South Norfolk Historic and Cultural Preservation Overlay District Design and Procedural Guidelines,

2016 Edition
City of Chesapeake

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Introduction

In the past 25 years, historic preservation has emerged as a major part of downtown and neighborhood revitalization efforts across Virginia. Many communities across the state have created historic overlay districts and historic preservation is now a major goal of city and county planning efforts. One of Chesapeake's largest collections of historic residential architecture is within the South Norfolk Neighborhood. This area was listed on the National Register of Historic Places for its architectural and historical significance in 1989. Also in the 1980s the South Norfolk Civic League prepared design guidelines to assist property owners in making appropriate exterior modifications to buildings. These guidelines were voluntary in nature and no formal review of changes and alterations were required.

By the late 1990s, a number of residents in the neighborhood requested that rehabilitation and new construction should be evaluated by the City's Board of Historic and Architectural Review. Following a series of public meetings, the City of Chesapeake approved the South Norfolk Local Historic District in February of 2001. The purpose of this overlay was in conformance with the City's overall approach to Historic and Cultural Preservation (HC) overlay districts. The purpose of the City's overlay districts include:

- To protect against destruction of or encroachment upon such buildings, structures, landmarks, areas or premises;
- To encourage uses which will lead to preservation of the cultural and historic heritage of the city;
- To prevent environmental influences adverse to such purposes;
- To encourage development and redevelopment that is consistent with the character of the HC district;
- To assure that new buildings, structures and uses within the HC district will be in keeping with the character to be preserved and enhanced, and;
- To protect, preserve and promote significant routes of tourist access

In order to protect and preserve the South Norfolk Neighborhood, the South Norfolk Civic League's Guidelines were initially adopted by the Board of Historic and Architectural Review in 2001. These guidelines provided information on recommended rehabilitation, new construction and streetscape improvements but lacked illustrations and other information deemed useful by the Board. In response, the City of Chesapeake entered into an agreement to produce a new design guideline manual for the South

Norfolk Historic District. This manual was completed following extensive discussions and meetings with the Board of Historic and Architectural Review, City Staff, property owners, and representatives of the Virginia Department of Historic Resources.

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Intent and Purpose

At the core of historic preservation is the reinforcement of community. Without a formal mechanism for preservation, the state of South Norfolk's character in 10 or 20 years would be uncertain. Design review guidelines demonstrate a clear commitment, purpose, and blueprint for ongoing community evolution and help to protect South Norfolk's unique identity. Property owners in a historic district with overlay zoning give up their ability to modify their property without restrains. In return, they gain assurance that their investment will be protected and the district will improve.

Why Preserve?

Historic Preservation Promotes Quality of Life

Historic buildings and landscape are major ways that communities differentiate themselves from any other place. Historic buildings often house cultural offerings like museums, theaters, and libraries. The quality and condition of buildings and landscape speaks volumes about a community's self-image; well-maintained and unique historic sections make a place more inviting to visitors and improve life for its residents.

Historic Buildings Often Last Longer than New Ones

The materials and construction of many buildings constructed in the last 50 years is so poor that their improvement and continued use is often not justifiable. Buildings constructed before 1960 have greater sustainability and, after rehabilitation, may well outlast new buildings.

Historic Preservation Supports Taxpayers' Investments

Allowing inner-city neighborhoods to decline is financially irresponsible. Chesapeake has invested in infrastructure like sidewalks, lights, water and sewer lines, telephone and electrical service, gutters and curbs, and roads and streets. Continuing to use existing neighborhoods and infrastructure instead of expanding outward lessens the pressure on Chesapeake and its residents to expend more money, burn more gas, and develop more land. Commitment to revitalize and reuse historic neighborhoods is among local government's most effective acts of responsibility.

Historic Preservation Creates Jobs

Rehabilitation and revitalization projects create thousands of construction jobs annually, and historic preservation creates more jobs than new construction. In a typical new construction project, about half of the expenses are for labor and half for materials. In a rehabilitation initiative, between 60 and 70 percent of expenditures are usually for labor. Because labor is often local, the economic benefits are felt within the community, once when salaries are

collected and again when they are spent. Supplies are also likely to be purchased locally for rehabilitation projects, whereas they are typically brought in from outside for new construction.

Historic Preservation Increases Property Values

Neighborhoods with a historic overlay district tend to have higher property values than adjoining neighborhoods without, even when the adjoining neighborhoods have similar architecture and landscape. In Virginia, properties in Lynchburg's overlay districts increased substantially and at a much greater rate than that of similar properties outside the districts between the 1970s and 1999. In Staunton, a 1996 study found the same pattern of greater property value increase within the districts than for similar properties without. Nationally, studies consistently illustrate that historic overlays benefit homeowners by creating higher property values.

Historic Preservation Attracts Visitors to Cities

Heritage tourism, which focuses on historic areas and sites, is one of the rapidly growing segments of the tourism industry. The quality and quantity of the historic architecture in South Norfolk provides opportunities to enhance tourism in Chesapeake by promoting rehabilitation that supports historic identity and reinforces historic character, making it of interest to visitors. Heritage tourists tend to stay longer and spend more than other types of tourists, bringing economic benefit to merchants in the communities they visit.

Historic Preservation Benefits Property Owners

A design review process helps to ensure that owners' investments in a historic area are protected from inappropriate new construction, remodeling, or demolition. Because the value and character of each property is influenced by the actions of its neighbors, design review helps protect the overall value and character of the neighborhood by providing consistent and proven guidance for treatment of properties. Residential properties listed as contributing resources on the National Register of Historic Places are eligible for a 25 percent state historic tax credit for rehabilitation if the work is coordinated with the Virginia Department of Historic Resources. Income producing properties listed as contributing properties on the National Register of Historic Places are eligible for both a 20 percent federal

tax credit and a 25 percent state historic credit if substantially renovated. More information is available through the Virginia Department of Historic Resources.

A Brief History of South Norfolk

The South Norfolk Historic District developed as a streetcar suburb south of Norfolk. Builders constructed detached, mostly single-family homes, several churches, a school, a park, and a small business district along the gridded streets between 1890 and the 1930s. Its development illustrates the deep economic impact of railroad transportation and waterfront industrial development, which enabled the former Norfolk suburb to quickly develop into an independent town.

The growth of transportation in the area deeply affected South Norfolk's late-19th-century development. Between the British colonial period and the later 19th century, modern South Norfolk remained rural. The late 19th century construction of railroads through the county helped end the post-Civil War depression through the connection of products like coal and produce to regional markets. The Norfolk and Western and other railroad companies also encouraged residential and commercial development along the Elizabeth River, another shipping network. The incorporated town of Berkley, directly across the Elizabeth River's eastern branch from Norfolk, was one result of this development trend. Closely following Berkley's establishment was the platting of suburban South Norfolk.

South Norfolk's development illustrates trends in city planning that affected residential development across the United States. Local developers deviated from the trend, popular in large coastal cities, of planning picturesque landscapes most developed by landscape architect Frederick Law Olmstead. South Norfolk combined an older and competing tradition of maximizing population density with the Victorian desire for domestic privacy. As in other contemporary suburbs, individual lots were regular in size, 25 feet each, and could be combined to form larger yards. In another common practice, buyers chose specific lots and house styles, so that South Norfolk's collection of buildings well illustrates popular architectural trends of the late 19th and early 20th centuries.

Local commerce and industry also played a large role in early South Norfolk. Streetcar lines were common features in turn-of-the-century residential development. In South Norfolk, the horse-car, then electric, Berkley Street Railway streetcar ran down Chesapeake Avenue and connected original residents to central Norfolk and Berkley. Residents managed and worked in various neighborhood industries, including processing, service, and finance. In South Norfolk and across the country, an increasing middle class combined with the corresponding growth of loan associations and banks to finance home ownership. South Norfolk consisted of churches, a school, stores, and substantial homes by 1919, the year the town incorporated. Industry expanded, commerce grew, and new construction continued through much of the 1930s. The incorporated town installed sewers, paved streets, installed curbs and gutters, and refurbished Lakeside Park. In terms of overall geography, architectural styles, and financing, South Norfolk's

development represents predominant national trends in residential development between 1890 and the 1930s.

As cities and towns develop through time, each generation leaves its physical imprint on the community. The results are communities with unique architectural patterns and historical geography. Neighborhoods and commercial areas become more distinctive and valued as they survive subsequent generations of development. At some point, the communities may recognize the best of these areas as having architectural, historic, and cultural significance, designate them as historic districts, and establish an architectural review board to protect, reinforce, and preserve their distinctive character.

The City of South Norfolk became an incorporated town within Norfolk County in 1919 and an independent city in 1922. By the late 1950s, although immune from annexation by the bigger cities, a lawsuit by the City of Norfolk against Norfolk County would have taken the county land adjoining South Norfolk.

In the fall of 1961, the City of South Norfolk and Norfolk County officials met to discuss the feasibility of a merger. After several weeks of negotiations, both governing bodies approved a merger agreement on December 22, 1961. On February 13, 1962, citizens of both communities turned out in near-record numbers for a special election and approved the merger. Later that year, in June, the citizens voted again and selected the name “Chesapeake” for the new city.

In 1989, residents and the National Park Service recognized the local significance of the architecture in South Norfolk by listing the South Norfolk Historic District on the National Register of Historic Places. The listing included 795 residential, religious, commercial, and educational buildings and park land in the half square mile bounded on the east by the Norfolk and Western Railroad track, on the south by the park and school, on the west by the rear property lines of lots along Bainbridge Boulevard, and on the north to include historic properties along Poindexter Street. 668 of the 795 properties possessed enough historic significance and integrity of condition to be considered contributing resources. Architectural styles represented in the district included Queen Anne, Stick, Eastlake, Colonial Revival, and Bungalow/Craftsman.

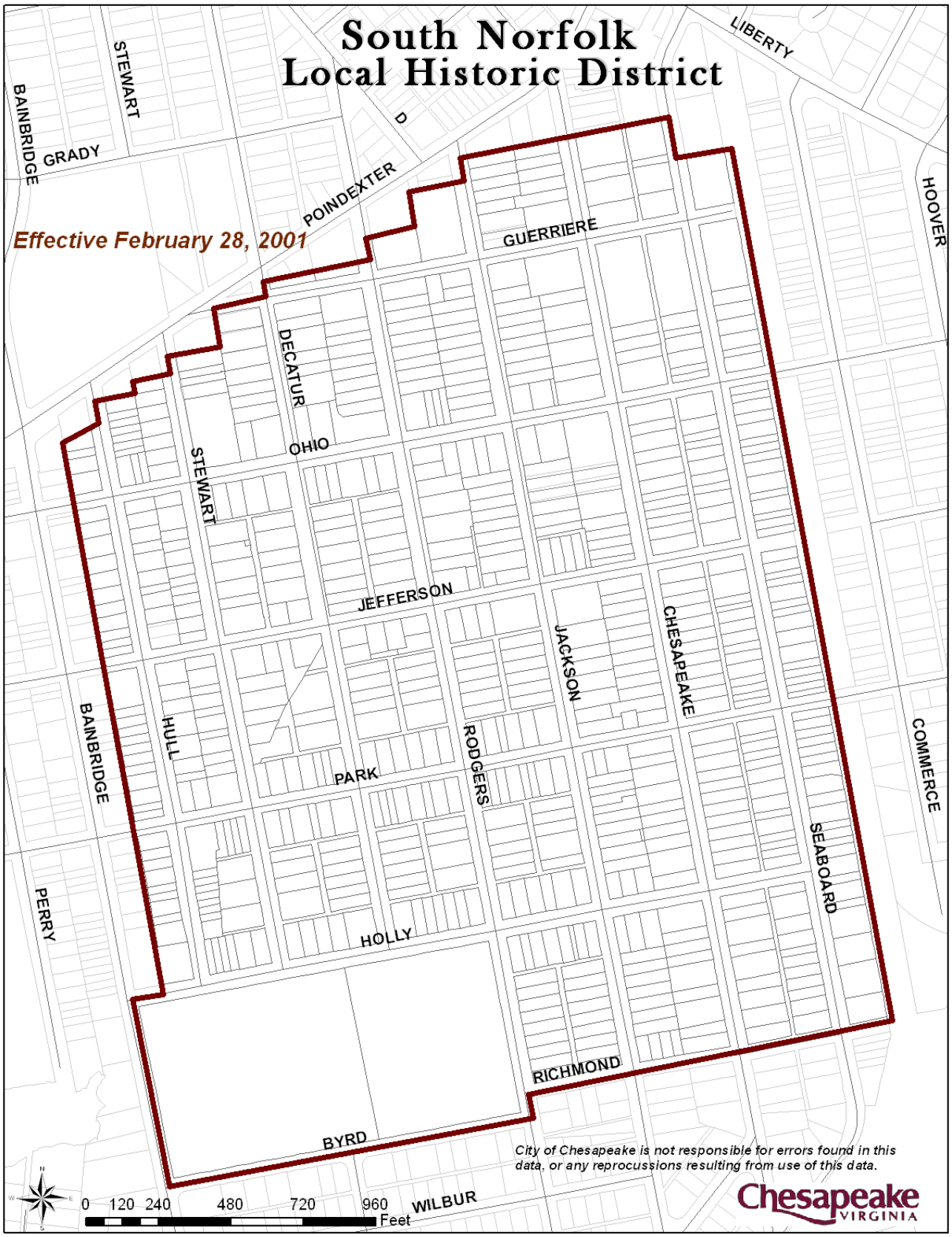
In 2001, the Chesapeake City Council adopted a Historic and Cultural Preservation Overlay District as part of the Chesapeake Zoning Ordinance. The Overlay District designates portions of South Norfolk as an historic preservation area and establishes city-wide criteria for exterior alterations, site alterations, additions, new construction, relocation, and demolition. Boundaries for the Overlay District are smaller than those of the National Register district, and are illustrated on the Map of Local District.

In 2008, the City Council updated the guidelines governing the Overlay District to make them more accessible to users. The National Register district and adoption and update of the Historic and Cultural Preservation Overlay District enable property owners and local government to combine in protecting the district's historic integrity and affirm the importance of the area as a defining South Norfolk resource, important to the city's unique development and character.

In 2012, the City Council updated the guidelines to include a provision for declaring a financial hardship in order to replace a metal roof with alternative roofing materials. In 2015, this provision was updated to include all historic material roofs as eligible for a financial hardship and possible replacement with substitute materials.

In 2016, City Council updated the guidelines to define contributing and non-contributing structures. The definition for contributing structures was based on the South Norfolk Historic District Nomination Report (1989), which set a period of significance between 1890 and 1937. All structures built prior to 1938 are now considered contributing. Additionally the procedural and architectural guidelines were updated for clarity and accessibility.

Map of Local District



Chesapeake Historic and Architectural Review Board

The primary function of the Chesapeake Historic and Architectural Review Board is to protect Chesapeake's historic and architectural past. To do this, the Review Board provides for the review of all significant exterior modifications visible from a paved public street within the Chesapeake Historic and Cultural Preservation District (preservation district) and determines whether or not these proposed changes will be compatible with the surrounding area.

Alterations to buildings or structures visible from public paved streets within the preservation district require a certificate of appropriateness from the Review Board. The review process assures that alterations are compatible with the preservation district and the landmark, building, or structure affected. The office of Zoning Administration requires a certificate of appropriateness to issue building and demolition permits.

Design Guidelines

In an effort to provide detailed guidance to building owners and the Architectural Review Board, guidelines have been developed by the Historic Preservation Commission and adopted by the City Council for specific application in the South Norfolk Historic and Cultural Preservation Overlay District. The guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation,* a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing for changes to meet new needs. They are used for the review of rehabilitation projects involving federal funding or requiring federal licenses or permits, and local preservation commissions and boards throughout the country use them as a basis for their design guidelines and for reviewing local preservation projects. *The Secretary of the Interior's Standards for Rehabilitation* are:

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 significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of

deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of 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 additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

What Design Guidelines Do and Do Not Do

Most historic district ordinances include criteria that the architectural review board uses in determining if a project is appropriate for the historic district. These criteria are usually a simple list of design elements or general statements developed to ensure that the design of the project conforms with, or does not detract from, the existing character of the area.

These guidelines are intended to:

- provide guidance to property owners undertaking changes or planning additions to their building or lot,
- assist the Architectural Review Board by providing minimum standards to guide decision making,
- result in more appropriate changes which reinforce the distinctive character of the district,
- help identify and resolve specific design concerns frequently raised in the district,
- assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, to understand the nature of these historic areas and how to reinforce their special character,
- expedite the review and approval process of routine alterations,
- improve the design quality of future developments and growth within the district,
- protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects, and
- increase the overall public awareness of the unique character of the district.

These guidelines will not:

- regulate the amount or location of growth and development within the district,
- regulate changes to the interior of any building within the district,
- regulate property maintenance in the district beyond the requirements in the Virginia Uniform Statewide Building Code, or
- absolutely insure the highest quality design in every instance. The purpose of design guidelines is to assist property owners. Therefore, guidelines flexible enough to allow a certain level of decision making by the property owner will be easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria stifles architectural creativity and often results in mediocre designs.

Application of Guidelines

These guidelines apply to all properties within the district. The Architectural Review Board is not required to approve or reject a request for a certificate of appropriateness based solely on these guidelines. The board may study other alternatives and circumstances as well when reviewing an application for a certificate of appropriateness. The board is to apply these guidelines with flexibility designed to further the purpose of historic preservation in a consistent manner. In addition to specific criteria set out in these guidelines, the Architectural Review Board shall consider such factors as the availability and cost of materials and labor as weighed against public benefit. The board shall not impose requirements that exceed the purpose and objectives of the Historic and Cultural Preservation Overlay District or that unconstitutionally restrict the use of private property.

Definition of Contributing and Non-Contributing Structures

These guidelines were specifically designed for application to properties of historic and cultural significance, commonly referred to as "contributing." A contributing structure is defined by a period of significance between 1890 and 1937. The period of significance is acknowledged by the South Norfolk Historic District Nomination Report (1989) for the architectural styles associated with that time period and the establishment and growth of the South Norfolk Historic District as a primarily residential community during that period. All structures built prior to 1938 are considered contributing structures. The Architectural Review Board recognizes that many properties in the district were built after the period of significance and are therefore "non-contributing." However, these non-contributing buildings and structures are subject to the Overlay District Ordinance. Non-contributing structures may often fall under administrative certificates of appropriateness and may not require Board review, provided appropriate colors resembling the Benjamin Moore Historical Collection, materials, and style for surfaces, roofs, and fences are used (see Appendix B), with the exception of new construction, driveways, hardened surfaces, porches, decks, and new additions, or as otherwise noted, which are approved by the Board. In cases where the date of the structure is unknown, it will be considered contributing unless the applicant can provide documentation to the Planning Director or designated representative confirming the structure is non-contributing.

Additional Guidance

To a large extent, these guidelines consist of recommendations relating to repairs and maintenance of historic buildings and structures. It is highly recommended that building owners seek the expertise of a qualified architect when making major renovations and construction decisions. Before embarking on any construction, renovation, or repair, it is imperative that homeowners take precaution due to the potential presence of lead, asbestos, mold, or other harmful materials.

This assistance can be very valuable if the rehabilitation involves an income-producing property and the building owner is applying for federal tax incentives for the project. These guidelines are supplemented by procedural guidelines (see Appendix A) which should be reviewed to assist applicants in understanding the role of the Architectural Review Board and the procedures for obtaining a certificate of appropriateness. The procedural guidelines (Appendix A) should also be reviewed for clarification on the three types of certificates of appropriateness, board approved, administrative, or temporary, that may be applied for in the District. For example, in many instances, an administrative certificate of appropriateness can be issued without approval by the Architectural Review Board. An example would be the replacement of like materials associated with minor projects.

Policy on Substitute or Replacement Materials

In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the South Norfolk Historic Preservation Overlay District. This allowance is made in recognition of the fact that many buildings have previously been altered or repaired using substitute materials. Accordingly, in making changes to such a building, the owner will not be required to restore original materials but will be encouraged to utilize substitute materials that will promote the historic character of the district to the greatest extent possible.

For those buildings which consist of original materials other than asbestos, the Architectural Review Board may require that such original materials be maintained unless damaged or deteriorated beyond repair. Where original materials are damaged or deteriorated beyond repair, substitute materials will be permitted. The owner will be encouraged, however, to utilize substitute materials that will promote the historic character of the district to the greatest extent possible. Approvals may not necessarily be based on contractor's reports and the Architectural Review Board may request information from an independent inspection or evaluation.

The Board should also exercise flexibility in considering requests for the use of substitute materials for historic material roofs. Economic factors may also be evaluated, such as a disproportionate cost of the historic material roof in relation to the overall assessment of the property or the inability of the owners to afford these costs. Economic factors should be evaluated by a committee outside of the Architectural Review Board. This separate committee's opinion will be made available to the Architectural Review Board as one of the factors in evaluating the request for the use of substitute materials for historic material roofs.

Architectural Styles of South Norfolk

Because of the district's age and development patterns, it contains a variety of late 19th and early 20th century architectural styles. Treatment of buildings should be guided by knowledge of the distinguishing characteristics of each. Following are descriptions and examples of the district's predominant styles and forms.

Frame Vernacular or Folk Victorian, circa 1870—1910

A dominant style for residential dwellings in South Norfolk is the Frame Vernacular or Folk Victorian style. These simple dwellings are modest in scale and lack elaborate decoration, but may contain spindle work porch details or classical columns. They are, to some extent, defined by their forms. The forms present in South Norfolk are the gable and wing, the two-story front gable, and the pyramidal cottage with a hip roof.

An example of a front-gable house.

An example of the gable and wing form.

The front-gable form was a popular one, and rows like this one are common.

Queen Anne, 1880—1910

The Queen Anne style was very popular during the Victorian era. It has many variations, but is usually associated with a complex, irregularly shaped roof and a variety of surface materials such as shingles, wood siding, brick, and stone. Towers and turrets are often present, as well as bay windows and large one-story front and side porches.

The complex roofline, tower, varied projections, one-story porch, and trim on the house are all Queen Anne features.

The Queen Anne house has many typical Queen Anne features: multiple surface treatments, a tower, a wrap-around porch, trim work, and bays with various levels of projection.

The house displays the asymmetry typical of the Queen Anne style.

The form of the house is simpler than the other examples, but its porch and façade projections show Queen Anne influences.

Colonial Revival, 1895—1955

The Colonial Revival style is based on the earlier Georgian, Federal, and Greek Revival styles. Buildings in this style typically have rectangular plans and symmetrical facades. The roof may be gabled or, more often, hipped. The details are classically inspired, and entry porticos are common. Windows are small paned like in earlier styles, but their proportions are often more horizontal and the first floor may contain paired or triple windows. Doorways contain various elements like sidelites, fanlites, pediments, and columns or pilasters.

The dormers, side-gabled roof, classical-inspired entry surround, and symmetrical façade on the house are all Colonial Revival features.

A two-story Colonial Revival house

A Dutch Colonial Revival house. The most distinguishing feature of this type of Colonial Revival building is its gambrel roof. Often Dutch Colonial Revival houses have large shed dormers, as shown here.

Neoclassical, 1895—1950

Neoclassical buildings are dominated by their full-height porches with roofs supported by classical columns, often with Ionic or Corinthian capitals. Their facades generally have symmetrically balanced windows and a central door. The classical theme and monumentality of the style grew popular across the country following the influential 1893 World's Columbian Exposition, and reflected also the popularity of characteristics of the preceding Georgian, Federal, Classical Revival, and Greek Revival styles.

The Neoclassical style was particularly well suited for institutional buildings. Its most striking Neoclassical feature is its towering porch with Ionic columns, though the central entrance is also characteristic of the style.

American Foursquare, 1900-1930

The American Foursquare style is characterized by a square shape and usually symmetrical facades. The dwellings are always two-story with a hipped roof and often dominant projecting dormers. Deep eaves and craftsman or classical detailing may be present on this style of home. Commonly American Foursquare homes are made of brick and wood siding and have wood shakes on the upper level.

An example of The American Foursquare

Craftsman, 1905—1930

Craftsman buildings typically have low pitched gabled roofs with a wide eave over hang, exposed rafters, decorative beams or braces, full or partial-width porches, and tapered posts on brick piers. Designers often used the Craftsman style for Bungalows, which were generally one-story houses with full-width porches and open interior floor plans. Bungalows developed in California and quickly spread across the country as a popular design choice for small houses.

This Bungalow has many Craftsman features, including the tapered wood posts above brick piers that extend to the ground and the full-width porch.

The shingles on the dormer reflect a Craftsman interest in materials and textures. Other Craftsman features on this Bungalow include the exposed rafter tails below the dormer eave, the three-over-one dormer windows, and the tapered wood posts on brick piers.

Repeated front gables, like those on this house were popularly used on Bungalows. Multiple-pane-over-single-pane windows like those shown here are common Craftsman features

GUIDELINES FOR HISTORIC BUILDING MATERIALS AND COMPONENTS

FOUNDATIONS

Brick foundation like this one should not be covered with siding or any other material.

Visible foundations are a typical feature of historic houses, and they contribute to district character.

1. Retain and maintain foundations in accordance with the guidelines for masonry.

Brick foundations are typical of district houses and should be treated in accordance with the guidelines for masonry.

2. Leave historically visible foundation visible. Do not cover or conceal with siding or any other material.
3. Repair foundations in accordance with the guidelines for masonry.
4. If Infill is desired for pier foundations, use sections of lattice installed between the piers.

This lattice panel at is appropriate in terms of design and installation.

MASONRY

An example of masonry.

Masonry is used on cornices, pediments, lintels, sills, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building. Brick and other masonry materials like concrete blocks are commonly used for construction and decoration in the district.

1. Retain masonry construction and decorative elements in accordance with these guidelines. It is not appropriate to introduce elements or features that are not appropriate for the style or period of the structure.

Historic masonry-should be retained and treated in accordance with these guidelines.

2. Repair leaking roofs, gutters, and downspouts; secure loose flashing.

3. Repair cracks; not only may they be an indication of structural settling or deterioration, they may also allow moisture penetration.

4. Caulk the joints between masonry and windows to prevent water penetration.

5. Prevent water from gathering at the base of a wall by insuring that the ground slopes away from the wall. If there is excessive ground water, install drain tiles around the building.

6. Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This type of treatment requires the advice of knowledgeable preservation architects or engineers.

7. Unless other solutions have been tried and failed, do not apply waterproof, water repellent, or other non-historic coatings; these can trap moisture inside the masonry, which worsens existing problems.

8. Clean masonry only as a response to deterioration or heavy surface staining.

9. Clean unpainted masonry with the gentlest means possible, generally low pressure water and detergent.

10. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.

11. Test cleaning methods on an inconspicuous area and observe the results before using on the entire building.

12. Use chemical cleaners only with caution; they can be damaging.

13. Do not leave chemical cleaners on the masonry for longer than directed.

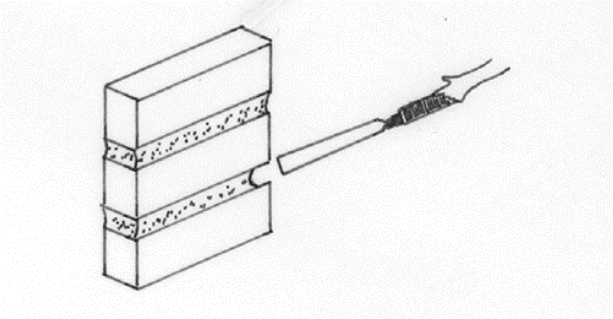
14. Do not use abrasive or high-pressure cleaning methods like sand blasting or high pressure water; these methods cause rapid deterioration.

High-pressure blasting removes bricks' protective coating and should be avoided.

15. Do not us acid cleaners on marble or limestone.

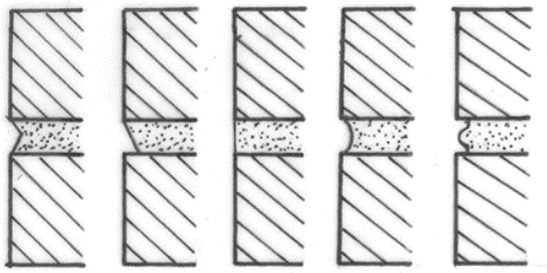
16. Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry.

17. In replacement, duplicate historic mortar in strength, composition, color, and texture. Use one part lime and two parts sand with no more than 20 percent combined Portland cement.



One inch of old mortar should be removed before repointing.

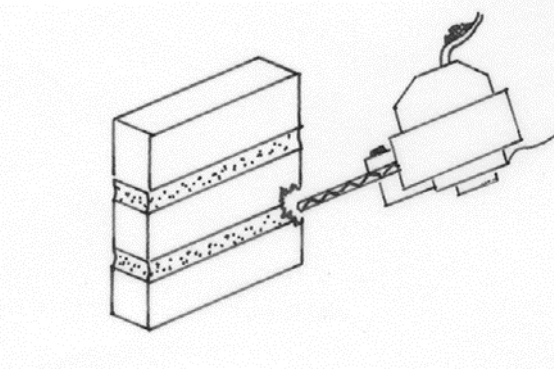
18. Cut out old mortar to a depth of one inch.



When repointing, examine the historic mortar profile, then replicate it

19. Repoint to match original joint profiles and retain the original joint width.

20. Do not use electric saws or hammers to remove mortar.



Electric tools are damaging and should not be used on historic mortar.

21. Do not use Portland cement to replace historic mortar; it is stronger than the historic mortar and bricks and will not give as bricks expand and contract with temperature changes, causing them to crack, break, or spall.

22. Do not repoint with a synthetic caulking compound.

23. Do not use a "scrub" coating technique in place of traditional repointing.

24. Repair damaged masonry by patching, piecing in, or consolidating instead of removing an entire feature.

25. Hire skilled craftsman to repair damaged stone by patching replacement stone into small areas with a cementitious material that is weaker than the masonry being repaired

26. Hire skilled craftsman to repair broken stone or carved detail using epoxies.

Masonry is an important characteristic of this buildings. If damage occurs on buildings like this, repair efforts should retain as much historic material and design as possible.

27. In general, leave unpainted historic masonry unpainted.

The unpainted masonry surface of this house is an important stylistic element and should be retained.

28. Paint masonry only in accordance with the guidelines for paint using colors resembling the Benjamin Moore Historical Collection.

METAL

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 all used at various times for different architectural features. Cast iron porch and steps, sheet metal cornices, roofs, roof cresting, and hardware can be seen in the district. Because historic metal elements contribute to the distinctive historic character of the district, they should be preserved and maintained. Removal of significant metal elements is not appropriate, however, if replacement is necessary, care should be taken to match the original metal feature in design, dimension, pattern, texture, color, details and materials.

1. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing.

Preserve and maintain original metal roofs.

2. Retain the painted surfaces of historically painted elements.

Historically painted metal roofs and other surfaces should remain painted.

3. Remove all corrosion before repainting metal elements.

4. Clean metal surfaces gently by hand scraping or wire brushing to remove loose and peeling paint.

Gentle cleaning methods can prevent damage to metal components like the shingles.

5. If hand scraping or wire brushing fails to clean hard metals like cast iron and iron alloys, use low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.

6. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.

7. Immediately after cleaning, apply a rust inhibiting primer coat of paint.

8. Do not place incompatible metals together, such as copper with cast iron, steel, tin, or aluminum without a separation material that will prevent corrosion. This separation can be accomplished by using nonporous, neoprene gaskets, or butyl rubber caulking to avoid galvanic corrosion.

PAINT

An example of a traditionally painted structure.

The painted finish on traditionally painted parts of buildings and site features like wood siding, architectural details, window sashes, and fences should be maintained.

1. Maintain the painted finish of building and site features that were historically painted.

Wooden trim and other traditionally painted building elements like these on should be kept painted.

2. Unless extenuating circumstances exist, do not paint historically unpainted masonry or other surfaces.

3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.

4. If latex is used, first completely prime the surface with an oil-based primer.

5. Before painting, remove dirt with household detergent and water to allow new paint to adhere.

If new paint is needed on the porch areas should be gently cleaned first and the paint type should match the previously used paint.

6. Remove damaged or deteriorated paint to the next sound layer.

7. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.

8. Remove all paint down to the bare wood only when the paint has blistered and peeled to the bare wood.

9. Use chemical strippers to supplement the above technique when more effective removal is required. Be certain to follow directions to thoroughly neutralize chemical strippers after use or new paint will not adhere.

10. Select paint colors that complement the style and period of the house and the overall color scheme of the street.

House style and neighboring buildings should be considered when making decisions about paint colors for buildings like this Bungalow.

11. Use the same color for trim including horizontal and vertical trim boards, porch framing and columns, and window framing; a contrasting color for walls; and a darker color for doors, shutters, and Victorian window sashes.

12. Limit the number of colors used to approximately three. Colors resembling the Benjamin Moore Historical Collection are appropriate.

13. *Adhere to the following paint color families:*

Frame Vernacular or Folk Victorian: Contrasting wall and trim colors.

Queen Anne: Deep rich colors such as green, rust, red, or brown for walls and trim. Shingles may be differently colored than walls.

Colonial Revival: Softer colors for walls with white or ivory trim.

Neoclassical: White or very light colors.

American Four Square: Earth tones, often the trim matches the color of the roof.

Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim

WOOD

An example of wood siding.

The flexibility of wood has made it the most common building material throughout much of the country's building history. Because it can be easily shaped, wood is used for a broad range of decorative and functional elements. Many wooden elements, such as architectural details, doors, siding, and windows, are addressed in their own sections. While wood is durable and easy to work with, it must be maintained properly to have a long life.

1. Keep all wood surfaces primed and painted in accordance with guidelines for paint in order to prevent deterioration from moisture.

Paint helps protect wooden elements, like this wood siding, from decay.

2. To eliminate pests, use treatments with extreme caution and follow all instructions carefully.

3. Remove vegetation that grows closely to wood.

4. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts in accordance with guidelines for the specific type of material. Secure or replace loose or deteriorated flashing and insure proper ventilation.

5. Maintain proper drainage around the foundation to prevent standing water.

6. Recaulk where rainwater might penetrate a building. These areas include junctions of dissimilar

materials or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking and use a high quality caulk. Refrain from caulking under individual siding boards or windowsills.

7. If wood is beginning to rot, dry it thoroughly and treat it with fungicide. Waterproof it with two to three applications of boiled linseed oil with 24 hours of drying time between coats. Then fill any cracks and holes. Caulk between the wood members when necessary, then prime and paint the wood.

8. If wood is partially decayed, fill and strengthen it by applying semi-rigid epoxy into the decayed wood and allowing it to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.

Anti-rot and anti-decay treatments like those described above can help with repairs if elements like this bargeboard.

9. If wood boards are split too wide to repair with putty, pry the crack or split wide enough to apply a strong exterior glue, then press the sections back together and use finishing nails to hold them together while the glue dries.

10. For convex warped boards, drill several holes along the centerline of the board. Insert countersunk screws and gradually tighten the screws to pull the board flush. Wet the board down during this procedure to avoid splitting. The procedure should be gradual, perhaps taking days.

11. For concave warped boards, use a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.

Wooden boards like these on this garage can be treated as described above if they become warped.

12. When a portion of a wooden board is too deteriorated for repair, use a circular or hacksaw to remove the damaged portion as close to the edge of the board above as possible. Then replace the section with a section of board that matches the existing boards in size and profile. Nail it in place, countersink the nails, putty the nail holes and any cracks, and paint the area.

13. It is not appropriate to introduce elements or features that are not appropriate for the style or period of the structure.

GUIDELINES FOR ROOFS AND ROOFING

ROOFS

An example of a Queen Anne style historic roof.

A roof is one of the most important elements of a building. Since it covers and protects the rest of the building from the elements, proper maintenance is critical. Since it is such a large and visible part of the building, a change in its shape or materials can radically alter the appearance of the entire building. Original roofs are particularly important to the district's historic character.

1. Retain, maintain, and repair historic roof forms and materials including roof shape, slope, overhang and other distinguishing historic features.

The gambrel roof is a crucial stylistic element of the Dutch Colonial Revival house. It should be retained and kept in good repair.

Materials like the cement tiles on this house contribute to historic character.

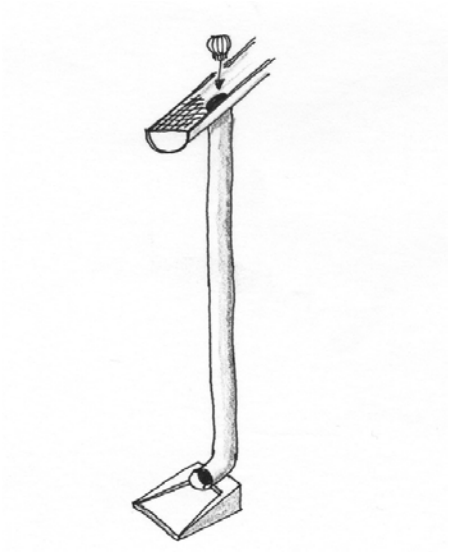
2. Replace individual damaged roofing elements with matching materials.

3. If a portion of the roof is damaged or deteriorated beyond possibility of repair, replace it with matching materials.

4. If overall deterioration is beyond the possibility of repair, substitute materials may be used. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.

If a metal roof must be replaced, the replacement should match the historic one as closely as possible.

5. Clean, maintain and repair roofs, gutters and downspouts in accordance with guidelines for metal.



Gutters and downspouts in good repair help maintain historic buildings.

6. Secure or replace loose or deteriorated flashing. If aluminum is used, fasten it with aluminum nails and paint appropriately.

7. Insure proper ventilation to prevent condensation. If using vents, low profile ridge vents should be installed so they do not interfere with or alter the historic appearance of the roof.

8. Provide adequate anchorage for the roofing material to guard against wind and water damage.

9. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their patinas.

Maintaining the painted finish on historically painted metal roofs is an important means of building maintenance.

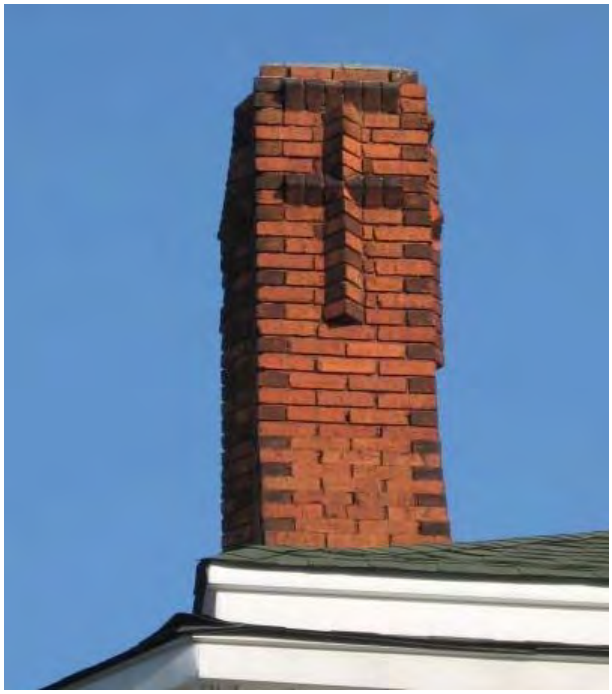
10. Use metal fasteners on metal roofs that are compatible with the roofing material.

11. If supporting material has deteriorated below a slate or cement tile roof, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using copper nails to nail slate tiles to the roof.

12. If solar collectors, skylights, rooftop satellite dishes, or other modern roof elements are used, install them out of public view. Use the smallest satellite dish possible.

Placement out of public view can help minimize the effect of modern elements like solar panels, skylights, and satellite dishes on district character

CHIMNEYS



An example of a unique brickwork on a historic chimney.

Chimneys are ubiquitous features on historic houses. They contribute to overall district character and are on some houses, important stylistic elements.

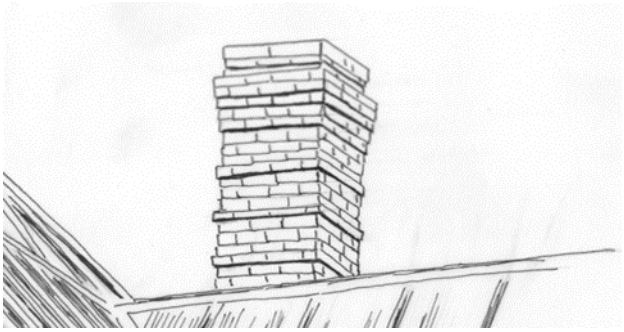
1. Retain and maintain chimneys in keeping with the guidelines for masonry.

2. Repair chimneys in keeping with the guidelines for masonry.

Chimneys like these help define historic neighborhoods; and should be retained and maintained.

Chimneys sometimes help define style, as in the case

3. If possible, replace chimneys that are missing or too severely damaged for repair. Use replacements appropriate for the style and period of the structure.



Because of their brick-and-mortar construction, it is important to reference the guidelines for masonry when repairing chimneys.

Features like the corbelling at the top of this chimney should be replicated, if a replacement is needed.

GUIDELINES FOR SIDING

An example of replacement siding.

Siding is a major factor in defining building character. Retaining and maintaining historic siding materials is the best treatment for buildings in the historic district.

1. Retain and maintain historic siding and exterior materials.

Masonry exteriors like bricks or the cast- concrete blocks should not be covered with wood or synthetic siding materials.

Preserve and maintain original wood siding materials.

Wood siding was also commonly used on outbuildings.

2. Nail warped or loose shingles back in place.

3. Repair damaged historic siding and exterior materials with materials that match the historic materials. See the guidelines for wood or masonry for detailed repair information.

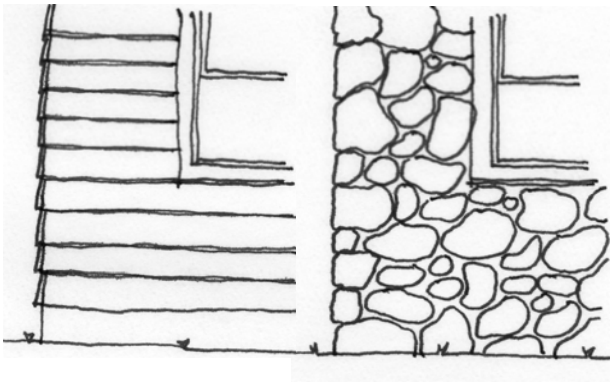
4. Repair stucco by removing loose material and patching with a new material that is similar in composition, colors, and texture.

5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.

These wooden shingles help define the house's historic appearance. If they become damaged they should be repaired in accordance with the guidelines for wood.

6. If historic siding was removed or covered prior to the adoption of design guidelines or becomes damaged beyond the possibility of repair, the use of synthetic replacement siding may be considered, however, restoring the historic siding is preferable.

7. If synthetic siding is used, choose siding that most closely matches the shape, size, profile, and texture of wood siding. Hard board products such as cement-wood boards are preferable to vinyl or aluminum siding. If approved, new synthetic siding should be 4" or 5" lap siding.



Replacement siding should match historic siding as closely as possible. The picture on the left is a good model for replacing weatherboard or synthetic siding on a historically weatherboarded house. The one on the right is not.

8. If feasible, remove synthetic siding and restore the historic siding material.

9. It is not appropriate to introduce elements or features that are not appropriate for the style or period of the structure.

Owners are encouraged to remove modern siding materials like the asbestos shingles and replace them with historically appropriate siding

Wood Versus Synthetic Siding

- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood, mold and structural problems. Synthetic siding can keep the problem hidden until major damage is done.
- If use of the synthetic siding is permitted, you can minimize its visual impact by choosing a siding that matches the dimensions of the original siding as closely as possible. Leaving historic trim and features in place and visible also helps. Make sure that the siding is as well ventilated as possible to avoid water damage.

Maintaining Wood Siding

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.

For more information on general maintenance and painting of wood siding, see the preservation brief at http://www.nps.gov/tps/how-to-preserve/briefs.htm

GUIDELINES FOR TRIM

ARCHITECTURAL DETAILS AND DECORATIVE TRIM

An example of architectural detail.

Common architectural details in the district include bargeboards, brackets, cornices and returns, dentils, and other decorative or trim elements. They might be of wood, metal, or masonry materials. Architectural details and decorative trim help define individual building styles and contribute to overall district character.

1. Retain and maintain architectural details in keeping with the guidelines for masonry, metal or wood.

Cornice returns are common in the district and should be retained.

2. Maintain the visibility of architectural features.
3. Repair damaged architectural features in keeping with the guidelines for masonry, metal, or wood.

These fascia boards, decorative shingles, and dentils are important to the character of the house and should not be covered.

If repairs are needed to wooden elements like this bargeboard, they should be completed in keeping with the guidelines for wood.

4. If possible, replace architectural features that are missing or too severely damaged for repair. Use replacements appropriate for the style and period of the building.

If replacement elements are needed for Queen Anne trim work, similar design features should be used.

5. Do not add architectural features to location where none historically existed or are inconsistent with the period or style of the structure.

An unadorned appearance is a key element of character for some houses, like the Colonial Revival-influenced American Foursquare.

GUIDELINES FOR WINDOWS AND DOORS

ENTRANCES AND DOORS

An example of a full light door.

Entrances and doors are often focal points of historic building façades and, because of their rich decoration and original purpose, help define building style. Entrances and doors are functional and ceremonial, and their retention is important to district character.

1. Maintain entrances, doors, and related elements like sidelights, transoms, trim, or decorative lintels in keeping with the guidelines for wood. It is not appropriate to introduce elements or features that are not appropriate for the style or period of the structure.

Historic doors and entrance elements like sidelights and transoms contribute to the Bungalow's Craftsman character and should be retained.

2. Repair entrances, doors, and related elements like sidelights, transoms, trims, or decorative lintels in keeping with the guidelines for wood. Reuse historic hardware and locks.

Historic doors like this paneled one and the single-light ones contribute to district character and should be carefully repaired if damaged.

Outbuildings also contribute to district character, and their historic doors should also be retained and maintained.

3. Replace an entrance, door, or related elements like sidelights, transoms, trim or decorative lintels only when necessary due to damage or deterioration beyond repair. The replacement should match the historic element as close as possible in materials, style, size and detail and fit the original opening. If substitute materials are used, they should support the historic character of the district to the greatest extent possible and retain the historic profiles for trim and muntins.

This replacement door supports district character by using typical historic materials and design.

Single light glass-and-wood doors and paneled wood doors are both common on historic houses of the periods and styles found in the district.

4. Avoid altering number, size or location of doors and surrounding elements such as sidelights, transoms, trim or decorative lintels on primary elevations or those visible from a paved public road.

Entrances are deliberately placed. Adding new openings or altering old ones would disturb the house's original design.

5. Use storm door if desired. Storm or screen doors should be full view or obscure as little as possible of the door.

This full-view storm door is appropriate and enables most of the historic door to be visible, helping retain historic character.

Likewise, this storm door is appropriate

WINDOWS

An example of a historic window.

Windows are one of the most visual aspects of a historic building and help define its particular style. In the district are numerous types and sizes of windows and their variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters. Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. Because of the wide variety of architectural styles and periods of construction within the district, there is a corresponding variation of styles, types, and sizes of windows.

The one-over-one wood window (left) and the two-over-two wood window (right) are common types for the district. They and others like them should be preserved and maintained.

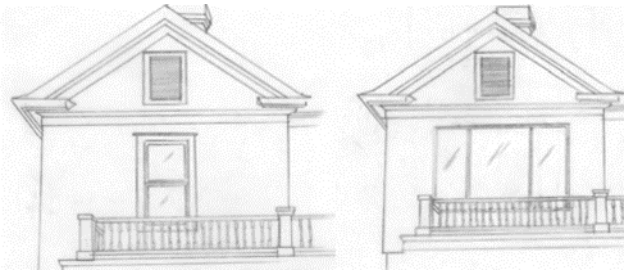
Specialty windows like the Craftsman window (left) and border-glass window (right) should be preserved and maintained.

1. Retain and maintain historic windows elements including frames, sills, sashes, surrounds, trim and muntins. Retain existing shape, size, profile, and style of windows and historic elements.

2. Patch, paint, putty, and weather strip historic windows as needed in order to restore them to their original conditions. See guidelines for wood for more detailed repair information

3. Replace historic windows only if they are damaged beyond the possibility of repair. A good test for condition is to jab the sill or bottom rail of the frame with an ice pick; if the pick penetrates more than half an inch into the wood, the frame may require replacement.

4. If replacement of historic windows or elements including frames, sills, sashes, surrounds, trim and muntins is required, use replacements that closely match the historic windows in size, type, and material.



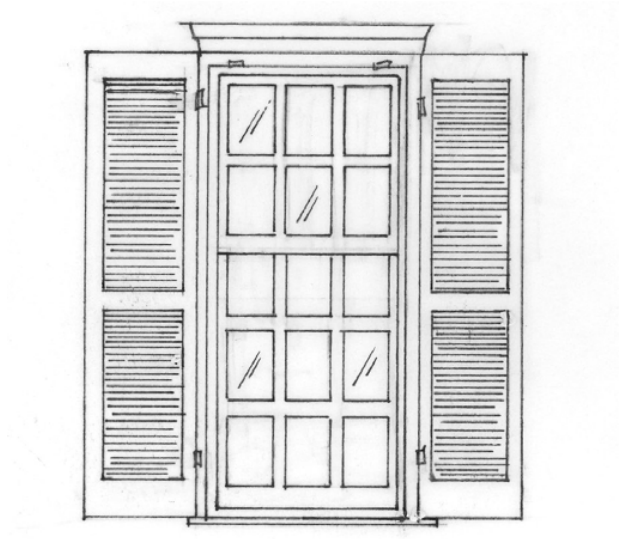
On the left is a good example for replacing a single one-over-one window because the size of the opening and design of the window remains the same. The enlarged opening and fixed windows installed on the right is inappropriate.

5. For energy conservation add storm windows rather than replacing the historic window with substitute windows. If the majority of windows are beyond possibility of repair, wood windows should be replaced with wood windows to match the original.

6. Reuse serviceable window hardware and locks.

7. Retain historic blinds or shutters.

8. If new blinds or shutters are installed, use ones that are constructed of wood and sized and installed like historic working ones.



The shutters above are appropriate because their louvered design is typical of historic shutters, they are able to open and close, and they cover the opening when closed.

9. Use storm windows that are white or painted to match the window trim. Acceptable colors for trim and storm windows should resemble the Benjamin Moore Historical Collection.

The design of the storm window with a central meeting rail in the same place as the window's is appropriate.

10. Use storm windows that are full-view or with internal elements that match those of the windows.

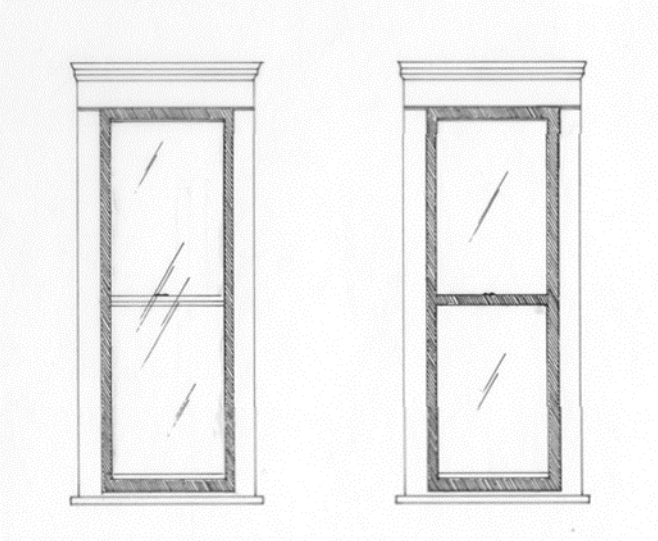
11. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

12. Do not use bars in windows visible from the street.

13. Do not use snap-in or flush muntins. Muntins must retain the profile of the historic windows.

14. Sliding horizontal and casement windows are not appropriate.

15. It is not appropriate to introduce elements or features that are not appropriate for the style of period of the structure.



The designs of these storm windows are appropriate, and both fit within their window frames. The window on the left is a full glass window while the one on the right has a central rail.

Why Preserve Historic Wood Windows?

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district.

General Maintenance

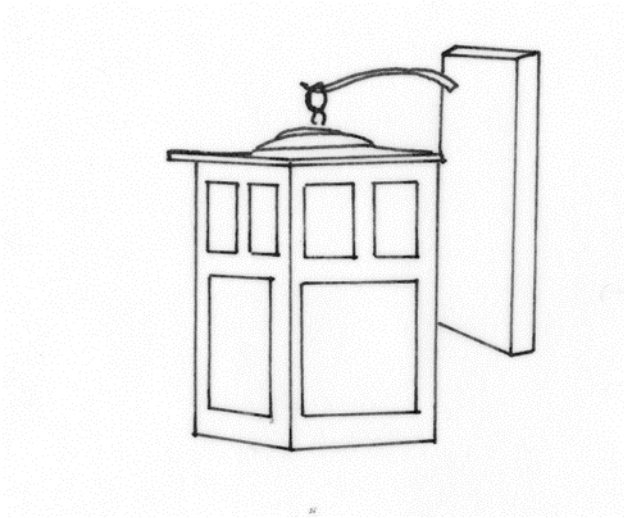
- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

For more information on general maintenance and more involved repair of wood windows, see the preservation brief at http://www.nps.gov/tps/how-to-preserve/briefs.htm.

Repairing and preserving original windows is recommended. The windows at left are representative of those that may be beyond repair and their removal and replacement may be appropriate.

GUIDELINES FOR LIGHT FIXTURES

EXTERIOR LIGHT-FIXTURES



Historic light fixtures should be retained; new ones should be understated and follow historic precedent in terms of materials and placement.

1. Retain historic light fixtures.

2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.

Where they exist, historic light fixtures should be repaired and retained.

An example of an appropriate replacement light fixture.

3. If replacements for missing fixtures or fixtures too damaged for repair are desired, new fixtures should either replicate historic examples appropriate for the period and style of the building or use unobtrusive design and materials with traditional placement.

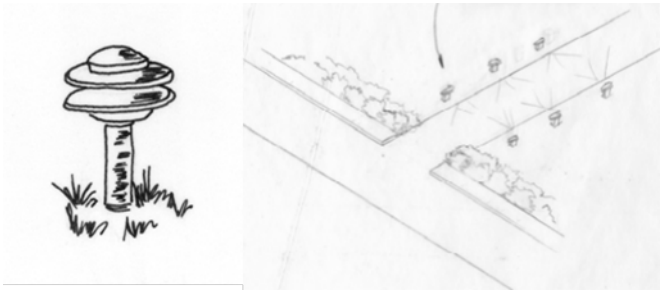
GROUND SURFACE LIGHTING

An example of an appropriate street light.

Historic lighting elements should be retained. New lighting elements should follow historic precedent or use inconspicuous design and materials so as not to detract from the historic character of the district. Lighting choices should not dramatically impact neighboring properties.

1. Use light fixtures that are constructed of metal, are unobtrusive or are based on designs from the period of the adjacent house, and that direct light downward.

2. Use small footlights to illuminate paths



The type and placement of fixtures shown are appropriate.

3. Use low-level bulbs. If high intensity lighting is desired, insure that it does not spill into neighboring yards.

GUIDELINES FOR CANOPIES, AWNINGS, ANTENNAS, SATELLITE DISHES, AND SOLAR COLLECTORS

CANOPIES AND AWNINGS

An example of an awning.

Canopies and awnings were very common elements historically, when they shaded and cooled pre-air-conditioned homes. Remaining historic awnings should be retained and repaired, and new awnings may be added as desired.

1. Consider retaining and maintaining historic metal awnings in keeping with guidelines for metal.

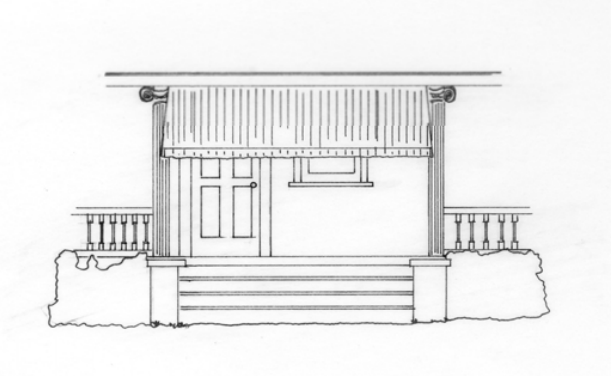
2. Consider repairing damaged historic metal awnings in keeping with the guidelines for metal.

The historic metal awning and others like it should be retained and kept in good repair.

3. New awnings or canopies should not damage the building, should be constructed of canvas duck or cotton and polyester blends and may be treated with acrylic, should be colored to complement the building, and should mimic the shape of their opening.

These shed-type awnings are all appropriate for square or rectangular windows.

4. Installation of awnings should avoid damaging any architecturally defining features.



Installation of this awning appropriately avoids blocking architecturally defining features.

SATELLITE DISHES, ANTENNAS, AND SOLAR COLLECTORS

The placement and size help minimize its impact on the district.

Consideration should be given to the design and placement of dish antennae over 18 inches and solar collectors on and around historic buildings.

1. Retain plants, trees, and landscape features to perform passive solar energy functions like shading and wind breaks.
2. Use inconspicuous placement and smallest size possible for dish antennae.
3. Buildings must have the structural capacity to support rooftop solar collector equipment.
4. Roof mounted solar collectors are discouraged on front elevations facing a paved public street.
5. If permitted, solar collectors should be as small as possible consistent with operational requirements and not damage the historic integrity of the structure.
6. Solar collectors should be mounted at an angle which is as close to the adjacent roof slope as possible.
7. Solar collector mounting systems should be compatible in color to roof material.
8. Ground mounted solar collectors are discouraged. If permitted, however, they should be screened as much as possible by an earth berm, fences, low shrubs, or other planning materials.

GUIDELINES FOR PORCHES

PORCHES

Example of a streetscape showing different historic porch styles.

Porches help define building style. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. In the district, many homes retain either large front or side porches. The retention of porches is critical to maintaining the integrity of individual building designs and the overall character of the district.

Porches can be important stylistic elements, in this case, the porch contributes to the house's Queen Anne character

This porch helps define the house's Colonial Revival Style.

Porches are common features on Bungalows; this one supports the house's Craftsman style.

1. Retain, maintain, and repair wooden and masonry porches and porch components such as porch skirts, lattice, trellis, ceiling and trim in keeping with the guidelines for woods and/or masonry.

2. Utilitarian back porches are less crucial to the historic character of the district, thus their treatment can be more flexible and may include alteration, replacement, and removal.

3. When replacement of a porch is necessary due to damage or deterioration beyond repair, replace it using a design that matches the historic design and materials that support the historic character.

If a porch must be replaced, the replacement should replicate the design and materials used in the original.

4. Avoid enclosure of porches. If enclosure is permitted, use glass or screens with minimal structural elements instead of solid materials to better preserve porch's historic transparency.

Appropriate use of screen panels.

5. The use of substitute materials for porch floors such as wood and plastic composites may be appropriate under some circumstances. If these treatments are used, they should not be readily visible from the street or painted to blend with the house colors.

6. It is inappropriate to remove historic features such as front porches to install additions or other elements.

7. It is not appropriate to introduce elements or features that are not appropriate for the style or period of the structure.

PORCH STEPS AND RAILINGS

Should porch steps or railings require replacement, replacements should match the porch in terms of design and materials.

1. Retain historic porch steps and railings.

These replacement porch stairs appropriately used wood to match the wooden porch.

2. Repair historic porch steps and railings with materials that match the porch's materials.

3. Replace porch steps and railings with materials that match the porch's materials.

4. Avoid using brick, concrete, or wrought iron steps for wooden front porches.

5. Do not use pre-cast concrete steps on entrances that are readily visible from the street.

6. Match the style and appearance of the porch in replacement railings. Simple painted wood railing with balusters between the top and bottom rail are generally appropriate.

7. If desired, add wooden or metal handrails in keeping with the style and design of the buildings.

8. Balusters or railings should match or be comparable to those found in the neighborhood. Balusters size should not be less than 2 ¼ inches by 2 ¼ inches.

9. It is not appropriate to introduce elements or features that are not appropriate for the style or period of the structure.

GUIDELINES FOR ADDITIONS, NEW CONSTRUCTION, AND DEMOLITIONS

ADDITIONS

Over the life of a building, its form may evolve as additional space is needed or new functions are accommodated. Consequently, such changes are significant to the history of the building and the district.

New additions within the historic districts are appropriate as long as they do not destroy historic features, materials, and spatial relationships that are significant to the original building and site. Further, new additions should be differentiated from the original building and construction. New additions should never compromise the integrity of the original structure or site either directly through destruction of historic features and materials or indirectly through their location, size, height, or scale.

The impact of an addition on the original building can be significantly diminished by locating it on the least character-defining elevation and by keeping it deferential in volume. It should never overpower the original building through height or size. The form, design, relationship of openings, scale, and selection of materials, details, colors, and features of proposed new additions should be reviewed in terms of compatibility with the original building.

Although designed to be compatible with the original building, an addition should be discernible from it. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, siding profile, or window type. The impact of an addition on the building site must be considered as well. The addition should be designed and located so that significant site features,

including mature trees, are not lost. The size of the addition should not overpower the site or dramatically alter its historic character.

New additions should be at the rear, smaller and subordinate to the historic building.

1. Construct new additions so that there is the least possible loss of historic fabric and so that the character-defining features of the historic building are not destroyed, damaged, or obscured.

2. Design new additions so that the overall character of the site, site topography and character-defining site features are retained.

3. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.

4. Locate a new addition on an inconspicuous elevation of the historic building, usually the rear or side one.

5. Limit the size and the scale of an addition in relationship to the historic building so that it does not diminish or visually overpower the building.

6. Design an addition to be compatible with the historic building in mass, materials, color, window spacing and relationship of solids to voids in the exterior walls, yet make the addition discernible from the original.

7. It is not appropriate to construct an addition if it will detract from the overall historic character of the principal building and the site, or if it will require the removal of a significant building element or site feature. The new addition should not appear to be part of the historic building.

8. It is not appropriate to construct an addition that significantly changes

the proportion of built mass to open space on the individual site.

9. Existing patterns, including but not limited to, windows, doors, columns, and roof lines should be respected in new additions.

10. When possible existing openings should be retained and used to access new additions.

DECKS

Because decks are modern features, they should be designed and placed to minimize their impact on district appearance.

1. Place decks on rear elevations or in other locations that are out of view from the street.

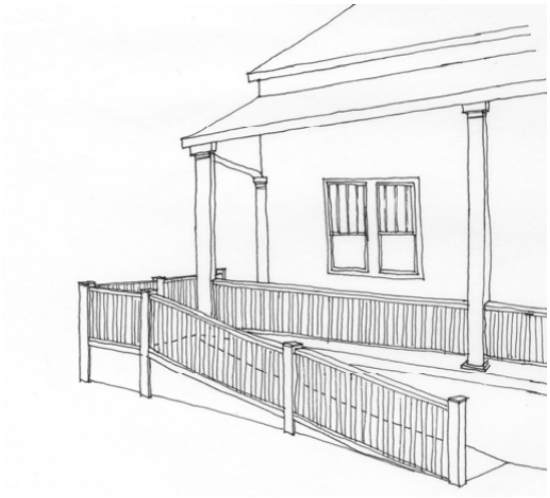
The rear location of the deck minimizes its impact on district character.

Placement behind a historic building can minimize the impact of modern features like decks.

2. Paint and design decks to blend closely with the house.

3. Design decks that are simple in appearance. If visible from the street, insure that decks have square balusters set no more than three inches apart and no less than 2 ¼ by 2 ¼ inches in size.

HANDICAP RAMPS

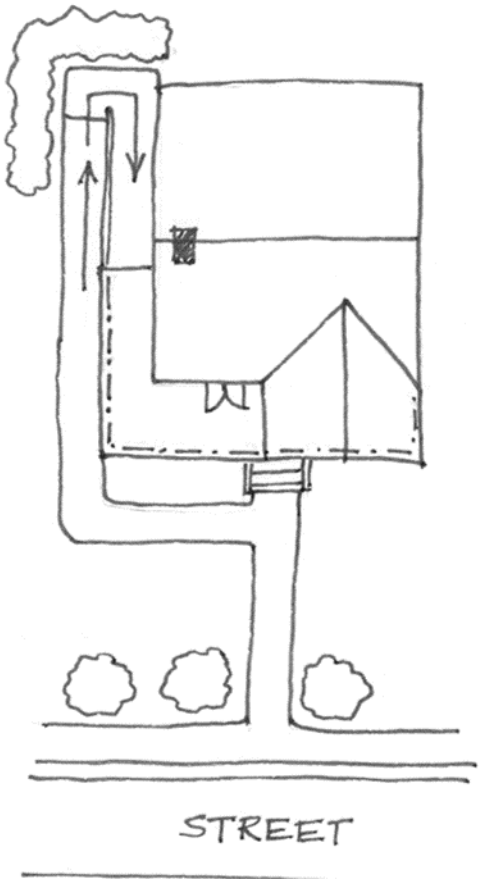


The ramp is appropriately placed along the side elevation.

Because ramps and wheelchair lifts are modern elements, they should use placement and design to minimize their visual impact.

1. Paint and design ramps to blend with the building. Colors resembling the Benjamin Moore Historical Collection are appropriate for painted surfaces.

2. Install ramps and wheelchair lifts along the side or rear elevations when possible.
3. Ramps should meet all City Zoning, and Building Code accessibility requirements.



Side or rear elevations are the recommended places for handicapped ramps

Wheelchair lifts, ideally placed along the side or rear elevations, may also be helpful for accessibility.

The ramp is appropriately placed and painted

Landscaping and placement along the side elevation the house to retain its historic appearance while still providing for increased accessibility.

NEW CONSTRUCTION

An example of appropriate new construction in the historic district.

New construction within a historic district can enhance the existing district character if the proposed design and its siting reflect an understanding of and a compatibility with the distinctive character of the district setting and buildings. The compatibility of new site development with the district setting depends on its compatibility with characteristic district features as well as the retention of the specific site's topography and character-defining site features.

The specific guidelines for architectural elements and site features apply to both existing structures and proposed development. Because buildings within the historic districts generally display a clear consistency in setback, orientation, spacing, and distance between adjacent buildings, the compatibility of proposed new construction siting should be reviewed in those terms as well. The success of new construction within a historic district does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding what the distinctive architectural character of the district is. Infill buildings must be compatible with that character.

In considering the overall compatibility of a proposed structure, its height, form, massing, proportion, size, scale, and roof shape should first be reviewed. Particular attention should be given to the spacing, placement, scale, orientation, and size of window and door openings

as well as the design of the doors and the windows themselves.

1. Construct new buildings to a height compatible with existing adjacent buildings. New buildings should have the same number of stories and be within ten percent of the average height of existing buildings as seen from the street and publically accessible areas. The roof lines and roof pitches should also be compatible with existing adjacent buildings.

The frequent similarities in heights for neighboring buildings are a defining characteristic of the district.

These houses appropriately approximate each others' height and number of stories.

2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing adjacent buildings.

The relationships between the façade elements on each house are appropriately similar.

3. Locate new buildings to reinforce the existing rhythm of buildings and space between them, particularly on major streets.

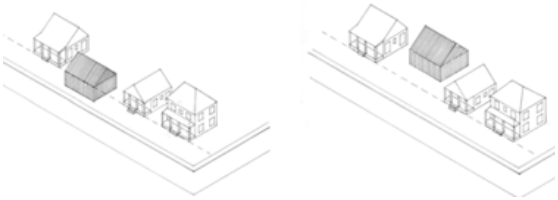
The distance between each of these houses is very similar.

These houses appropriately maintain a consistent rhythm of spacing from one to the next.

4. Place a new building on its site considering its relationship to the setbacks and placement of existing adjacent buildings. The setback of a new building should reinforce the prevailing average setbacks of adjacent buildings abutting major

streets. Its placement, including relationship to sides, rear, and topographic conditions, should be similar to prevailing conditions, which vary throughout the district.

The space between the houses and the street and the topography and yard arrangements are consistent.



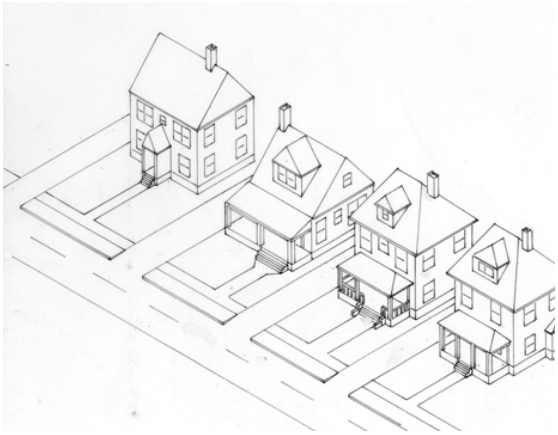
New houses should be neither farther forward nor farther back than their neighbors.

5. Design new buildings with complexity comparable to the complexity of existing adjacent buildings. The degree of simplicity or complexity for a new building should be based upon the area's dominant area architecture. New buildings in areas where simpler forms prevail (such as Greek Revival and Federal styles) should reflect that simplicity. The existence of more complex forms (such as Queen Anne and other Victorian styles) allows for more richness and variation.

6. Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in proposed new construction to be compatible with the surrounding building that contribute to the special character of the district.

7. Select windows and doors for proposed new buildings that are compatible in material, subdivision, proportion, and pattern, and detail with the windows and doors of surrounding buildings that contribute to the special character of the district.

The windows and doors of the houses share similar proportions. The proportion of solid space to openings is also very similar.



Though the houses illustrated are built in different styles, they appropriately share proportions of solid to open space

8. Select materials and textures for new buildings that are compatible with historic materials and finishes found in the surrounding buildings that contribute to the special character of the historic district in terms of composition, scale, module, pattern, detail, texture, finish, and color.

In this block of houses have pastel or white bodies and white trim; new houses should complement existing color patterns.

9. Select colors for a new building that relate to the use of color in the surrounding areas and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered. There is a variety of paint colors throughout the district. Use appropriate color schemes for the style and period of the structure. Colors should resemble the Benjamin Moore Historical Collection

10. Relate architectural details and articulation to that of existing buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork. Since there is such a large variety of styles and details within the district, this criterion may be interpreted in numerous ways.

Dominant ornamentation includes full-width one-story porches with triangular pediments and fluted posts.

11. Design new buildings to be compatible with the historic and architectural character of the area while also recognizing them as

products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.

These new dwellings on Seaboard Avenue are designed to complement the historic character of the district.

12. Most of the district has R-SFA zoning, which requires a minimum front yard setback of 20 feet and a maximum height of 35 feet.

13. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.

DEMOLITION

In addition to these guidelines, there is state legislation setting forth a process for demolishing buildings establishing a waiting period during which the building is to be offered for sale. These regulations are referenced in these guidelines in the section titled "Chesapeake Historic and Architectural Review Board." The length of the waiting period is based on the sales price of the building. However, the waiting period need not be activated if the Architectural Review Board issues a Certificate of Appropriateness for the demolition. The following set of issues are designed to assist the Architectural Review Board in determining the impact of a proposed demolition on the historic character of the district.

What is the reason for demolishing the building?

What is the relative quality of original design, uniqueness of design, frequency of design in the district, and importance of the designer or architect?

How old is the building and what is its association with important events and/or persons either locally, regionally, or nationally?

Is the building a major building on the street or is it one of a series of similar buildings that forms a unified streetscape? Would its elimination be detrimental to the overall scale, rhythm, design, and importance of the district?

Is the district now, or could it be, a place of interest for tourists, new business, and increased real estate values, and would the elimination of the building diminish that potential?

Has there been a professional feasibility study for rehabilitation or reusing the building? Has the building been offered for sale for the purpose of rehabilitation?

Is it possible for the owner to receive a fair market rate or return on the building or is the retention of it causing a true financial burden to the owner?

Will the proposed relocation have a detrimental effect on the historical aspects of other landmarks in the district?

- The building in question may be part of a block of buildings that all derive their historical significance from similar associations and moving it may compromise other buildings

Will the proposed relocation provide new surrounding incompatible with the historical and architectural aspects of the buildings?

- Much of the building's significance comes from its setting and often the new site is too small or its orientation is not appropriate for the moved building. Also, existing buildings on the street may be of different architectural periods and styles and the moved building would be out of place on its new site.

Would retention of the building promote the general welfare?

The moving of some significant buildings could actually affect real estate values, businesses, and tourism and this larger community impact should be evaluated.

Will the retention of the building on its present site cause an inordinate hardship on the owner?

- To establish "inordinate hardship," the applicant should submit evidence that rehabilitation of the building is impractical, that the building is inappropriate for the proposed use desired by the owner, and that the applicant cannot make reasonable economic use of the property. Such evidence may include proof of consideration of plans for adaptive reuse, attempts to sell, rent, or lease the property, and information regarding annual income and expenses. Such evidence shall be submitted to the independent committee reviewing applications for determination of financial hardship. The committee will provide the Board with an opinion on whether retention of the building on its present site will cause an inordinate hardship on the owner.

GUIDELINES FOR FENCES, DRIVEWAYS, GROUND SURFACES AND ACCESSORY STRUCTURES

FENCES AND WALLS

An example of a front yard picket fence.

Walls and fences, including gates, are consistent and dominant elements throughout the district. Stone walls, hedges, cast iron, and picket fences and gates are the dominant existing types, and their use should be continued where appropriate. Maintenance and repair of existing historic walls and fences should be carried out in lieu of replacement. Fences that are incompatible with the surrounding sites, like chain link, split rail, or stockade fences in areas where picket or iron fences predominate, are discouraged. The removal of incompatible walls and fences is encouraged.

1. Retain and maintain historic fences and walls. Repair damaged elements rather than replace them. If replacement is necessary, replace with matching materials or ones closely approximating the original.

2. Construct new fences and walls in front yard or adjacent side yards using materials that predominated historically or that visually match these materials. Wood or metal for new fences and stone for new walls are generally appropriate materials.

This simple metal fence uses materials, design, and color appropriate for its historic setting.

The material, design, color, and scale of this wooden fence are appropriate.

Vinyl fences that strongly resemble wooden fences are discouraged but may be approved.

3. Paint new wooden fences to complement their adjacent houses, preferably in white, "natural" clear, wood, or unpainted finish. Construct front yard fences to be less than three feet tall and with pickets set less than three inches apart and less than four inches in width.

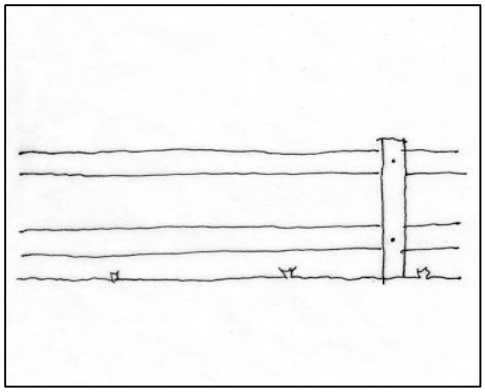
4. New metal fences should be less than three feet tall.

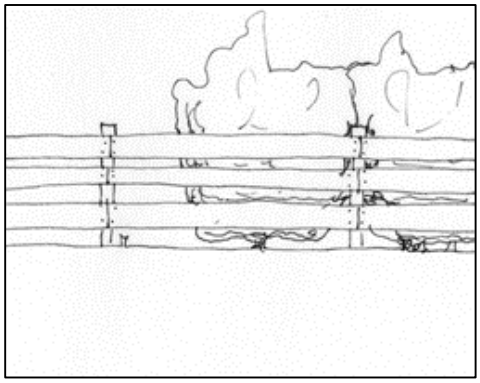
New fences should enclose front yards with appropriate spacing and height.

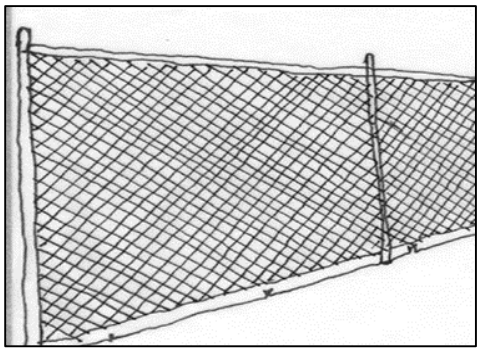
5. Use solid wood board fences in back yards only. Construct them to be less than six feet tall and paint them to blend with the building.

Privacy fences are appropriate to enclose back yards.

6. Locate chain link, split or horizontal rail, railroad tie, or timber fences at rear yards or where not visible from the street. Painting or coating chain link fences with dark green or black paint or plastic or screening them with plants helps to minimize their impact.







Fences like these shown to the left are appropriate for use in locations **not visible** from the street. Painting and plantings can help minimize their impact.

DRIVEWAYS AND GROUND SURFACES

An example of a brick sidewalk.

Historic sidewalks, driveways, planting patterns, and grades should be retained where they remain and in their same historical character if possible. If replacements or new elements are required, patterns of placement and material should be retained.

Sidewalks in the historic district are generally of concrete and are typically located at the edge of the yards with a small section of lawn between them and the street.

Driveways, like sidewalks, are often concrete. The "ribbon" design and gravel are commonly found in the district. Those driveways often extend along the length of the side of the house before turning to end behind the house.

The "ribbon" design is a common historic design.

Gravel is also a common historic driveway material.

1. Maintain historic placement, materials, and design for ground surface elements like walkways, driveways and other hardscaping elements like benches or planters.

Historic district sidewalks are generally of concrete.

2. New driveways should be single width and be designed to have minimal impact on the historic

character of the neighborhood.

3. Follow historic patterns for natural ground surfacing. For example, a yard in an area where plants predominate and paving is minimal should also consist of mostly plants and little paving.

Grassy yards bisected by walkways and driveways are common in the district. Lots should follow historic precedent and continue to have a majority of unpaved area

4. Maintain compatibility between private ground materials like walkways and driveways and public materials like sidewalks.

Often sidewalks and driveways are both concrete.

5. Use materials with historic precedent in public sidewalks.

Faux brick is an appropriate sidewalk material.

6. Avoid raised hardened structures such as planters, ponds, etc., or painted, stained or striped parking or sports surfaces seen from a paved public street.

ACCESSORY STRUCTURES

Many of the materials that have been used historically in accessory structures are those employed in the construction of primary buildings.

The characteristics, use, repair and replacement of these materials are addressed in the preceding chapters. In preserving or rehabilitating accessory structures, it is important to preserve the original materials to retain the character of the historic structure and its relationship to the house. New accessory buildings should be constructed to be compatible with primary structures.

1. Sheds should be unobtrusive, preferably no more than 150 square feet and 8 ½ feet in height.

Sheds should be small and unobtrusive.

2. Sheds should be in the backyard and enclosed by a privacy fence.

3. Garages should not compete visually with the house.

4. While garage rooflines do not have to match the house, it should not vary significantly.

5. All historic materials must follow previous chapters' guidance.

6. All accessory structures must follow City Zoning Code.

7. Accessory structures must be an appropriate color resembling the Benjamin Moore Historical Collection.

GUIDELINES FOR AIR CONDITIONING UNITS

An example of a heating and cooling system on the side elevation, behind a privacy fence.

Consideration should be given to the design and placement of heating and air conditioning units, utility meters, trash containers, utility wires and to changes required by building codes on and around historic buildings.

1. Shield trash containers, external heating and air conditioning units, and utility meters from view using unobtrusive placement, landscaping, or a screen or fence constructed to blend with the building.

Placement and fencing can help minimize the impact of modern equipment

2. Locate window mechanical systems on side or rear elevations.
3. Comply with all health and safety codes in such a matter that character defining features and finishes are least affected.

GUIDELINES FOR SIGNS

An example of an appropriate sign.

Private signs in residential areas should meet overall sign requirements and be placed to have minimal impact on historic properties.

1. Use signs of historically prevalent materials like finished wood, glass, iron, copper, or bronze.

2. Use small signs with proportions that complement the buildings. Home-occupation signs may have a maximum sign area of four square feet.

3. Use signs with simple designs and content. Three colors or less should be used, and colors should complement the building's style. Colors used should resemble the Benjamin Moore Historical Collection.

This free standing sign is appropriately placed and of compatible materials.

4. Install signs in locations historically used for signs like on awnings, inside windows, projecting from the building façade, or standing in the yard. Do not obscure architectural features. Anchor mounting equipment in mortar, not bricks or stones.

Hanging signs on porches are appropriate.

5. Use only external, concealed lighting sources.

6. Use only one sign per home.

GUIDELINES FOR MOVING BUILDINGS

The appropriateness of moving a building into or out of the historic district should be carefully considered using the questions below.

What is the reason for moving the building? Is there a reasonable alternative?

- When a building is moved, every effort should be made to establish its historic orientation, immediate setting, and general environment. The owner must contact the Virginia Division of Historic Landmarks for assistance prior to moving the building if it is to remain listed on the State and National Registers.

Will relocation compromise the architectural significance of the building?

- Often the site (including the setback of the building, the type and nature of landscaping, outbuilding, etc.) plays a large role in defining the building's significance. In addition, significant architectural elements such as porches may be damaged or even removed during a move.

Will relocation compromise the historic significance of the building?

- If the building is among the earliest in the district, its relocation may diminish the number of significant buildings in the district and deprive the building of its historic context. The building may also be associated with an important event or person and by moving the building that historical association will be diminished.

Will the proposed relocation have a detrimental effect on the appearance of the existing streetscape of the original location of the building?

- Often the removal of a building will leave a large unsightly gap in the street, and often the proposed replacement building will not relate visually to the rest of the historic buildings on the street.

Will the proposed relocation have a detrimental effect on the structural soundness of the building?

- The technical aspects of moving older buildings can be very

complicated and it is easy for the building to be seriously damaged in the moving process. Original building material may have to be replaced or altered in the subsequent rehabilitation.

Appendices

Appendix A – Chesapeake Historic and Architectural Review Board Process and Procedures for Certificates of Appropriateness

Appendix B – Historic District Zoning Review Certificate of Appropriateness (COA) Approval Contributing and Non-Contributing Matrix

Appendix C – Approved Fences

Appendix D – The Secretary of Interior's Standards for Rehabilitation

Appendix E – Basic Maintenance Advice

Appendix F – Definition and Terms

Appendix G – Suggested Bibliography

Appendix H – Minor Project List in Historic Overlay District

Appendix I – Federal and State Credits for Rehabilitation

APPENDIX A – CHESAPEAKE HISTORIC AND ARCHITECTURAL REVIEW BOARD PROCESS AND PROCEDURES FOR CERTIFICATES OF APPROPRIATENESS

PURPOSE

The primary function of the Chesapeake Historic and Architectural Review Board ("Review Board") is to provide for the review of all significant exterior modifications visible from a public street within the Chesapeake Historic and Cultural Preservation District, and to determine whether or not these proposed changes will be compatible with the historic district. The primary function of the Review Board is to ensure that Chesapeake preserves its historic and architectural past.

Within a Historic and Cultural Preservation District ("Historic District"), no building or structure visible from a public street, including signs, can be erected, reconstructed, restored, demolished, or altered in any way that affects the external appearance of the structure without a "certificate of appropriateness." Certificates of appropriateness shall be needed for work on additions, roofs, chimneys, doors, windows, siding, fences, walls and color changes, and must be approved by the Review Board, Planning Director or Planning Director designee as being architecturally compatible with the historic area, landmark, building, or structure itself.

A building or demolition permit will not be issued by the Department of Development and Permits for the erection, reconstruction, alteration, removal, relocation, or demolition of a building or structure until a certificate of appropriateness is approved for the proposed change by the Review Board, Planning Director or Planning Director designee.

PROCEDURE FOR REVIEW OF AN APPLICATION

Applications for review involving new construction, alterations, additions, relocations or demolitions to existing buildings and structures within a Historic District and visible from a public street must submit to the Review Board appropriate documentation, which may include:

Preliminary Drawings and Outline Specifications: These are plans and exterior elevations drawn with sufficient detail to show, as far as they relate to exterior appearances, the architectural design, including proposed materials, textures, and colors, samples of materials and color samples and a plot plan of all improvements affecting appearances of walls, walks, terraces, accessory buildings, lights, and other elements.

Photographs: There should be clear color photographs of all sides of a structure to be reviewed for repair, alteration, additions, relocation or demolition by the Review Board. In the case of new construction, clear photographs of the adjoining and opposite properties should be included.

Color Changes: These should include samples of proposed colors differing from the existing colors of the structure previously approved. The applicant shall provide one sample for each proposed color.

Certificate of Appropriateness Procedures

Procedures vary depending on what alterations are proposed. Applicants shall include one original and 10 copies of all descriptions, specifications, plans, sketches, and other written materials and one original print and nine photocopies of all photographs. Requirements include:

New Construction

- Surveyed site plan with proposed buildings or structure(s) indicated, as well as on-site parking, as needed.
- Front and side elevations drawn to scale with architectural details enlarged where subject to public view from a paved public street.
- Samples, photographs, and/or brochures of siding, brick types, roof shingles, paint chips, doors, windows, ornamentation, lights, and general exterior materials.
- Arrangement of proposed exterior lighting
- Photographs of all sides of the building or structure being reviewed and adjoining or opposite properties.
- Proposed signs with appropriate detail as to character and location.

Major Alterations or Additions to Existing Structures

- Surveyed site plan or city tax map with addition(s) shown if a change in the building foot-print of the main structure is involved.
- Elevations of front and/or sides to scale to show intended alterations with enlarged details where subject to public view from a paved public street.
- Samples, photos, and brochures of siding, brick type, roof shingles, paint chips, door, windows, ornamentation, lights, and other exterior materials.
- Arrangement of proposed exterior lighting.
- Proposed signs with appropriate detail as to character and location.
- Photographs of all sides of the building or structure under review.

Minor Alterations or Repairs

- Written description of work to be performed accompanied by samples, photos, or brochures of siding, brick type, roof shingles, paint chips, doors, windows, and similar facilities needed for review.
- Photographs of the building or structure.

Relocations

- Photographs of the building or structure to be relocated and adjacent properties.
- Photographs of the premises to which the building or structure will be relocated.
- Written description of reasons for the relocation and the proposed use of the vacated property.

Demolition

- Photographs of the building or structure to be demolished to illustrate its state of disrepair.
- Written report from Department of Inspections relative to condition of the building or structure.
- Written description of any building or structure to remain and any new building or structure proposed to replace the demolished building or structure.

Application Dates and Process

1. Submit an application and all supporting information to the Review Board at the Planning Department, Second Floor, City Hall, 306 Cedar Road, Chesapeake Virginia 23322 at least 10 days prior to the meeting date. In case of emergencies, the Review Board will hear applications no later than five business days after the filing of a complete application. Only complete applications will be considered.
2. The Review Board will meet to review application at such time as the Review Board deems appropriate. Special meetings may be held upon notification by the Chairman of the Review Board to all members that an emergency application has been filed. An emergency application may be filed for urgent repairs due to acts of nature, structural damage, and medical needs or access. At this meeting, the applicant and other interested parties will have the opportunity to be heard by the Review Board prior to any decision.
3. Upon receipt of an application, the applicant will be informed of the time and place at which the Review Board will consider the application. Written notice shall also be mailed or delivered to adjacent property owners and other interested persons, associations, and civic organizations that have requested notice of hearings. Upon the request of an applicant, the Review Board may permit limited modifications of an original proposal during the open meeting if such modifications are clearly indicated by the applicant and recorded by the Review Board.

Reasons for Denial

The Review Board shall deny the application for a certificate of appropriateness if it finds:

- that the action proposed would adversely affect or be incompatible with the character of the historic district,
- that the action proposed would not be consistent with the intent of the Historic and Cultural Preservation Overlay District ordinance, or
- that the proposed action would not be consistent with the Architectural Guidelines and Standards adopted for the Historic district.

Where certification is denied, the Review Board shall record its reasons for denial.

Special Rules for Demolition

In considering applications for proposed demolitions requiring certificates of appropriateness, the Review Board shall consider the circumstances and condition of the landmark, building, structure, or part thereof, proposed for demolition and shall determine the feasibility of its preservation. If preservation is found to be physically or economically infeasible, the Review Board shall issue a certificate of appropriateness for demolition.

If an application for a certificate of appropriateness for demolition is denied, in addition to the right of appeal as set forth below, the owner of a historic landmark, building, or structure shall, as a matter of right, be entitled to raze or demolish such landmark, building, or structure provided that:

- the owner has applied to the City Council for such a right, and
- the owner has made a bona fide offer to sell the landmark, building, or structure and the land pertaining thereof to any person, firm, corporation, government agency, or political subdivision which gives reasonable assurance that it is willing to preserve and restore the landmark, building, or structure, and
- no bona fide contract, binding upon all parties, shall have been executed prior to the expiration of the applicable time period set forth below. The market value will be determined by the City Assessor's records or, upon the owner's request, by an Appraisal Committee appointed by the City Council. No offer to sell shall be made more than one year after a final decision by City Council, but thereafter owners may renew their request to City Council.

$25,000 or less	three months
$25,000—$40,000	four months
$40,000—$55,000	five months
$55,000—$75,000	six months
$75,000—$90,000	seven months
$90,000 or more	12 months

Work Performed Under a Certificate of Appropriateness

All work shall be performed in accordance with the certificate of appropriateness and other approved documentation. A holder of a certificate of appropriateness is required to notify the Review Board and the Zoning Administrator upon the completion of the work approved by the certificate. The applicant shall call the Zoning Administrator to schedule an inspection of the property to ensure compliance with the certificate. The applicant shall submit to the Department of Planning and the Zoning Administrator color photos of the entire building or structure and of the detailed work performed under the certificate of appropriateness within 10 days of completion. Certificate of appropriateness applications may be reviewed under the procedures for board approved, administrative, or temporary certificates of appropriateness. The issuance of any certificate of appropriateness shall not excuse compliance with any other applicable laws, including without limitation, compliance with the Virginia Uniform Statewide Building Code.

Administrative Certificates of Appropriateness

1. Contributing Structures:

Certain minor actions for contributing structures not deemed to adversely affect the character of the district need not be reviewed by the Review Board and may be approved through the issuance of an administrative certificate of appropriateness by the Planning Director or Planning Director designee:

These minor actions are (see Appendix B):

- replacement of like for like materials,
- repainting resulting in the same color or in a scheme resembling the Benjamin Moore Historical Collection,
- painting of new or unpainted surfaces or installation of new surfaces in the same material as long as the selected color resembles the Benjamin Moore Historical Collection and there are no more than two selections,
- replace or repair roof with same material in approved colors, which include black, gray, silver, or the existing color,
- upgrade shingles to architectural shingles,
- addition or replacement of storm windows or storm doors that match the existing color and architectural style,
- addition or replacement of heating and cooling systems that are screened with landscaping or fencing,
- replacement/repair of canopies and awnings in the same color, material, and style,

- replacement/repair of solar collectors,
- installation or replacement of new fences that are to be painted white or a "natural" clear, wood, or unpainted finish on the sides visible from a paved public street so long as the selected style is from an approved list,
- addition or replacement of television or radio antennas, or satellite dishes (18 inches or smaller) and
- construction of new accessory structures if in a fenced backyard or screened from public view by landscaping and are less than 150 square feet and less than 8 ½ feet in height.

2. Non-contributing

Most alterations for non-contributing structure (see pg. 11) fall under the guidelines for administrative (staff approved) certificates of appropriateness, provided only approved colors, materials, and styles for surfaces, roofs, and fences (see contributing structures, above) are used. However, additions, major alterations, new construction, new porches and decks, and new driveways, hardened surfaces, and other actions as outlined in Appendix B (Historic District Review COA Approval Contributing and Non-Contributing Matrix) require board approved certificates of appropriateness to be issued by the Review Board and will follow the regular submittal process as outlined in this appendix under "Certificate of Appropriateness Procedures".

Requests for administrative certificates of appropriateness for minor actions must be submitted in writing to the Planning Director of Planning Director designee. The director or designee will then determine whether an administrative certificate may be issued under these guidelines or whether an open meeting before the Review Board will be necessary to obtain a board approved certificate of appropriateness. If any doubt exists as to the issuance of an administrative certificate of appropriateness, then the application should be referred to the Review Board for consideration.

Temporary Certificates of Appropriateness

The Review Board may issue a one-year temporary certificate of appropriateness upon a showing of economic hardship by the owner of a building, structure, landmark, or area proposed for alteration, renovation, or repair. A temporary certificate may only be issued upon findings by the Review Board that:

- the building or structure is occupied by the owner and is non-income producing,
- the current financial status of the owner applicant is such that immediate

compliance with the guidelines would by unduly burdensome, and
- any detriment to the Historic District will, due to its temporary nature, have limited effect to the overall historic character of the District.

A temporary certificate shall not be issued in cases where the owner applicant has failed to perform regular maintenance on the building, structure, or landmark, or where the owner applicant has otherwise been so willfully or grossly negligent as to cause or give rise to the alleged need for a temporary certificate of appropriateness.

A one-year extension may be granted upon filing an application prior to the expiration of the temporary certificate and demonstrating to the satisfaction of the Review Board that due diligence has been exercised to upgrade the alteration, renovation, or repair to conform with the requirements for a permanent certificate.

Right of Appeal

If the request for a certificate of appropriateness or a temporary certificates of appropriateness is denied, the applicant has the right to appeal to City Council. The following must be done:

- file a written petition of appeal with the City Clerk within 30 days after the decision of the Review Board specifying the alleged erroneous action of the Review Board and
- submit a check or money order to cover the cost of public notice. The applicant will be notified of the cost upon filing the application for appeal.

The filing of an appeal with City Council shall stay the decision of the Review Board pending a final decision by City Council. If City Council upholds the decision of the Review Board, the applicant has the right to appeal to the Chesapeake Circuit Court. The applicant must appeal City Council's decision within 30 days by filing with the Clerk of the Chesapeake City Council a petition setting forth the alleged illegality of the actions by City Council. The decision of the City Council is stayed until a final decision is reached by the Circuit Court, except that the filing of such petition shall not stay the decision of City Council if such decision denies the right to raze or demolish a landmark, building, or structure in accordance with city and state laws.

The Review Board and the City of Chesapeake retain the right at all times to take action against any person who has:

- not obtained a certificate of appropriateness and has engaged in or is about to engage in an act to change or demolish a historical landmark, building, or structure,
- not waited for final decisions on his or her appeals before commencing the proposed

work,

- commenced or conducted work which differs from that which was authorized by the Review Board, and/or
- failed to maintain property in accordance with the Uniform Statewide Building Code.

If the Circuit Court upholds a decision denying a certificate of appropriateness, a temporary or permanent restraining order may be issued to the person in violation and he or she must:

- discontinue the construction, alteration, or demolition immediately, and/or
- restore the affected property to its previous condition.

APPENDIX B – HISTORIC DISTRICT ZONING REVIEW CERTIFICATE OF APPROPRIATENESS APPROVAL CONTRIBUTING AND NON-CONTRIBUTING MATRIX

PROJECT TYPE	CONTRIBUTING			NON-CONTRIBUTING		
	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED
ROOF/ROOFING						
Replace/repair roofing with same material in approved color	√ not an approved roof color	√ if an approved roof color		√ not an approved roof color	√ if an approved roof color	
Replace roof with new material	√			√ not an approved roof color	√ if an approved roof color	
Upgrade to architectural shingles		√			√	
SIDING						
Repaint siding in same color		√			√	
Repaint siding in new color	√ not on approved color chart	√ if on approved color chart		√ not on approved color chart	√ if on approved color chart	
Installation/repair of siding in the same material	√ color not on approved color chart	√ if color on approved color chart		√ color not on approved color chart	√ if color on approved color chart	
Installation/repair of new siding in a new/different material	√				√	
TRIM						
Repaint trim in same color		√			√	
Repaint trim in new color	√ not on approved color chart	√ if on approved color chart		√ not on approved color chart	√ if on approved color chart	
Installation/repair of trim in same style and material	√ color not on approved color chart	√ if color on approved color chart		√ color not on approved color chart	√ if color on approved color chart	
Installation/repair of new trim in a new/different material or style	√			√ color not on approved color chart	√ if color on approved color chart	
Addition/removal of decorative trim	√				√	

PROJECT TYPE	CONTRIBUTING			NON-CONTRIBUTING		
	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED
WINDOWS/DOORS						
Remove storm windows or storm doors			√			√
Install new storm windows/ storm doors in the same color, material and style		√			√	
Install new storm windows/storm doors in different material, color, and/or style		√			√	
Install/replace with new windows/doors in same style & material	√ not on approved color chart	√ if on approved color chart		√ not on approved color chart	√ if on approved color chart	
Install new windows/doors in a different material and/or style	√			√ not on approved color chart	√ if on approved color chart	
LIGHT FIXTURES						
Minor repair of exterior light fixtures			√			√
Install/replace exterior light fixtures in different style	√				√	
CANOPIES, AWNINGS, ANTENNAS, SATELLITE DISHES & SOLAR COLLECTORS						
Removal of canopies or awnings	√					√
Installation/ addition of new canopies or awnings in different color, material, and/or style	√				√	
Replacement/repair of canopies or awnings in the same color, material, and style		√			√	
Addition/ replacement of antennas and satellite dishes (18 in. or smaller)		√			√	
Addition of solar collectors	√				√	
Replacement/repair of solar collectors		√			√	
Removal of antennas, satellite dishes or solar collectors			√			√

PROJECT TYPE	CONTRIBUTING			NON-CONTRIBUTING		
	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED
PORCHES						
Repaint existing porch/porch components, porch railing, columns, steps, deck, porch skirt, lattice, trellis, ceiling, and trim in same color		√			√	
Repaint existing porch/porch components, porch railing, columns, steps, deck, porch skirt, lattice, trellis, ceiling, and trim in new color	√ not on approved color chart	√ if on approved color chart		√ not on approved color chart	√ if on approved color chart	
Replace existing porch/porch components, porch railing, columns, steps, deck, porch skirt, lattice, trellis, ceiling and trim w/same style and material		√			√	
Install new porch components, porch railings, columns, steps, porch skirt, lattice, trellis, celling and trim	√				√	
Install new porch or deck	√			√		
ADDITIONS, NEW CONSTRUCTION, AND DEMOLITION						
Addition to structure	√			√		
New construction	√			√		
Demolition of Structures	√		√ Unsafe as defined under Virginia Statewide Building Code		√	√ Unsafe as defined under Virginia Statewide Building Code
Boarding up a structure			√			√

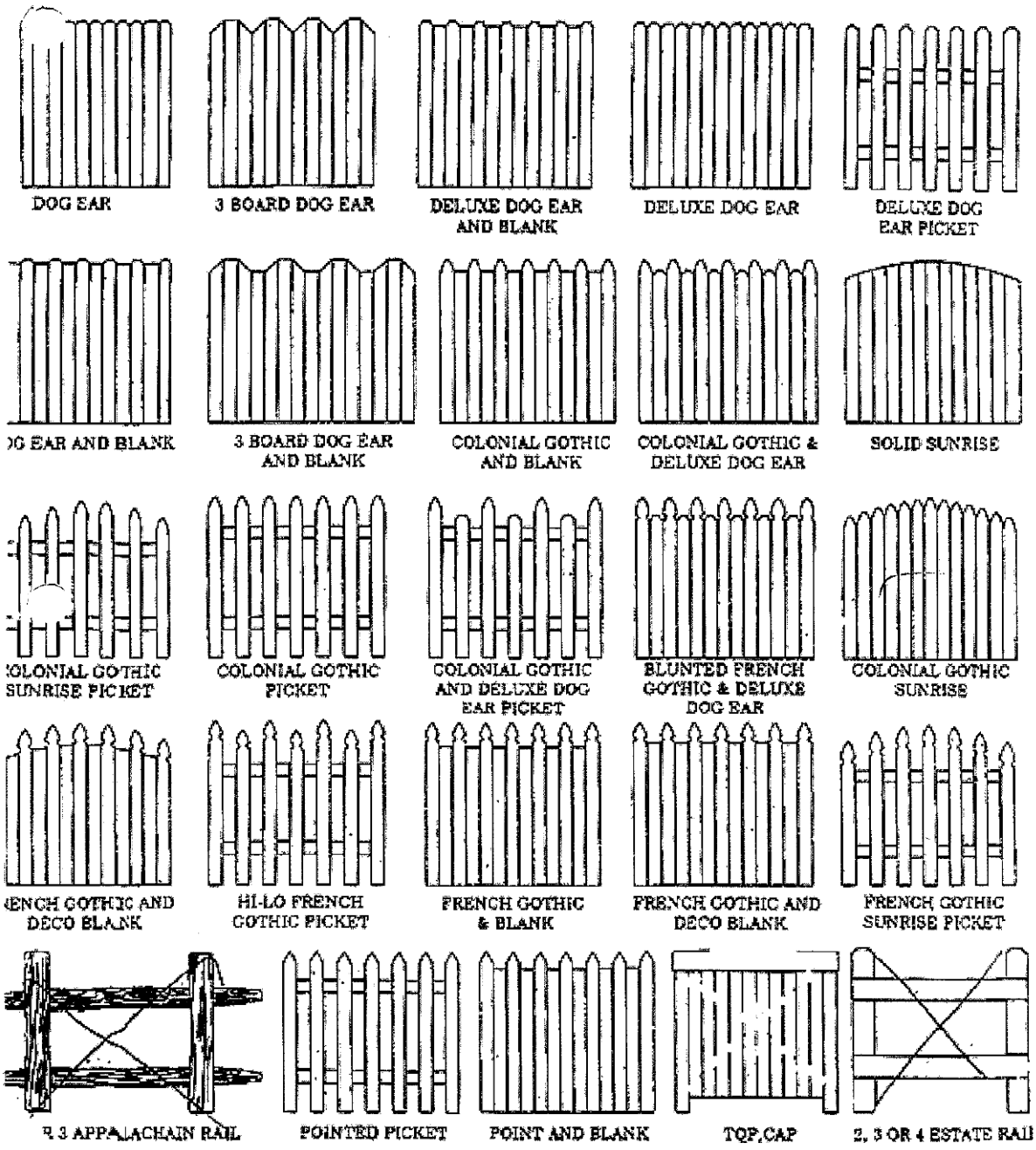
PROJECT TYPE	CONTRIBUTING			NON-CONTRIBUTING		
	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED
FENCES , DRIVEWAYS, GROUND SURFACES, AND ACCESSORY STRUCTURES						
Repair/replace fence with same material, style, and color		√			√	
Install/replace with new fence, painted white or a "natural" clear, wood, or unpainted finish	√ not on fence chart and/or approved color	√ on fence chart and approved color		√ not on fence chart and/or approved color	√ on fence chart and approved color	
Replace/repair existing driveway, hardscape, or hardened surface in same material, color, and/or style		√			√	
Replace/repair existing driveway, hardscape, or hardened surface in different material, color, and/or style	√			√		
Install new driveway, hardscape, or hardened surface	√			√		
Repair/ replace/ install new natural ground surfaces		√ does not match the distinct character of the district	√ matches the distinct character of the district		√ does not match the distinct character of the district	√ matches the distinct character of the district
New accessory structures permitted by the Chesapeake Zoning Code	√ If over 8 ½ ft. and/or more than 150 sq. ft.	√ if under 8 ½ ft. & 150 sq. ft. behind privacy fence	√ If not visible from public R-O-W	√ If over 8 ½ ft. and/or more than 150 sq. ft	√ if under 8 ½ ft. & 150 sq. ft. behind privacy fence	√ If not visible from public R-O-W

PROJECT TYPE	CONTRIBUTING			NON-CONTRIBUTING		
	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED	COA ISSUED BY ARB	**COA ISSUED BY STAFF	NO COA REQUIRED
AIR CONDITIONING UNITS						
Install or remove window air conditioning units or fans			√			√
Placement of A/C units	√ if not screened	√ if screened w/ existing landscaping or fencing		√ if not screened	√ if screened w/ existing landscaping or fencing	
SIGNS						
Replace/repair existing sign in same color, material and style		√			√	
Replace/repair existing sign in different color, material and/or style	√			√ not on approved color chart	√ if on approved color chart	
Install new sign	√			√ not on approved color chart	√ if on approved color chart	

***See Design Guidelines for definition of contributing and non-contributing structures.**

**Any questions or concerns that Staff has regarding administrative (staff approved) applications may be referred to the Architectural Review Board.

APPENDIX C – APPROVED FENCES



APPENDIX D - THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for Rehabilitation are standards used throughout the country as a basis for local design review guidelines. These standards are the basic points from which the South Norfolk Design Guidelines have been developed.

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards are to be applied to specific, rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

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

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

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

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

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

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken in 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 additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX E - BASIC MAINTENANCE ADVICE

MATERIALS

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.

2. All exposed wood should be kept painted, stained or treated with preservatives.

3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.

4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.

5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.

7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.

8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.

2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.

3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.

4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is

recommended to keep out moisture. Refer to the chimney section – only certain types of caps are acceptable.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

2. The use of splash blocks to keep water away from the foundation is recommended.

3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.

2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.

2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.

3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.

2. Windows should be kept caulked and sealed to aid in energy conservation.

3. Shutters should be kept painted and in good repair.

AWNINGS

1. Canvas awnings should be washed periodically and kept in good repair.

2. Awning hardware should be regularly checked for rust or loose mechanisms.

3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.

2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.

3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX F - DEFINITIONS AND TERMS

ARCH: a curved or pointed opening in a wall, usually masonry, supported on either end by piers or pillars and spanning a passageway or open area

ASYMMETRY: the state when elements on opposite sides of an axis do not correspond or match

BALUSTRADE: a railing or parapet supported by a row of short pillars or balusters

BARGEBOARD: the decorative board along the roof edge of a gable concealing the rafters

BAY: a part of a building defined by vertical divisions like 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 with sloping sides that do not meet at the apex but, instead, return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal

CAPITAL: the upper portion of a column or pilaster

CHIMNEY POT: a cylindrical pipe of brick, terra cotta, or metal placed atop a chimney

CLASSICAL: pertaining to the architecture of Greece and Rome or to the styles inspired by this architecture

COLUMN: a rounded vertical support, usually supporting a member above

CORBEL: in masonry, a projection or one of a series of projections, each stepped progressively outward and with increasing height, and usually projecting from a wall or chimney; serves as a support for an overhanging member or course above, or as a purely decorative element.

CORNER BLOCK: A raised square block at the ends of a lintel

CORINTHIAN: in classical architecture, the slenderest and most ornate of the three original Greek orders; commonly has an elaborate cornice and a fluted shaft

CORNICE: the upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof

CRESTING: a decorative ridge for a roof usually constructed of ornamental metal

CUPOLA: a small dome rising above a roof

DENTIL: one of a band of small, tooth-like blocks often used to ornament rooflines

DORMER: a small window with its own roof projecting from a sloping roof

DOUBLE-HUNG SASH: a type of window with an upper and lower sash that move up and down in vertical grooves one in front of the other

DOWNSPOUT: a pipe for directing rain water from the roof to the ground

ELEVATION: an exterior wall of a building

ENTABLATURE: in classical architecture, the upper horizontal portion of an order resting on the columns

FAÇADE: the front elevation of a building

FAN LITE: a semicircle window with radiating muntins, located above a door

FASCIA BOARD: a board that is nailed vertically at the ends of roof rafters or in eaves

FENESTRATION: the arrangement of the openings of a building

FINIAL: an ornament at the top of a gable or spire

FLASHING: pieces of metal used for waterproofing roof or wall joints

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

GAMBREL ROOF: a roof with two pitches on each side

GINGERBREAD: pierced curvilinear ornament made with a jig or scroll saw

HALF TIMBERING: an exterior surface treatment that combines areas of stucco with wood pieces to simulate timber bracing members

HIPPED ROOF: a roof with slopes on all four, instead of two, sides

HOOD MOLD: drip or label molding over a door or window

IONIC: in classical architecture, one of the five orders usually consisting of columns usually having 24 flutes separated by narrow fillets; an entablature, a frieze without triglyphs; dentils in the cornice; elegant detailing; less elaborate than the Corinthian order and less heavy in appearance than the Doric order

LITE: a section of a window, the glass or pane

LINTEL: a horizontal beam over an opening carrying the weight of the wall

MANSARD ROOF: a roof form with two slopes on all four sides, the lower slope being longer and at a steeper pitch than the upper

MODILLION: an ornamental block or bracket under the corona of the cornice, as in the Corinthian order

MUNTIN: a glazing bar that separates panes of glass

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

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 support

PILASTER: a pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital

PITCH: the degree of slope of a roof

PORTICO: an entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed

POST: a squared vertical support, usually supporting a member above

SASH: the moveable part of a window holding the glass

SEGMENTAL ARCH: a round arch whose curve is less than a semicircle

SIDE LITES: narrow windows flanking a door

SILL: the horizontal water-shedding member at the bottom of a door or window

SYMMETRY: the state when elements on the opposite sides of an axis correspond and match

TERRA COTTA: cast and fired clay units, sometimes glazed, used as exterior facing and as ornament

TRANSOM: a window opening over a door or window, usually for ventilation

TURRET: a slender tower usually set at an angle to the larger structure

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APPENDIX H – MINOR PROJECT LIST IN HISTORIC OVERLAY DISTRICTS

Minor projects are those which can be readily approved by the Board of Historic and Architectural Review Staff.

Masonry

1. Painting of previously painted surfaces.
2. Repointing using mortar to match the original.
3. Removal of paint using chemical removal agents.

Wood

1. Painting of previously painted surfaces.
2. Repair or replacement with wood to match the original.
3. Removal of paint using heat gun, scraping or chemical removal agents.

Porches and Porch Components

1. Painting of previously painted spindles, columns, balusters and decorative detailing.
2. Repair or replacement in-kind of wood elements such as columns, spindles, balusters, friezes, and decorative detailing.
3. Repair or replacement of features using wood epoxies or other appropriate imitative materials to match the original.
4. Installation of screen panels which have minimal framing and are placed behind the porch columns and railings.

Entrances

1. Painting of previously painted doors and surrounds.
2. Repair or replacement in-kind of wood elements such as door panels, transom bars, and surrounds.
3. Repair or replacement of glass and transoms.

Windows

1. Painting of previously painted surfaces.
2. Repair or replacement in-kind of wood elements such as sills, sash units and window surrounds.
3. Repair or replacement of glass.
4. Addition of storm windows which meet design standards such as full-view design or one-over-one design with appropriate meeting rails.

Decorative Features

1. Painting of previously painted wood trim and decorative detailing.
2. Repair or replacement in-kind of wood elements such as bargeboard, brackets, rafters, shingles, etc.
3. Repair or replacement of features using wood epoxies or other appropriate imitative materials to match the original.

Roofs

1. Repair or replacement of existing asphalt, gravel and tar, or similar non-historic roof materials.

Light Fixtures

1. Repair or replacement in-kind of bulbs, wiring, globes, and shades.

Signs

1. Repair and painting of an existing sign.
2. Replacement of an existing sign with a new sign to match.
3. Repair or replacement in-kind of sign lighting to match the original.

Fences

1. Installation of wood picket fences which follow the manual guidelines.
2. Installation of wood privacy fences which follow the manual guidelines.

Solar Collectors/Satellite Dishes

1. Installation of solar collectors and satellite dishes at rear facades or freestanding in rear yards which are not readily visible from the street.

APPENDIX I – FEDERAL AND STATE TAX CREDITS FOR REHABILITATION

Since 1976, the Federal Historic Rehabilitation Tax Credit program has provided a generous incentive for the rehabilitation of income-producing historic buildings—including rental property. The additional incentive offered by the Virginia Historic Rehabilitation Tax Credit program, introduced in 1997, has produced a substantial increase in the number of buildings being rehabilitated in Virginia. Together, the two tax credit programs have supported the rehab of approximately 740 historic buildings in Virginia through 1999, generating about $330 million in private investment and restoring hundreds of significant buildings to productive use.

The Virginia Tax Credit program extends financial incentives to many more properties than the federal program because *non income-producing properties can qualify for the state program*. The investment threshold is lower than the minimum set by the federal program, and the application process for the Virginia program is simpler, since there is no federal-level review.

To qualify for either program, a building must be a "certified historic structure," which generally means it must be (1) listed on the National Register of Historic Places, (2) located within a registered historic district or (3) eligible for listing on the National Register. The rehabilitation work must follow *The Secretary of the Interior's Standards for Rehabilitation*. These standards are common-sense guidelines designed to permit necessary changes to a historic property, while preserving certain materials and features that give a building historic significance. A non-refundable application fee is charged for both programs.

The tax credit for both programs is calculated as a percentage of the eligible rehabilitation expenses. The federal program provides a 20% credit for income-producing property only and the state program provides a 25% credit for any historic property. Projects may qualify for both federal and state credits, yielding a potential combined tax credit of 45% of eligible rehab expenses. The federal program also provides a tax credit for *non-historic buildings* constructed prior to 1936. This program applies only to commercial buildings—not rental property—and provides a credit of 10% of eligible rehab expenses. There is no comparable state program.

NOTE: It is important to file an application for either of these programs *before* starting work. The state and federal programs are both administered by the Virginia Dept. of Historic Resources. For more information about these programs, please contact the City's Planning Office or the Virginia Dept. of Historic Resources in Richmond.