Italianate, the signature feature of this style is the mansard roof. Mansard roofs have two flat surfaces on all four sides (compared to the gambrel roof that has it on two sides) to create a full floor in the attic of a building. Dormers are almost always included in the design of Second Empire structures. The Schoolcraft House (c. 1875) at 200 West Franklin Street is an excellent example of the style.



Arts & Crafts and the Bungalow

Arts & Crafts homes (shown) can be found south of the James River in the Forest Hill Park area and on Northside in the Ginter Park area. The bungalow, a purely American architectural style and an outgrowth of the Arts & Crafts movement, emerged at the start of the 20th century. A small one-story or one-and-a-half story house usually having a low profile, the bungalow is most easily identified by its prominent roof and heavily timbered rafters and overhang. Windows became decorated with stained or beveled glass. A front porch led to a recessed doorway that opened into the central portion of the house, the hearth.



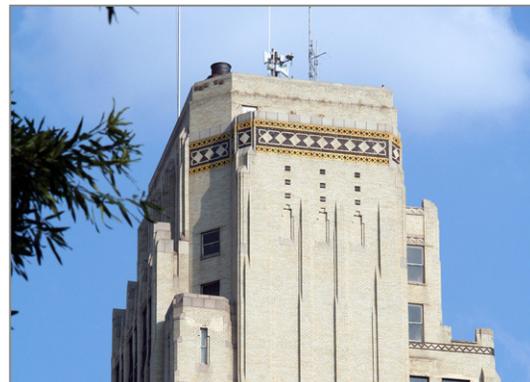
20th Century Revival Styles

The last style developed at the end of the 19th Century (and the first to be used extensively in the 20th) is the Classical Revival, which includes among others the Georgian Revival and Colonial Revival styles. Monument Avenue has a large representation of Georgian Revival buildings. The Collegiate Gothic style, a derivative of Gothic Revival architecture, may be found in Richmond in addition to many examples of Mediterranean Revival architecture (shown, the Tuscan Villa apartments located in the Boulevard Old and Historic District). Characterized by an almost excessive use of colorful stucco, Exotic Revival styles are most exuberantly displayed in the Mosque (now Landmark Theater) where Moorish designs are used.



Art Deco

Art Deco was an urban reflection of music, art and culture of the 1920s-30s. As an architectural style, Art Deco was first developed for skyscrapers like the Chrysler Building in New York City. The style is typified by the application of zigzag and other stylized geometric motifs and by elements which give a vertical emphasis to the building. The purest example of Art Deco in Richmond is the Central National Bank Building (now Wachovia Bank) at North 3rd and East Broad Streets. Thomas Jefferson High School (1929) at 4100 West Grace Street is also typical of this style.



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ARCHITECTURAL STYLES

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OLD AND HISTORIC DISTRICT ORDINANCE

ARTICLE IX.

Overlay Districts

Division 4 - Old and Historic Districts

Sec. 30-930. Applicability of division.

This division shall apply generally to designated old and historic districts for the purpose of preserving the unique historic and architectural character of such districts through the review of applications for certificates of appropriateness.

(Code 1993, § 32-930)

Sec. 30-930.1. Definitions.

The following words, terms and phrases, when used in this division, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Alteration means any change, modification or addition to the structure, materials, color, texture or details of all or a part of the exterior of any building, structure, or site other than normal repair, maintenance, and landscaping.

Certificate of appropriateness means the approval statement issued by the commission of architectural review and signed by its secretary which certifies the appropriateness of a particular request for the construction, alteration, reconstruction, repair, restoration, or demolition of all or a part of any building, structure or site within an old and historic district and which is subject to all other permits required by law.

Demolition means the dismantling or tearing down of all or a part of any building or structure and all operations, including grading, incidental thereto.

Exterior architectural features means the architectural style, general design and general arrangement of the exterior of a building or other structure, including the color; the kind and texture of the building material; the type and style of all windows, doors, light fixtures, signs, decorative features; and other appurtenances that are subject to public view.

Historic means that which pertains to periods of development, events, persons, and activities of importance in the history of the city, the commonwealth, or the United States of America.

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Historic resources means such buildings, objects, structures, neighborhoods, sites or areas within the city that are either designated as or eligible for designation as old and historic districts.

Major plantings means any substantial existing or proposed plant material, including but not limited to trees or shrubs with trunks greater than three inches in diameter or eight feet in height and hedgerows exceeding ten feet in length.

New construction means any construction within an old and historic district which is independent of an existing structure or an expansion of an existing structure.

Normal repair and maintenance means any work involving the replacement of existing work with equivalent material, design, color, and workmanship for the purpose of maintaining the existing condition of the building, structure or site.

Old and historic district means any portion of the city designated in accordance with this division and subject to the review of the commission of architectural review.

Public view means that which is visible from a public right-of-way or public place.

Site means any parcel of unimproved property, a parking lot or a park within an old and historic district.

Site improvements means structural changes to the grounds of a property, including the installation or alteration of walls, fences, or structures; paving; regrading; and the installation or removal of major plantings.

Substantial impact means changes that involve partial or total demolition, new construction, the expansion of an existing building or structure, or the modification of any public building or public right-of-way.

(Code 1993, § 32-930.1)

Cross references: Definitions generally, § 1-2.

Sec. 30-930.2. Purpose.

The purpose of creating old and historic districts is to provide a means by which the city council may recognize and protect the historic, architectural, cultural, and artistic heritage of the city. This process of historic preservation is a part of the promotion of the general welfare and the protection of community health and public safety of the city through the identification, preservation and enhancement of buildings, structures, landscapes, settings, neighborhoods, sites and features with special historic, cultural, artistic, and architectural significance. To achieve this general purpose, the city seeks to pursue the following specific purposes:

(1) The identification, designation, and protection of historic resources throughout the city.

- (2) The promotion of harmony of style, form, color, proportion, texture and material between buildings of historic design and those of more modern design.
- (3) The recognition and protection of appropriate settings and environments for historic districts, buildings, structures and sites.
- (4) The enhancement of the quality of life for residents and the providing of attractions to visitors by preserving the historic resources of the city.
- (5) The education of residents and visitors about the city's historic resources.
- (6) The incorporation of historic preservation into the permit review process of the city.

(Code 1993, § 32-930.2)

Sec. 30-930.3. Commission of Architectural Review.

- (a) Established. There is hereby created and established a commission of architectural review, referred to in this division as the "commission."
- (b) Composition; terms of office; compensation. The commission of architectural review shall consist of nine members. The members shall be appointed by the city council for terms of office of five years from the date of appointment. Appointments to the commission shall be as follows:
 - (1) One of the members shall be appointed from a list of at least three nominees submitted by the William Byrd Branch of the Association for the Preservation of Virginia Antiquities;
 - (2) One shall be appointed from a list of at least three nominees submitted by the James River Chapter of the American Institute of Architects;
 - (3) One shall be appointed from a list of at least three nominees submitted by the Historic Richmond Foundation;
 - (4) One shall be appointed from a list of at least three nominees submitted by the Richmond Association of Realtors; and
 - (5) Five shall be citizens of the city appointed at large.

Vacancies on the commission shall be filled in the same manner. One of the at-large members shall serve a concurrent term on the urban design committee of the planning commission. For members appointed at large, any individual, preservation organization, professional organization, or civic group may nominate individuals to serve on the commission. The members of the commission shall serve as such without compensation.

- (c) Secretary. The director of the department of community development shall appoint a secretary for the commission of architectural review, who shall be a qualified employee of that department. The secretary shall keep a record of all resolutions, proceedings and actions of the commission.
- (d) Responsibilities and duties. The commission of architectural review shall have the power and authority to issue or deny certificates

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of appropriateness for construction, alteration, reconstruction, repair, restoration, or demolition within any old and historic districts. In addition, the commission shall have the duty to:

- (1) Hold regular meetings for consideration of certificates of appropriateness and other meetings as needed to carry out the responsibilities set forth in this section.
 - (2) Assist and advise the city council, the mayor, the chief administrative officer, the planning commission, the board of zoning appeals, property owners and individuals in matters involving historic resources relating to appropriate land use, zoning, and other issues.
 - (3) Maintain documentation on historic resources throughout the city.
 - (4) Undertake studies for the planning commission and the city council on historic resources of the city for the master plan and other planning efforts.
 - (5) Document and recommend to the planning commission and city council the creation and amendment of old and historic districts.
 - (6) Adopt architectural guidelines and architectural standards applicable to properties located in old and historic districts.
 - (7) Adopt guidelines for the delegation to the secretary of the review and approval of applications for certificates of appropriateness.
 - (8) Sponsor educational and informational activities, which publicize historic preservation efforts which include but are not limited to speaking engagements, publications, press releases, and audio and visual presentations.
 - (9) Investigate and recommend districts, buildings, structures, and sites of historic, architectural or cultural importance to the city, the commonwealth, or the United States of America which should be preserved and protected and report on these historic resources to the mayor, chief administrative officer, city council or planning commission.
- (e) Rules of procedure. The commission of architectural review shall be authorized to adopt rules of procedure for the transaction of its business and implementation of the purposes of this division. The rules of procedure shall not conflict with this division.

(Code 1993, § 32-930.3; Ord. No. 2004-360-330, § 1, 12-13-2004)

Cross references: Boards, commissions, committees and other agencies, § 2-836 et seq.

Sec. 30-930.4. Process for establishment and regulation.

(a) Scope. There may be created in the city certain districts to be known as old and historic districts, which are referred to as such in this division and which shall be an overlay to the other zoning districts into which the city is divided. The boundaries of any districts created shall be shown on the official zoning map on file with the department of community development, as such may be amended from time to time by the city council, which map is incorporated in this division by reference and made a part of this division. Materials documenting the process of establishing an old and historic district shall be kept in the files of the department of community development. The adoption, amendment or repeal of any boundaries of such old and historic districts shall comply with and be subject to all procedures and criteria set forth in the Charter applicable to the adoption, amendment or repeal of the comprehensive zoning ordinance.

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(b) Process for creation of districts. As the commission of architectural review undertakes the evaluation of historic resources in the city, it may deem it appropriate to initiate the establishment of additional old and historic districts. Any individual or organization may request that the commission initiate the review of a potential old and historic district. The review of a proposed old and historic district shall be at the discretion of the commission. However, it shall be undertaken automatically upon introduction of a paper proposing the establishment of a new old and historic district by the mayor or by a member of the city council. To begin the review process of a proposed old and historic district, the commission shall pass a resolution instructing the secretary to begin administration of the review process.

(c) Commission review; public hearing. To begin the review process for the creation of an old and historic district, the commission of architectural review shall hold a public hearing with notice to all property owners within the proposed old and historic district boundary and all owners of all property, any part of which lies within 150 feet of the proposed district. Notice of the public hearing shall be published twice in a daily newspaper of general circulation in the city. The first notice shall be published not less than 14 days prior to the date of such hearing; the second shall be published not less than seven days prior to the date of the hearing. In addition, the establishment of an old and historic district shall follow the procedures set forth in article XI of this chapter. The commission may choose to set forth additional procedures for the review of old and historic districts in its rules of procedure.

(d) Criteria for establishment of additional districts. The following criteria shall be used by the commission of architectural review in evaluating potential old and historic districts. The commission may recommend a neighborhood, district, building, structure or site for designation as an old and historic district, if it meets one or more of the following criteria:

- (1) It has significant character, interest or value as a part of the historic development of the city.
- (2) It is the site of an historic event which had a significant impact on the history of the city.
- (3) It exemplifies the architectural, cultural, economic, social, political, artistic, or religious history of the city.
- (4) It portrays the architectural character of a particular era in the history of the city.
- (5) It is a rare example of a building built for a particular purpose, a type or form of building, a particular architectural style, or a form of engineering.
- (6) It is the work of a designer or craftsman whose individual work has significantly impacted the city, the commonwealth, or the United States of America.
- (7) It contains elements of design, detail, material or craftsmanship that represent a significant innovation for its time period.
- (8) It is related to a park, street configuration, open space, hill, body of water, or landscaped grounds of significance in the areas of urban planning or landscape architecture.
- (9) It constitutes a landmark of the city, owing to its unique location or unusual physical characteristics.
- (10) It is contiguous with a neighborhood, district, building, structure, or site that meets one or more of the criteria in subsections (d)(1) through (9) of this section, and changes to it could impact the neighborhood, district, building, structure or site that meets such criteria.

All old and historic districts created prior to the adoption of the ordinance from which this section is derived shall be deemed to meet one or more of these criteria.

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(e) Relation to other districts. Old and historic districts shall be in addition to the underlying zoning and shall be applied so as to overlay and be superimposed on such other zoning districts as permitted by this chapter and shown on the official zoning map. Any property lying within an old and historic district shall also lie within one or more of such other zoning districts, which shall be known as underlying districts.

(f) Application of district regulations. Each old and historic district is established to create a certificate of appropriateness review process as provided in this section. In all other respects, the regulations normally applicable within the underlying zoning district shall apply to property within the boundaries of the old and historic district.

(Code 1993, § 32-930.4; Ord. No. 2004-360-330, § 1, 12-13-2004)

Sec. 30-930.5. Establishment of particular old and historic districts.

Note: This section includes the boundary descriptions of particular districts. For the sake of brevity these have not been included in this version of the guidelines.

Sec. 30-930.6. Certificate of Appropriateness.

(a) Approval required. No building or structure or any exterior portion thereof, sign or paving shall be constructed, altered, reconstructed, repaired, restored or demolished within any old and historic district unless the building or structure or any exterior portion thereof, sign or paving is approved by the commission of architectural review or, on appeal, by the city council, as being architecturally compatible with the buildings, structures, sites and general character of the old and historic district. All such approvals shall be evidenced by a certificate of appropriateness. No permit to construct, alter, reconstruct, repair, restore or demolish any building, structure or site shall be issued by the commissioner of buildings unless the applicant has first obtained approval of a certificate of appropriateness for such work.

(b) Submission of application. An application for certificate of appropriateness required pursuant to this section shall be submitted to the secretary of the commission of architectural review in writing by the owner of such building or structure. When a work-in-street, land disturbing, building, sign or demolition permit is required, the applicant shall apply for other necessary permits at the same time an application for a certificate of appropriateness is submitted. The application for such certificate of appropriateness shall be accompanied by plans and specifications which shall show the proposed exterior architectural features of such building or structure, which shall include but shall not be limited to the design, arrangement, texture, materials and color proposed to be used in the construction, alteration, reconstruction, repair, restoration, or demolition of the building or structure and the type of windows, exterior doors, lights, signs, site improvements, and other exterior fixtures and appurtenances. Upon the filing of such application with the secretary of the commission, the secretary shall promptly transmit it with such plans and specifications to the commission.

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(c) Approval or disapproval of application and issuance. Upon receipt of a completed certificate of appropriateness application pursuant to this section, the of architectural review commission shall approve or disapprove such and, if approved, shall issue a certificate of appropriateness therefore, with or without conditions or with such modifications of the plans and specifications as the commission of architectural review deems necessary to execute the purpose set forth in section 114-930.2 and to require compliance with the regulations set out in this division. Otherwise, such plans and specifications shall be deemed rejected, and the commission shall not issue a certificate of appropriateness.

(d) Conceptual review. Any person may request the commission of architectural review to review conceptual design proposals for exterior work before submitting a formal application for a certificate of appropriateness required pursuant to this section. The commission shall review and discuss the proposal with the applicant and make any necessary recommendations. Such conceptual review shall be advisory only.

(e) Notification to public. The secretary shall use the following procedures in notifying the public of cases for certificates of appropriateness being considered by the commission of architectural review:

(1) General notification. A concise agenda, listing all items to be reviewed by the commission of architectural review and the date, time and place of the commission meeting shall be published at least seven days prior to the meeting in a daily newspaper of general circulation in the city.

(2) Direct notification of affected property owners. When a certificate of appropriateness application involves a substantial impact, as defined in section 114-930.1, in an old and historic district, the property owners of all property or portions of property located within 150 feet of the project shall be notified of the prospective change and of the date, time, and place of the meeting at which such change shall be considered by the commission. Such notice shall be by regular mail and mailed at least seven days prior to the meeting.

(f) Scope of review. A certificate of appropriateness shall be required for all alterations to a building, structure, or site which is subject to a public view.

(g) Reasons for commission action. The commission of architectural review shall state clearly its reasons for approval, denial, modification, or deferral of an application for a certificate of appropriateness in the records of the commission proceedings.

(h) Delegation of applications for review by commission secretary. The commission of architectural review may choose to delegate certain types of applications for a certificate of appropriateness for review by the secretary. The commission shall designate such items which are subject to review and shall issue guidelines for the secretary to conduct the review. Any application for a certificate of appropriateness for any such designated design feature may be approved by the secretary of the commission without full commission action, unless the secretary finds that a particular structure has unique characteristics that may call for a different design treatment. In such cases, the secretary shall schedule the application for commission consideration at its next meeting. The secretary shall keep a record of all such approvals and shall provide the commission with a report of all new approvals at each of its regular meetings.

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- (i) Normal maintenance and repair. Nothing in this division shall be construed to prevent the normal repair and maintenance of any exterior architectural feature located in an old and historic district.
- (j) Unsafe and dangerous conditions. Nothing in this division shall be construed to prevent the construction, reconstruction, alteration or demolition of any such building or feature which the commissioner of buildings shall determine is required for public safety because of an unsafe or dangerous condition. Upon the determination of such a condition, the commissioner of buildings shall provide notice to the commission of architectural review.
- (k) Payment of delinquent real estate taxes. Approval of a certificate of appropriateness pursuant to this section shall not be granted until satisfactory evidence has been presented to the secretary of the commission of architectural review that any delinquent real estate taxes applicable to the subject property have been paid.

(Code 1993, § 32-930.6)

Sec. 30-930.7. Standards and guidelines.

- (a) General standards. The commission of architectural review shall issue a certificate of appropriateness for alterations that are compatible with a property and the old and historic district of which it is a part. Each old and historic district contains buildings of varying architectural and historic significance. The commission shall evaluate the significance of each property on a case-by-case basis. The historic character of each old and historic district shall be the primary consideration of the commission in reviewing proposed designs for the district. The commission may adopt additional standards for the review of certificates of appropriateness to supplement these standards.
- (b) Standards for rehabilitation. The commission of architectural review shall issue a certificate of appropriateness for the rehabilitation of a property, if it determines that a proposed change is compatible with the property and with the old and historic district of which it is a part. The historic design, features, materials, finishes and craftsmanship of a property shall be preserved whenever possible. Significant historic features of a property shall be treated with care. The commission may require that existing materials, decorative elements, and structural elements be repaired rather than replaced. The commission may adopt additional rehabilitation standards for the review of certificates of appropriateness to supplement these standards.
- (c) Standards for new construction. The commission of architectural review shall approve new construction which it deems to be compatible with the design, scale, materials, color, height, setback, and other pertinent features of the old and historic district in which it is located. The commission may adopt additional new construction standards for the review of certificates of appropriateness to supplement these standards.
- (d) Standards for demolition. The commission of architectural review shall not issue a certificate of appropriateness for demolition of any building or structure within an old and historic district, unless the applicant can show that there are no feasible alternatives to demolition. The demolition of historic buildings and elements in old and historic districts is strongly discouraged. The demolition of any building deemed by the commission to be not a part of the historic character of an old and historic district shall be permitted. The demolition of any building that has deteriorated beyond the point of being feasibly rehabilitated is permissible, where the applicant can
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satisfy the commission as to the infeasibility of rehabilitation. The commission may adopt additional demolition standards for the review of certificates of appropriateness applications to supplement these standards.

(e) Standards for site improvements. The commission of architectural review shall issue a certificate of appropriateness for site improvements it deems to be appropriate to the character of the property and to the old and historic district of which it is a part. The commission may adopt additional site improvement standards for the review of certificates of appropriateness to supplement these standards.

(f) Standards for signage. The commission of architectural review shall issue a certificate of appropriateness for signage, the type, size, material, style, and lighting of which is appropriate to the character of the property and to the old and historic district of which it is a part. The commission may adopt additional signage standards for the review of certificates of appropriateness to supplement these standards.

(g) Adoption of architectural guidelines. The commission of architectural review may adopt architectural guidelines for any old and historic district to assist the public and the commission in planning for and reviewing exterior modifications within such district. Such guidelines shall be advisory only and shall not replace the review required by this division.

(h) Architectural guidelines for use by secretary. The commission of architectural review may adopt design guidelines for any old and historic district which set forth standard design features that shall be uniformly applicable within such district by the secretary conducting a review pursuant to subsection 114-930.6(h).

(Code 1993, § 32-930.7)

Sec. 30-930.8. Appeal of decision granting or refusing to grant certificate of appropriateness.

(a) Appeal to city council. Any person may appeal the decision of the commission of architectural review pertaining to issuance or denial of a certificate of appropriateness pursuant to this division to the city council, by filing a petition with the city clerk. A fee as set forth in appendix A to this Code shall accompany each petition, which fee shall be paid into the city treasury. The city clerk shall send copies of the petition to each member of the city council and to the secretary of the commission. The petition shall set forth the alleged errors or illegality of the commission's action and the grounds thereof. The petition shall be filed within 15 days after the final decision of the commission approving or disapproving issuance of a certificate of appropriateness. The filing of the petition shall stay all proceedings from the decision appealed, except that a decision denying a request for demolition in an old and historic district shall not be stayed.

(b) Procedure on appeal to city council. Within 15 days of the filing of the petition pursuant to this section, the commission of architectural review shall file with the city clerk certified or sworn copies of the record of its action and documents considered by it in making the decision being appealed. With the record and documents, the commission may produce in writing such other facts as may be pertinent and material to show grounds of the decision appealed, verified by affidavit. The city clerk shall send copies of all information filed by the commission to each member of the city council.

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(c) Review by city council. The city council shall review the petition, record, documents, and other materials produced by the commission of architectural review pursuant to this section, and the city council may reverse or modify the decision appealed, in whole or in part, when it is satisfied that the decision of the commission is in error under this division, or the city council may affirm the decision of the commission. If the city council finds that the testimony of witnesses is necessary for a proper disposition of the matter, it may hear evidence. The failure of the city council to affirm, modify or reverse the decision of the commission within 75 days from the date the petition is filed shall be deemed to constitute affirmation of the commission's decision, unless all parties to the appeal agree in writing to extend such period of time.

(d) Appeal to circuit court. Any person may appeal any decision of the city council to affirm, modify or reverse a decision of the commission made pursuant to this division to the circuit court for review by filing a petition at law. The petition shall set forth the alleged illegality of the action of the city council and the grounds thereof. The petition shall be filed within 30 days after the decision of the city council. The filing of the petition shall stay the decision of the city council, except that a decision denying a request for demolition in an old and historic district shall not be stayed. A copy of the petition shall be delivered to the city clerk, who shall file with the circuit court a certified or sworn copy of the records and documents considered by the city council.

(e) Review by circuit court. The circuit court shall review the record, documents and other materials filed by the city clerk pursuant to this section. The circuit court may reverse or modify the decision of the city council, in whole or in part, if it finds upon review that the decision of the city council is contrary to law or that its decision is arbitrary and constitutes an abuse of discretion, or the court may affirm the decision of the city council.

(Code 1993, § 32-930.8)

Sec. 30-930.9. Additional rights of owners to demolish certain properties.

(a) Procedures. The following are procedures entitling owners to demolish properties:

(1) In addition to the right of appeal set forth in subsection 930.8, the owner of a building or structure, the razing or demolition of which is subject to review under this division, shall, as a matter of right, be entitled to raze or demolish such building or structure provided that:

a. The owner has applied to the commission of architectural review and, if denied, to the city council for such right;

b. The owner has, for the period of time set forth in the time schedule established in subsection (b) of this section and at a price reasonably related to its fair market value, made a bona fide offer to sell such landmark, building or structure and the land pertaining thereto to the city or to any person, any other government body, firm or corporation which gives reasonable assurance that it is willing to preserve and restore the landmark, building or structure and the land pertaining thereto; and

c. No bona fide contract binding upon all parties thereto shall have been executed for the sale of any such landmark, building or structure and the land pertaining thereto prior to the expiration of the applicable time period set forth in the time schedule contained in subsection (b) of this section.

decision by the city council, but thereafter the owner may renew the request to the city council to approve the razing or demolition of the historic landmark, building or structure.

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(2) Any appeal which may be taken to the court from the decision of the city council, whether instituted by the owner or by any other proper party, notwithstanding the sections of this division relating to a stay of the decision appealed from, shall not affect the right of the owner to make the bona fide offer to sell referred to in this section. No offer to sell shall be made more than 12 months after a final decision by the city council, but thereafter the owner may renew the request to the city council to approve the razing or demolition of the historic landmark, building or structure.

(b) Time schedule. The time schedule for offers to sell pursuant to this section shall be as follows:

- (1) Three months when the offering price is less than \$25,000.00;
- (2) Four months when the offering price is \$25,000.00 or more but less than \$40,000.00;
- (3) Five months when the offering price is \$40,000.00 or more but less than \$55,000.00;
- (4) Six months when the offering price is \$55,000.00 or more but less than \$75,000.00;
- (5) Seven months when the offering price is \$75,000.00 or more but less than \$90,000.00; and
- (6) Twelve months when the offering price is \$90,000.00 or more.

(c) Notice required. Before making a bona fide offer to sell as provided for in this section, an owner shall first file a statement with the secretary of the commission of architectural review, and the owner shall publish the notice twice, not less than seven days apart, in a daily newspaper of general circulation in the city. The statement shall identify the property, shall state the offering price, and shall state the date that the offer for sale is to begin and the name of the real estate agent, if any. No time period set forth in this section shall begin to run until the statement has been both filed and published.

(Code 1993, § 32-930.9)

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GLOSSARY OF TERMS

Words denoted with an asterisk are defined according to the Old and Historic District Ordinance. Words in italics are defined elsewhere in the glossary.

Administrative approval - Approval by staff representatives of the Commission of Architectural Review (CAR). Usually limited to selection of paint colors, lighting, fencing, railings, equipment screening, or other selections specifically delegated to staff by the Commission.

***Alteration** - Any change, modification or addition to the structure, materials, color, texture or details of all or a part of the exterior of any building, structure, or site other than *normal repair, maintenance*, and landscaping.

Appropriate - Suitable or proper. Ex: It would be appropriate for the new addition to have a slightly lower gable roof because the historic house has a gable roof.

Approve - To accept. Ex: The CAR approves the application. Or, the CAR approves the application with modifications. See Possible Commission Outcomes on page 10. Following CAR approval staff issues a *Certificate of Appropriateness*.

***Certificate of appropriateness** - The approval statement issued by the CAR and signed by its secretary which certifies the appropriateness of a particular request for the construction, *alteration*, reconstruction, repair, restoration, or *demolition* of all or a part of any building, structure or site within an old and historic district and which is subject to all other permits required by law.

Compatible - Capable of harmonious combination with existing elements in the built environment. Capable of orderly integration with other elements. Ex: The new building is compatible because it has the same *scale, massing, setback* and uses the same materials as nearby buildings in the Old and Historic District.

Conceptual review - This review process occurs when the CAR discusses the applicant's proposal and offers comments based on the Design Review Guidelines. Conceptual review does not result in approval or denial of an application; it is advisory. Staff representatives provide the applicant with a summary of CAR

comments. The applicant submits an application for a *Certificate of Appropriateness* for consideration at a future meeting. See Possible Commission Outcomes on page 10.

Defer - Delay. Ex: The CAR defers final review of the project until the applicant submits complete information. See Possible Commission Outcomes on page 10. Deferral usually occurs when the CAR does not have adequate information to approve or deny the application. Deferral may also occur when an applicant is not present to answer the Commission's questions about the project.

***Demolition** - The dismantling or tearing down of all or a part of any building or structure and all operations, including grading, incidental thereto.

Deny - To refuse to grant, or to withhold. This term describes the CAR's response to an application that is inconsistent with the Commission's Design Review Guidelines. Ex: The CAR will deny the application because the project is not compatible with the buildings in the Old and Historic District. After the CAR denies an application staff informs the applicant in writing of the CAR's decision. The applicant is advised to submit a new COA application reflecting the requested changes to the project, or to file an appeal with the City Clerk's Office.

***Exterior architectural features** - The architectural style, general design and general arrangement of the exterior of a building or other structure, including the color; the kind and texture of the building material; the type and style of all windows, doors, light fixtures, signs, decorative features; and other appurtenances that are subject to public view.

Facade - The building's exterior face, or elevation, that is considered primary. The facade includes the building's main entry. The facade is usually the elevation with the most elaborate architectural features.

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False Historicism - This term refers to architectural treatments whose intention is to make the building, in whole or in part, appear to have been constructed during a time or, in a style, that is different from the period during which the building was actually constructed, or different from the building's original stylistic attributes. Ex: The project was denied because of false historicism after the architect designed the new addition to look as if it had been constructed during the mid-nineteenth century, in the Greek Revival Style.

Fenestration - The pattern, design and placement of window openings in a building.

Form - Building form refers to the specific combination of *massing*, size, symmetry, proportions, projections and roof shapes that lend identity to a structure. Building form is greatly influenced by the architectural style of a given structure (page 44).

***Historic** - That which pertains to periods of development, events, persons, and activities of importance in the history of the city, the commonwealth, or the United States of America.

***Historic resources** - Such buildings, objects, structures, neighborhoods, sites or areas within the city that are either designated as or eligible for designation as old and historic districts.

In-kind replacement - Replacement of a building element with a new element that matches exactly in material, finish, and configuration. Ex: Staff approved the in-kind replacement of the wood siding because it duplicated the historic siding that had deteriorated beyond repair.

Integrity - Completeness. For historic buildings or neighborhoods, the state of retaining most of the following historic attributes: location, design, setting, materials, workmanship, feeling and association.

***Major plantings** - Any substantial existing or proposed plant material, including but not limited to trees or shrubs with trunks greater than three inches in diameter or eight feet in height and hedgerows exceeding ten feet in length.

Massing - The overall shapes and forms of a building. Ex: The building's rectangular massing was topped with a pyramidal roof.

Mullion - A narrow, vertical member, sometimes structural, that divides two window sash or two sections of window sash.

Muntin - A narrow, secondary, horizontal or vertical, framing member that separates and holds individual window panes or window lights within a sash..

***New construction** - Any construction within an old and historic district which is independent of an existing structure or an expansion of an existing structure.

***Normal repair and maintenance** - Any work involving the replacement of existing work with equivalent material, design, color, and workmanship for the purpose of maintaining the existing condition of the building, structure or site.

***Old and Historic District (as distinguished from National Register Historic Districts)** - A designation of the City of Richmond. Any portion of the city designated in accordance with this division and subject to the review of the CAR.

Public Right of Way - A public street, alley, or sidewalk where the public has a right to travel.

***Public view** - That which is visible from a **public right-of-way** or public place.

Respect - To show consideration for; to avoid violation of. Ex: When all of the buildings in an historic district respect prevailing heights, roof *forms* and *setback* patterns there is a sense of architectural unity.

Reveal - The part of a building material, such as a roof shingle or piece of siding, that is exposed to view. Ex: The historic siding has an eight-inch reveal. Reveal can also refer to the side of a window or door opening between the window or door frame and the exterior wall.

Richmond railing - A painted wood railing with the following components: a molded handrail, a series of regularly spaced rectangular pickets that fit in a groove in the top and bottom rails, and a molded bottom rail.

Salvage material - Building elements that have been removed from one location and stored for sale or reuse in a new or different location. Ex: The owner used carefully matched salvage material

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to repair a damaged portion of his porch floor.

Sash - A frame for holding window panes. The sash slides vertically or horizontally within the larger window frame. Ex: The house had double-hung window sash in a six-over-six configuration.

Scale - The relative size of a building or architectural feature. Ex: Monument Avenue has large scale houses, while the scale of most houses in Spring Hill is relatively small.

Secretary's Standards, The - As in "The Secretary of the Interior's Standards for Rehabilitation." A list of ten national standards widely used by local, state and Federal agencies to evaluate proposed changes to historic properties. The CAR has formally adopted these Standards as a basis for the CAR's design review guidelines. See pages 4-5.

Setback - A term in zoning to describe the distance between a building wall and the property line which it parallels (or toward which it faces). Ex: Most houses have a front yard setback, however many commercial buildings are built with no setback from the front and side property lines.

***Site** - Any parcel of unimproved property, a parking lot or a park within an old and historic district.

***Site improvements** - Structural changes to the grounds of a property, including the installation or alteration of walls, fences, or structures; paving; regrading; and the installation or removal of *major plantings*.

Siting - The relationship between a structure planned for construction and the parcel of land on which it is situated. Ex: Siting for the condensers was carefully considered so that they would not be visible from *public rights of way*.

Standards - As defined in the City's Zoning Code (Sec. 114-930.7):

***General Standards** - The commission of architectural review shall issue a *certificate of appropriateness* for alterations that are compatible with a property and the old and historic district of which it is a part. Each *old and historic district* contains buildings of varying architectural and historic significance. The commission shall evaluate the significance of each property on a case-by-case basis. The historic character of each old and historic

district shall be the primary consideration of the commission in reviewing proposed designs for the district. The commission may adopt additional standards for the review of certificates of appropriateness to supplement these standards.

***Standards for Rehabilitation** - The commission of architectural review shall issue a *certificate of appropriateness* for the rehabilitation of a property, if it determines that a proposed change is compatible with the property and with the *old and historic district* of which it is a part. The historic design, features, materials, finishes and craftsmanship of a property shall be preserved whenever possible. Significant historic features of a property shall be treated with care. The commission may require that existing materials, decorative elements, and structural elements be repaired rather than replaced. The commission may adopt additional rehabilitation standards for the review of certificates of appropriateness to supplement these standards.

***Standards for New Construction** - The commission of architectural review shall approve new construction which it deems to be compatible with the design, *scale*, materials, color, height, *setback*, and other pertinent features of the old and historic district in which it is located. The commission may adopt additional new construction standards for the review of *certificates of appropriateness* to supplement these standards.

***Standards for Demolition** - The commission of architectural review shall not issue a *certificate of appropriateness* for *demolition* of any building or structure within an old and historic district, unless the applicant can show that there are no feasible alternatives to demolition. The demolition of historic buildings and elements in *old and historic districts* is strongly discouraged. The demolition of any building deemed by the commission to be not a part of the historic character of an old and historic district shall be permitted. The demolition of any building that has deteriorated beyond the point of being feasibly rehabilitated is permissible, where the applicant can satisfy the commission as to the infeasibility of rehabilitation. The commission may adopt additional demolition standards for the review of certificates of appropriateness applications to supplement these standards.

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***Standards for Site Improvements** - The commission of architectural review shall issue a *certificate of appropriateness* for site improvements it deems to be appropriate to the character of the property and to the *old and historic district* of which it is a part. The commission may adopt additional site improvement standards for the review of certificates of appropriateness to supplement these standards.

***Standards for Signage** - The commission of architectural review shall issue a *certificate of appropriateness* for signage, the type, size, material, style, and lighting of which is appropriate to the character of the property and to the *old and historic district* of which it is a part. The commission may adopt additional signage standards for the review of certificates of appropriateness to supplement these standards.

Subordinate - Minor or secondary. Ex: New additions should be subordinate in size and location to the historic structure.

***Substantial impact** - Changes that involve partial or total *demolition, new construction*, the expansion of an existing building or structure, or the modification of any public building or *public right-of-way*.

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PAINT PALETTE

18th Century, Georgian, Federal, and Greek Revival Styles

Wood-frame Buildings (including Stucco-clad Buildings)

Body Color



Wood Trim



Masonry Buildings

Body Color – Brick (previously painted only) – Reds and Yellow-Clay – all styles



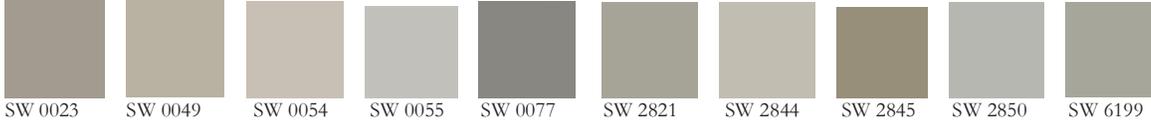
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Body Color – Stone (previously painted only) – Browns and Grays – all styles



Masonry Lintels (previously painted only) - Neutrals



Masonry Sills (previously painted only) – Neutrals



Wood-frame and Masonry Buildings

Window Sashes – Whites, Blacks, Neutrals



Shutters – Blacks, Greens



Doors – Blacks, Browns, Greens, Reds, Yellows, Neutrals



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Porch Ceilings - Blues



Porch Floors – Neutrals



Metal Elements – Blacks, Greens



Metal Roofs – Blacks, Greens, Reds



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Wood Fences – Whites and opaque neutral stains



SW 0046 SW 0050 SW 0053 SW 2829 SW 2833 SW 7008



SW 2807 SW 2808 SW 2838 SW 2856 SW 6006 SW 6069 SW 6146



SW 0023 SW 0024 SW 0037 SW 0038 SW 0049 SW 0054 SW 2805 SW 2821 SW 2844 SW 2845

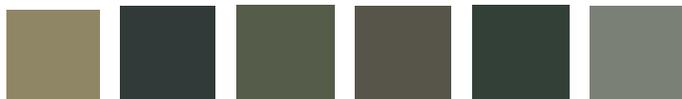
Italianate, Second Empire, and Queen Anne Styles

Wood-frame Buildings (including Stucco-clad Buildings)

Body Color



SW 2807 SW 2808 SW 2838 SW 2856 SW 6006 SW 6069 SW 6146



SW 0014 SW 2809 SW 2816 SW 2846 SW 2847 SW 6207



SW 0006 SW 0008 SW 0072 SW 2903 SW 2839



SW 6244 SW 9178 SW 9179

Wood Trim



SW 0046 SW 0050 SW 0053 SW 2829 SW 2833 SW 7008



SW 0023 SW 0024 SW 0037 SW 0038 SW 0049 SW 0054 SW 2805 SW 2821 SW 2844 SW 2845

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HANDBOOK AND DESIGN REVIEW GUIDELINES



Masonry Buildings

Body Color – Brick (previously painted only) – Reds and Yellow-Clay – all styles



Body Color – Stone (previously painted only) – Browns and Grays – all styles



Masonry Lintels (previously painted only) - Neutrals



Masonry Sills (previously painted only) – Neutrals



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HANDBOOK AND DESIGN REVIEW GUIDELINES

Wood-frame and Masonry Buildings

Window Sashes – Whites, Blacks, Neutrals



SW 0046 SW 0050 SW 0053 SW 2829 SW 2833 SW 7008



SW 0023 SW 0024 SW 0037 SW 0038 SW 0049 SW 0054 SW 2805 SW 2821 SW 2844 SW 2845

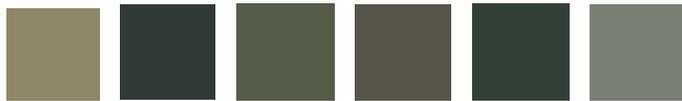


SW 6258 SW 6990 SW 7020 SW 7069

Shutters – Blacks, Greens



SW 6258 SW 6990 SW 7020 SW 7069



SW 0014 SW 2809 SW 2816 SW 2846 SW 2847 SW 6207

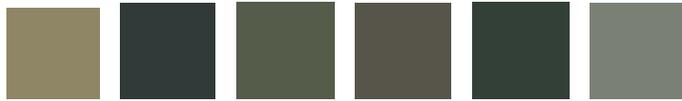
Doors – Blacks, Browns, Greens, Reds, Yellows, Neutrals



SW 6258 SW 6990 SW 7020 SW 7069



SW 2807 SW 2808 SW 2838 SW 2856 SW 6006 SW 6069 SW 6146



SW 0014 SW 2809 SW 2816 SW 2846 SW 2847 SW 6207



SW 0006 SW 0008 SW 0072 SW 2903 SW 2839



SW 0078 SW 2834 SW 2865 SW 6128 SW 6394

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HANDBOOK AND DESIGN REVIEW GUIDELINES

Porch Ceilings - Blues



Porch Floors – Neutrals



Metal Elements – Blacks, Greens



Metal Roofs – Blacks, Greens, Reds



Wood Fences – Whites and opaque neutral stains



Arts and Crafts Style

Wood-frame Buildings (including Stucco-clad Buildings)

Body Color



Wood Trim



Masonry Buildings

Body Color – Brick (previously painted only) – Reds and Yellow-Clay – all styles



APPENDIX

HANDBOOK AND DESIGN REVIEW GUIDELINES

Body Color – Stone (previously painted only) – Browns and Grays – all styles



Masonry Lintels (previously painted only) - Neutrals

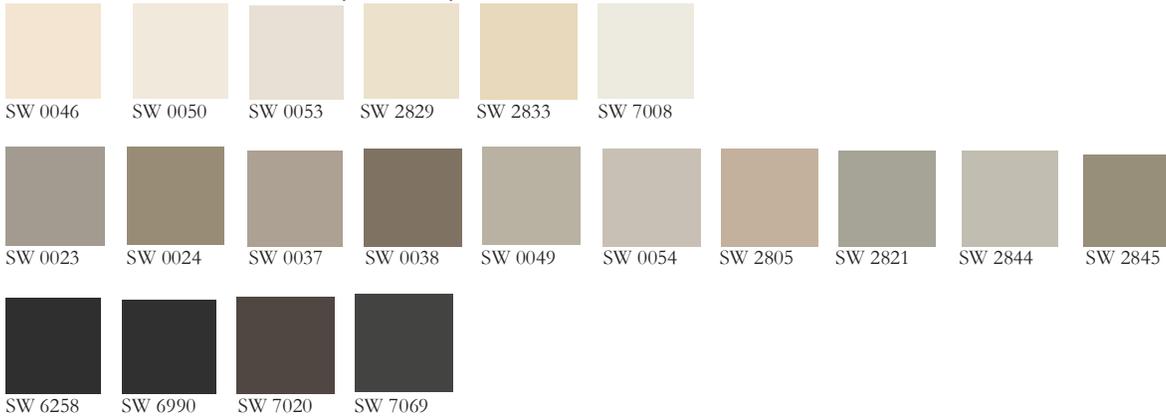


Masonry Sills (previously painted only) – Neutrals



Wood-frame and Masonry Buildings

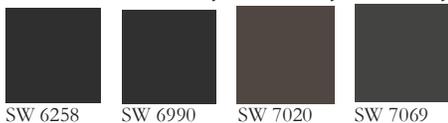
Window Sashes – Whites, Blacks, Neutrals



Shutters – Blacks, Greens



Doors – Blacks, Browns, Greens, Reds, Yellows, Neutrals



APPENDIX

HANDBOOK AND DESIGN REVIEW GUIDELINES



Porch Ceilings - Blues



Porch Floors – Neutrals



Metal Elements – Blacks, Greens



Metal Roofs – Blacks, Greens, Reds



APPENDIX

HANDBOOK AND DESIGN REVIEW GUIDELINES

Wood Fences – Whites and opaque neutral stains



Colonial Revival Style

Wood-frame Buildings (including Stucco-clad Buildings)

Body Color



Wood Trim



Masonry Buildings

Body Color – Brick (previously painted only) – Reds and Yellow-Clay – all styles



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HANDBOOK AND DESIGN REVIEW GUIDELINES

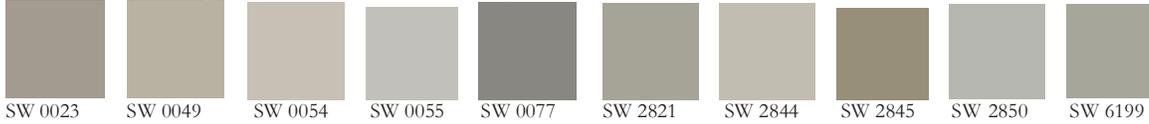
Body Color – Stone (previously painted only) – Browns and Grays – all styles



Masonry Lintels (previously painted only) - Neutrals



Masonry Sills (previously painted only) – Neutrals



Wood-frame and Masonry Buildings

Window Sashes – Whites, Blacks, Neutrals



Shutters – Blacks, Greens



Doors – Blacks, Browns, Greens, Reds, Yellows, Neutrals



APPENDIX

HANDBOOK AND DESIGN REVIEW GUIDELINES



Porch Ceilings - Blues



Porch Floors – Neutrals



Metal Elements – Blacks, Greens



Metal Roofs – Blacks, Greens, Reds



APPENDIX

HANDBOOK AND DESIGN REVIEW GUIDELINES

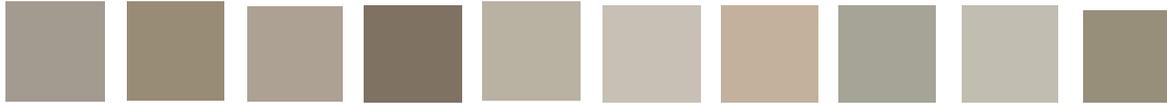
Wood Fences – Whites and opaque neutral stains



SW 0046 SW 0050 SW 0053 SW 2829 SW 2833 SW 7008



SW 2807 SW 2808 SW 2838 SW 2856 SW 6006 SW 6069 SW 6146



SW 0023 SW 0024 SW 0037 SW 0038 SW 0049 SW 0054 SW 2805 SW 2821 SW 2844 SW 2845

List of All Colors:

Whites

White Hyacinth SW 0046
Classic Light Buff SW 0050
Porcelain SW 0053
Classical White SW 2829
Roycroft Vellum SW 2833
Alabaster SW 7008

Blacks

Tricorn Black SW 6258
Caviar SW 6990
Black Fox SW 7020
Iron Ore SW 7069

Browns

Rookwood Med Brown SW 2807
Rookwood Dark Brown SW 2808
Polished Mahogany SW 2838
Fairfax Brown SW 2856
Black Bean SW 6006
French Roast SW 6069
Umber SW 6146

Greens

Sheraton Sage SW 0014
Rookwood Shutter Grn SW 2809
Rookwood Dark Green SW 2816
Roycroft Bronze Green SW 2846
Roycroft Bottle Green SW 2847
Retreat SW 6207

Reds

Toile Red SW 0006
Cajun Red SW 0008
Deep Maroon SW 0072
Rookwood Terra Cotta SW 2903
Roycroft Copper Red SW 2839

Yellows

Sunbeam Yellow SW 0078
Birdseye Maple SW 2834
Classical Yellow SW 2865
Blonde SW 6128
Sequin SW 6394

Blues

Pearl Gray SW 0052
Frostwork SW 0059
Copen Blue SW 0068
Naval SW 6244
Tidewater SW 6477
Watery SW 6478
In the Navy SW 9178
Anchors Aweigh SW 9179

Neutrals

Pewter Tankard SW 0023
Curio Gray SW 0024
Morris Room Grey SW 0037
Library Pewter SW 0038
Silver Gray SW 0049
Twilight Gray SW 0054
Light French Gray SW 0055
Classic French Gray SW 0077
Renwick Beige SW 2805
Downing Stone SW 2821
Downing Sand SW 2822
Roycroft Mist Gray SW 2844
Bunglehouse Gray SW 2845
Chelsea Gray SW 2850
Sawdust SW 6158
Rare Fray SW 6199
Accessible Beige SW 7036

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HANDBOOK AND DESIGN REVIEW GUIDELINES

ADMINISTRATIVE REVIEW GUIDELINES

Commission of Architectural Review Guidelines for Administrative Approval of Walls, Fences, and Gates

Introduction: Fences and gates are among the most frequent subjects of requests for approval in Old and Historic Districts. In many cases these elements have only a minor impact on the historic character of the property. The purpose of this document is to define which of those elements can be approved by staff without approval of a certificate of appropriateness by the Commission of Architectural Review.

A. Items delegated for staff review

The Walls, Fences, and Gates guidelines below, through adoption by the Commission, shall constitute items delegated by the Commission of Architectural Review for administrative review to Commission staff in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission accordance with Sec. 30-930.6(h). These guidelines shall serve as a supplement to and be deemed consistent with the *Old and Historic District Handbook and Design Review Guidelines*. Administrative approvals may be granted for Walls, Fences, and Gates as follows:

1. Board Privacy Fences and Gates

Board privacy fences and gates (allowed by zoning in rear and side yards) may be approved administratively if the following criteria are met:

- The privacy fence does not exceed 6.5 feet in height. Zoning and these guidelines shall allow an additional 1½ feet of height for posts, columns, and gates to the 6.5 feet.
- The privacy fence is constructed in the rear of the property.
- The fence possesses solid vertical elements (palings).
- The fence palings are butted together or have a separation not to exceed 2 inches.
- The tops of the palings are straight, curved, spear-shaped or dog-eared.
- A fence and/or gate located along a main thoroughfare is painted or opaquely stained a color or colors complementary to the main structure.

2. Metal fences and gates

Metal fences and gates fences may be approved administratively if the following criteria are met:

- The rear or side yard metal fence does not exceed the limitations of the Zoning Code:

- 6.5 feet in height with an additional 1½ feet of height for posts, columns and gates.
- The metal fence or gate for the front yard of a property does not exceed the four feet allowed by the zoning code.
- The property on which the fence is to be placed is adjacent to a historic property of comparable style and age with a metal fence of similar material, form, and extent.
- The fence is painted black, black green, dark green, or a color that complements that of the main structure.
- The fence is a simple contemporary design with fence sections supported by plain metal posts; or,
- The design of the fence is substantiated by documentary, physical, or pictorial evidence that is specific to that particular historic property.
- The fence and/or gate materials relate to materials commonly found in the neighborhood.
- A metal gate has a simple curved or straight horizontal top.

3. Wooden Picket Fences and Gates

Wooden fences and gates fences may be approved administratively if the following criteria are met:

- The rear or side yard wood picket fence does not exceed the limitations of the Zoning Code: 6.5 feet in height with an additional 1½ feet of height for posts, columns and gates.
- The wood picket fence or gate for the front yard of a property does not exceed the four feet allowed by the zoning code.
- The property on which the fence is to be placed is adjacent to a historic property of comparable style and age with a wood picket fence of similar material, form, and extent.
- The fence is a simple design with fence sections supported by plain wooden posts; or,
- The design of the fence is substantiated by documentary, physical, or pictorial evidence.
- If the fence and/or gate located along a main thoroughfare it is painted or opaquely stained a color or colors complementary to the main structure.
- The gate has a simple curved or straight horizontal top.

4. Masonry Walls

Because of the permanent architectural nature of masonry walls administrative approval of masonry walls shall be restricted to modifications to existing walls as follows:

- The installation or modification new openings in a masonry wall not to exceed 4 feet in width.
 - The modification of any existing opening in a masonry wall not to exceed 20% of the size of the existing opening.
 - The expansion of an existing wall by less than 10% of the total length of that wall for screening of HVAC equipment or other functional elements.
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HANDBOOK AND DESIGN REVIEW GUIDELINES

5. Removal of non-contributing elements

In relation to the installation of any fencing referenced in 1 through 4 above, the Commission Staff may approve the removal of the following kinds of fencing as non-contributing elements:

- Any type of chain link fencing.
- Metal lattice fencing.
- Lattice, board, or picket fences of recent construction.
- Vinyl or plastic fencing.

B. Items not delegated for Commission Review

The following items shall ***under no circumstances be approved administratively*** and will require a certificate of appropriateness from the Commission of Architectural Review. It will be necessary for the Commission to determine if they are in compliance with the *Old and Historic District Handbook and Design Review Guidelines*.

1. The construction of a privacy fence in the front yard of a property.
2. The construction, installation, or modification in detail and/or extent of any fence, wall or addition thereto that exceeds 6.5 feet in height for side and rear yards (excepting the allowable additional 1½ feet height for posts, columns and gates), and 4 feet in height for any front yard.
3. Other than minor modifications discussed in A.4 above, the construction or modification in detail and/or extent of masonry walls.
4. The installation or modification in detail and/or extent of vinyl, plastic, wire, metal lattice, or chain link fence.
5. Construction or modification in detail and/or extent of ornamental metal work for fencing or gates.
6. The installation of salvaged fences, gates or other gate components.
7. The reinstallation of a lost historic fence that is not based on evidence particular to a specific property.

C. Adoption and Effect

These administrative approval guidelines were adopted by the Commission of Architectural Review on **October 14, 2008**. The adoption and implementation of these guidelines shall be consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

**Commission of Architectural Review
Guidelines for Administrative Approval of
Handrails and Porch Railings**

Introduction: Handrails and porch railings are typically minor modifications that are often required by the building and property maintenance codes. The following guidelines are intended to allow staff to approve simple handrails and porch railings administratively and be clear about what staff may not approve.

A. Items delegated for staff review

The porch railings and handrails guidelines in this section shall, upon adoption by the Commission of Architectural Review (CAR), constitute items delegated by the CAR to Commission staff for administrative review in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission in accordance with Sec.30-930.6(h). These guidelines shall serve as a supplement to and be deemed consistent with the *Old and Historic District Handbook and Design Review Guidelines*. Administrative approvals may be granted for porch railings and handrails as follows:

1. Staff may approve up to two metal handrails for any type or location of porch, deck, or stoop as long as the railings are a simple wrought iron design and installed in such a way as to have a minimum impact on historic materials. Such railings shall be painted black, black green, or a color complementary to the primary structure on the property. The following are examples of this type of installation:
 2. Staff may approve simple wooden handrails on a wooden porch or deck. Such railings must have a bottom rail, balusters, and a top rail in the manner of a Richmond Rail. Such railings may employ details such as moldings, caps, newels, and balusters that are copied literally or abstracted from the historic porch or deck to which they are attached.
 3. For the installation of a porch railing on a deck or porch where none exists staff may approve installation of a Richmond rail unless staff deem it to be inappropriate for a particular circumstance. Such railings shall conform to the Richmond Rail design shown on page 46 of the Old and Historic District Handbook and Design Review Guidelines.
 4. Staff may approve any porch railing or handrail for which the placement and/or design is substantiated by documentary, physical, or pictorial evidence. Such evidence shall be specific to the particular historic property.
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HANDBOOK AND DESIGN REVIEW GUIDELINES

5. Staff may approve unornamented pipe railings or unornamented wrought iron handrails on the stairs of a commercial building, warehouse, or industrial building. Simple metal railings with top and bottom rails and pickets may be approved for use at stairwells and loading docks of commercial, industrial, or warehouse buildings.
6. Pipe handrails may be approved for use on the rear stairs of any residential building and on any front stairs where they are commonly found in similar application in that vicinity of the Old and Historic District.
7. All wooden railings will be opaquely stained or painted a color that complements one or more of the colors found on the main structure. Metal railings may be painted black, dark green, black green, or color that complements one of the colors found on the main structure.
8. In conjunction with wooden railings staff may approve painted wooden lattice to screen the underside of a porch or deck.

B. Items Ineligible for Administrative Approval

The following items shall ***under no circumstances be approved administratively*** and will require a certificate of appropriateness from the Commission of Architectural Review. It will be necessary for the Commission to determine if they are in compliance with the *Old and Historic District Handbook and Design Review Guidelines*.

1. The installation of any type of gate or fence in conjunction with a porch or stair railing not specified in the “Guidelines for Administrative Approval of Walls, Fences and Gates.”
2. The installation of handrails that would substantially damage or modify existing landscape features including walks, curbs, retaining walls, porches or other contributing features.
3. The installation of ornamental handrails or porch rails without adequate documentary, physical, or pictorial support for their installation.
4. The installation of wooden stair rails without balusters and a bottom rail.
5. The construction of an altogether new porch, deck or ramp not authorized in other administrative guidelines.

C. Adoption and Effect

These guidelines for administrative approval were adopted by the Commission of Architectural Review on **October 14, 2008** as being in accordance with and consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

**Commission of Architectural Review
Guidelines for Administrative Approval of
Handrails and Porch Railings**

Introduction: Handrails and porch railings are typically minor modifications that are often required by the building and property maintenance codes. The following guidelines are intended to allow staff to approve simple handrails and porch railings administratively and be clear about what staff may not approve.

A. Items delegated for staff review

The porch railings and handrails guidelines in this section shall, upon adoption by the Commission of Architectural Review (CAR), constitute items delegated by the CAR to Commission staff for administrative review in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission in accordance with Sec.30-930.6(h). These guidelines shall serve as a supplement to and be deemed consistent with the *Old and Historic District Handbook and Design Review Guidelines*. Administrative approvals may be granted for porch railings and handrails as follows:

1. Staff may approve up to two metal handrails for any type or location of porch, deck, or stoop as long as the railings are a simple wrought iron design and installed in such a way as to have a minimum impact on historic materials. Such railings shall be painted black, black green, or a color complementary to the primary structure on the property.
2. Staff may approve simple wooden handrails on a wooden porch or deck. Such railings must have a bottom rail, balusters, and a top rail in the manner of a Richmond Rail. Such railings may employ details such as moldings, caps, newels, and balusters that are copied literally or abstracted from the historic porch or deck to which they are attached.
3. For the installation of a porch railing on a deck or porch where none exists staff may approve installation of a Richmond rail unless staff deem it to be inappropriate for a particular circumstance. Such railings shall conform to the Richmond Rail design shown on page 46 of the Old and Historic District Handbook and Design Review Guidelines.
4. Staff may approve any porch railing or handrail for which the placement and/or design is substantiated by documentary, physical, or pictorial evidence. Such evidence shall be specific to the particular historic property.
5. Staff may approve unornamented pipe railings or unornamented wrought iron handrails on the stairs of a commercial building, warehouse, or industrial building. Simple metal railings with top and bottom rails and pickets may be approved for use at stairwells and

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loading docks of commercial, industrial, or warehouse buildings.

6. Pipe handrails may be approved for use on the rear stairs of any residential building and on any front stairs where they are commonly found in similar application in that vicinity of the Old and Historic District.

7. All wooden railings will be opaquely stained or painted a color that complements one or more of the colors found on the main structure. Metal railings may be painted black, dark green, black green, or color that complements one of the colors found on the main structure.

8. In conjunction with wooden railings staff may approve painted wooden lattice to screen the underside of a porch or deck.

B. Items Ineligible for Administrative Approval

The following items shall ***under no circumstances be approved administratively*** and will require a certificate of appropriateness from the Commission of Architectural Review. It will be necessary for the Commission to determine if they are in compliance with the *Old and Historic District Handbook and Design Review Guidelines*.

1. The installation of any type of gate or fence in conjunction with a porch or stair railing not specified in the “Guidelines for Administrative Approval of Walls, Fences and Gates.”
2. The installation of handrails that would substantially damage or modify existing landscape features including walks, curbs, retaining walls, porches or other contributing features.
3. The installation of ornamental handrails or porch rails without adequate documentary, physical, or pictorial support for their installation.
4. The installation of wooden stair rails without balusters and a bottom rail.
5. The construction of an altogether new porch, deck or ramp not authorized in other administrative guidelines.

C. Adoption and Effect

These guidelines for administrative approval were adopted by the Commission of Architectural Review on **October 14, 2008** as being in accordance with and consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

**Commission of Architectural Review
Guidelines for Administrative Approval:
Rehabilitation Tax Credit Projects**

Introduction: State and Federal Rehabilitation Tax Credit projects undergo strict scrutiny by state and federal agencies in order to determine if a project meets the Secretary of the Interior's Standards for Rehabilitation. The Commission of Architectural Review uses the same standards as the basis for its Richmond Old and Historic Design Review Guidelines, so oftentimes the Commission's review of tax credit projects puts a developer through a duplicate review process. The purpose of these administrative approval guidelines is to prevent an applicant from undergoing a duplicate review process.

The rehabilitation tax credit project guidelines in this section shall, upon adoption by the Commission of Architectural Review (CAR), constitute items delegated by the CAR to Commission staff for administrative review in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission in accordance with Sec.30-930.6(h) of the City Code. These guidelines shall serve as a supplement to and be deemed consistent with the Richmond Old and Historic Districts Handbook and Design Review Guidelines. These guidelines shall not foreclose on an applicant's opportunity to have their Certificate of Appropriateness application reviewed by the Commission of Architectural Review.

A. Items delegated for CAR Staff Review and Approval

State and/or Federal Rehabilitation Tax Credit projects that have been granted Part II approval by the Virginia Department of Historic Resources

B. Items not delegated for Administrative Approval

Any work that constitutes a substantial impact as defined in Section 30-930.1 that would require direct notification of affected property owners as specified in Section 30-930.6 (e) of the Code of the City of Richmond. Such work includes partial or total demolition of a structure, new construction, the expansion of an existing building or structure, or the modification of any public building or public right-of-way.

All tax credit projects that are not eligible for administrative approval will require a certificate of appropriateness from the Commission of Architectural Review as per Richmond City Code Section 30-930.6. (a).

C. Adoption and Effect

These administrative approval guidelines were adopted by the Commission of Architectural Review on **July 26, 2011**. The adoption and implementation of these guidelines shall be consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are

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deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

Commission of Architectural Review Guidelines for Administrative Approval: Addition, Alteration, or Removal of Signage

Introduction: The signage guidelines in this section shall, upon adoption by the Commission of Architectural Review (CAR), constitute items delegated by the CAR to Commission staff for administrative review in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission in accordance with Sec.30-930.6(h) of the City Code. These guidelines shall serve as a supplement to and be deemed consistent with the Richmond Old and Historic Districts Handbook and Design Review Guidelines. These guidelines shall not foreclose on an applicant's opportunity to have their Certificate of Appropriateness application reviewed by the Commission of Architectural Review.

A. Items delegated for CAR Staff Review and Approval

The installation of new signage that meets the Standards for Signage outlined on pages 63-65 of the Guidelines

Modifications to existing, non-historic signage that meet the Standards for Signage outlined on pages 63-65 of the Guidelines

Removal of non-historic signage

B. Items not delegated for Administrative Approval

The following items shall not be eligible for administrative approval:

Any work that does not meet the Standards for Signage outlined on pages 63-65 of the Guidelines

Modifications to historic signage

All items listed above will require a certificate of appropriateness from the Commission of Architectural Review as per Richmond City Code Section 30-930.6. (a).

C. Adoption and Effect

These administrative approval guidelines were adopted by the Commission of Architectural Review on **July 26, 2011**. The adoption and implementation of these guidelines shall be consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are

deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

**City of Richmond
Commission of Architectural Review
Guidelines for Administrative Approval of
Light Fixtures**

Introduction:

A. Items delegated for staff review

1. The installation of conduit, motion detection fixtures, security lights, sconces, free-standing lights minimally visible from the public right-of-way.
2. Light fixtures that are discreetly installed in porch ceilings, thresholds, or along walkways.
3. Wall sconces and porch ceiling lanterns on the street façade(s) of a building that are compatible with the scale and style of a historic building.

B. Items not delegated for Commission Secretary Review

1. Up lighting or down lighting of architectural features.
2. The installation of lighting on a post in front of a building.
3. Lighting that is a part of a signage installation.
4. The installation of conduit, motion detection fixtures, security lights, sconces, free-standing lights, or ceiling fans that will have a substantial impact on the street façade(s) of a building.
5. The installation of light fixtures that are out of keeping with the style and scale of a building.

C. Adoption and Effect

These guidelines for administrative approval were adopted by the Commission of Architectural Review on **March 23, 2013** as being in accordance with and consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

**Commission of Architectural Review
Guidelines for Administrative Approval of
Fiber Cement Siding**

Introduction: Fiber cement siding is a siding option that has limited application for use on historic properties in City Old and Historic Districts. Under certain circumstances it can be an appropriate substitute siding material on secondary elevations. The purpose of this document is to define which of those elements can be approved by staff without approval of a certificate of appropriateness by the Commission of Architectural Review.

A. Items delegated for staff review

The Fiber Cement Siding guidelines below, through adoption by the Commission, shall constitute items delegated by the Commission of Architectural Review for administrative review to Commission staff in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission in accordance with Sec. 30-930.6(h). These guidelines shall serve as a supplement to and be deemed consistent with the *Old and Historic District Handbook and Design Review Guidelines*. Administrative approvals may be granted for Fiber Cement Siding as follows:

1. Fiber Cement Siding

The replacement of wood siding with fiber cement siding may be approved administratively if the following criteria are met:

- Smooth, unbeaded fiber cement siding is installed on the secondary elevations only. Textured siding should not be used, including faux wood grain finishes.
- Secondary elevations have limited visibility from the public right-of-way.
- A sufficient amount of existing wood siding is salvaged and installed with the historic reveals on the façade, or wood siding is replaced in-kind on the front façade.
- Reveals of the new siding match the historic reveals.
- The siding is painted a color or colors found on the Commission's paint palette.

C. Adoption and Effect

These administrative approval guidelines were adopted by the Commission of Architectural Review on **February 28, 2017**. The adoption and implementation of these guidelines shall be consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.

**Commission of Architectural Review
Guidelines for Administrative Approval of
Porch Decking**

Introduction: The replacement of porch decking is typically a minor modification that in many cases has only a minor impact on the historic character of the property. As modern wood decking is much less durable than the first-growth timber that was historically used for porch decking, synthetic decking can be an appropriate substitute. The purpose of this document is to define which of those elements can be approved by staff without approval of a certificate of appropriateness by the Commission of Architectural Review.

A. Items delegated for staff review

The Porch Decking guidelines below, through adoption by the Commission, shall constitute items delegated by the Commission of Architectural Review for administrative review to Commission staff in accordance with Sec. 30-930.6(h) of the Code of the City of Richmond. Unless the Commission Secretary deems it desirable, for particular reasons, to present the items listed below to the Commission for review, Commission staff may approve them administratively. All such approvals shall be reported monthly to the Commission in accordance with Sec. 30-930.6(h). These guidelines shall serve as a supplement to and be deemed consistent with the *Old and Historic District Handbook and Design Review Guidelines*. Administrative approvals may be granted for Porch Decking as follows:

1. Synthetic Decking

The replacement of porch decking with synthetic substitute materials may be approved administratively if the following criteria are met:

- The porch decking is too deteriorated to repair or is completely missing.
- Replacement materials match the original as closely as possible in visual characteristics.
- The decking is tongue and groove in a profile to match existing wood decking and is either smooth or textured.
- The decking is painted or opaquely stained a color or colors found on the Commission's paint palette.

C. Adoption and Effect

These administrative approval guidelines were adopted by the Commission of Architectural Review on **February 28, 2017**. The adoption and implementation of these guidelines shall be consistent with Sec. 30-930.6(h) of the Code of the City of Richmond. These guidelines are deemed to be consistent with and a supplement to the *Old and Historic District Handbook and Design Review Guidelines*. These guidelines shall be in full effect and force until amended or rescinded by the Commission.
