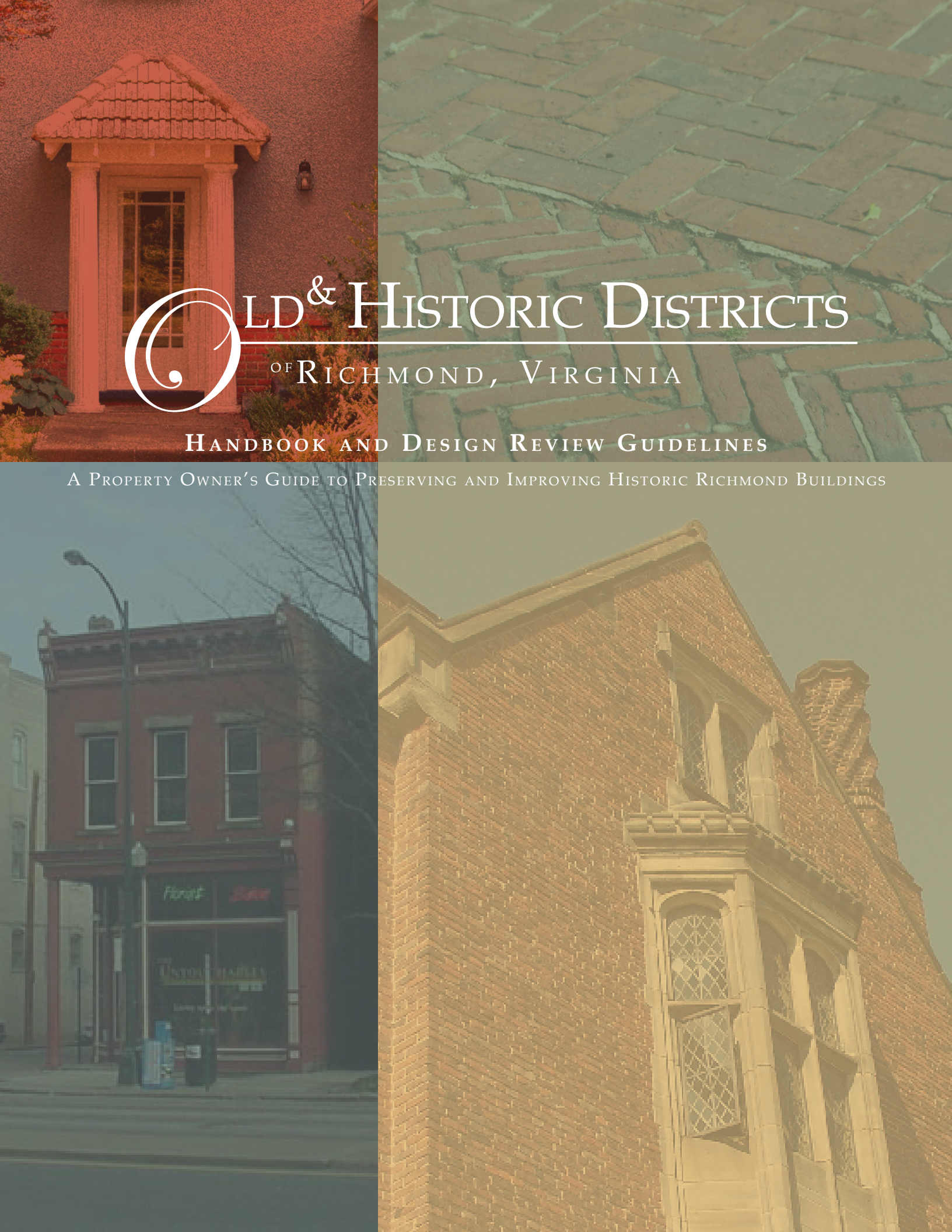

Old & Historic Districts of Richmond, Virginia

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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First Edition December 2006, Updated June 2009

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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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WELCOME TO HISTORIC RICHMOND, VIRGINIA

The Purpose of this Document

The *Richmond Old and Historic District Handbook and Design Review Guidelines* (Handbook and Guidelines) houses the Design Standards and Architectural Guidelines for the review and approval of applications for Certificates of Appropriateness as outlined in Section 930.7 of the Richmond City Code. Under this section of the City Code, the Commission of Architectural Review is authorized to adopt additional standards for the review of Certificates of Appropriateness to supplement the general standards, as well as those for rehabilitation, new construction, demolition, site improvements and signage contained within the City Code. Section 930.7(g) provides for the adoption of architectural guidelines to assist the public and the commission in planning for and reviewing exterior modifications within the City's Old and Historic Districts.

This document is intended to provide clear and objective recommendations for the preservation, restoration or rehabilitation of structures, as well as for new construction on vacant parcels or additions to existing buildings within the City's Old and Historic Districts. While portions of it are dedicated to d 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 and Historic District.

The document is structured as follows: 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 15 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 Community Development (DCD) 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, Chapter 114, Article IX, Division 4, 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-or-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.

The Secretary of the Interior
Standards For Rehabilitation

The Secretary of the Interior's Standards for Rehabilitation (Secretary's Standards) are national standards widely used by local, state, and Federal agencies to evaluate proposed changes to historic properties. 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 ten standards comprising the *Secretary of the Interior's Standards for Rehabilitation,* and the Secretary's Standards have informed the development of the additional Standards and Guidelines authorized under Section 114-930.7 of the City Code.

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 or 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 easy to read chart is provided to show at a glance which maintainence and exterior changes are subject to Commission reivew, staff review or no review. Reference pages are provided for your convenience.

	REFERENCE PAGES	NO REVIEW OR APPROVAL REQUIRED
Masonry	76-77	repair damaged area
Wood Siding	78	repair damaged pieces
Synthetic Siding	50, 51 and 79	repair damaged pieces or replace with exact match
Architectural Metals	80-81	repair damaged pieces
Roof Materials	54 ,55 and 84	repair damaged pieces or replace with exact match
Gutters and Downspouts	54 and 84	reattach, repair
Porches, Doors and Entrances	58, 88-89	repair damaged pieces or replace with exact match
Windows	56-57 and 86-87	repair, reglaze
Storm Doors and Windows	56-59	repair, reglaze
Cornices	55 and 85	repair
Awnings, Shutters and Ornamentation	59	repair
Storefronts	44 and 74	repair
Paint Colors	52, 53 and 82	touch up
Building Additions	40-47	-
New Construction	40-47	-
Fences and Walls	66	repair
Signage and Graphics	60-63	repair, touch up
Site Improvements	65-67	repair
Relocation	68-69	-
Demolition	70-71	-

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
	-	install over historic and/or orginial materials
	replace with exact match	paint unpainted, clean, replace with substitute materials
	replace with exact match	reaplce with new material, design or color
	replace with exact match	replace with new design or material
	replace with exact match	change design, material or size, close off or create new entrances
	replace with exact match	change design, material or size, close off or create new window openings
	replace with exact match	add or replace with other styles
	replace with exact match	add, change or remove
	replace with exact match	add, change, remove or replace with other different
	replace parts with exact match	-
	replace with exact match	-
	-	add any exterior feature or structure
	-	add any new structure
	replace with exact match	-
	-	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 I

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 Comission review, please contact Department of Community Development (DCD) staff at 646-6335 for clarification.

STEP 2

If your project requires a Certificate Of Appropriateness (COA), obtain an application form by calling DCD 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 DCD 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.

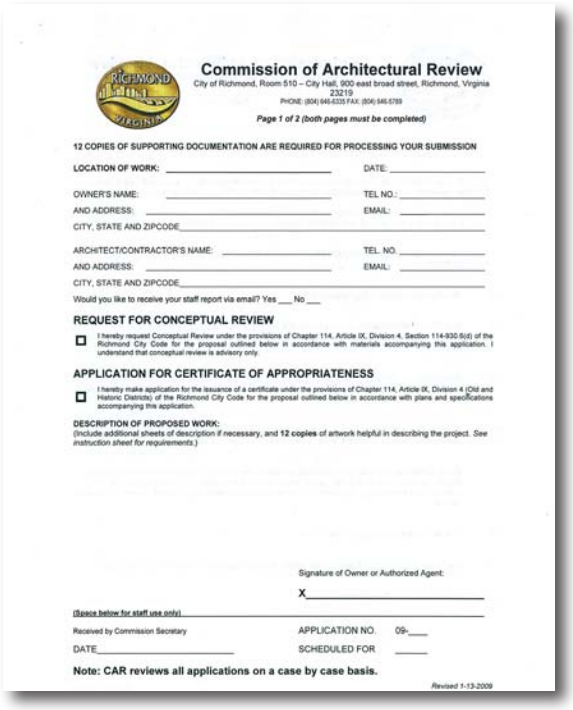
For larger and or more complex projects, a CONCEPTUAL REVIEW is recommended. This review does not require all the information in the checklist. It is an opportunity for the applicant to present the overall concept of a project to the Commission and receive comments and direction in preparing a successful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

STEP 4

Submit a complete COA application form to DCD staff, along with supporting graphics, photos and/or written documentation by the posted deadline. (*Generally* the fourth Friday of the month.) DCD 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.



Commission of Architectural Review

City of Richmond, Room 510 – City Hall, 900 east broad street, Richmond, Virginia 23219
PHONE: (804) 646-6335 FAX: (804) 646-5789

Page 1 of 2 (both pages must be completed)

12 COPIES OF SUPPORTING DOCUMENTATION ARE REQUIRED FOR PROCESSING YOUR SUBMISSION

LOCATION OF WORK: _____ DATE: _____

OWNER'S NAME: _____ TEL NO.: _____

AND ADDRESS: _____ EMAIL: _____

CITY, STATE AND ZIPCODE _____

ARCHITECT/CONTRACTOR'S NAME: _____ TEL. NO. _____

AND ADDRESS: _____ EMAIL: _____

CITY, STATE AND ZIPCODE _____

Would you like to receive your staff report via email? Yes ___ No ___

REQUEST FOR CONCEPTUAL REVIEW

☐ I hereby request Conceptual Review under the provisions of Chapter 114, Article IX, Division 4, Section 114-930.5(d) of the Richmond City Code for the proposal outlined below in accordance with materials accompanying this application. I understand that conceptual review is advisory only.

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

☐ I hereby make application for the issuance of a certificate under the provisions of Chapter 114, Article IX, Division 4 (Old and Historic Districts) of the Richmond City Code for the proposal outlined below in accordance with plans and specifications accompanying this application.

DESCRIPTION OF PROPOSED WORK:
(Include additional sheets of description if necessary, and **12 copies** of artwork helpful in describing the project. *See instruction sheet for requirements.*)

Signature of Owner or Authorized Agent:

X_____

(Space below for staff use only)

Received by Commission Secretary APPLICATION NO. 09-___

DATE_____ SCHEDULED FOR _____

Note: CAR reviews all applications on a case by case basis.

Revised 1-13-2009

The application for a Certificate of Appropriateness is available online at http://www.richmondgov.com/forms/CertofAppropriateAPP.aspx

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:

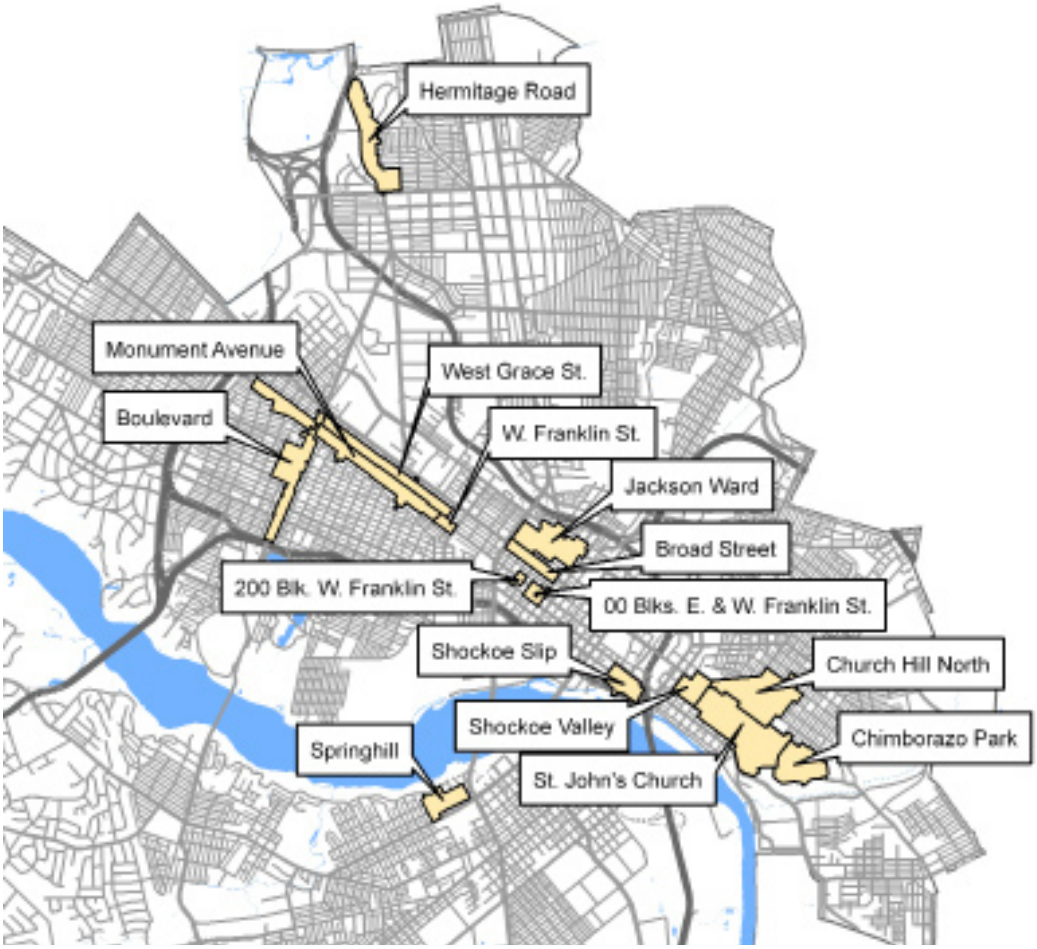
Commission Action:	Approve the application as submitted
Staff Response:	Issue a COA describing the scope or the approved work within 30 days of the Commission decision.
Applicant Response:	Wait for receipt of a Building Permit if one was required before starting work on your project.
Commission Action:	**Approve the application with modifications**
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 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:	Either ask staff to gather additional information from applicant or convene a meeting with the applicant and a Commission sub-committee prior to further review by the full Commission. Work with applicant to address deficiencies in project application, or organize a CAR sub-committee meeting with applicant.
Applicant Response:	Provide additional information to DCD staff if requested. Meet with Commission sub-committee if requested. 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 decision to deny, and inform applicant of the appeal process.
Applicant Response:	Submit a new COA application reflecting requested changes to the project denied. The applicant may also file an appeal with the City Clerk's Office within 15 days of the Commission's decision ($150 fee).

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.

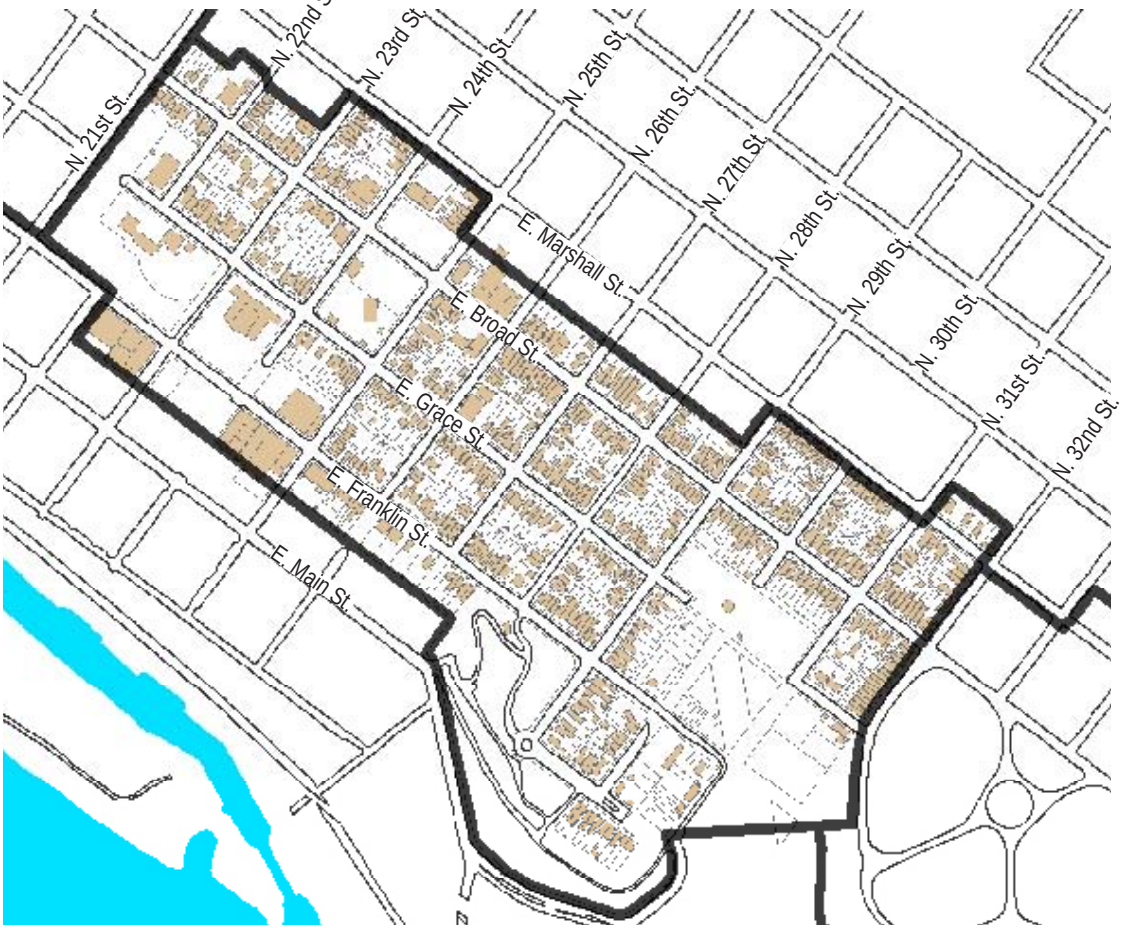
OLD AND HISTORIC DISTRICTS

The City of Richmond contains 15 Old & Historic Districts. Since 1957 and the creation of its first, St. John's Church in the Church Hill neighborhood, 14 other areas have been designated. The most recent, the Church Hill North neighborhood, came into being in the May of 2007. 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 Properites	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 O & HD and Libby Hill Parks) 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.

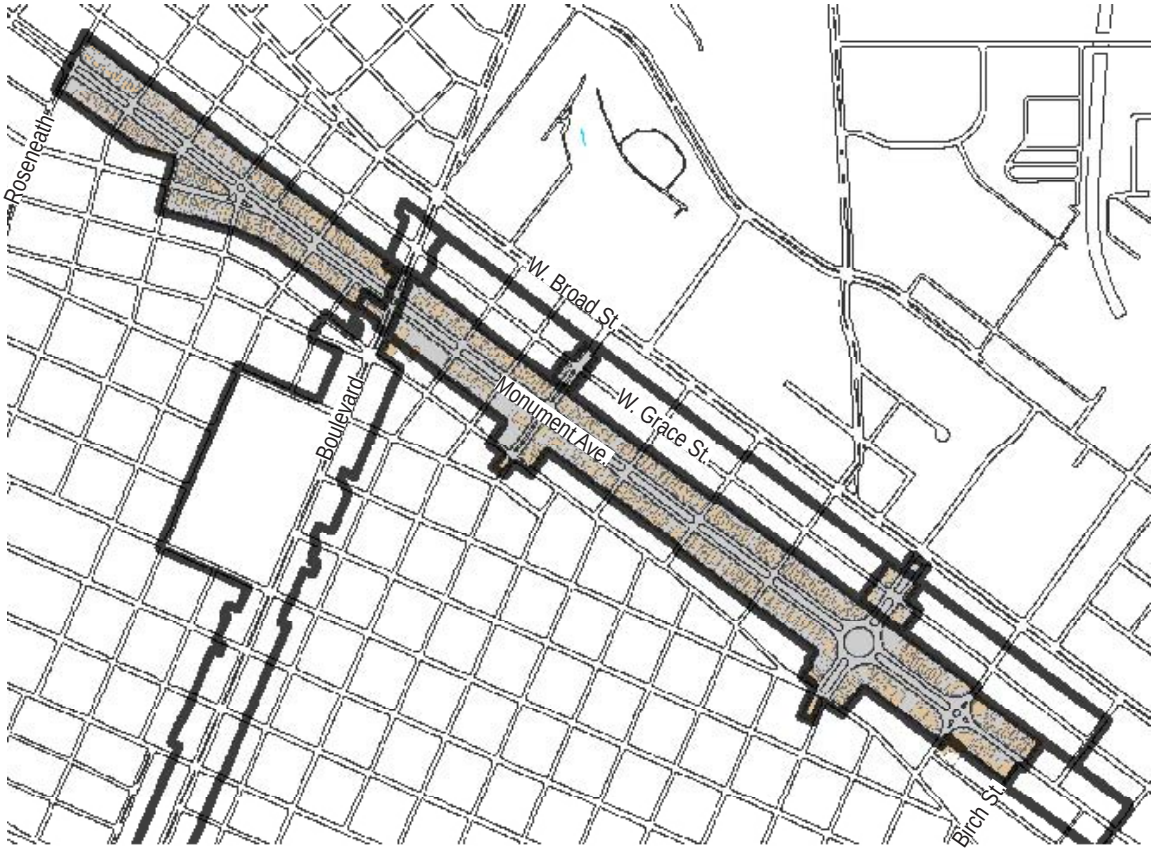
The southeast corner of the St. John's District was part of Mayo's original 1737 grid for the City plan. Independent of from St. John's Church (the first structure in the area), what came to be known as Church Hill developed slowly, due to the steepness of the hill and development trends in the western 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 Properites	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.
- Center for Richmond's business and civic elite.

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.

The Stuart Monument is equestrian like the Lee Statue 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 first Queen Anne, then 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 Properites	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, shwon 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

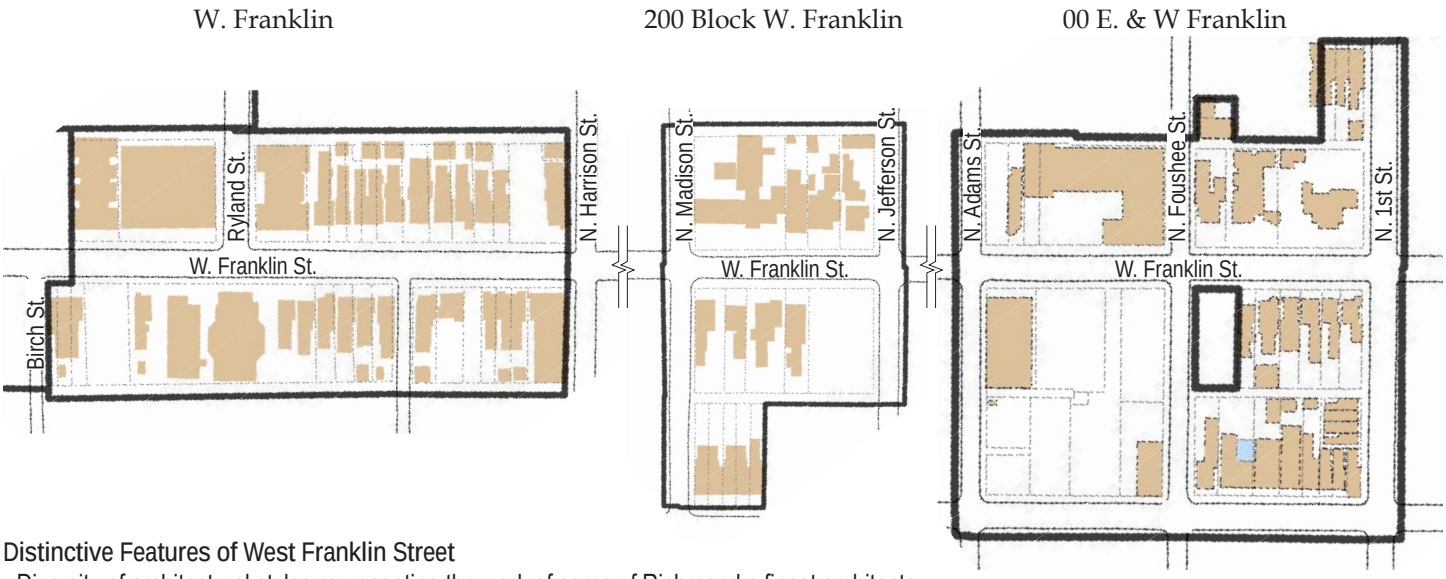
Year of Designation	Year of Expansion	Total No. of Properites	Total Acreage	District Boundaries
1990	-	35	7.3	Birch to Harrison Sts.

200 Block West Franklin Street

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



Distinctive Features of West Franklin Street

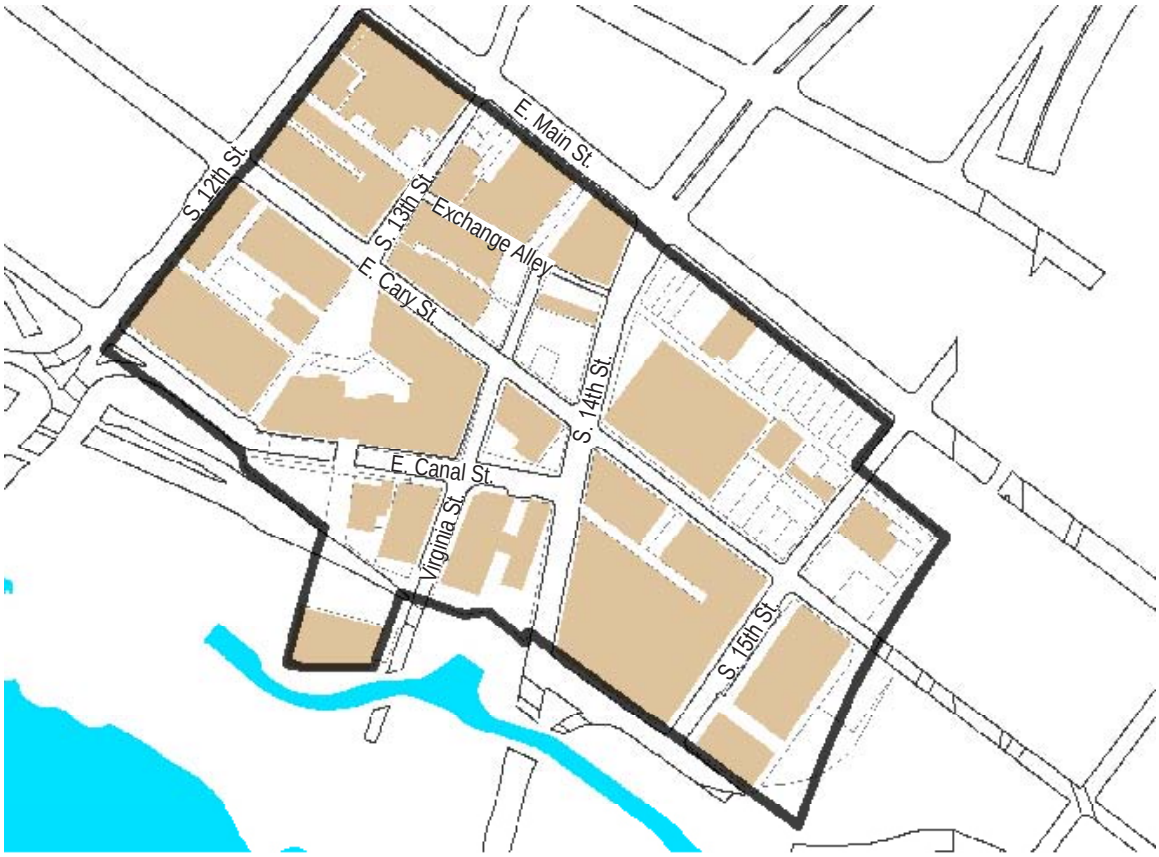
- Diversity of architectural styles representing the work of some of Richmond s finest architects.
- Vital residential community in the middle of one of the country's grandest and most unaltered boulevards.

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 Properites	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.

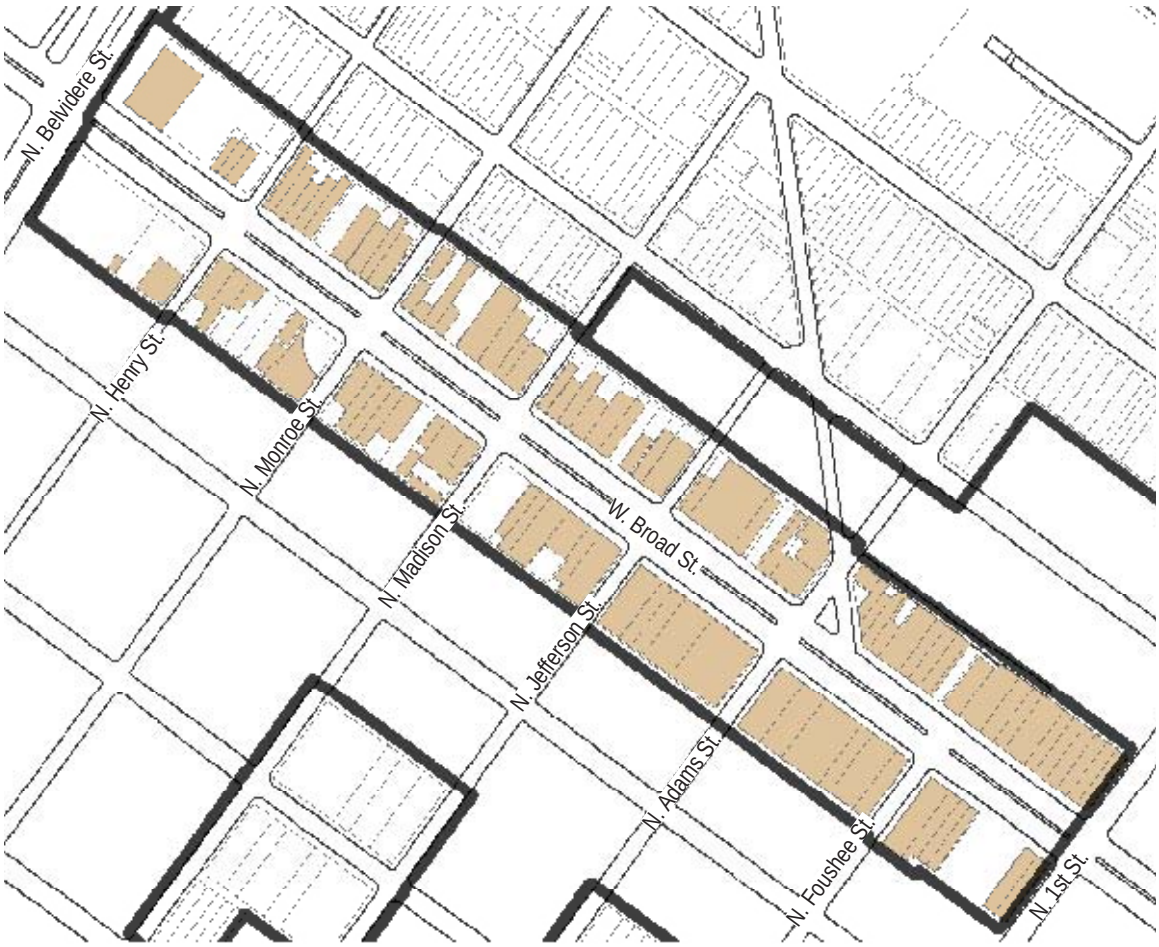
Shockoe Slip

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

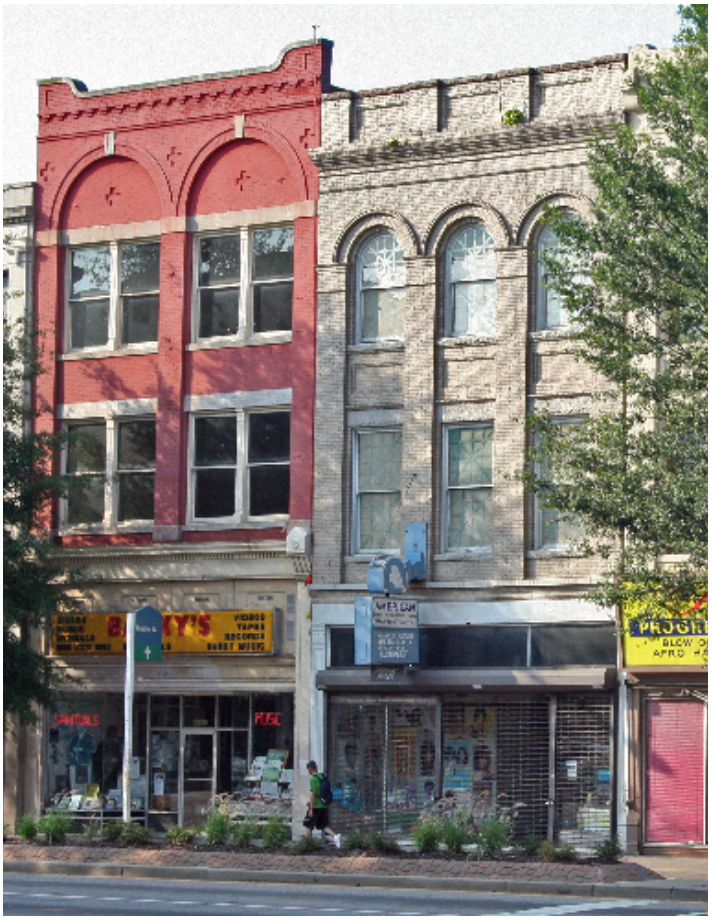
Year of Designation	Year of Expansion	Total No. of Properites	Total Acreage	District Boundaries
1985	1995	115	20.3	Belvidere St. to First St.



Distinctive Features of Shockoe Valley

- 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.

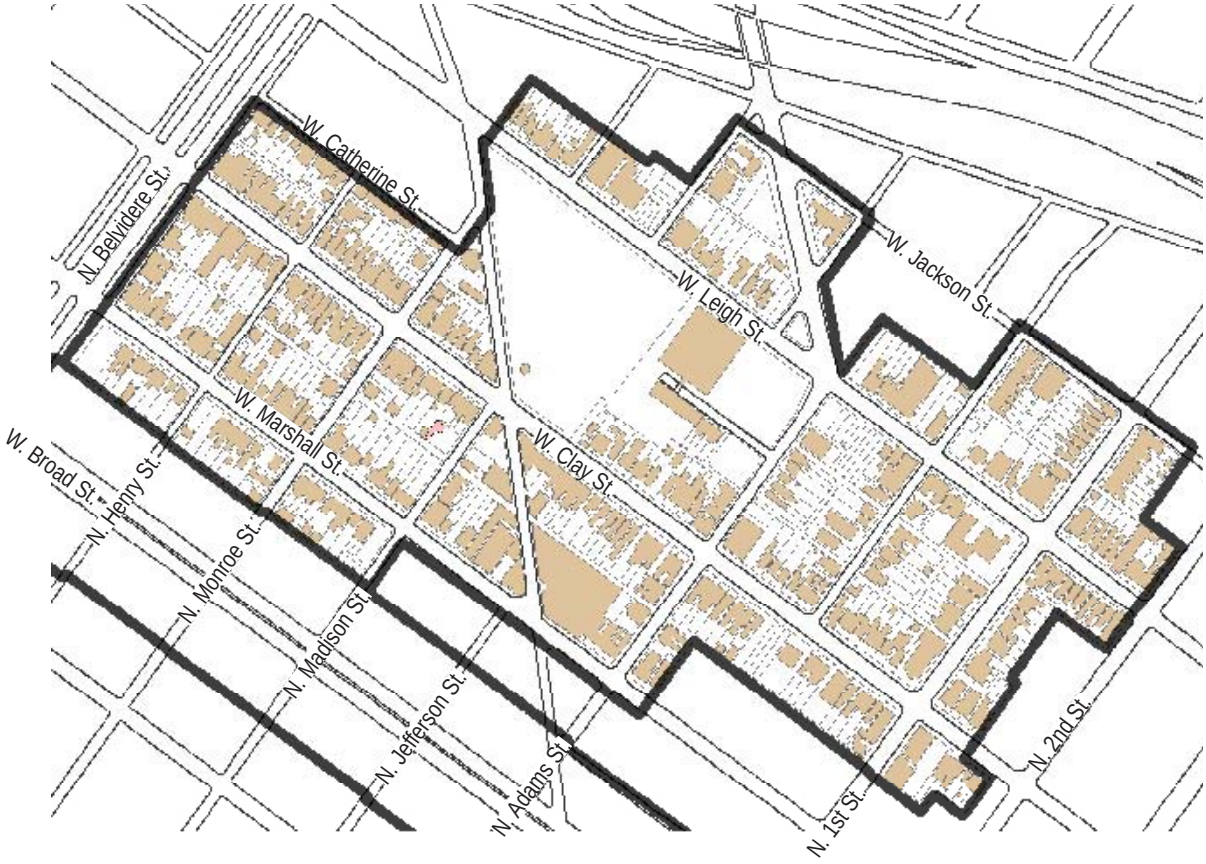
Broad Street



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 Properites	Total Acreage	District Boundaries
1987	-	485	58.7	Belvidere to 2nd Sts. & Jackson to Marshall Sts.



Distinctive Features of Jackson Ward

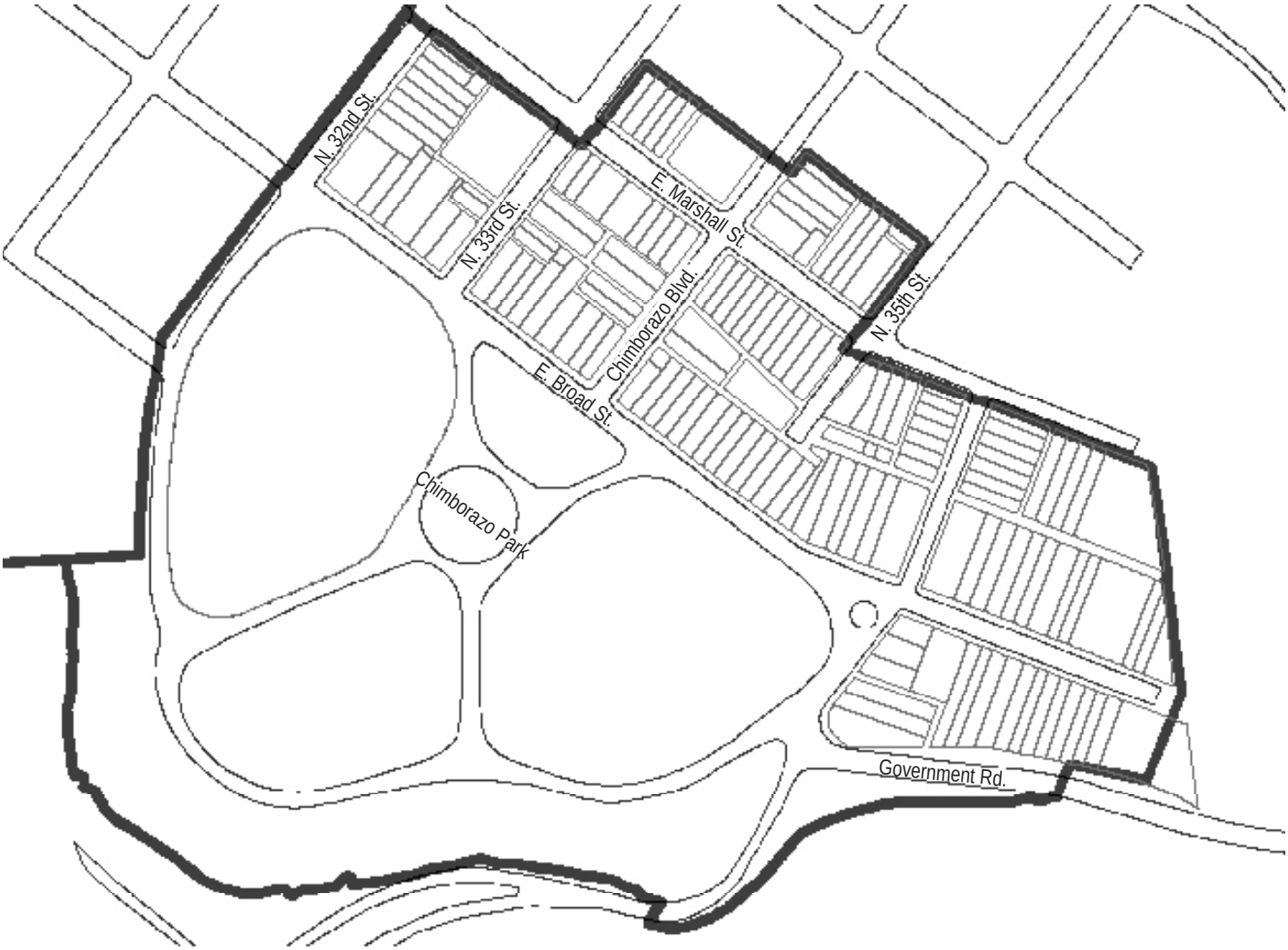
- Predominance of brick row houses.
- Small narrow lots with shallow set-backs, usually 10 feet or less.
- A high number of ornamental cast-iron fences and porches, and the widespread use of cast iron for cornices, window caps and roof cresting.

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 Properites	Total Acreage	District Boundaries
1987		160	51.1	32nd to 36th Sts. & Marshall St. to Chimborazo Park

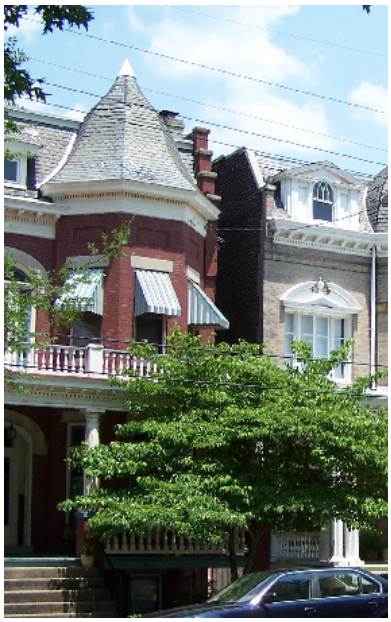


Distinctive Features of Chimborazo Park

- 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.

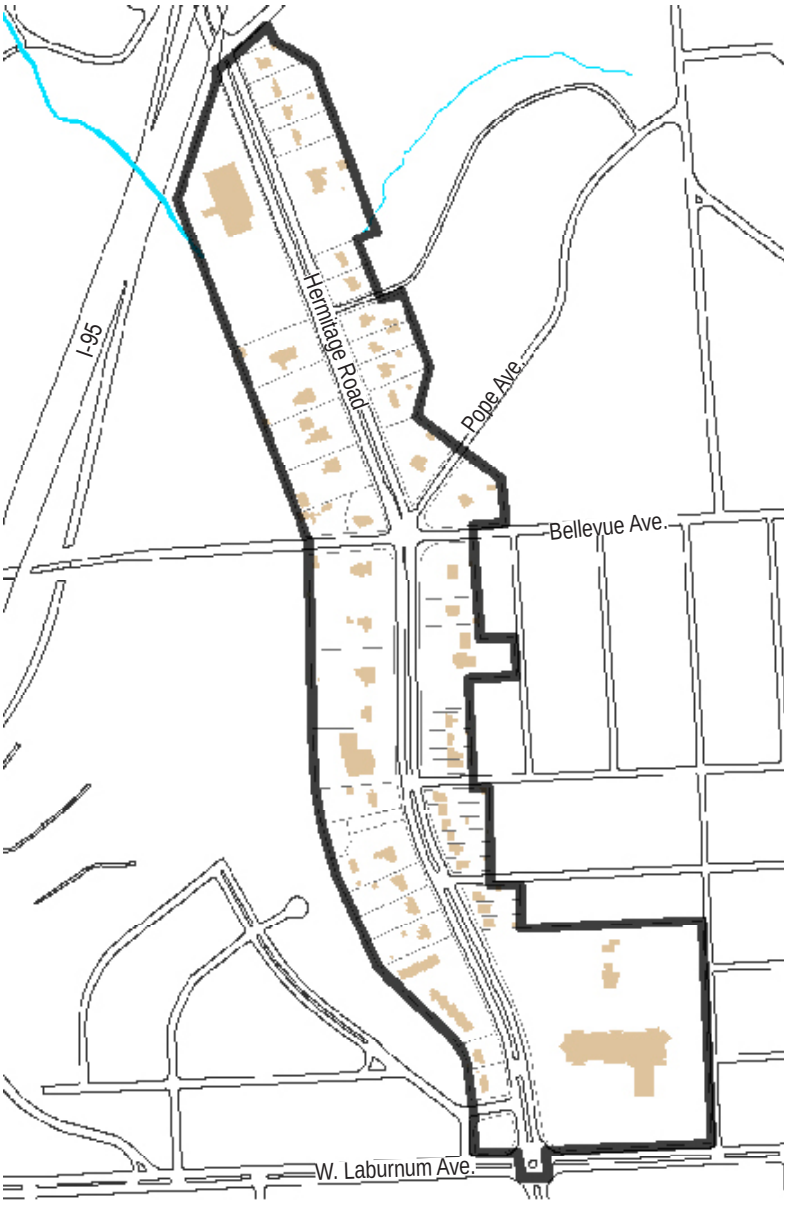


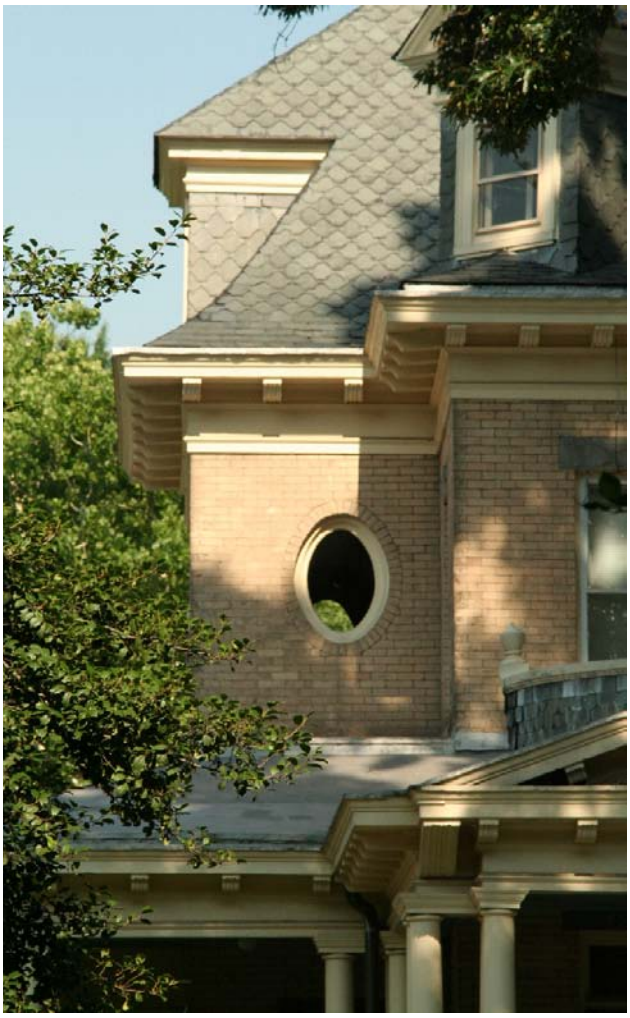
Chimborazo Boulevard (what would be N. 34th Street) runs north-south and terminates at Broad Street in the south, nearly on axis with the center of the park. The blocks west of Chimborazo Boulevard were laid out prior to 1876, while those to the east followed after the turn of the twentieth century. 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 Properites	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.

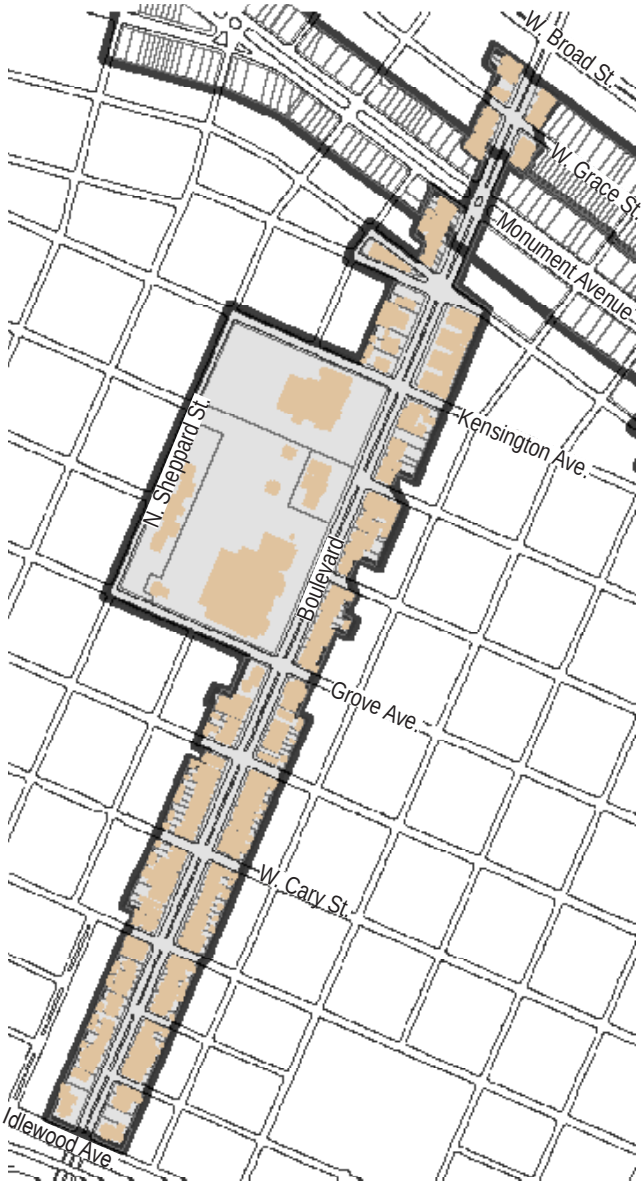
Hermitage Road

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 or 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 Properites	Total Acreage	District Boundaries
1992	-	250	64.3	Grace St. to Idlewood Ave.



Distinctive Features of The Boulevard

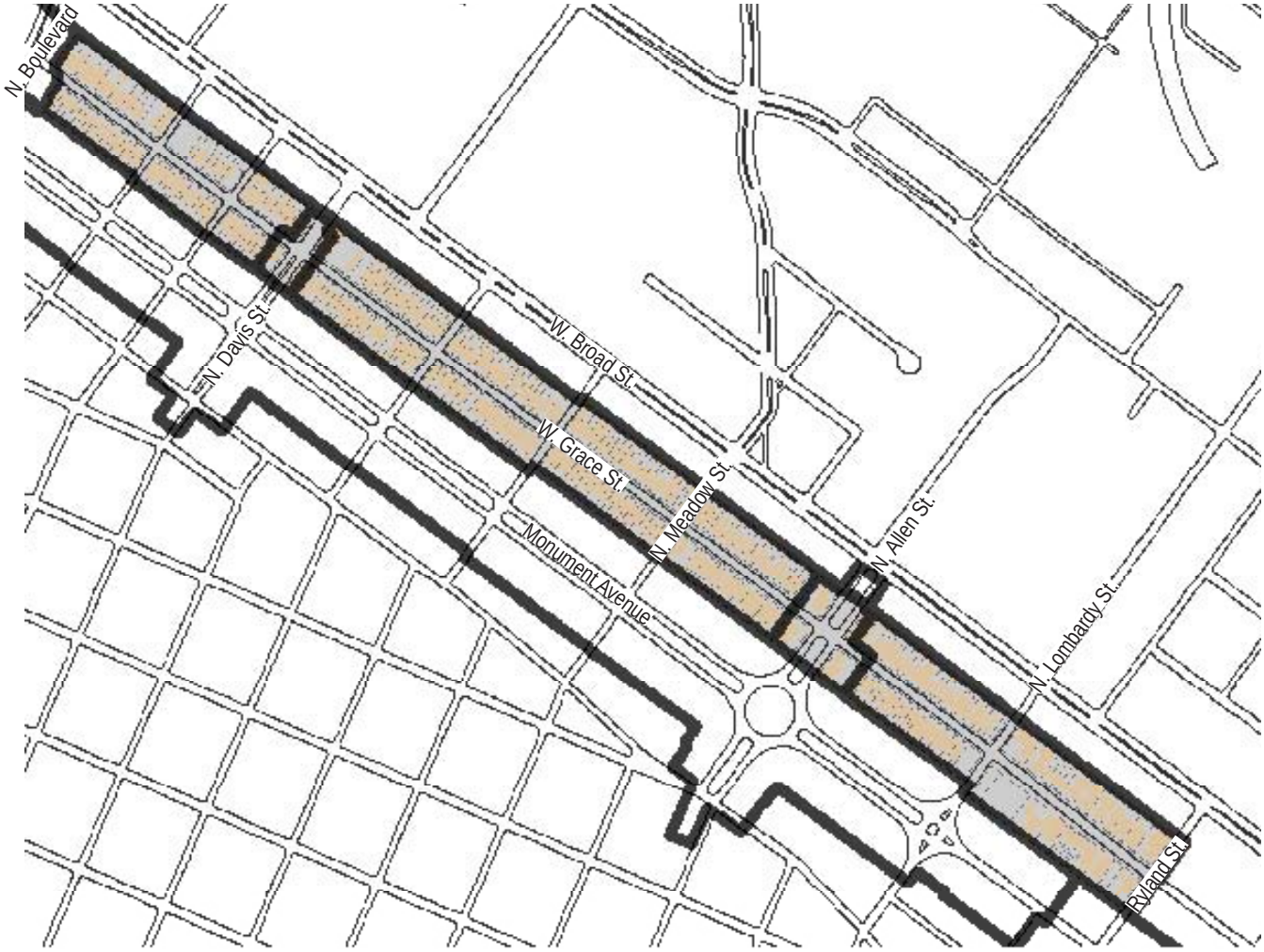
- A mixture of residential, institutional and religious architecture.
- A District defined by clearly marked north and south terminus points.
- A predominance of two and three-story structures.
- A very low percentage of non-contributing buildings (six out of 250).

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 Properites	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

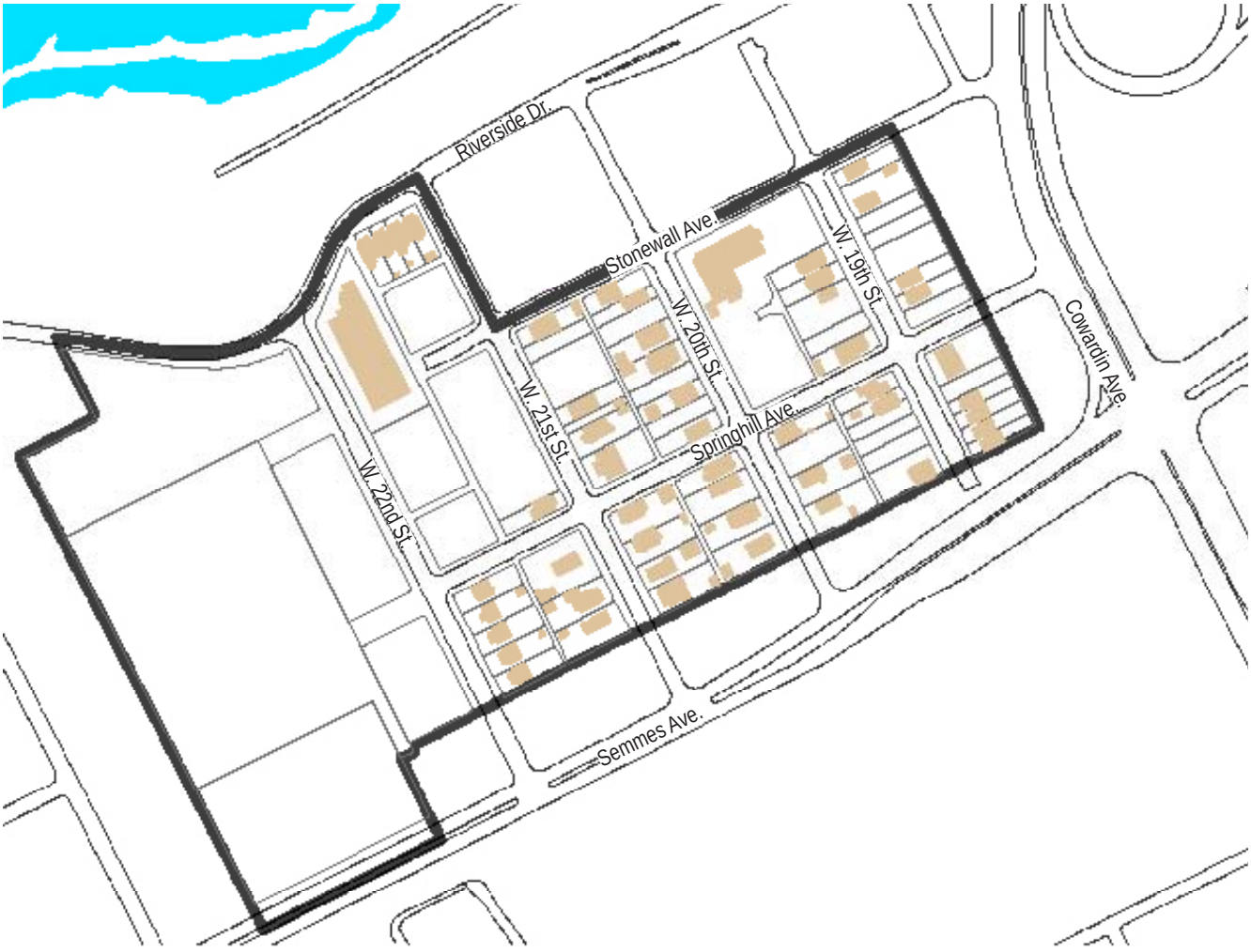
The West Grace Old and Historic District was established in 1996. It covers almost 50 acres and includes 329 properties along West Grace Street from Ryland Street to the east and The Boulevard to the west. This section of West Grace Street was laid out sometime during the 1880s; prior to this Grace Street 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 Properites	Total Acreage	District Boundaries
2006	-	52	27.8	19th to 22nd Sts. & Riverside Dr. to Semmes Ave.



Destinctive 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.

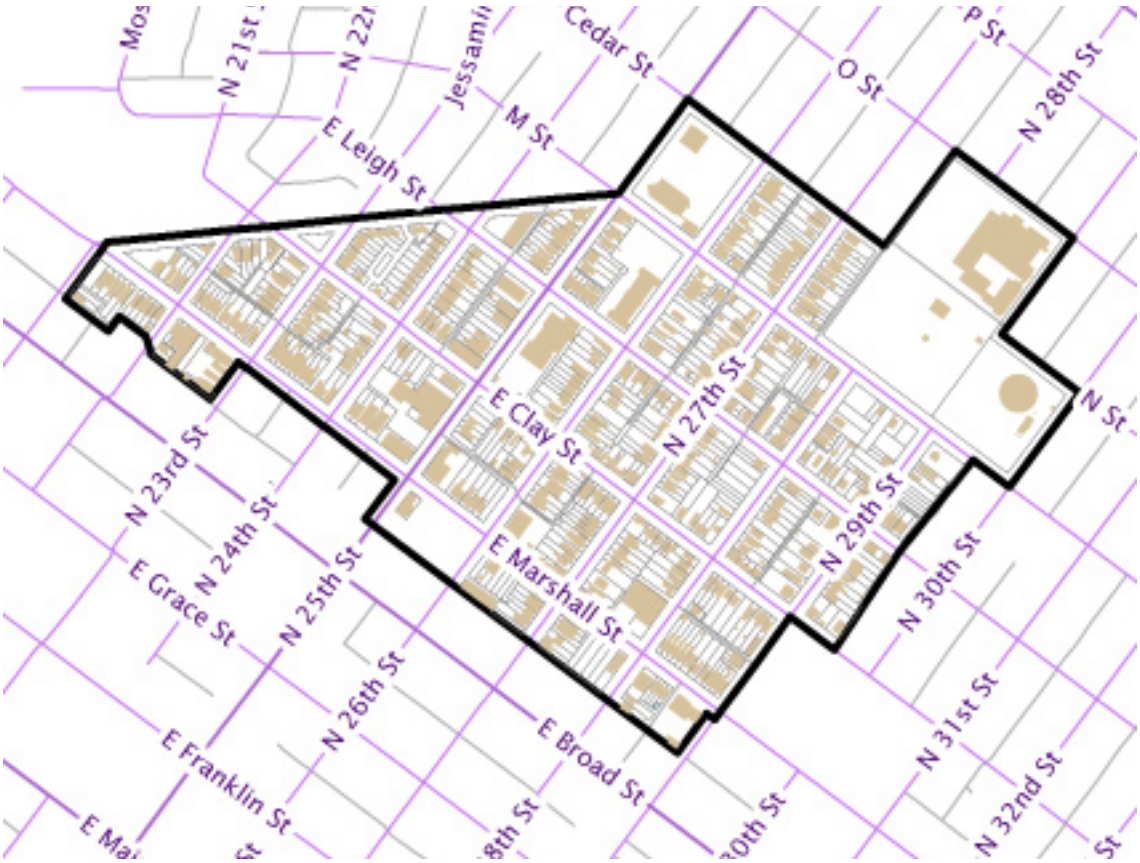
Springhill

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 twenthieth-century Richmond was home to an abundance of millwork companies, some of which constructed their own buildings as well. There is a strong liklihood 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 the geographic barrier of Canoe Run, Springhill's combination of compact size, unique characteristics and property owner interest make it the first Old and Historic District south of the James River.

Church Hill North

Year of Designation	Year of Expansion	Total No. of Properites	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 instututional purposes.

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
- *Robert E. Lee Monument (1890) - Lee Circle at Allen Avenue*
- *Jefferson Davis Monument (1907) - Davis and Monument Avenue*
- *J.E.B. Stuart Monument (1907) - Stuart Circle, Lombardy and Monument Avenue*
- *Stonewall Jackson Monument (1919) - Boulevard and Monument Avenue*
- *Matthew Fontaine Maury Monument (1929) - Belmont and 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*
- *Columbian Block (1871) - 1301-07 E. Cary Street*
- *Bowers Brothers Coffee Building (1870) - 104 Shockoe Slip*
- *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 (I860) - 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*

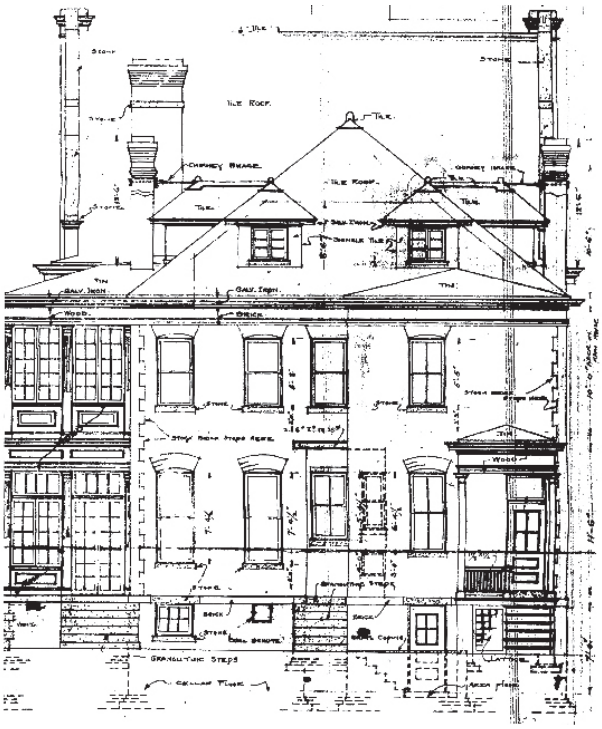
The Boulevard
- *The Confederate Chapel (1887) - behind the Virginia Museum of Fine Arts*
- *The Virginia Historical Society (1921) - Boulevard and Kensington Avenue*
- *The Virginia Museum or Fine Arts (1936) - Boulevard and Grove Avenue*
- *The Home for Confederate Women (1932)*
- *United Daughters or the Confederacy National Headquarters (1957)*

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) - 401 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*

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 or Appropriateness. For application information**, please see pages 8 and 9 of Chapter 1.

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

Definitions

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

Definitions

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 done based on solid historical evidence and documentation.

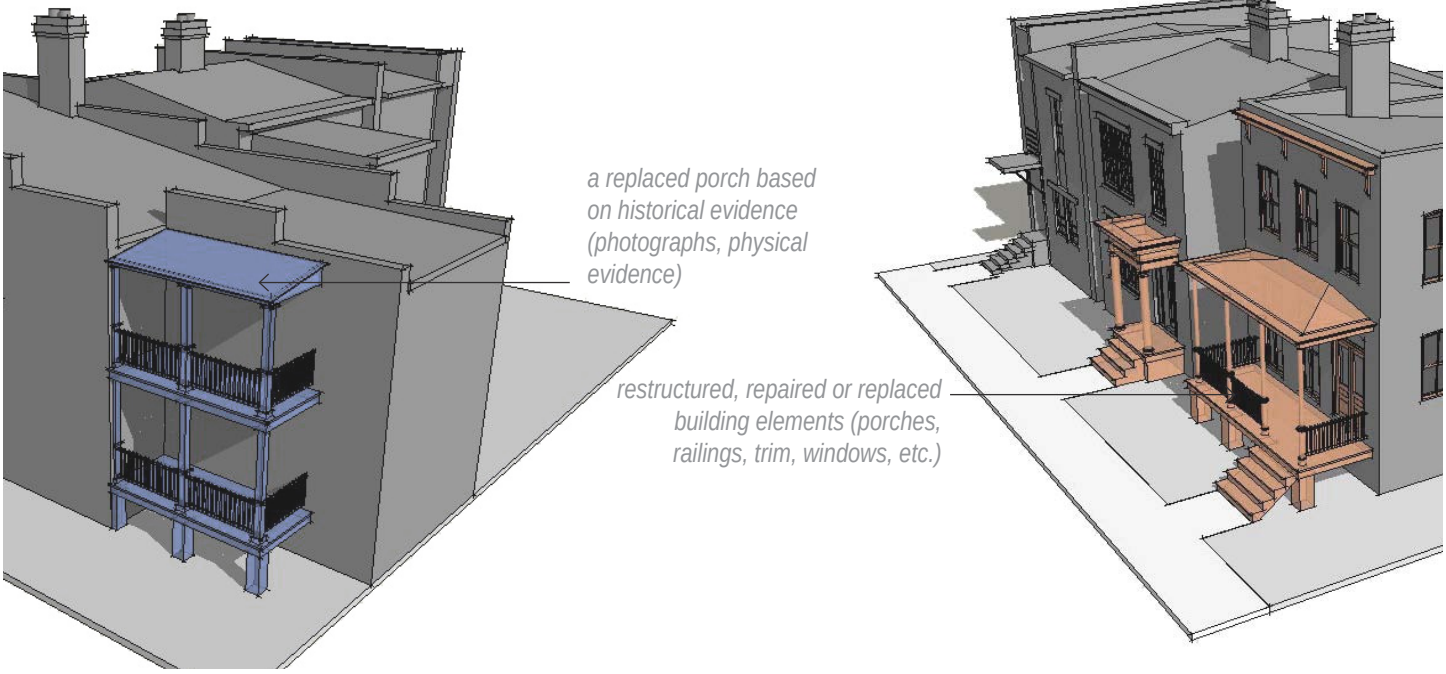
Restoration

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



Standards for New Construction

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.

SITING

The relationship between a structure planned for construction and the parcel of land on which it is situated is important. These guidelines are provided to assist property owners in developing plans for new construction projects.

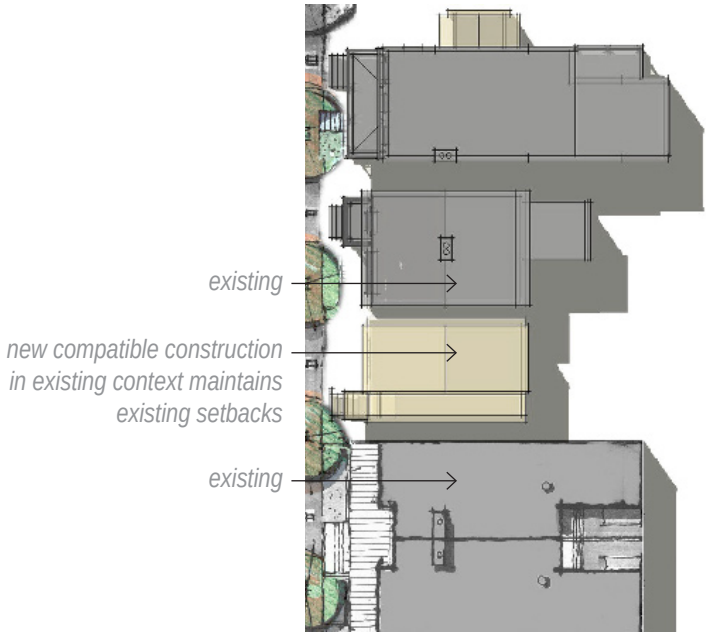
1. Additions should be subordinate in size to the main structure and as inconspicuous as possible. Locating them at the rear or least visible side of a structure is preferred.

2. New infill construction should respect the prevailing setback patterns of the surrounding block. The minimal setbacks evident in most districts reinforce the traditional street wall.

3. New structures should face the most prominent street bordering the site.

4. New infill structures should be spaced within 20% of the average distance between existing houses on the block.

5. If setback waivers are needed, the Commission can be requested 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 immediate area. 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.

2. New construction should be contemporary in style yet compatible with surrounding historic structures. New construction should not mimic previous architectural styles in such a way that creates a false historical appearance.

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

SCALE

1. New construction should maintain the existing human scale of historic residential and commercial neighborhoods. The inappropriate use of monumentally-scaled buildings that overwhelm pedestrians at the street level is strongly discouraged.
2. New additions and infill structures should incorporate human-scale elements such as storefronts and porches into their design.

HEIGHT, WIDTH, PROPORTION & MASSING

1. New construction should respect the typical height of surrounding houses and commercial structures.
2. New structures should have the same number of stories as the majority of structures on the block.
3. New construction should respect the vertical orientation typical of commercial and residential properties in historic districts. New designs that call for wide massing of more than 30 feet should be broken up by bays.
4. Typical massing patterns throughout City historic districts are simple and block-like; therefore, new structures should avoid the use of staggered setbacks, towers or elaborate balconies.

MATERIALS, COLORS & DETAILS

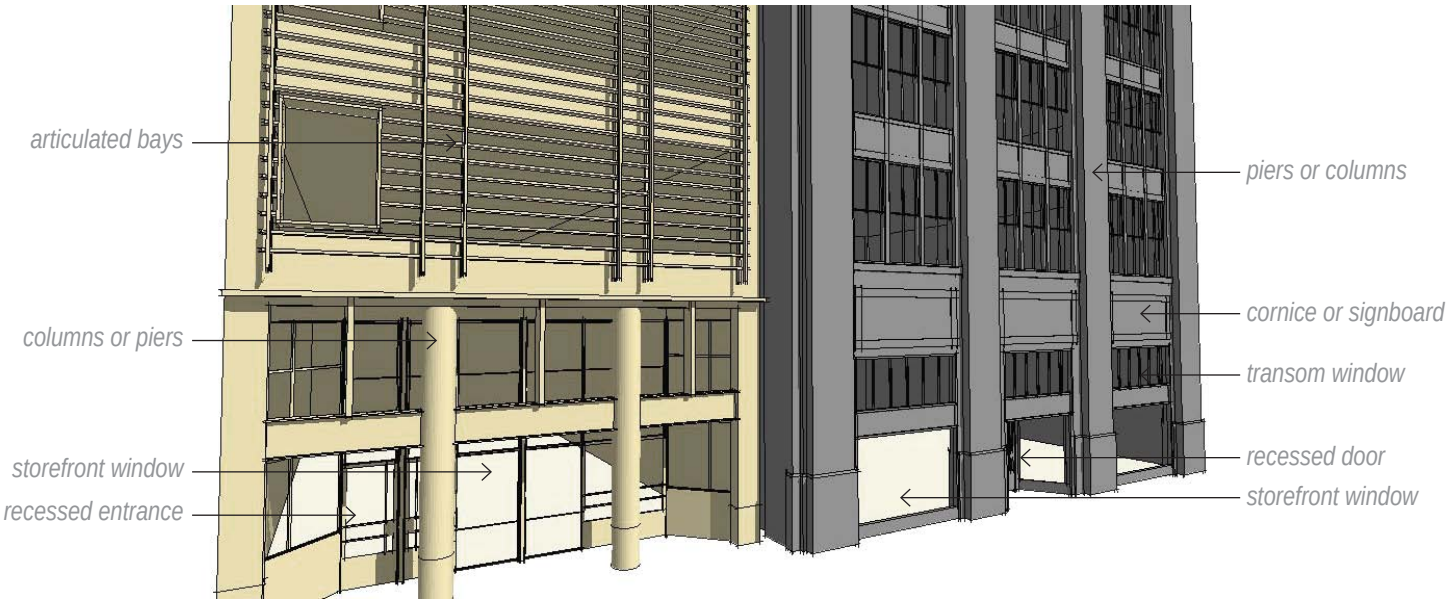
1. New construction should not cover or destroy original architectural elements.
2. Missing building elements should be replaced with new elements compatible in size, scale and material to the original elements without creating a false historical appearance.
3. Materials used in new construction should be compatible with original materials used throughout the surrounding neighborhood.
4. Paint colors for new additions should compliment those of the primary structure. Paint colors used should be similar to the historically appropriate colors found in the immediate neighborhood and throughout the larger district (see Painting Section starting on page 52).
5. Generally, synthetic siding materials are strongly discouraged for use in City Old & Historic Districts. If used on a new rear addition, and not visible from a prominent public right-of-way, these materials may be allowed in limited cases but approval by the Commission is always required.

New Construction

STOREFRONT FACADES

1. The applicant should research the design of the original building or early changes. If no documentary evidence exists to aid in cornice and sidewalk restoration, design a new storefront consisting of elements compatible with surrounding historic storefronts. If appropriate, a knowledgeable professional may conduct exploratory demolition to determine the extent of changes to an original façade and the condition of original materials.
2. If the applicant plans to remove materials and signage not original to the structure, they should keep in mind that over time non-original materials and designs may gain historical significance, or are of exceptional design quality, and should be retained. Commission review will be necessary in these cases.
3. Original storefront elements should be retained and repaired whenever possible.
4. Street-level commercial facades should not have blank walls. Shops enhance the streetscape by providing visual interest to passersby.
5. New storefronts should include and be contained by building piers, a storefront cornice and a sidewalk.
6. Architectural security features (i.e. window bars and gates) should be compatible with the historic structure.
7. Excessively ornamental ironwork is generally discouraged, as it can draw attention away from architectural elements of the original structure.

example of new construction



typical existing commercial storefront

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 and residential properties throughout Old and Historic Districts have a vertical orientation; therefore, wide, horizontal picture windows on new additions are strongly discouraged.
2. The architectural appearance of windows should be respected. Changes in the sash, depth or reveal, muntin configuration, frame or the reflective quality or coloring of the glazing is strongly discouraged.
3. Original masonry openings for doors and windows should be maintained. “Bricking” over the masonry openings is strongly discouraged.
4. Screen or storm doors placed in front of original, primary residential doors should be of an open, unadorned style that does not hide the features and detailing of the primary door.

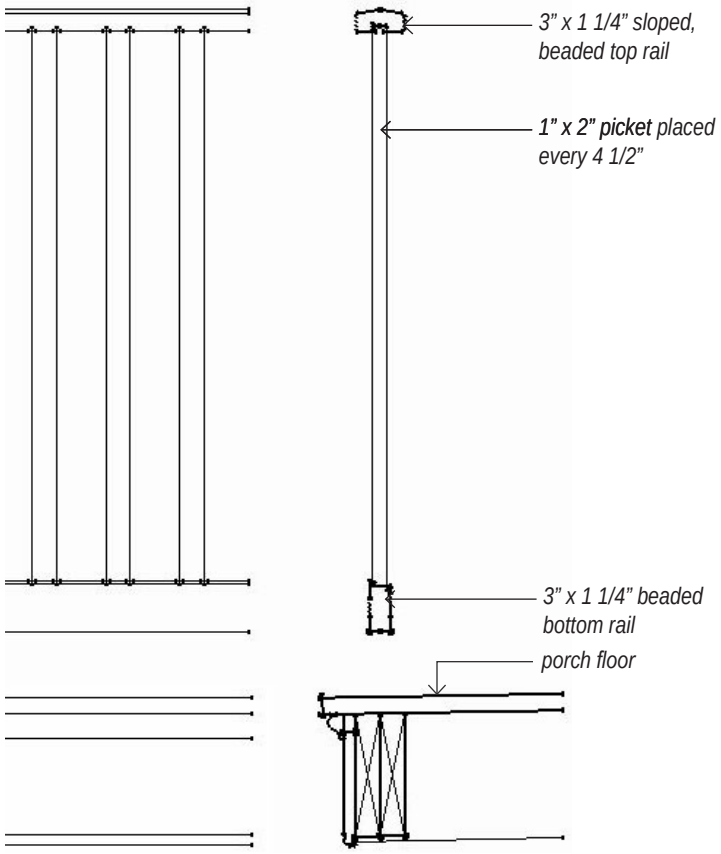
An infill project in Shockoe Bottom illustrates how distinct patterning along with contemporary materials can complement existing historic buildings.

New Construction

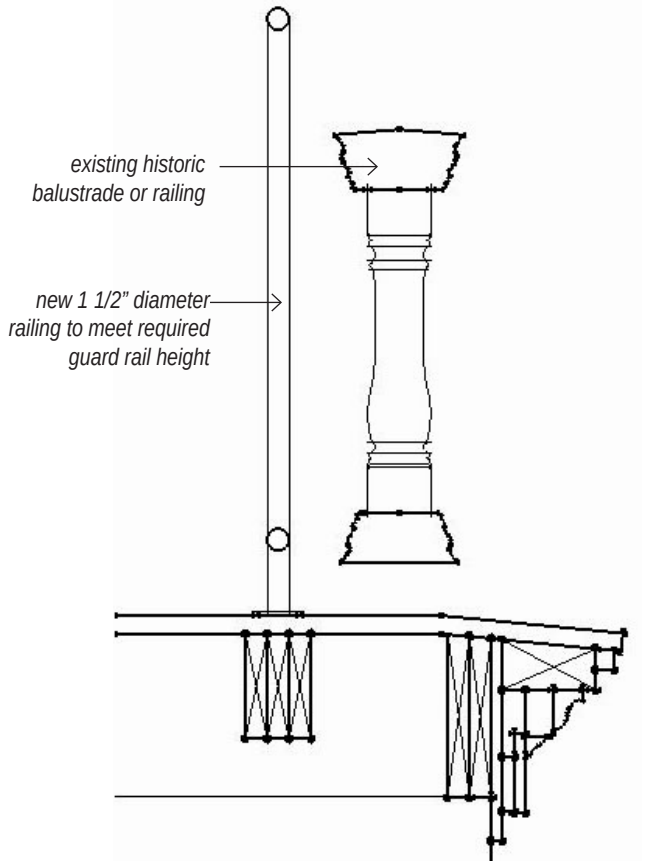
RAILINGS

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 include garages, sheds, gazebos and other auxiliary structures. These buildings should be compatible with the design of major buildings on the site, particularly in the degree of roof slope and materials used.

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 their character as secondary structures.

4. Gazebo designs should complement, not mimic, the architectural characteristics of the main structure.

FENCES & WALLS

1. New construction should include fence lines/walls when adjacent to historic properties with fence lines/walls.
2. Fence, wall, or gate materials should relate to building materials commonly found in the neighborhood.
3. Fence, wall, and gate designs should reflect the characteristics of the historic structures they surround.
4. Privacy fences should be constructed of pressure-treated wood of appropriate design. Again, a relationship between fencing and the main structure is most appropriate.

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 should use vertical picket balustrades.
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 Rehabilitation

COMMERCIAL CONSTRUCTION

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

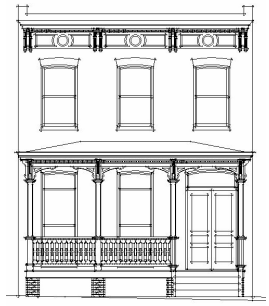
1. Conduct pictorial research to determine the design of the original building. The Valentine Museum has an extensive collection of photographs of Richmond's 19th-century building stock to aid in this research. If no pictorial documentation is available, any new additions to the storefront design should 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.

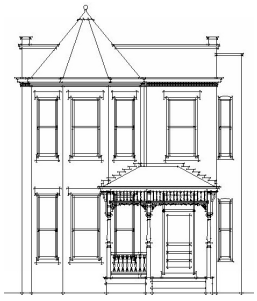
2. Retain all original building elements and repair as needed; replace in-kind only if necessary.

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 considered inappropriate for use on most historic structures typically include: aluminum frame windows and doors, enameled panels, stone veneer, textured wood siding, artificial siding, wood shingles, mansard roof, metal awnings and plastic shutters.

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.

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. Do not add architectural elements salvaged from other historic structures. The resulting mixture of elements from different time periods conveys a false record of the evolution of the structure.

Substitute Materials

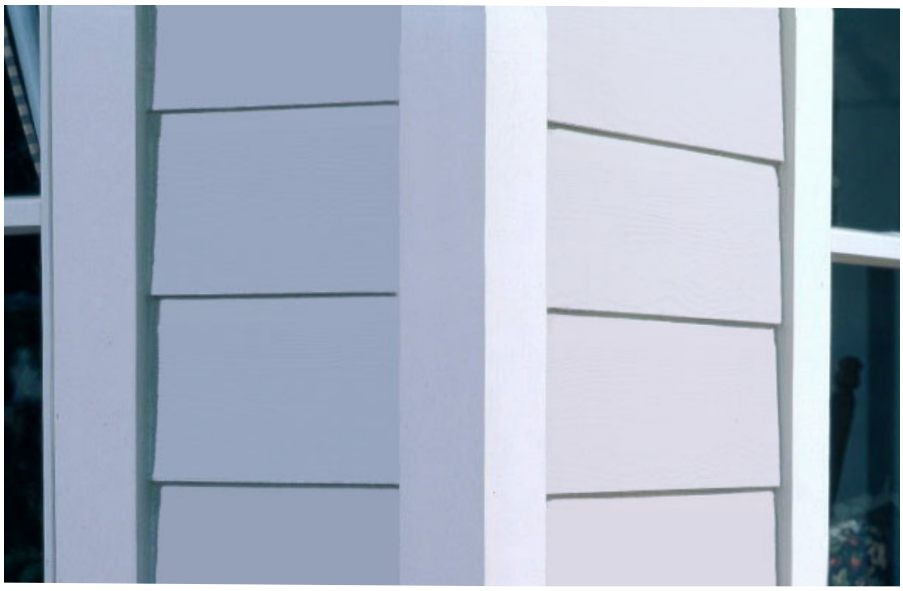
When and where to use substitute materials is a decision to be reached only after careful consideration for the consequences to an historic structure and not before more appropriate preservation options have been explored. As with other proposed exterior changes, the use of substitute materials within 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 (common brand names are 'Hardiplank' and 'Cemplank') is a relatively new 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 is restricted to new freestanding buildings, new outbuildings and when new additions present secondary elevations with limited visibility to the public right-of-way. The use of fiber cement siding products as a substitute for original wood trim and siding on historic structures is discouraged. (In select cases, however, it may be approved by the Commission on secondary facades as an appropriate replacement material for decayed wood siding.) Typically, fiber cement siding should reveal a smooth surface, rather than a faux "wood grain".



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

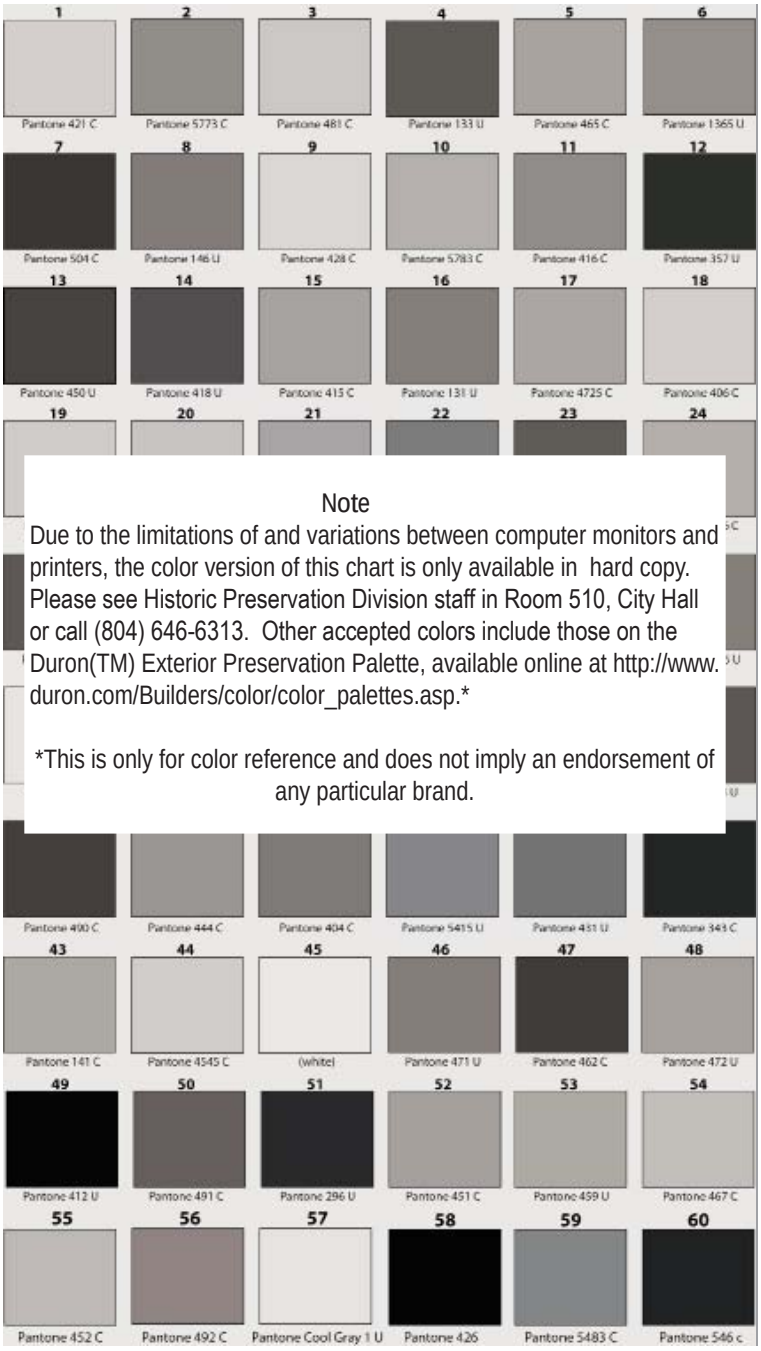
The problems associated with the use of poor quality original materials can be remedied by in-kind replacement.

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.

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 made of recycled plastic and by-product sawdust. Often referred to under two primary brand names (Tendura Planking or Trex), this product 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.

Paint



Note

Due to the limitations of and variations between computer monitors and printers, the color version of this chart is only available in hard copy. Please see Historic Preservation Division staff in Room 510, City Hall or call (804) 646-6313. Other accepted colors include those on the Duron(TM) Exterior Preservation Palette, available online at http://www.duron.com/Builders/color/color_palettes.asp.*

*This is only for color reference and does not imply an endorsement of any particular brand.

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. A paint palette of 60 colors appropriate for use on historic properties has been developed to guide property owners and staff in color selection. Not all paint chart colors are appropriate for every historic building; therefore property owners are strongly encouraged to contact staff representatives in advance of any proposed painting to insure that appropriate paint colors are selected.

Colors not on the palette may be appropriate but will 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.

Generally speaking, paint colors are determined by the architectural style of the structure:

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

Greek Revival - wall colors: white, pale natural colors (stone, gold, yellows) -trimwork: dark greens, grays.

Italianate - walls and trimwork: greens, rusts, reds, and browns

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

Paint

in deep rich tones.

Simpler frame vernacular structures - pale earth tones, such as light browns, tans and grays.

Colonial Revival - softer colors for the walls, and white or ivory is preferred on trimwork, since this style signaled a return to classical motifs.

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

High quality paint should be used following directions for preparation and application. A paint professional should be consulted before beginning your project.

It is important that color selections blend with and complement the overall color schemes on the street.

Fluorescent and obtrusive colors should not be used because 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.)

Numbers 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.

Individual architectural detailing should not be emphasized with an additional color.

Doors and shutters can be painted a different color than the walls and trim.

Enamel "high gloss" paint should be used only on doors and trim.

Varnishing building surfaces that have not historically been varnished is not appropriate. In addition to being historically inaccurate, varnish will break down faster from the sun's ultraviolet rays than will paint.

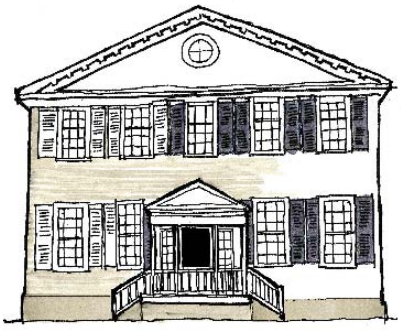
Stains are a modern method of protecting and/or coloring wood, and therefore not appropriate for use on most historic structures.

Painting historic building materials such as brick and stone that have never been painted should be avoided. Painting previously unpainted masonry materials is historically inaccurate and is not permitted. Property owners wishing to "spruce up" a building should contact a qualified contractor knowledgeable in the use of non-abrasive chemical cleaners.

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

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

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



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

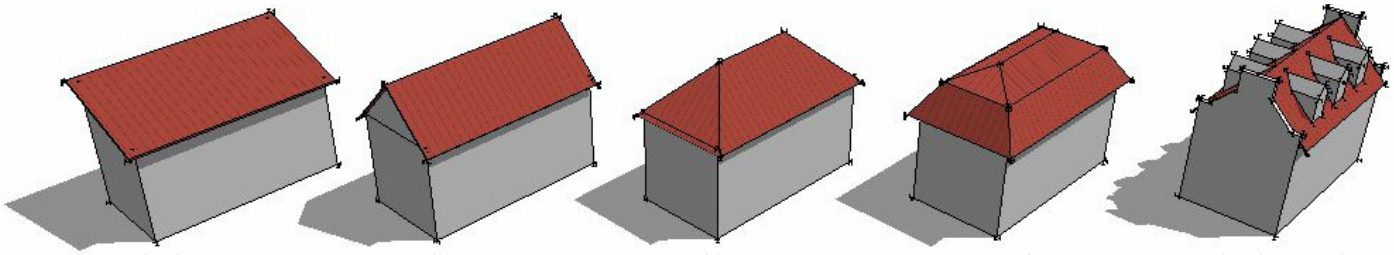
American Foursquare - earth tones for the walls, one contrasting trim color and a third accent color for doors and sash.

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 types



shed *gable* *hip* *mansard* *example of a complex roof-parapet gable with dormers*

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 using the same kind of material is neither technically or economically feasible. Substitute materials should mimic 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.

Gutter and Downspout Repair

5. Box or stop gutters catch water in a trough that is part or the roof or eave.

6. Leaky box or stop gutters should be lined with membrane roofing.

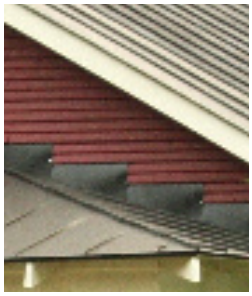
7. Suspended gutters are fastened at the eaves with spikes or straps. Loose downspout support brackets should be firmly reattached to the wall. Gutter support straps should be refastened under roofing materials not on the roof surface.

Removal of Elements

8. 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.

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

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.

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.

Window Repair

5. 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

6. Windows should only be replaced when they are missing or beyond repair. Any reconstruction should be based on physical evidence or photo documentation.

7. 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 does not fit the original window.

8. 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.

Retrofitting Windows for Energy Efficiency

9. Thermal efficiency can be enhanced through the use of weather stripping, storm windows, caulking, interior shades, shutters, blinds and awnings, if appropriate.

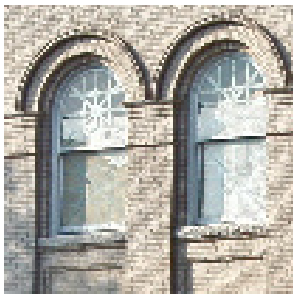
10. Interior storm windows should be installed with air-tight gaskets, ventilating holes and/or removable clips to avoid condensation damage to windows.

11. Exterior storm windows should not damage or obscure either windows or frames.

12. Storm window divisions and color should match the original window.

Building Elements

WINDOWS - continued...



13. Do not install bare aluminum storm sashes; aluminum surfaces can be painted after application of zinc chromate primer.

14. Do not install storm windows unless the design allows the original window to show through.

15. Do not replace multi-paned sash windows with new thermal sash windows that use false muntins.

16. Do not replace windows or transoms with fixed thermal glazing.

17. Do not use tinted or reflective glass as an exterior façade treatment.

Shutters

18. Wood shutters should be functional (mounted on hinges) and not nailed to the wall.

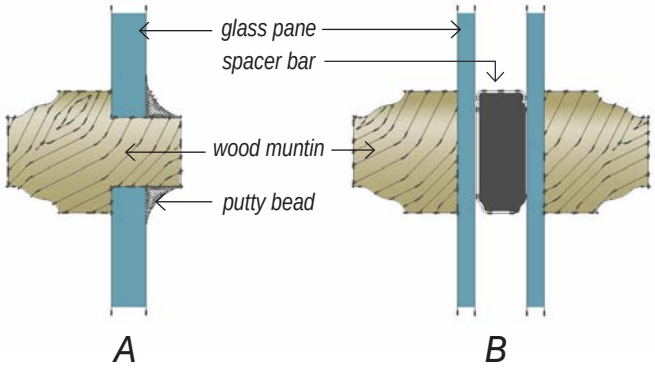
19. Metal and vinyl shutters are not recommended, particularly for the front façades of buildings.

20. 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.

21. 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 of glass 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.



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. Do not strip entrances and porches of historic material and details that should be retained in any repair or partial replacement.

7. Existing entrances or porches should not be removed when an historic structure has been reoriented to accommodate a new use.

8. The addition of a new entrance to a primary dwelling elevation is strongly discouraged.

9. 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.

10. Do not enclose porches on primary elevations.

11. 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.

12. Exterior storm doors should not damage either door or door frames.

13. 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 he 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. 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.

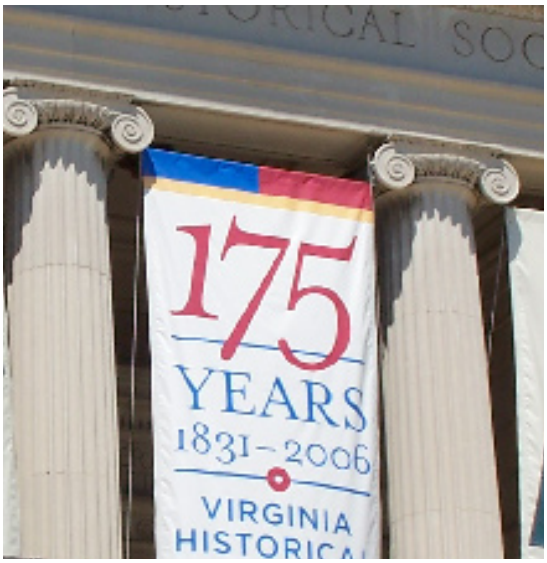
Designs for signs in City Old and Historic Districts should reflect the pedestrian scale of the District. Signs within a District should be modest in size and addressed to pedestrians and slower vehicular traffic. Large signs designed with heavy, high speed vehicular traffic in mind are not appropriate. 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:

Standards for Signage

Banner Signs...continued

- 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 us, but are acceptable signs for any commercial property set back at least nine (9) feet from a public right-of-way 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.

Portable Signs (Menu Boards or Sandwich Signs, usually two-sided) used to advertise special services and products with messages that change on a regular basis.

These signs may be appropriate if designed with the same guidelines in mind for permanently affixed, freestanding signage.Portable signs are only allowed on a public right-of-way where they do not inhibit the flow of pedestrian traffic. Portable signs that are internally illuminated or use flashing lights to attract attention are prohibited.

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

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 flashing or moving lights.

9. Signs should not use franchised trademarks that do not represent the primary business.

10. Internally illuminated plastic signs may be appropriate in newer commercial corridors but are not appropriate for use in Old and Historic Districts.

Signage Requirements

Signage Requirements Section 114-502 of the City of Richmond Zoning Code	Commercial	Residential Bldgs. Commercial Use, Commercial Areas	Residential Bldgs. Commercial Use, Residential Areas
Total SF Allowed*	48	36	24
Building Mounted			
Maximum Number Allowed	2	2	2
Wall			
Maximum Number Allowed	1	1	1
Maximum SF Allowed	24	18	12
Maximum Letter Height	12”	8”	6”
Projecting			
Maximum Number Allowed	1	1	1
Maximum SF Allowed	12	8	6
Minimum Distance from City Right of Way	9’	9’	9’
Maximum Distance from Building	4’	4’	4’
Minimum Clearance (Bottom of Sign to Ground)	8’	8’	8’
Maximum Letter Height	8”	8”	8”
Freestanding			
Maximum Number Allowed	1	1	1
Maximum SF Allowed	12	12	12
Maximum Letter Height	8”	8”	6”
Maximum Sign Height	12’	12’	8’
Interior Window (Permanent)			
Maximum Number Allowed	1	1	1
Maximum Percentage of Window	20	20	20
Interior Window (Temporary)			
Maximum Number Allowed	1	1	1
Maximum Percentage of Window	15	15	15
Rear Entrance **			
Maximum Number Allowed	1	1	1
Maximum SF Allowed	6	6	4
Maximum Letter Height	6”	4”	4”
Menu Boards ***			
Maximum Number Allowed	1	1	1
Maximum SF Allowed	4	4	4
Maximum Letter Height	4”	4”	4”
Maximum Sign Height	4’	4’	4’

** per public street frontage*

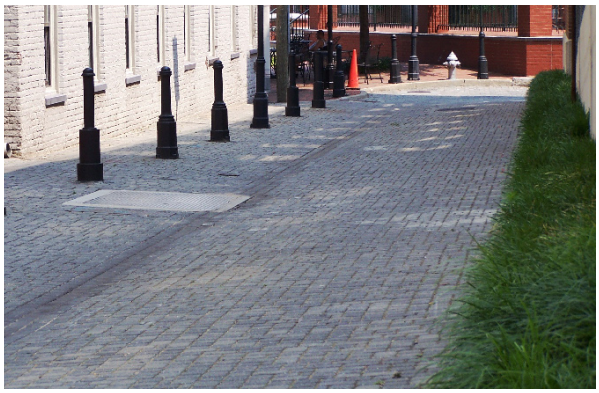
*** Where permitted, rear entrance signs will not be counted against the total sign area allowed for a single business. Rear entrance signs can be either building mounted, freestanding or permanently placed in an interior window*

**** Placement of portable menu boards on a public right-of-way is prohibited.*

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.



Street Lighting

1. Street Lighting should honor the architectural character of a given District. Roadway (vehicular) lighting should be differentiated from walkway (pedestrian) lighting, but neither should use contemporary light fixtures intended for more suburban settings.

Traffic and Pedestrian Signals

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

Sidewalks & Curbs

3. Brick or granite pavers are the most appropriate choice in most Old and Historic Districts.

4. Existing granite curbing should be retained whenever possible.

5. Sidewalk design should allow for the installation of appropriate urban landscaping.

6. 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.

7. 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.

8. Landscape plans should select plant materials based on their

a) suitability to the site and urban surroundings,

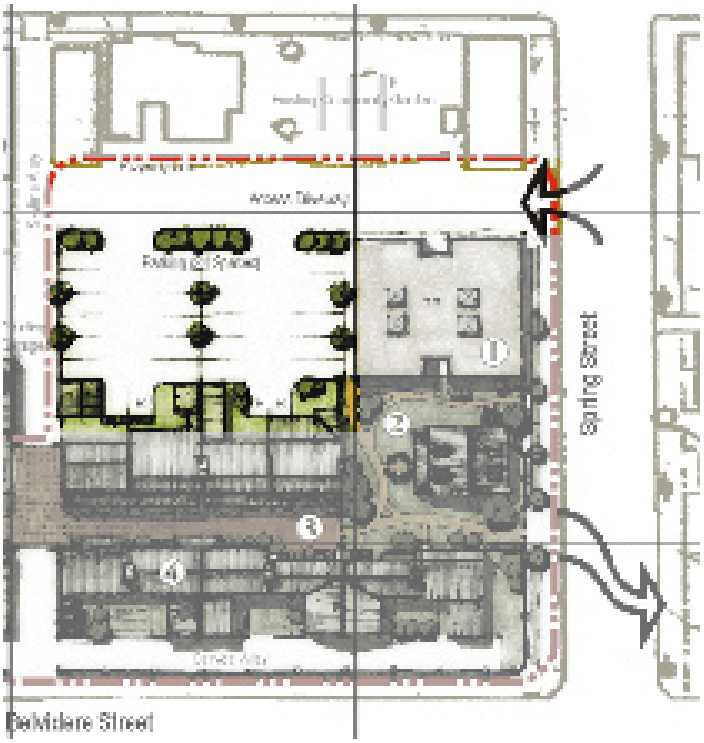
b) appropriateness to the local climate, soils and light conditions,

c) ability to provide a sense of scale and seasonal interest.

Standards for Site Improvements

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 or shrubs and trees used should ensure a high density screen between parking lot and street. The standards established under "Fencing and Walls" on page 58 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.

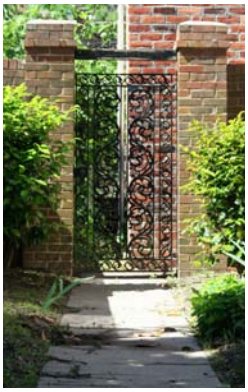
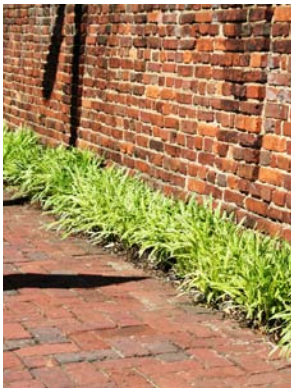
4. Parking between two adjacent buildings should be accommodated whenever possible.

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 are not recommended, except in cases where new infill construction occurs adjacent to an historic property with a fence, wall, or gate.

4. A new fence or wall installed at the street front cannot exceed four (4) feet in height and should be constructed using traditional materials in a traditional design appropriate to the District. Rear fences and walls cannot exceed six (6) feet. Height restrictions are governed by the Zoning Ordinance.

5. 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.

6. 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.

7. Rear-yard privacy fences should mimic traditional fence designs.

8. Wooden fences should be repaired and painted as needed. Existing picket designs should be matched when replacement is necessary.

9. 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.

10. 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.

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 (i.e. a 5% slope, or a 1 foot rise per 20 feet.) 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. These devices accommodate only one person at a time, are often more visually intrusive than ramps, require frequent maintenance and usually cannot be operated independently.

7. In cases where ramps or lifts are not feasible, other means to ensure accessibility are possible, but should not be used unless all other options have been explored and rejected.

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 or 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? 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 would 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 or 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 part or 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.

There may instances when a property owner applies to the

Standards for Demolition

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.

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 46-47 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 68-69 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 Sidings 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

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Don't Blame the Paint, Old House Journal, April, 1981
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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

SO YOU OWN AN OLD BUILDING

And you couldn't be happier owning a place filled with character and architectural features that just don't seem to be made anymore. Maybe you have beautiful wood floors, each board revealing the grain of an old growth oak. Or, perhaps that fireplace mantle celebrates Eastlake details that create a centerpiece of the room - what a treasure. And the way that old wavy glass casts sunlight is truly unbelievable.

So let's help you keep all of the good things in great shape.

In the following chapter you'll find an overview of building materials and elements, their characteristics, common problems and how to fix them. If you'd like to change any part of the outside of your house and it falls within one of the city's Old and Historic Districts, refer to Chapter 3 - The Design Guidelines, for rules and restrictions regarding exterior alterations. For maps of the City's Old & Historic Districts, please see Chapter 2.

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.

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 50, 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

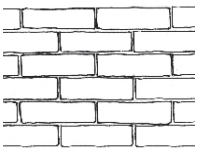
A significant character-defining architectural feature is lost when original porches on historic homes are removed. Often porches have been closed in to make a sun room, or they have been remodeled in an inappropriate manner to add living space to the home.

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.

Masonry

Masonry Patterns



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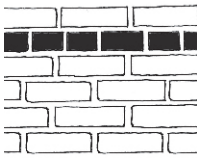

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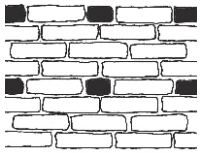

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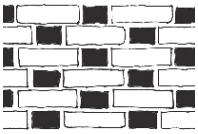
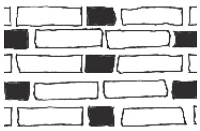
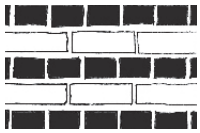


flemish bond



monk bond



english bond

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

Masonry

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. 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 he undertaken. (Once cleaned, a building should be left to dry for at least 14 days before the next step.)

Never completely remove all paint from painted 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 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 or freeze and thaw.

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

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.

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.

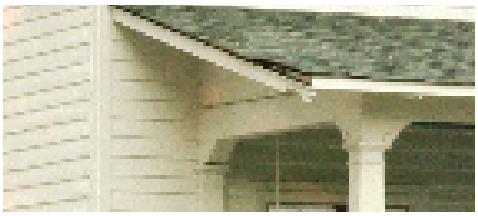
2. Pesticides for termites and other wood-boring pests should be used with extreme caution and only by reputable professionals.

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 50.

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.

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.

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.

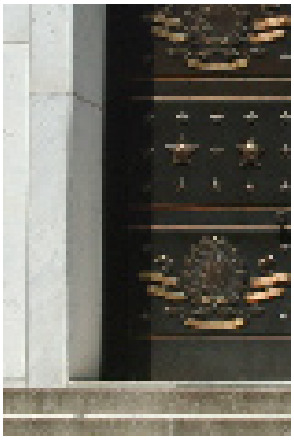
a)

b)

c)

d)

e)



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.

Paint

Typical Problems

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

Cracks or alligatoring caused by a loss or 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.

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.

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

Paint

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

A metal roof is made of rolled sheets of galvanized steel or tin joined together. Metal roofs other than copper should never be left unpainted.

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.

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 actions 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.

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.

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double hung window

leaded glass window

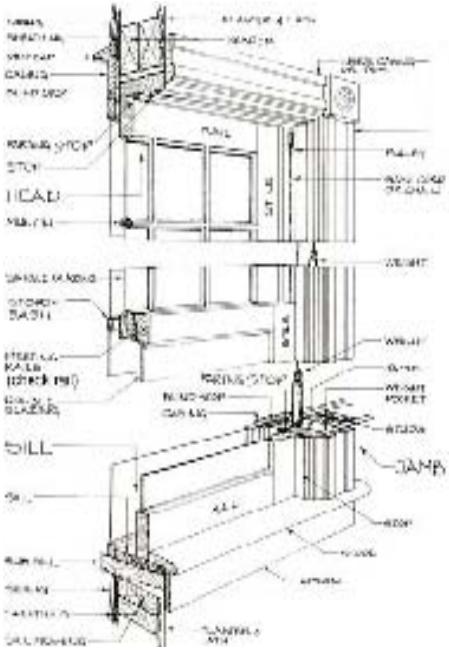
composite window

dormer window

Windows

Typical Window Problems

traditional double hung window components



decorative window

oriel window

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.

Inappropriate Replacement 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.

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.

Porches, Doors and Entrances

TYPICAL PORCH AND DOOR TYPES

Full-Width, One-Story Porches

Full-width, one-story porches are the most common type of porch. 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 Colonial Revival houses and are identified by their columns and classical 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.

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 have 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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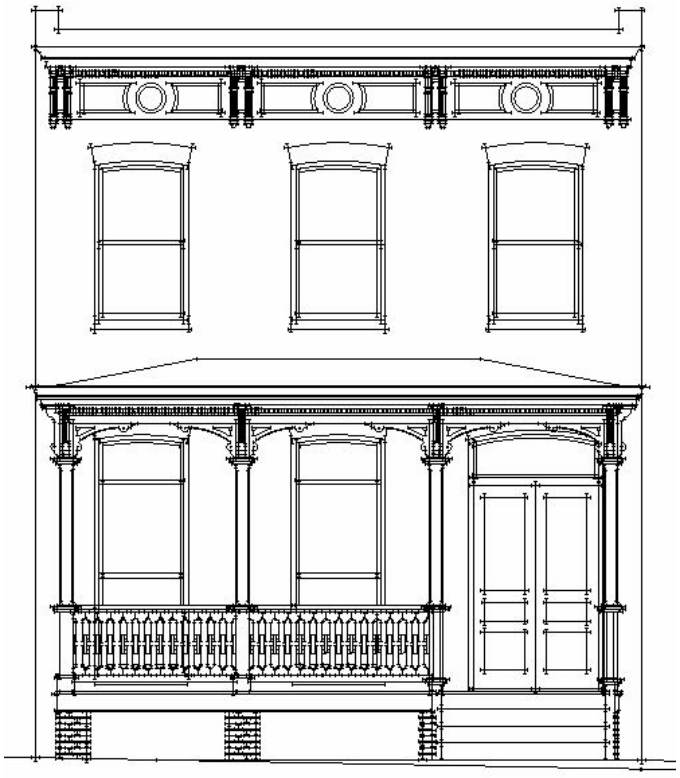
"Side Swiped: The Truth about Siding"; Virginia Department of Historic Resources Technical Assistance Article.

Please see the bibliography for complete publication information.

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".



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 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.

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

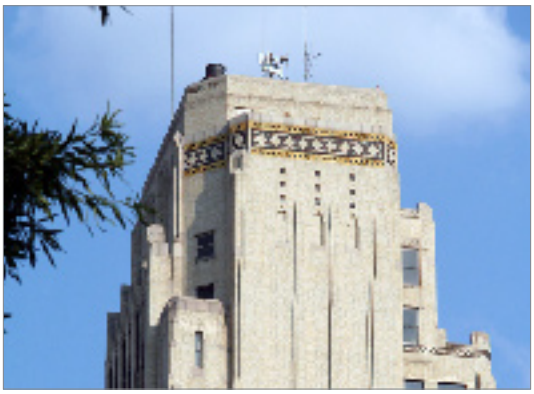
Arts & Crafts homes (shown) can be found south of the James River in the Forest Hill Park area and on Northside in the Ginter Park area. The bungalow, a purely American architectural style and an outgrowth of the Arts & Crafts movement, emerged at the start of the 20th century. A small one-story or one-and-a-half story house usually having a low profile, the bungalow is most easily identified by its prominent roof and heavily timbered rafters and over-hang. 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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OLD AND HISTORIC DISTRICT ORDINANCE

ARTICLE IX.
Overlay Districts
Division 4 - Old and Historic Districts

Sec. 114-930. 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. 114-930.1. 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.

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. 114-930.2. 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. 114-930.3. 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

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. 114-930.4. 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.

(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.

(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. 114-930.5. 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. 114-930.6. 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.

(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.

(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. 114-930.7. 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

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. 114-930.8. 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.

(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. 114-930.9. 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.

(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)

Glossary of terms

Adaptive reuse

A means to provide new functions to older buildings or structures that would otherwise be demolished.

Addition

To add a new part such as a wing, ell or porch to an existing building or structure.

Alligatoring

Refers to a condition of paint that occurs when too much paint has been applied to a surface over the years, and the layers crack in a pattern that resembles the skin of an alligator.

Alteration

To make a visible change to the exterior of a building or structure.

Architectural conservation

The science of preserving a building and/or structure in its historic fabric; the use of scientific techniques and analytical methods to conduct investigations from which the causes, effects and solutions to specific building problems may be determined.

Balustrade

A railing or parapet supported by a row of short pillars or balusters.

Bay

A part or a structure defined by vertical divisions such as adjacent columns or piers.

Bay window

Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

Bracket

A wooden or stone decorative support beneath a projecting floor, window or cornice.

Broken pediment

A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar decorative form on a pedestal.

Bulkhead

In commercial buildings the structural supporting wall under the display windows of a storefront. Bulkheads are often paneled and are usually constructed of wood.

Capital

The upper portion of a column or pilaster.

Classical

Pertaining to the architecture of Greece and Rome or to the styles inspired by this architecture.

Column

A vertical support, usually supporting a member above.

Conversion

The adaptation of a building or structure to a new use that may or may not result in the preservation of significant architectural forms and features of the building or structure.

Coping

The top course of a wall which covers and protects the wall from the effects of weather.

Corbelling

Courses of masonry that project out in a series of steps from the wall. In commercial architecture the corbelling is usually brick and is part of the cornice at the top of the facade.

Demolition

The act or process of tearing down an existing building without a systematic approach to saving the physical record of that building or structure.

Dormer

A small window with its own roof projecting from a sloping roof.

Downspout

A pipe for directing rain water from the roof to the ground.

Efflorescence

A condition of masonry in which white salts from the clay or mortar leach to the surface.

Entablature

In classical architecture, the upper horizontal element resting on the columns.

Façade

The front face or elevation of a building.

Fanlight

A semicircular window with radiating muntins located above a door.

Fenestration

The arrangement of the openings (windows and doors) of a building.

Finial

An ornament at the top of a gable or spire.

Flashing

Pieces of metal used for waterproofing exterior joints, especially on roofs

Frieze

The middle section of an entablature; the panel below the upper moulding or cornice of a wall.

Gable

The triangular portion of the end of a wall under a pitched roof.

Gable roof

A pitched roof form where two flat roof surfaces join at a straight ridge, forming gables at both ends.

Glazing

Another term for glass or other transparent material used in windows.

Hipped roof

A roof with slopes on all four sides rather than two.

Infill Building

A new structure built in a block or row of existing buildings.

Maintain

To keep a building or structure in an existing state using tbe least degree of intervention.

Muntin

A glazing bar separating panes of glass.

Parapet

A low wall that rises above a roof line, terrace or porch and may be decorated.

Patina

The appearance of a material surface that has aged and

weathered. It often refers to the green film that forms on copper and bronze.

Pediment

The triangular gable end of a roof, especially as seen in classical architecture such as Greek temples.

Pier

An upright structure of masonry serving as a principal foundation support.

Pilaster

A flat rectangular classical column fixed against a wall or used to frame a doorway, fireplace, etc.

Preservation

The act or process of applying measures to sustain the existing form, integrity and material of a building or structure.

Quoins

The finished stones at the corner of a building.

Reconstruction

The process of returning a property to active use through repair or alteration while preserving those portions or features of the property significant to its historic, architectural and cultural values.

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 that are historically and architecurally significant.

Remodel

To alter a structure in a way thta may or may not be sensitive to the preservation of its significant architectural form and features.

Repair

The process of controlling decay by putting together what is torn or broken, replacing a part or parts or removing organic growths.

Restoration

The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period in time by means of the removal of later work or by the replacement of missing earlier work.

Retrofit

To furnish a building with new parts or equipment not available at the time of original construction.

Reveal

The depth of wall thickness between its outer surface and a window or door set in an opening.

Rising damp

When moisture from the ground rises into the walls of a building.

Scale

The comparative size of building elements in relation to the human figure (Broad Street O&HD Book, 1986).

Spall

A piece of masonry or tile that has fallen away from the main face of the block.

Stabilization

To re-establish a weather- resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Stucco

A fine cement or plaster used on the surface of walls, moldings and other architectural ornaments.

Vernacular

Indigenous architecture generally not designed by an architect that displays simple architecture and details and that may be characteristic of a particular area.

Window Types – see page 84 - 85.

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