Richmond Livable Corridors
Architecture Guidelines
City of Richmond, CA

Sustainable Communities Planning Grant
Introduction

The purpose of this architectural standards document is to ensure that future buildings along Richmond commercial corridors reinforce the rich architectural heritage in the City of Richmond and provide high-quality construction which reinforces the new brand that Richmond is working to create.

This document supplements the Richmond Livable Corridors Form-Based Code for Macdonald Avenue, San Pablo Avenue, and 23rd Street within the City of Richmond as defined in the following map. This document also supplements the Residential Guidelines for Additions and Renovations to Heritage Homes (adopted July 22, 2008).

These Architectural Guidelines provide an overview of some of the architectural styles that are endemic to the City of Richmond, the Bay Area, and the Northern California region. Each style is described, listing some of its typical characteristics and providing photographic examples for each. These descriptions represent a broad sampling of each architectural style and are not intended to be inclusive.

Styles included in these guidelines include:
- Main Street
- Victorian
- Spanish Revival
- Art Deco/Art Moderne/Mid-Century Modern
- Industrial
- California Contemporary

These architectural styles serve as appropriate precedents that mixed-use, retail, and multi-family projects within Richmond’s Livable Corridors should seek to emulate, in order to maintain a diverse but limited range of architectural expression that is in keeping with the established neighborhoods of Richmond and the Bay area.

Additional architectural styles and/or individual building precedents beyond the scope of this chapter may also be acceptable, upon review and approval by Director and/or Design Review Board.

Intent of the architectural standards is to provide:
- Buildings with an innate beauty to all viewers.
- Modern buildings that learn from and adapt to their context. These standards define the context and intent and let the architect interpret those into a building that uses modern construction techniques and materials to meet the intent.
- Modern buildings that avoid trendy elements that look dated after a few years.
- Buildings that age well.
- High-quality design and construction.
- Most importantly, architecture that will reinforce Richmond’s community character.

It is NOT the intent of the standards to:
- Encourage the construction of cartoonish representations of the local, traditional architecture.
- Traditional architecture is a craft that starts with the understanding of basic massing and proportional rules. It also includes an understanding of the function of details such as cornice profiles and window surrounds, and how to combine architectural components to compose visually harmonious facades. An architect’s direct experience in traditional architectural vocabulary should be considered when choosing an architect to work in the City of Richmond.
- Require buildings made of the same materials and construction methods as the historic examples shown, or exclude buildings using modern construction methods and materials.

What the Standards Do

They identify the key characteristics of Richmond’s architectural styles to enable building design that is rooted in the unique aspects of Richmond.

The standards give administrators and reviewers of projects a tool to assist with:
- Reviewing proposed projects with as objective a manner as possible; and,
- Providing a foundation to create clear feedback and comments based on the content of this document.
### Architectural Styles Allowed by Transect Zone

<table>
<thead>
<tr>
<th>Zone</th>
<th>Main Street</th>
<th>Victorian</th>
<th>Spanish Revival</th>
<th>Art Deco/ Mid-Century</th>
<th>Industrial</th>
<th>California Contemporary</th>
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<td>Limited^1</td>
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</tr>
</tbody>
</table>

1 Requires approval by Director and a more rigorous design review process.

2 See map on page A-3 for area where industrial style is allowed (West Macdonald Avenue and South 23rd Street)

### What Styles are Included

The following standards are organized to provide general standards that are applicable to all styles as well as specific standards that apply to the key characteristics of each style. For each style, a palette of appropriately designed elements is presented in photographs, drawings, and tabular standards.

These pages include a designed façade example to illustrate that the intent is not a direct translation of the historic buildings, which may not be feasible, but rather an interpretation that is viable with modern construction techniques and materials.

### How to Use these Standards

The designer of a building should pick one of these styles, study its elements, look for supplemental regional examples of that style, and use the standards to direct them in designing an appropriate building for Richmond.

Building designs that do not fit within one of these styles, or designs that fit under the California Contemporary Style, are allowed, but will undergo a more rigorous design review process and therefore likely take more time than designs that meet these standards. These designs that do not fit within one of the defined styles must get approval by the Director.
NOTES:
This regulating plan is provided for reference and informational purposes.
Overview of Styles

Main Street

Description
The Main Street Traditional building is found on almost every pre-World War II American Main Street. Basically a decorated rectangular masonry box in form, one-story buildings are always commercial in use, while multi-story buildings are mixed-use with commercial ground floors. Multi-story facades are typically divided into base, body, and top: a tall ground floor, shorter upper floors, and a significant capping parapet. The ground floor has expansive glass with transoms, interrupted by structural columns, to allow light to penetrate deep into the interior. While Main Street Traditional building massings tend to be simple boxes, subtle height variations can add interest and emphasize important building features such as an entrance or a corner condition.

Main Street Traditional standards include general characteristics, storefronts, windows, doors, attached elements, and site definition and landscape.

Victorian

Description
The Victorian style is defined by “light” wood buildings that are composed of simple rectilinear forms, which are often articulated with a regular pattern of bays. The buildings are capped with a continuous, ornamental cornice and parapet, and grounded by a continuous base. Bay windows are distinctive elements that provide a secondary horizontal rhythm on the facade.

The standards for this type include general characteristics, windows, doors, storefronts, bay windows, and cornices.

Spanish Revival

Description
The Spanish Revival style is defined by asymmetrical buildings that are composed of picturesque combinations of simple rectilinear and cylindrical forms of varying heights. The buildings are capped with gabled or hipped roofs of red clay barrel tiles. Courtyards and well-detailed structural elements such as pergolas, trellises, loggias, and arcades often provide another layer to the massing. Elements such as wood or metal balconies, towers, chimneys, and other tile or wrought iron details add accents.

The Spanish Revival standards include general characteristics, windows, doors, storefronts, eaves, balconies, arcades and loggias, exterior stairs, pergolas and trellises, tower elements, and special elements such as window grilles, chimneys, fountains, decorative vents, and tiles.
### Art Deco/Mid Century Modern

The Art Deco, Art Moderne, and Mid-Century Modern styles are characterized by buildings composed of primarily rectilinear forms with strongly contrasting vertical and horizontal emphases. Towers, tall slender piers that may project above the parapet, and other projections above the roofline are used to provide vertical emphasis. Horizontal grooves in the walls, balustrade elements, concrete window awnings, and ganged windows are used to give a horizontal emphasis to the building.

In the Art Deco style, stylized and geometric motifs such as zig zags and chevrons occur as decorative elements on the facade, typically at the parapet and primary entrances. In contrast, although sharing many horizontal and vertical elements with Art Deco, Art Moderne and Mid-Century Modern styles, the Art Deco/Mid Century Modern standards have very limited ornamentation.

The Art Deco, Art Moderne, and Mid-Century Modern standards include windows, doors, storefronts, signage, vertical and horizontal articulation, ornamentation, and corner treatments.

### Industrial

The Industrial style is defined by simple building forms with gable end, side gable, or saw tooth roof forms. Flat roofs are also allowed. Windows, roll-up glass doors, and other openings are simple and laid out in a rational manner.

Facades along the street and low walls provide opportunities for accent elements such as trellises, gates, and awnings. Parking is often screened and located in a parking court or a lot to the rear of the property.

The Industrial standards include general characteristics, windows, doors, storefronts, roof monitors, canopies, signage, and walls and landscaping.

### California Contemporary

The California Contemporary style builds off the modernist traditions of shunning ornamentation, instead focusing on combining simple massing forms with changes in material and color.

Roof forms tend to have parapet walls with flat or low sloped roofs hidden from view. Sloped roofs are also allowed.

Facades are simply composed with bay windows, awnings, balconies, and trellises to break down the massing. These minimally-detailed, rectilinear added elements are often given a change in material or color, emphasizing the illusion of the intersection or extrusion of different rectilinear volumes.

Because this is a continually evolving style, the guidelines provided for this style are more general. Buildings using the guidelines for this style will undergo a more rigorous design review process.
Richmond Livable Corridors: Appendix

General Architectural Guidelines: Applicable to all Styles
Building Proportions and Facade Composition

Example Facade Composition

These two pages show an example of the general process of composing a mixed-use building facade. The rules described here are not specific to any style. The intent is to illustrate how rhythm is established. The rhythm can then be tailored for each style appropriate to a mixed-use building.

Full building elevation

Partial building elevation

Photo example of a well-composed facade
Step One: Background

- Find local or regional precedent(s) of the same building type and use. Take photographs, copy images, etc. to bring into initial meetings with the City.

- Start facade design with a simple plane that is the entire length of your lot frontage line. Define floor heights.

Step Two: Establish Guides

- Define a continuous base.

- Add a cornice and parapet. The cornice style, height and depth should be appropriate for the building scale.

- Divide the facade into a regular rhythm of bays.

Step Three: Architectural Elements

- Select a window type from the relevant architectural style and apply appropriate window patterns to the bay. Verify that proportions and size are in keeping with the style.

- The spacing between the end window and the building corner should be greater than the distance between windows.

- Select a storefront to reinforce the style and rhythm of windows above.

Step Four - Complete Composition

- Complete the primary rhythm and determine whether a secondary rhythm is needed (for example, through the application of a pattern of bay windows over the primary rhythm).

- Refine the base, corner, window, and storefront details.

- Add optional awnings or canopies.
Get the Details Right
Front facade materials should turn the corner and terminate into an appropriate vertical element.
Do not use oversimplified profiles that are trying to mimic the more complex traditional profiles (particularly for Main Street, Victorian, and Spanish Revival Styles).

Keep It Simple
Avoid overly-complicated massing.
Massing of buildings should start with a simple facade plane, with elements added to it to create primary, secondary, and tertiary rhythms within the composition.
Integrate Good Window Design

All windows shall be recessed in relation to the wall plane.

Window sills shall not be oversized. The sill should shed water away from the building with a drip.

All ganged windows must have a minimum 6” wide mullion separating the windows (except in Mid-Century or California Contemporary styles).

The use of vinyl sliding windows should be avoided, especially on facades visible from the street.

Internal muntins should not be used to divide windows.

If the window needs a recessed plane to mount to that is parallel to the wall plane, the following design characteristics shall apply:

The distance between the edge of the window opening and the start of the window should be minimized.

This recessed surface plane should be painted the same color as the window frame so that it reads like part of the window, not part of the wall.

If a lintel is part of the window opening design, it must be tall enough to look as if it carries the load above it. It should be taller than the sill.

Ganged windows have no mullions, and use internal muntins. Windows are not recessed and lack sills.

Windows with mullion and sill built in surround

Window is not recessed from wall, and is missing a sill.

Recessed window with simple sill

Recessed windows, with sills built into a larger horizontal profile
Use Color Sparingly and Simply

Color should not be overly used to create visual interest on an otherwise flat facade.

The number of colors on a facade should be minimized.

If changes in color are desired, they should occur:

To articulate changes between base, body, and top portions of a facade, which should be separated by a cornice or profile, and should remain consistent across the length of the facade; or

When a portion of the elevation is articulated as a separate building, with a break in the roof form and a step back in the facade plane or step up in facade height; or

On attached elements, such as bay windows and balconies.

USE

BLOCK A - B STREET ELEVATION

Good color example: elevation showing consistent colors used for each portion of the building: base, body, and top. Colors progress from lightest at the top to darkest at the base.

AVOID

Bad color example: The use of the different colors is inconsistent and arbitrary. Color changes should only occur vertically, separated by a base cornice or profile. A consistent color should be used along the entire base. The tower should be the same color as the facade that it engages.
Avoid Trendy Design and Elements

Wood that requires frequent staining to look attractive should not be used on the street-facing facade.

Butterfly roof forms should not be used unless they are capturing rainwater.

Shed roof forms should be used sparingly.

Avoid

The wearing of stained wood can give an unappealing sense of aging and deterioration to a main street.

Avoid

Butterfly roofs are problematic with water leakage, and consequently tend to be more gimmicky than practical.
**Scuppers and Downspouts**

*Good:* Scupper accents the facade and is integrated into the overall character.

*Good:* Downspout wraps around profiles.

*Good:* Gutter is integrated into overall design of the cornice.

Pitched roofs shall drain by gutters and downspouts that are integrated into the building facade.

Downspouts shall be round or rectangular made of copper or metal.

Downspouts shall be one color and shall not change colors to match the wall behind them.

Downspouts shall not break facade profiles but shall wrap around the projecting profile.

Gutters shall be integrated into the design of the cornice.

Scuppers shall be integrated into facade to add a secondary rhythm.

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**USE**

*Good:* Gutter is integrated into overall design of the cornice.

*Good:* Scupper accents the facade and is integrated into the overall character.

*Good:* Downspout wraps around profiles.

---

**AVOID**

*Bad:* Downspouts should be one color and should not be painted to match building behind.

*Bad:* Downspouts should not break the base cornice or string coursing.

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*Downspout and scupper example*

*Bad example of downspout condition*
Common Mistakes in Translating Traditional Styles

Good design, contemporary or traditional, requires attention to details and design skill.

A building that is wrapped in elements common to a traditional style does not necessarily mean that it is good design. Good traditional architecture takes design skill to translate the nuances of the style and apply it to a new building.

The following are examples of attempts to create traditional buildings that fall short of good design and therefore make the buildings feel cartoonish.

Bad Example 1, top right
(Victorian style): Flat surfaces and poor detailing result in a cartoonish building. There are no window sills for depth, and windows are not double hung. The shallow cornice is poorly detailed. Bays have no horizontal articulation, while a poor profile on the base has a "chunky" look. The short ground floor has no windows.

Bad Example 2, bottom right
(Victorian style): Building has no cornice cap. Walls and bays have no horizontal articulation. Windows do not have sills or sufficient frame widths, and are an inappropriate type. Window proportions are also too short.
Bad Example 3, left (Main Street Traditional style):

General
Colors are overdone. Overall composition is not correct; windows have an erratic spacing.

Cornice Design
Displays misunderstanding of an appropriate cornice design. Overhang on cornice is too deep to not be supported by brackets. Panels on cornice frieze are too thin. No profile on the bed mould at base.

Windows
Reveals (depth from plane of facade to face of window sash) are not deep enough, making the building feel flat. Flat mullions.

Arches
Even though arches above the windows are stucco, they need to be designed tectonically correct to prevent them from feeling cartoonish. The arches are not tall enough to “carry the load” from above, and the segmented arches extend beyond the sides of the windows, both inaccurate details for the way arches would structurally function.

Storefront
Created by ganging residential-scale windows, the storefront is not transparent enough to be good for window shopping and to feel like a true commercial space.

Metal Railing Above Gallery
Does not feel integral with the wood railing posts. Wood railing posts look oversized for the slender gallery posts supporting them below.
Bad Example 4, right (Main Street Traditional style):

**Building Base**
The building needs a base to "ground" the facade visually, achieved by adding a continuous cornice above the storefront.

**Windows**
Reveals are not deep enough, making the building feel flat. Interior flat mullions provide no depth.

**Storefront**
Created by ganging residential-scale windows, ground floor is not transparent enough to invite window shopping and to feel like a true storefront. Storefront is flat. The brick in the base is randomly applied. If brick is used in this instance, it should provide a continuous base across the building.
Bad Example 5 (Victorian style):
Poor cornice design: brackets are too thin, no bed mould, no panels on frieze. Caps on window surrounds are incorrectly designed, feeling “attached” to the building rather than integrated into the surround. Window lites are more Arts and Crafts in character than Victorian. Colors are overdone.

Bad Example 6 (Victorian style):
Windows have no depth and proportions are too short. Floor-to-floor heights are squashed. Color choices are poor. While attempting wood paneling style, bays lack horizontal articulation on each floor - a typical characteristic - making building feel inauthentic.
### Architectural Style: Main Street Traditional

The Main Street Traditional building is found on almost every pre-World War II American Main Street. Basically a decorated rectangular masonry box in form, one-story buildings are always commercial in use, while multi-story buildings are mixed-use with commercial ground floors. Multi-story facades are typically divided into base, body, and top; all ground floor, shorter upper floors, and expansive capping parapet. The ground floor has expansive glass with transoms, interrupted by structural columns to allow light to penetrate deep into the interior. While Main Street Traditional building massings tend to be simple boxes, subtle height variations can add interest and emphasize important building features such as an entrance or a corner condition.

Main Street Traditional standards include general characteristics, storefronts, windows, doors, attached elements, and site definition and landscape.

#### Key Characteristics

<table>
<thead>
<tr>
<th>Description</th>
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<tbody>
<tr>
<td>• Plain or highly decorative brick walls</td>
</tr>
<tr>
<td>• Recessed divided windows</td>
</tr>
<tr>
<td>• Simple and regular rhythm of bays</td>
</tr>
<tr>
<td>• Tall ground floor</td>
</tr>
<tr>
<td>• Simple punched openings</td>
</tr>
<tr>
<td>• Decorative moldings, cornices, or an applied ornament of stone or cast concrete used to express the vertical division between the base, the body, and the top</td>
</tr>
<tr>
<td>• Substantial cornice in the same material as the rest of the wall or fashioned of complimentary materials such as stone</td>
</tr>
</tbody>
</table>

Richmond Livable Corridors Final Draft: February 2015
General Character

(All) Simple, single-plane form; regular bays; tall ground floor articulated by continuous cornice; and continuous, well-proportioned cornice at the top. (Above) Also note the simple, well-articulated corner element.

(Above) Modern building with traditional details. (Below) Note the wide bays and clearly defined top floor to break down the perceived height.
Composition

**Basic Massing**
Simple rectilinear boxes with a single orientation (except for buildings on a corner, which must address both cross streets).

**Detailed Massing Elements**
Massing is broken down with a bay rhythm and a clearly defined top, middle, and base. Buildings have a continuous base, cornice and parapet.

**Narrow Massing**
A simple, two-story, narrow massing found on 25' - 50' wide lots. Building has a regular upper story bay rhythm and ground floor shopfront.

**Wide Massing**
A wide 50' - 75' building, whose facade is broken down into a regular bay rhythm and has a clearly defined top, middle and base. The massing can be further broken down on the rear side with the addition of a roof-top terrace.

**Large Massing**
100'-125' is the longest building width that should be composed as a single facade; larger buildings should be broken into multiple facades to appear as individual buildings. This large massing is divided into a regular bay rhythm and has a clearly defined top, middle and base. Courtyard or roof top terraces are often incorporated.

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**Example Compositions**

This page shows some massing and composition possibilities in the Main Street Traditional style that are appropriate for commercial and mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Main Street Traditional architectural style at different scales.
Openings and Composition
Composition of openings and massing elements is regular and symmetrical.

Illustrative Elevations and Axonometrics
These drawings illustrate the possible character and scale of Main Street buildings.
Massing Elements

**Roof**
Flat roofs with parapets are typical.
Pitched roof forms should be screened by the facade.
Materials: Asphalt, metal or wood.

**Cornices**
Depth: 12” min. on eave and rake.
The rake should always be grounded by a board following the base of the overhang a min. of 10” tall. There should be a bed mould between this board and the overhang.
If brackets are used, they should have a horizontal band along the base to ground them.
Brackets may be wood or fiberglass.

**Primary Walls**
Primary walls should be clad in brick or stucco.

**Base**
Exterior walls should rest upon a brick or stone base.
Wood paneling may extend down to grade as long as a base condition is suggested.
Appendix A: Architecture Guidelines

Stone cornice with brick parapet above

Newly constructed cornice using fypon details or similar materials

Example of well-designed corbeled brick cornice

Example of well-designed corbeled brick cornice

 Proper corner treatment on new construction

Single brick plane

Primary wall and base ordered by superimposed brick piers

Base columns retain the same masonry as the primary wall

Base with cornice, using frieze and cornice detail

Base walls composed of different materials from primary wall above
Openings

**Storefronts**

**General**
Entryways are commonly recessed but may also be found flush with the storefront windows or as a corner entry.

**Storefront Frame**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recess from facade</td>
<td>6”</td>
<td>1’</td>
</tr>
<tr>
<td>Subdividing display window member size:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depth, projection beyond storefront</td>
<td>4”</td>
<td></td>
</tr>
<tr>
<td>Width</td>
<td>4”</td>
<td></td>
</tr>
<tr>
<td>Panes: clear and smooth glass. Shall not be tinted, mirrored, or colored.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Materials: wood or metal.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Base**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height</td>
<td>1’</td>
<td>2’</td>
</tr>
<tr>
<td>Materials: wood paneling, brick, tile or fiber cement wrap storefronts.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Recessed entry with a transom window across entire storefront, and wood paneling at base of storefront.

Newly constructed storefront.

Storefront on chamfered corner.

Newly constructed storefront.
## Windows

**General**
- Proportions must be vertical.
- Depth from wall plane to frontmost sash 1” min.

**Mullions**
- Width 4” min.
- Depth 1” min.
- Exterior, divided into vertical panes with profile

**Opening**
- Segmented arch, jack arch, stone lintel, or ornamental arch.

**Type**
- Double hung, casement, French casement, fixed-highlight. Sliding windows are not allowed.

**Lintel**
- Width
  - Brick 2” min. extension
  - Stone or concrete 1¼ times sill height

**Sill**
- All windows must have a sill.
- The sill should not be integrated into a “picture frame” surround.
- Depth ¾” min. from the plane of the wall

**Shutters**
- Are not allowed.

**Materials**
- Window frames: wood, aluminum clad wood and aluminum. Vinyl materials are not allowed.
- Panes: clear glass.

**Colors**
- Sashes and frames may be white, off-white, cream, dark blue, dark red, or dark green. Additional colors conditional upon design review.

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**Double hung windows set in simple brick frame**

**Simple, recessed casement windows separated with proper mullion**

**Double hung windows set in arched-brick frame and keystone**

**Double hung windows set in segmental-arch brick frame**

**Ganged double hung windows with mullion between**

**Windows with stone pier details act as vertical facade element**

**Facade with high proportion of glazing, set in visually strong piers**
### Doors

**General**
Doors should have simple, rectilinear panels and windows. Top transom windows are allowed.
Doors may have square or arched tops.

**Type**
Single doors, French doors, paired doors.

**Materials**
Door frames: wood, aluminum clad wood, and aluminum. Vinyl materials are not allowed.
Panels: clear glass.

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![Double door entry](image1)

![Single door with side lites](image2)

![Deep recessed, double door entry](image3)

![Double door entry](image4)
Attached Elements and Site Definition

Attached Elements
Awnings and canopies may be used to provide shelter to passing pedestrians, emphasize the ground floor uses, and/or add interest to the box-like massing inherent to the style.

Attached Elements
Awnings and canopies may be used to provide shelter to passing pedestrians, emphasize the ground floor uses, and/or add interest to the box-like massing inherent to the style.

Site Definition and Landscape
At zero-setback frontages, planting on ground floor street-facing facades should be avoided.

Internal courtyards and street-facing forecourts should be finished with hardscape, landscape, and, where appropriate, street furniture.
Simple, regular rhythm of Bays

Continuous parapet

Continuous (building edge to building edge) cornice provides an appropriate cap for the building

Vertical openings with deep reveal

Gallery with second floor access

Tall ground floor

Arched storefront with deep reveal
Examples: Translating Style Into A Modern Building

Floor delineation:
Brick course delineates floor.

Base Cornice:
The base of the building is articulated by a cornice that separates the ground floor from the upper floors.

Storefront:
Clear glass storefront windows and door with transom windows above.

Base:
Material change to concrete at base of building.

Windows:
Double hung windows are recessed and have concrete lintel and brick sill.

Parapet Wall and Cornice:
A central break parapet wall with corbeled brick cornice.
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Architectural Styles: Victorian

Description

The Victorian style is defined by “light” wood buildings that are composed of simple rectilinear forms, which are often articulated with a regular pattern of bays. The buildings are capped with a continuous, ornamental cornice and parapet, and grounded by a continuous base. Bay windows are distinctive elements that provide a secondary horizontal rhythm on the facade.

The standards for this type include general characteristics, windows, doors, storefronts, bay windows, and cornices.

Key Characteristics

- Large buildings: flat or low-pitched roof with parapet wall
- Small buildings: steep-pitched roofs with hips or front gables, or low-pitched roof screened by parapet
- Simple, regular rhythm of bays
- Tall ground floor
- Vertically proportioned openings
- Bay windows: rectilinear, round, chamfered, or corner applications
- Wood siding (or cement-fiber equivalent) for primary walls, occasionally found with stucco primary walls
General Character: Mixed-Use

All examples illustrate a simple form, a tall ground floor with continuous cornice, bay windows providing a facade composition, and a prominent upper cornice.
Continuous (building edge to building edge), deep, unbroken cornice provides an appropriate cap for the building.

Secondary rhythm created by bay windows

Two-story bay engages the cornice

Each floor horizontally articulated on the bay window

Vertically proportioned, double hung window

Continuous cornice, integrated into the storefront design, provides appropriate base for the building

Upper storefront defined by transom window

Tall ground floor with inset storefront

The entire facade composition is based on one simple rectilinear plane

Large building massing elevation example
All examples illustrate a simple form, repeated bay windows providing a facade composition, a prominent upper cornice, and a formal entry.
Continuous (building edge to building edge), deep, unbroken cornice provides an appropriate cap for the building.

Three-story bay dies into the bottom of cornice.

Each floor horizontally articulated on the bay window.

Vertically proportioned double hung window with sill and surround.

Continuous base cornice, integrated into the storefront design, provides appropriate base for the building.

Tall ground floor with inset storefront.

The entire facade composition is based on one, simple rectilinear plane.

Secondary rhythm created by bay windows.
Composition: Mixed-Use

Basic Massing
Simple rectilinear massing or a combination of gable ends and hipped roof forms in two- or three-story massings.

Detailed Massing Elements
The addition of shopfronts, bay windows, and/or porches are used to break down the overall massing.

Narrow Massing
A freestanding, narrow massing type that is appropriate in neighborhood centers or on the edges of the town core. The massing is intended as a transition from a commercial block to a residential character.

Wide Massing
A freestanding, wide massing type that is appropriate in neighborhood centers or on the edges of the town core. The massing is intended as a transition from a commercial block to a residential character.

Large Massing
A wide massing appropriate for the town core. This massing and composition is appropriate on frontages of 50'-125'. Longer frontages should be broken down into a composition of two or more buildings.

Example Compositions

This page shows some massing and composition possibilities in the Victorian style that are appropriate for mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Victorian architectural style at different scales.
Openings and Composition
The Victorian style has regular rhythm of elements. Bay windows and vertical openings characterize the style.

Illustrative Elevations and Axonometrics
Elaborately carved brackets, spandrels, columns, cornices, bay windows, and storefronts with transoms and/or awnings and canopies are appropriate details for the Victorian mixed-use building.
Composition: Residential

**Basic Massing**
Simple combinations of gable ends and hipped roof forms in two-story massings. The Victorian style generally emphasizes vertical proportions.

**Detailed Massing Elements**
The addition of bay windows and porches helps to break down the overall massing. Elaborately carved brackets, spandrels, columns and other details characterize the Victorian style.

**Small Massing**
A narrow massing presenting a gable end and a small side porch under a hipped roof.

**Medium Massing**
A wide massing with two dormers and a full porch.

**Large Massing**
A wide massing with two cross gables and a central porch.

---

**Example Compositions**

This page shows some massing and composition possibilities in the Victorian style that are appropriate for residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Victorian architectural style at different scales.
Openings and Composition

Buildings in the Victorian style exhibit a regular rhythm of elements.

Illustrative Elevations and Axonometrics

These drawings illustrate the possible character and scale of Victorian residential buildings appropriate for Richmond. Elements such as brackets, spandrels and columns combined with changes in siding in the gable ends help to further break down the massing and add character to the building.
Massing Elements: Mixed-Use

**Roof**
Primary roof, whether flat or sloped, may be hidden by street-facing parapet.

Roofs should be clad with shingles.

Materials: Asphalt, metal or wood.

**Cornices**
Provides appropriate building “cap” and often wraps bay windows that engage the parapet wall.

**Primary Walls**
Primary walls should be clad in siding or shingles (wood or cementitious; no T-111).

Facades should be embellished with decorative elements such as window molding and decorative porch columns.

**Base**
Exterior walls should rest upon a brick or stone base.

Wood siding may extend down to grade as long as a base condition is suggested.
Appendix A: Architecture Guidelines

**Victorian**

- Low pitched roof with simple, continuous cornice
- Tall, formal continuous cornice
- Wood siding meets the cornice, which is painted with an accent color; the cornice wraps the bay windows
- Tall cornice with small gable
- Combination of painted wood siding and shingles
- Combination of painted wood siding and smooth stucco below
- Smooth stucco finish
- Raised panel base
- Brick base with panel below storefront window
- Wood plank siding to grade
**Massing Elements: Residential**

**Roof**

- Roof pitches should be steep (6:12 - 9:12).
- Roofs should be clad with shingles.
- Materials: Asphalt, metal, or wood.

**Cornices**

Depth: 12” min. on eave and rake.

The rake should always be grounded by a board following the base of the overhang a min. of 10” tall. There should be a bed mould between this board and the overhang.

If brackets are used, they should have a horizontal band along the base to ground them.

Brackets may be wood or fiberglass.

**Primary Walls**

Primary walls should be clad in siding or shingles (wood or cementitious; no T-111).

Facades should be embellished with decorative elements such as window molding and decorative porch columns.

**Base**

Exterior walls should rest upon a brick or stone base.

Wood siding may extend down to grade as long as a base condition is suggested.
New construction with appropriate massing, proportions, roof pitch, bay details, materials and transitions, and window/door details.

Steeply pitched gable

Roof and wall connection on main massing, with bracketed bay

Painted shingles

Brick veneer extends to concrete base

Example of corner tower integrated into Victorian residential building

Example of corner tower integrated into Victorian residential building
# Openings

## Windows

### General

- Proportions must be vertical.
- Depth from wall plane to frontmost sash: 1” min.

### Mullions

- Width: 4” min.
- Depth: 1” min.
- Exterior, divided into vertical panes with profile

## Opening

- Segmented arch, Roman arch, ornamental arch, classical arch.

## Type

- Double hung. Sliding windows are not allowed.

## Surround

- Types: basic, formal with cap, formal with brackets.
- Surrounds are to be made of wood
- Surround width: 3½” min.
- Apron width: 2” min.

## Sill

- All windows must have a sill
- The sill should not be integrated into a “picture frame” surround.
- Depth: ¾” min. from the plane of the wall.

## Shutters

- Are not allowed.

## Materials

- Window frames: wood, aluminum clad wood and aluminum. Vinyl materials are not allowed.
- Panes: clear glass

## Colors

- Sashes and frames may be white, off-white, cream, dark blue, dark red or dark green. Additional colors conditional upon design review.
### Doors

**General**

- Doors should have simple, rectilinear panels and windows. Top transom windows are allowed.
- Doors may have square or arched tops.
- Surround types: basic, formal with cap, formal with brackets.
- Surrounds are to be made of wood.
- Surround width: 3½” min.

#### Door Types

- **Door with bracketed, ornamental surround**
- **Door with segmental arch surround**
- **Door with classical framed window**
- **Door integrated into storefront**
- **Matching duplex doors with transoms**
- **Recessed entry**
- **Paneled door recess with ornamentation**
- **Bracketed roof overhang above door**
Storefronts

General
Types: recessed entry, angled corner entry, flush entry.

Storefront Frame
Recess from facade 6" min., 1' max.
Often have transom windows above door.
Material: wood or metal.
Panels: clear and smooth glass. Shall not be tinted, mirrored or colored.

Base
Continuous base that wraps storefront.
Base Height 1' min., 2' max.
Base finished as wood panels, brick, tile or fiber cement.
Type I: Recessed Entry
Typically symmetrical with recessed door between large display windows on either side.
Recess can be a rectilinear or chamfered space.
Faces of recessed entry have window openings.
Door with frame is recessed from display window frame minimum ¼ door width.
Subdividing display window member size:
- Depth, projection beyond storefront: 4” min.
- Width: 4” min.

Type II: Angled Corner Entry
Door located on angled 45° wall on corner of building.
Typically has bay window above door.
Can have vertical support at the very corner of building form.
Vertical support must be minimum 6’ wide.
The storefront creates its own rhythm with thin subdividing members.
Subdividing member size:
- Depth: 4” min.
- Width: 8” max.
- Width: 8” min.

Type III: Flush Entry
Door and window frame are at the same plane.
Door/window frame size:
- Depth: 4” min.
The storefront creates its own rhythm with thin subdividing members.
Subdividing member size:
- Depth, projection beyond storefront: 4” min.
- Width: 4” min.
Storefront has wood or fiber cement surround.
Surround size:
- Width: 3 ½” min.
Bay Windows

Bays

General
Types: square, chamfered, round.
Depths depend on bay type.
Height: can be one story to multiple stories.
Do not occur below ground cornice.
Generally do not have supporting brackets.
Bay should never project above the cornice.

Multi-Story
Bay form must be continuous.
Horizontal articulation on building must wrap bay form.

Interaction with Cornice
Interacts with upper cornice in three ways:
Cornice wraps bay
Bay stops below cornice (bay has its own cornice)
Bay returns into cornice overhang (bay never projects above the cornice)

Materials
Wood or fiber cement
Wood panels articulate each floor horizontally.

Multiple-story round bay windows, which return into the building cornice overhang

Alternating square and chamfered bay windows on building facade

Round corner bay window

Multiple-story chamfered bay window
### Type I: Square
Vertically proportioned

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<tr>
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<tr>
<td>Width</td>
<td>6’ min.,</td>
<td>9’ max.</td>
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</table>

Widest face shall accommodate paired windows.
Must have vertical members at the corners.
Corner bay may be turned on side to be rotated 45° from building corner.

### Type II: Chamfered
Vertically proportioned

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<tr>
<td>Width</td>
<td>6’ min.,</td>
<td>10’ max.</td>
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</tbody>
</table>

Interior angle 135° or 150°
Number of faces: 3-5
Corner bay may be turned on side to be rotated 45° from building corner.
Window openings may only occur on faces that are chamfered or parallel to facade.
Ganged windows allowed on faces parallel to facade.
No ganged windows on chamfered sides or corner bays.
Corner bay windows may occur on all faces and may be paired.

### Type III: Round
Vertically proportioned

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<tbody>
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<td>3’ max.</td>
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<tr>
<td>Width</td>
<td>6’ min.,</td>
<td>10’ max.</td>
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</tbody>
</table>

Ganged windows not allowed.
Corner bay circumference may be up to 270°.
Corner bays never stop before upper cornice.
### Cornices

#### General

Types: standard brackets, tall brackets, formal or deep overhang.

Materials: wood or fiber cement members

Color: match building or accent color.

![Cornice with standard brackets](image1)

![Tall cornice](image2)

![Formal cornice](image3)

![Deep overhanging cornice](image4)
Appendix A: Architecture Guidelines

**Type I: Standard Brackets**
Continuous, unbroken horizontal articulation from building edge to building edge.

Components: horizontal bed mould at the base, paneled frieze (sometimes with brackets), and upper cornice to provide the cap.

Brackets have a consistent spacing and may be paired up.

**Type II: Tall Brackets**
Continuous, unbroken horizontal articulation from building edge to building edge.

Brackets are same height as cornice and have a greater height then depth ratio.

**Type III: Formal**
Made of classical order elements.

Bed mould along base.

Bed mould to transition from the frieze to the overhang.

**Type IV: Deep Overhang**
Size

<table>
<thead>
<tr>
<th>Depth</th>
<th>3’ min.</th>
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</thead>
</table>

Bed mould along base. May or may not be broken by brackets.

Bed mould to transition from the frieze to the overhang.

Regularly spaced brackets if applicable.
Examples: Translating Style Into A Modern Building

The three-story massing of this corner building (below) was derived from the example shown to the left. The cornice with tall brackets wraps around the chamfered two-story bay window. The storefront windows have a canvas canopy set between the picture windows and the transom windows above.

Parapet Wall:
Large mixed-use buildings tend to have tall parapet walls.

Cornice:
The top of the building is defined by a cornice.

Walls:
Walls are finished in a smooth stucco finish, with no corner boards or window trim allowed. Walls may be finished in horizontal siding (not shown) with corner boards and window trim.

Bay Window

Windows:
Windows are vertically proportioned and may be ganged together.

Base Cornice:
A cornice separates the main body of the building from the base. Cornice is continuous and wraps around bay windows.

Awning

Storefront:
Tall storefronts with transom windows above storefront windows and doors.

Base:
A continuous concrete or stone base.
Roof: Steeply pitched roofs (12:12 or greater) with gable ends or hipped roof forms.

Wing: Vertically proportioned gable end wing.

Gable End: Material change, often to scalloped shingles. Gable ends typically have decorative trim and an attic window or vent.

Window: Vertically proportioned individual windows with surround, may be ganged together with a mullion.

Siding: Horizontal siding with corner trim boards.

Bay Window

Porch: 6” Square columns with turned spindle. Decorative brackets and spandrels may also appear (not shown).

Material change
**Architectural Styles: Spanish Revival**

**Description**

The Spanish Revival style is defined by asymmetrical buildings that are composed of picturesque combinations of simple rectilinear and cylindrical forms of varying heights. The buildings are capped with gabled or hipped roofs of red clay barrel tiles. Courtyards and well-detailed structural elements such as pergolas, trellises, loggias, and arcades often provide another layer to the massing. Elements such as wood or metal balconies, towers, chimneys, and other tile or wrought iron details add accents.

The Spanish Revival standards include general characteristics, windows, doors, storefronts, eaves, balconies, arcades and loggias, exterior stairs, pergolas and trellises, tower elements, and special elements such as window grilles, chimneys, fountains, decorative vents, and tiles.

**Key Characteristics**

- Picturesque compositions of simple rectilinear and cylindrical forms of varying heights
- Low-pitched gable or hip roofs, clad with red clay barrel tiles, with shallow or open eaves
- Larger buildings often include closed or semi-enclosed courtyards
- Balanced, asymmetrical facade composition with small proportion of openings to wall, keeping with appearance of masonry construction, and accented by chimneys, balconies, and towers
- May use elaborate stucco, cast stone, tile, or stone detailing at entrances or beneath roofs
General Character: Mixed-Use

Simple overall massing, broken by picturesque elements such as chimneys and smaller massing elements on the ends of the buildings.

Arched ground floor and picturesque upper floor massing, with shed roof form and recessed balcony.

A variety in window types and facade planes creates visual interest.

Arched shopfront with balcony above, accented by corner tower.

Simple plane with regular windows and eave broken by corner chimney.

Simple gable-ended forms are common for small buildings.

Simple massing with a slightly taller "tower" element and greater detailing to highlight the corner.
General Character: Residential

C-shaped form creating a street-facing courtyard with a low wall; note the gable-fronted ends, irregular window composition, and balconies.

Simple gabled forms define a small courtyard; wall defines courtyard at the street, but creates transparency through ornamental fence.

Simple form broken down by porch element and tile roof forms.

Picturesque irregular window spacing; porch used as balcony.

Large courtyard building, accented by diverse architectural elements.

Multi-level form with large recessed window and varied chimneys.

Picturesque varied courtyard massing responds to natural light.
Overall Characteristics

- Chimney
- Awning over French casement window
- Metal balcony
- Prominent and recessed window
- Low wall along street edge

Residential elevation example

- Low-pitched, tiled roof with shallow eaves
- Vertical, fixed windows recessed into wall
- Prominent, arched opening
- Decorative metal work
- Simple awning above storefront
- Simple tile base below storefront windows

Mixed-use elevation example
### Overall Characteristics

- Multi-level roof forms
- Chimney
- Casement window
- Scupper detail at bottom of walled balcony
- Open air porch under main roof form
- Heavy timber, cantilevered balcony
- Exterior stair
- Smooth stucco wall surfaces
- Typical courtyard formed by simple, rectilinear building masses
- Tiled fountain

**Courtyard massing and elevation example**

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- Chimney with tiled roof
- Tower element within courtyard
- Low-pitched gable and hip roofs that vary in height
- Wood balcony
- Prominent arched opening
- Decorative metal work
- Prominent arched entry with stucco detail and balcony above
- Courtyard with landscaping along open street edge

**Large building with courtyard example**
Composition: Mixed-Use

**Basic Massing**
Simple rectilinear forms combined in a two- or three-story massing, with a flat roof or a combination of gable ends and hipped roofs.

**Detailed Massing Elements**
Massing is broken down by a regular rhythm of bays, shopfronts, balconies, and/or tower elements. Buildings should have a clearly defined top, middle, and base.

**Narrow Massing**
A narrow massing type that is appropriate in neighborhood centers or on the edges of the town core. The facade is broken down into a regular rhythm of bays and includes an arcade.

**Wide Massing**
A simple 50’-wide massing for a mixed-use building. The massing is intended as a transition from a commercial block to a residential character.

**Large Massing**
A wide 100’+ facade that breaks down the massing through the use of arcades, galleries and facade plane shifts. Located on a corner or paseo, the arcade and tower elements turn the corner of the building.

**Example Compositions**

This page shows some massing and composition possibilities in the Spanish Revival style that are appropriate for mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Spanish Revival architectural style at different scales.
Openings and Composition
Composition may be overall asymmetrical with local symmetry or vice versa. Mixed-use character buildings tend to be more symmetrical than residential character buildings.

Illustrative Elevations and Axonometrics
These drawings illustrate the possible character and scale of Spanish Revival buildings that would be appropriate in Richmond.
Composition: Residential

Basic Massing
A combination of gable ends and hipped roof forms in one-, two-, or three-story massings.

Detailed Massing Elements
Overall building massing is broken down by the addition of asymmetrical yet balanced architectural elements such as exterior stairs, bay windows, and porches.

Narrow Massing
A simple cross gable massing for a single family building. This single story massing incorporates a porch.

Wide Massing
A combination of two- and three-story narrow rowhouses. Each rowhouse is a simple rectangular massing broken down with balconies, projecting bays and chimneys.

Large Massing
A wide two-story facade with a courtyard open to the street. The buildings is symmetrical, the facing page shows a three story asymmetrical version of this massing.

Example Compositions

This page shows some massing and composition possibilities in the Spanish Revival style that are appropriate for residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Spanish Revival architectural style at different scales.
Openings and Composition
Composition of openings and massing elements may be overall asymmetrical with local symmetry, or vice versa. Residential character buildings tend to be more asymmetrical than commercial character buildings.

Illustrative Elevations and Axonometrics
These drawings illustrate the possible character and scale of Spanish Revival buildings that would be appropriate in Richmond.
Massing Elements: Mixed-Use and Residential

Roof
Roof pitches should be low (3:12 - 4:12).

Roofs should be clad with barrel tiles.

Flat roof parapets should be articulated as an extension of the exterior wall.

Flat roofs may be occupied as balconies or terraces.

Materials: Clay tiles.

Cornices
Eaves can be open or closed with wood or stuccoed finish.

Terra cotta tiles overhang eaves and wrap rake on gable ends.

Closed eaves have a stuccoed cornice.

Open eaves have exposed rafters and can include decorative profile on rake boards.

Primary Walls
In the spirit of historical precedents constructed of load-bearing masonry, exterior walls should convey a sense of mass and weight and should be expressed as single-plane expanses of plaster wall.

Walls may be articulated with traditional moldings or applied ornament of stone or cast concrete.

Control joints should be avoided.

Base
Buildings may be designed with or without a base.

Explicit base elements may be described either as a painted band of traditional colors or an applied band of stone or cast concrete.
Openings

Windows

General
Individual windows are vertically proportioned.
Recessed a minimum depth of 6”.

Mullions
- Width: 4” min.
- Depth: 1” min.

Muntins
- Width: 3/4” min.
- Depth: 1/2” min.
- Exterior, divided into vertical panes

Openings
Square punched openings, full arch and ornamental arched openings used for accents.

Type
- Fixed or casement windows.
- Sliding or double hung windows are not allowed.

Surround
Surround or exterior casings not typical.
Decorative tile surrounds may be used.

Sill
- Materials: Stucco or cast stone.
- Projection: 2” min.

Shutters
Type: louvered or paneled, and are encouraged to be operable.
Size
- Width: half of single window width
- Height: match window height
- Not allowed on ganged windows

Images:
- Large divided windows in a simple recess
- Vertical casement window
- Casement windows with awnings and wrought iron supports
- Arched windows with stucco details and decorative tile
- Double arch windows
- Casement windows are the most typical type of window for this style
Windows (continued)

Materials
Window frames: Wood, aluminum clad wood and aluminum. Vinyl materials are not allowed.

Panes: clear glass.

May be elaborated with window grilles, small metal balconies, and awnings.

Color
Sashes and frames may be white, off-white, cream, dark blue, or dark red. Additional colors conditional upon design review.

Doors

General
Heavy doors that are typically plank or panelized.

Doors may be deeply set back from exterior wall.

Doors sometimes have ornate door surrounds or low-pitched roofs above.

Doors may have a small lite.

Side transom windows are allowed.

Doors may have square or arched tops.

Door surrounds may be stucco, tile, or cast stone.

Arched opening with gate and keystone

Door with angled recess and arched surround

Heavy wood door with tile shed roof above

Formally detailed, recessed door

Recessed door with tile

Painted garage door

Wooden gate within arch
Storefronts

General
Emphasizes tall floor-to-ceiling heights with a continuous transom.
Edge treatment: edges integrate heavier piers or pilasters to visually carry the weight of the building above.
Inset and flush entries with French or single doors are typical.

Storefront Frame
Often large picture windows with few to no divisions, with divided panes in the transom.
Recess from facade 9" max.
Subdividing display window member size:
    Depth, projection beyond storefront 4" min.
    Width 4" min.
Panes: Clear and smooth glass. Shall not be tinted, mirrored, or colored.
Materials: Wood or metal.

Base
Height 1' min., 2' max.
Materials: typically stucco or tile. Infrequently brick, wood paneling, or fiber cement.
Eaves

General
Shallow pitch, with open wood or closed stuccoed-finish eaves.
Terra cotta tiles overhang eaves and wrap rake on gable ends.
Tile end condition (at eave) should be mortar-filled; bird stops should be avoided.

Type I: Closed Eaves
Stuccoed cornice with profile, with terra cotta tiles wrapping rake on gable end

Size
Depth 6" min.
Height 6" min.

Type II: Open Eaves
Exposed rafters, and may include decorative profile on rake boards

Depth of eaves
Main roof 2’ min.
Porch or balcony 10” min.

Rafter tail size
Width 4” min.
Height 4” min.
Depth to match eaves; should have decorative profile.
# Attached and Decorative Elements

## Balconies

### General
Wood, heavy timber, or metal. Cantilevered with supporting brackets.

### Type I: Wood and Heavy Timber
Typically has decorative wood brackets, simple posts or decorative columns and rails, and tiled roof with exposed rafter tails.

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### Type II: Metal
Typically has metal rail and decorative, supporting metal brackets, or metal rail with concrete or stone base and brackets. Typically uncovered but may have awning.

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<tr>
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<tr>
<td>Materials</td>
<td>wrought or cast iron</td>
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![Heavy timber balcony](image1)

![Corner wood balcony with decorative columns and rails](image2)

![Heavy timber balcony](image3)

![Uncovered wood balcony](image4)

![Metal balcony](image5)

![Metal balcony](image6)

![Metal balcony](image7)

![Metal balcony on concrete base](image8)

![Rounded metal balcony](image9)

![Metal balcony with concrete support](image10)
**Arcades and Loggias**

**General**
- Typically regularly spaced with arched, punched, or inset openings.
- Emphasizes tall floor-to-ceiling heights.
- Edge treatment: edges integrate heavier piers or pilasters to visually carry the weight of the building above.

**Decorative Vents**

**General**
- Typically located in gable ends or as accent elements in wall composition.
- Simple two or three circles, or more elaborate patterns may be used.
- Stucco, terra cotta, wood, or metal.
**Exterior Stairs**

**General**

Located in courtyards, along paseos, or as entrances to upper floor units.

Entrance landing covered by overhanging balcony or shallow roof.

**Materials:**

- Steps: stucco, stone, terra cotta, or tile.
- Stepped walls: stucco or stone.
- Railings: Typically wrought or cast iron. May be aluminum.

**Decorative Tiles**

**General**

Wall element, continuous band, or as door and window surround.

Should be used in a limited fashion to add accents as necessary.

**Fountains**

**General**

Decorative tile.

Stucco or stone may be used.

Freestanding or engaged as a wall element.

Should be carefully located within courtyards or forecourts.
Tower Elements

**General**

- Round, octagonal, or square in form.
- Openings are typically punched with only a few small openings.
- Tile roof, typically hipped or round.
- Often located at important corners.
- May be usable floor space or as smaller, decorative element.

*Square tower*

*Octagonal corner tower*

*Round tower element only on upper floor*

*Round tower*

*Small, upper floor tower element*
**Pergolas and Trellises**

**General**
- Structural canopy that provides shade.
- Wood or heavy timber beams and purlins supported by wood or stucco post/columns.
- May be used as a structure for climbing plants.
- Creates usable outdoor space on upper floors.

**Window Grilles**

**General**
- Simple or ornate designs.
- Material: wood or metal.

**Chimneys**

**General**
- Elaborate tops or small, tiled roofs.
- Variety of chimneys create accents and height to the massing.
- Stuccoed to match building materials.
- Simple square or arched openings.
- May be engaged with facade or within roof.
Examples: Translating Style Into A Modern Building

Example 1

The four-story massing (below) is broken down by incorporating facade plane shifts and secondary massing elements such as balconies, galleries, and a tower element. The portions of the roof extends over fourth floor windows as shading devices. The tower, chimneys, and roof top deck break up the simple roof massing. The tower functions as an entrance to the lobby used for the upper floors and elevator core.

Example 1 draws from this courtyard building precedent, creating visual interest on simple forms with asymmetry and diverse architectural accents.

Example 1: Large, asymmetrical four-story building accented with a chimney, projecting bays, engaged circular tower, balconies, and an upper roof terrace.
Example 2

The three-story massing (left) is broken down by incorporating secondary massing elements such as balconies. The roof over the building extends over the third floor balcony, while chimneys and a small cross gable are used to break up the simple roof massing.

Example 3

The three-story massing (below) is broken down by incorporating facade plane shifts and secondary massing elements such as balconies, galleries, and exterior stairs. The roof over the building extends over the third floor balcony, while chimneys and small cross gables are used to break up the simple roof massing.

Example 3 reflects this precedent, an asymmetrical building playing with volume through varied roof heights and additive architectural elements.

Example 3: Various rectilinear forms are combined to break down the massing. The two ends with exterior stairs are set back from the central mass. The massing is further broken down by the use of secondary elements.
**Examples: Translating Style Into A Modern Building**

**Roof and Eave:**
Low sloped roof covered with barrel tiles. Simple stucco eave.

**Chimney:**
Integrated chimney with barrel tile cap.

**Balcony:**
Wood upper floor balcony breaks down massing and provides some usable outdoor space.

**Awning:**
Simple canvas awning over French doors and balcony. Awning supported by wrought iron poles.

**Windows:**
Windows are recessed and do not have a surround. Shutters are allowed but should be used sparingly.

**Walls:**
Smooth finish stucco, windows are recessed and do not have surround.

**Storefront:**
Large arched openings with transoms integrated in arch.

**Base**
Base is often defined with decorative tiles.
Roof: Low sloped roofs covered with mission barrel tiles.

Eave: Closed stuccoed eave with a simple profile.

Open Rafter Tails: Exposed wood rafter tails on balcony are decoratively carved.

Balcony: Wood upper floor balcony breaks down massing and provides some usable outdoor space.

Windows: Windows are recessed and do not have a surround. Shutters are allowed but should be used sparingly.

Walls: Smooth finish stucco, windows are recessed and do not have surround.

Accent Window: Accent windows are used sparingly as highlights.

Exterior Stair: Often have decorative tile on risers.

Base: Base is often defined with a stone or concrete base.
Description

The Art Deco, Art Moderne, and Mid-Century Modern styles are characterized by buildings composed of primarily rectilinear forms with strongly contrasting vertical and horizontal emphases. Towers, tall slender piers that may project above the parapet, and other projections above the roofline are used to provide vertical emphasis. Horizontal grooves in the walls, balustrade elements, concrete window awnings, and ganged windows are used to give a horizontal emphasis to the building.

In the Art Deco style, stylized and geometric motifs such as zig zags and chevrons occur as decorative elements on the facade, typically at the parapet and primary entrances. In contrast, although sharing many horizontal and vertical elements with Art Deco, Art Moderne and Mid-Century Modern styles have very limited ornamentation.

The Art Deco, Art Moderne, and Mid-Century Modern standards include windows, doors, storefronts, signage, vertical and horizontal articulation, ornamentation, and corner treatments.

Key Characteristics

Common elements:
- Vertical ornamentation or elements above primary entrances
- Simple massings

Art Deco:
- Vertical elements that break through the cornice

Art Moderne and Mid-Century Modern:
- Horizontal elements over windows
- Limited ornamentation
- Vertically proportioned windows ganged together to emphasize the horizontal
General Character: Mixed-Use

An ornamental vertical accents the corner, and repeating bays with strong verticals rise above roofline.

An interesting curved corner and continuous horizontal bands in stucco refine a simple form.

Projecting piers and geometric decoration characterize an Art Deco shopfront.

Strong horizontals created by ganged windows and canopies, with iconic signage integrated in design.

Continuous horizontal canopy contrasts with vertical piers on a colorful shopfront with geometric decoration.

Storefront and integrated horizontal canopy wrap a curved corner on a Mid-Century building.
Vertical elements break the horizontal line of the parapet
Ornamental brickwork on parapet face
Parapet capped with simple coping
Continuous band of windows provides horizontal emphasis that contrasts the vertical emphasis of the tall, slender piers
Vertically-proportioned double hung windows
Simple rectilinear form
Decorative inlaid stone panels
Horizontal banding consisting of geometric shapes creates a separation between the base and upper floors
Recessed storefronts with canopies

Facade composition example
General Character: Residential

Strong horizontals and a rounded corner on a simple building, with verticals used to emphasize entrances.

While other styles require solid corners, Art Moderne uses windows on corners to typify its "modern" look.

Various projecting flat roofs, corner-wrapping window, and integrated planter box create horizontal emphasis.

A window wraps a corner and a dramatic, angled shed roof contrasts rectilinear lines on a Mid-Century house.

A rounded corner and integrated canopy on a building with little superfluous detailing or ornamentation.

Corner-wrapping windows with matching horizontal stucco details visually extend the width of the building.
Tower element located at corner of building marking primary entrance
Parapet capped with simple coping
Ornamental panels in parapet wall
Continuous concrete window canopies and band of windows provide horizontal emphasis that is contrasted by vertical emphasis of implied piers and vertically proportioned windows.
Windows wrap corner of building
Composition of simple rectilinear forms with smooth stucco wall surface
Concrete canopy provides shade for storefronts and shelter for an outdoor seating area

Facade composition example
Composition: Mixed-Use

Narrow Massing
A narrow massing type that is appropriate in neighborhood centers or on the edges of the town core.

Wide Massing
A wide massing type that is appropriate in neighborhood centers or on the edges of the town core. The massing is intended as a transition from a commercial block to a residential character.

Large Massing
A wide 75'-long massing appropriate for the town core. This massing and composition are appropriate on frontages of 50'-125'. Longer frontages should be broken down into a composition of two or more buildings.

Basic Massing
Simple rectilinear massings, sometimes formed with rounded corners.

Detailed Massing Elements
The addition of shopfronts, long horizontal window canopies, and/or vertical signage elements are used to break down the overall massing.

Example Compositions
This page shows some massing and composition possibilities in the Art Deco, Art Moderne, and Mid-Century Modern styles that are appropriate for mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Art Deco, Art Moderne, and Mid-Century Modern architectural styles at different scales.
Openings and Composition
The Art Deco, Mid-Century Modern, and Art Moderne styles have a regular rhythm of elements. Vertical elements mark the primary entrances.

Illustrative Elevations and Axonometrics
The Art Deco style has vertical elements and ornamentation placed typically at the parapet, pilaster capitals, and primary entrances.

The Mid-Century Modern and Art Moderne styles have elements that emphasize the horizontal and have limited ornamentation.
Composition: Residential

Basic Massing
Simple rectilinear massings, sometimes formed with rounded corners.

Detailed Massing Elements
The addition of long horizontal window canopies, bay windows, and/or porches are used to break down the overall massing.

Narrow Massing
A narrow massing type with simple rectilinear form. This example utilizes a bay window for vertical definition.

Wide Massing
A wide freestanding massing type, defined by a central entrance bay and horizontal window canopies.

Large Massing
A large freestanding massing type with central courtyard, incorporating rounded corners and bays, window canopies, and porches.

Example Compositions

This page shows some massing and composition possibilities in the Art Deco, Art Moderne, and Mid-Century Modern styles that are appropriate for residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Art Deco, Art Moderne, and Mid-Century Modern architectural styles at different scales.
Openings and Composition
The Art Deco, Mid-Century Modern, and Art Moderne styles have a regular rhythm of elements. Vertical elements often mark the primary entrances.

Illustrative Elevations and Axonometrics
The Art Deco style has vertical elements and ornamentation placed typically at the parapet, pilaster capitals, and primary entrances.

The Mid-Century Modern and Art Moderne styles have elements that emphasize the horizontal and have limited ornamentation.
Massing Elements: Mixed-Use and Residential

**Roof**

Buildings typically have a flat or low pitched roof.

Flat roof parapets should be articulated as an extension of the exterior wall.

Flat roofs may be occupied as balconies or terraces.

**Parapet Wall**

**Art Deco**

Ornamental.

**Art Moderne and Mid Century Modern**

**Modern**

Simple forms, occasionally with horizontal articulation.

**Primary Walls**

Simple walls with punched openings.

Typically smooth, hand-trowelled stucco walls, occasionally brick.

Control joints should be avoided.

**Base**

Buildings may be designed with or without a base.

Explicit base elements may be described either as a painted band of traditional colors or an applied band of stone or cast concrete.
Appendix A: Architecture Guidelines  Art Deco, Art Moderne, and Mid-Century Modern

Ornamental parapet  Parapet with smooth stucco finish  Flat roof with overhang

Color helps articulate ornament  Ornamental parapet

Simple wall with punched openings  Vertical articulation at entrance

Tile base  Simple forms  Base
## Openings

### Windows

#### General

<table>
<thead>
<tr>
<th>Individual windows have vertical proportions with horizontal panes. Ganged windows often placed within a horizontally proportioned opening.</th>
<th><img src="image1" alt="Horizontal panes of glass" /></th>
</tr>
</thead>
<tbody>
<tr>
<td>Windows may wrap the corner of a building.</td>
<td><img src="image2" alt="Ganged windows" /></td>
</tr>
<tr>
<td>Depth from wall plane 1” min. to frontmost sash</td>
<td><img src="image3" alt="Window wraps the corner" /></td>
</tr>
<tr>
<td>Mullions</td>
<td><img src="image4" alt="Ganged windows with fixed canopy emphasize horizontal" /></td>
</tr>
<tr>
<td></td>
<td><img src="image5" alt="Horizontally-proportioned opening" /></td>
</tr>
<tr>
<td>Width 2” min.</td>
<td><img src="image6" alt="Ganged windows" /></td>
</tr>
<tr>
<td>Depth 1” min.</td>
<td><img src="image7" alt="Vertical windows with horizontal panes of glass" /></td>
</tr>
<tr>
<td>Exterior, divided into vertical or horizontal panes with profile</td>
<td><img src="image8" alt="Double hung windows" /></td>
</tr>
</tbody>
</table>

#### Type

| Awning, casement, double hung; sliding windows not allowed | ![A-92](image9) |

#### Sill

| All windows must have a sill. | ![Richmond Livable CorridorsFinal Draft: February 2015](image10) |
| The sill should not be integrated into a “picture frame” surround. | ![Art Deco, Art Moderne, and Mid-Century Modern Appendix A: Architecture Guidelines](image11) |
| Depth ¾” min. from the plane of the wall. | ![Richmond Livable Corridors](image12) |

#### Shutters

| Are not allowed. | ![Horizontally-proportioned opening](image13) |

#### Materials

| Window frames: wood, aluminum clad wood and aluminum. Vinyl materials are not allowed. | ![Ganged windows](image14) |
| Panes: clear glass. | ![Ganged windows](image15) |
Doors

General

Doors should have simple, rectilinear panels and windows. Top transom windows and sidelights are allowed.

Doors typically have square tops.

Simple, rectilinear doors

Punched opening in a smooth wall

Geometric details of door

Linear detailing in door surround

Door framed by horizontal awning and vertical pilasters

Punched opening in a smooth wall

Stairs lead to a recessed stoop

Color accents entrance with rounded canopies and stairs
## Storefronts

### General
The storefront creates its own rhythm with thin subdividing members.

Entryways are commonly recessed, angled corner, or flush.

### Storefront Frame
Storefront frames are recessed from facade a minimum depth of 6" to a maximum of 3'.

<table>
<thead>
<tr>
<th>Door/window frame size:</th>
<th>Depth 4&quot; min.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subdividing member size:</td>
<td>Depth, projection 4&quot; min. beyond storefront</td>
</tr>
<tr>
<td></td>
<td>Width 4&quot; min.</td>
</tr>
<tr>
<td>Glass: clear and smooth. Shall not be tinted, mirrored, or colored.</td>
<td></td>
</tr>
<tr>
<td>Frame: metal, may be wood.</td>
<td></td>
</tr>
<tr>
<td>Often have transom windows above door.</td>
<td></td>
</tr>
</tbody>
</table>

### Base
Continuous base that wraps storefront.

<table>
<thead>
<tr>
<th>Base height</th>
<th>8&quot; min., 2' max.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Base materials: typically stucco or concrete. Infrequently brick or tile.</td>
<td></td>
</tr>
</tbody>
</table>
Signage

**Art Deco**
- Signs typically located on vertical marquees or tower elements.
- Often additional signage is located above the entryway as part of a canopy.

**Mid Century Modern/Art Moderne**
- Typically incorporates neon lighting into signage.
- Signs often incorporate shapes such as arrows into the design.

**Signage**
- **Art Deco**
- **Mid Century Modern/Art Moderne**

---

*Signage on tower*  
*Signage as canopy*  
*Vertical marquee*

*Neon lettering*

*Sign consists of geometric shapes*  
*Multiple shapes within the sign*
Vertical and Horizontal Articulation

**Vertical Articulation**

**Art Deco**

The Art Deco style emphasizes the vertical. Piers, bay windows, towers, and other vertical projections above the parapet are used to add vertical emphasis to the facade.

Chevrons, zig-zags, and other stylized and geometric motifs occur as decorative elements on the facade, typically at the parapet, pilaster capitals, and primary entrances.

**Art Moderne and Mid Century Modern**

These styles place more emphasis on horizontal elements, with vertical elements typically limited to being placed at building entrances.
Horizontal Articulation

General
Canopies
Depth 18" min.
Height 6" min., 12" max.

Art Deco
The Art Deco style sometimes incorporates horizontal canopies above ground floor and upper floor windows.

Art Moderne and Mid Century Modern
These styles emphasize the horizontal with long horizontal openings of ganged windows and horizontal canopies.

Grooves and lines in the walls, balustrades, and horizontally-proportioned window panes are also used to add a horizontal emphasis to the facade.
Ornamentation

<table>
<thead>
<tr>
<th>Ornamentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General</strong></td>
</tr>
<tr>
<td>Materials: stone, cast stone, metal, tile, inlays, and stained glass.</td>
</tr>
<tr>
<td><strong>Art Deco</strong></td>
</tr>
<tr>
<td>The Art Deco style typically has geometric patterns in the ornamentation of the parapet walls, columns, and panelling. Elements are often arranged in symmetrical patterns across a facade.</td>
</tr>
</tbody>
</table>

Ornamental detailing at parapet, bay windows, and above top floor windows. Vertical elements break line of parapet.

<table>
<thead>
<tr>
<th>Inlaid ornamental panels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geometric patterns</td>
</tr>
</tbody>
</table>

Art Moderne and Mid Century Modern

The Art Moderne and Mid Century Modern styles have limited ornamentation. Ornamentation, when found, is on the edges of the canopies and on the vertical articulation above and around entryways.

Color and geometric elements on the vertical articulation.
Corner Treatments

**Corners**
Prominent corners of buildings are often chamfered or rounded.

Chamfered corners have vertical elements emphasizing the entrance.

Entrances are generally not placed at rounded corners.

*Colorful mural on rounded corner*

*Rounded corner*

*Chamfered corner entry*

*Chamfered corner entry*

*Vertical element over a chamfered corner entry*
Examples: Translating Style Into A Modern Building

Tower:
A tower highlights the location of the main entrance to the building.

Windows:
Vertically proportioned windows are often divided to emphasize the horizontal.

Fins:
Vertical fins are used across the facade to accentuate the vertical.

Ornamentation:
Geometric patterns in the ornamentation of the parapet walls, columns, and panelling.

Defined Base:
Horizontal band defines the base of the building.
Vertically proportioned windows ganged together. Windows are often divided to emphasize the horizontal. Windows often pulled to the corners of buildings.

Ornamentation: Ornamentation is reserved for entryways and horizontal canopies.

Canopies: Permanent horizontal canopies over windows.

Windows: Vertically proportioned windows ganged together. Windows are often divided to emphasize the horizontal. Windows often pulled to the corners of buildings.

Tower: A tower accentuates the location of the main entrance to the building.

Base: A continuous base defined by a change in materials or a horizontal groove.
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Architectural Styles: Industrial

Description

The Industrial style is defined by simple building forms with gable end, side gable, or saw tooth roof forms. Flat roofs are also allowed. Windows, roll-up glass doors, and other openings are simple and laid out in a rational manner.

Facades along the street and low walls provide opportunities for accent elements such as trellises, gates, and awnings. Parking is often screened and located in a parking court or a lot to the rear of the property.

The Industrial standards include general characteristics, windows, doors, storefronts, roof monitors, canopies, signage, and walls and landscaping.

Key Characteristics

- Simple building forms
- Simple gable or saw-toothed roof forms
- Simple and regular rhythm of openings
- Metal sheeting or stucco wall materials
General Character: Mixed-Use

Gable end warehouse with shopfront

Gable end warehouse with large swinging doors

Saw tooth roof warehouse with sliding front door

Gable end warehouse with regular openings

Gable end warehouse with loading dock frontage

Gable end warehouse with loading door
General Character: Live/Work & Residential

Live/Work units with parking court concealed from street by attractive concrete and wood wall at sidewalk’s edge

Stacked Flats designed with industrial style materials

Stacked Flats with corrugated metal siding, simple windows, canopies, and a highly glazed entrance

Basic facade with irregularly placed windows

Recessed entrance door with signage and lighting

Brightly colored doors define simple corrugated metal facades
Composition

Basic Massing
Simple rectilinear massing or a combination of side gables, gable ends, and hipped roof forms in two- or three-story massings.

Detailed Massing Elements
The addition of shopfronts, canopies, and/or galleries are used to break down the overall massing.

Narrow Massing
A small side gable building stands at the front of the lot. A parking/loading area is located behind the building.

Deep Massing
A single, long gable end building defines one edge of the parcel, allowing for a parking and loading zone adjacent to the building. A low wall is used to screen the parking from view.

Large Massing
Two long gable end buildings define the edges of the parcel, allowing for a parking and loading courtyard in the center. Two small cross gables at the front of the buildings help to define the street edge and screen the courtyard from the street.

Example Compositions
This page shows some massing and composition possibilities in the Industrial style that are appropriate for mixed-use and live/work residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Industrial architectural style at different scales.
Openings and Composition
Windows and other openings are simple and laid out in a rational manner.

Illustrative Elevations and Axonometrics
These drawings illustrate the possible character and scale of Industrial buildings that would be appropriate in Richmond.
Massing Elements

**Roof**
Roof should have a low to medium pitch (3:12 - 6:12).
Roofs are typically clad with shingles or standing seam.
Materials: asphalt, metal.

**Cornices**
Minimal overhang on eave and rake.
Depth: 4” min. on eave and rake.

**Primary Walls**
Primary walls are typically clad in stucco or metal sheeting.
Facades are typically embellished with awnings or canopies.

**Base**
Exterior walls typically rest upon a brick, concrete or stone base.
Ground floor is painted to visually act as base

Horizontal corrugated sheet metal siding

Simple warehouse with a parapet

Gable ends side to side

Contemporary saw-tooth form

Boxed eave

Exposed purlin tails on gable end

Exposed rafter tails on eave

Vertical corrugated sheet metal siding

Stucco finish

Painted concrete base
Openings

**Storefronts**

Typically storefronts have flush entries with a transom window above. Storefronts often extend to the ground, but may include a continuous base that wraps storefronts.

**Storefront Frame**

The storefront creates its own rhythm with thin subdividing members and with door and window frames in the same plane.

<table>
<thead>
<tr>
<th>Recess from facade</th>
<th>2” min., 1’ max.</th>
</tr>
</thead>
</table>

Subdividing display window member size:

<table>
<thead>
<tr>
<th>Depth, projection beyond storefront</th>
<th>2” min.</th>
</tr>
</thead>
</table>

Panes: clear and smooth glass. Shall not be tinted, mirrored, or colored.

Materials: metal or wood.

**Base**

<table>
<thead>
<tr>
<th>Height</th>
<th>2’ max.</th>
</tr>
</thead>
</table>

Materials: wood panels, brick or fiber cement

---

Large double-height storefront  
Metal and glass entryway

Large fixed window in front of artists’ gallery  
Storefront accessed from forecourt

Hidden storefront behind sliding garage doors  
Commercial storefront along a primary street
Doors

General

Doors have three types of operation: roll-up, slider, and swinging doors.

Windows with divided lites are encouraged on doors where possible or appropriate.

Doors are generally made of wood.

Swinging doors may have square, arched, segmented arch, or jack arch tops.

Door surrounds may be wood, brick, or cast stone.

Garage doors are panelized with lites across the top.
### Windows

#### General
- Depth from wall plane to frontmost sash: 1”的 minimum
- Mullions (if provided):
  - Width: 4”的 minimum
  - Depth: 1”的 minimum
  - Exterior, divided into vertical panes

#### Opening
- Rectangular.

#### Type
- Fixed, double hung, casement, and awning windows are allowed. Sliding windows not allowed.

#### Surround
- Surrounds are to be made of wood or metal
  - Surround width: 2”的 minimum
  - Apron width: 2”的 minimum

#### Sill
- All windows must have a sill.
  - The sill should not be integrated into a “picture frame” surround.
  - Depth: 3/4”的 minimum from the plane of the wall.

#### Shutters
- Are not allowed.

#### Materials
- Window frames: wood, aluminum clad wood, and aluminum. Vinyl materials are not allowed.
- Panes: clear glass.
Attached Elements

Roof Monitors

- Used for light and air ventilation, roof monitors should have ganged windows with divided lites along shed sides.
- Roof pitch: Match main roof.
- Gable end width: 6’ min.
- Roof materials: match main roof.
- Panes: clear glass.

Canopies

- Deep, structural elements over openings to provide shelter or shade.
- Projection: 30” min.
- Materials: corrugated metal, glass between steel supports, or wood.

Metal canopy over windows

Canopy of wooden slats, providing shade but not protection from rain

Small glass canopy with roll-down shades that eliminate glare
**Site Definition**

**Signage**

Signage is an accent to architectural character.

Buildings are encouraged to integrate painted signage as part of their design.

Should be made of materials used on building such as metal, iron work, aluminum, steel, or paint.

Signage is painted, cut out, or attached objects on the building structure, landscape, or site definition.

**Lighting**

Attached lighting to building structure should be a min. of 10’ from grade.

Avoid brass or gold finishes.

---

*Building signage*

*Cut-out address numbers*

*Site directory*

*Wall signage*

*Small address signage*

*Exterior attached lighting*

*Suspended porch lighting*

*Exterior attached lighting*
Walls and Landscaping

Low walls or fencing should be used to define property when not defined by building, using similar materials found on building or concrete.

Planting on street-facing facades are encouraged in front of low wall.

Internal courtyards and street-facing forecourts should be finished with hardscape, landscape, and, where appropriate, street furniture.
Examples: Translating Style Into A Modern Building

Window:
Simple, large, divided windows.

Canopy:
Made from a combination of steel and glass.

Siding:
Corrugated sheet metal siding.

Eave:
Simple eaves with minimal overhang.

Vent/Attic Window

Transom:
High transom windows to allow light deep into the building.

Base:
Concrete base.
Description

The California Contemporary style builds off the modernist traditions of shunning ornamentation, instead focusing on combining simple massing forms with changes in material and color.

Roof forms tend to have parapet walls with flat or low sloped roofs hidden from view. Sloped roofs are also allowed.

Facades are simply composed with bay windows, awnings, balconies, and trellises to break down the massing. These minimally-detailed, rectilinear added elements are often given a change in material or color, emphasizing the illusion of the intersection or extrusion of different rectilinear volumes.

Because this is a continually evolving style, the guidelines provided for this style are more general. Buildings using the guidelines for this style will undergo a more rigorous design review process.

Key Characteristics

- Simple massing forms
- Limited pushing and pulling of massing forms
- Mix of exterior materials to differentiate massing forms
- Bay windows, awnings, balconies, and trellises used to break down facade
- Simple punched openings
**General Character**

- **Starkly simple volumes, with base indicated by material change**
- **Punched balconies are emphasized by a bright accent color**
- **Varied roof heights, large windows, deep overhangs accentuate volume**
- **Rectilinear volumes without profiles in contrasting materials**
- **Corner windows create dramatic asymmetry with solid simple wall**
- **Varied roof heights, large windows, deep overhangs accentuate volume**
- **Opening looks like “extrusion” by accent red set against simple facade**
- **Larger building with a primarily glass facade, and “floating” roof**
- **Randomly sized rectilinear bays protrude from a simple box volume**
- **Windows on two levels read like one opening, composing facade**
- **Unadorned building uses material texture, balconies, color for interest**

Richmond Livable Corridors

California Contemporary Appendix A: Architecture Guidelines

Final Draft: February 2015
Building uses simple lines on various facade layers to create visual interest, rather than details or ornament.

Minimal-detail building relies on shapes of protruding volumes and multi-story windows for composition.

Contrast of large window expanses with walls of metal panel and stone.

Deep recessed balconies, a popping accent color, and shadow-casting louvers give visual complexity to an otherwise simple, boxy massing.

Grocery store using a metal shopfront and variety of materials to provide scale and articulation to the larger footprint building.

Multi-story windows and deep flat canopies create a modern look.
Composition

Basic Massing
Simple rectilinear massings, with smaller rectilinear forms “pushing” and “pulling” the facades.

Detailed Massing Elements
The addition of shopfronts, bay windows, balconies, and/or porches are used to break down the overall massing.

Narrow Massing
A narrow massing type with rectilinear forms extruded from the facade to emphasize the entrance.

Wide Massing
A wide massing type with rectilinear forms protruding from the main facade in an eclectic but balanced pattern.

Large Massing
A wide massing appropriate for the town core, incorporating a corner tower element, and pushing the facade backward from a tall ground floor to reveal a series of balconies.

Example Compositions

This page shows some massing and composition possibilities in the California Contemporary style that are appropriate for mixed-use and residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the California Contemporary architectural style at different scales.
Openings and Composition
Facades have a rational pattern. The composition is broken by simple rectilinear bay windows, awnings, and balconies.

Illustrative Elevations and Axonometrics
The character of California Contemporary buildings is defined by its shunning of ornamentation, in favor of creating visual interest through changing massings with corresponding changes in material and color.
# Roof

Parapet walls are typical and are used to screen flat or low-pitched roof forms.

Roof are often accessible and used as roof top terraces.

Pitched roofs without a parapet wall are not typically used. When used, the roofs are typically gables or sheds with a low slope (4:12 to 6:12).

Butterfly roofs are only appropriate when used in combination with rain capture systems.

Materials: asphalt, metal or wood.

## Cornices

Not typically used.

When cornices are used, they are simple forms used as accent elements.

## Primary Walls

Primary walls typically clad in stucco, with metal, wood, or fiber-cement siding accents. Brick may be used for primary walls or accents.

Larger buildings often include facade composed primarily of glass. Horizontal and vertical accent elements are used to break down these facades.

## Base

Exterior walls should rest upon a concrete or brick base.
Parapet wall hides a flat roof

Simple rectilinear massing

Thin cornice caps the building

Contrasting wall materials: metal siding with glass, concrete

Stucco wall

Color used to create a base

Curtain wall with balconies
Openings

Storefronts

General
Entryways are commonly flush with the storefront windows or as a corner entry. Storefronts often extend to the ground, but may include a continuous base that wraps storefront.

Storefront Frame
Recess from facade  6” min., 1’ max.
Subdividing display window members are typically thin.
Panes: clear and smooth glass. Shall not be tinted, mirrored or colored.
Materials: wood or metal.

Base
Height  2’ max.
Materials: wood paneling, brick, tile, or fiber cement wrap storefronts.

Doors

General
Doors typically have simple, rectilinear panels and windows.
Top transom windows are allowed.
Typically, residential entry doors are protected from the elements by being located in a recessed entryway or covered with a canopy.

Type
Single doors, French doors, paired doors.

Materials
Door frames: wood, aluminum clad wood, and aluminum. Vinyl materials are not allowed.
Panels: clear glass.
**Windows**

<table>
<thead>
<tr>
<th>General</th>
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</thead>
<tbody>
<tr>
<td>Composed in a consistent rhythm across facade.</td>
</tr>
<tr>
<td>Primary windows are typically vertically proportioned.</td>
</tr>
<tr>
<td>Accent windows may vary in proportion and shape.</td>
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<tr>
<td>Depth from wall plane to frontmost sash 1” min.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Type</th>
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<tbody>
<tr>
<td>Single or double hung, casement, French casement, fixed-highlight.</td>
</tr>
<tr>
<td>Sliding windows are not allowed.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Sill</th>
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</thead>
<tbody>
<tr>
<td>All windows must have a sill.</td>
</tr>
<tr>
<td>The sill should not be integrated into a “picture frame” surround.</td>
</tr>
<tr>
<td>Depth ¾” min. from the plane of the wall.</td>
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<table>
<thead>
<tr>
<th>Shutters</th>
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<tbody>
<tr>
<td>Shutters may swing open or slide open.</td>
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<table>
<thead>
<tr>
<th>Width</th>
<th>1/2 or full opening width</th>
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</thead>
<tbody>
<tr>
<td>Height</td>
<td>Match opening height</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials: wood or metal.</th>
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**Materials**

<table>
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<tr>
<th>Window frames: wood, aluminum clad wood, and aluminum. Vinyl materials are not allowed.</th>
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<tbody>
<tr>
<td>Panes: clear glass.</td>
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<table>
<thead>
<tr>
<th>Bay Windows</th>
</tr>
</thead>
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<table>
<thead>
<tr>
<th>General</th>
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<tbody>
<tr>
<td>Often articulated with different material or color.</td>
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</tbody>
</table>
Attached Elements

Canopies and Balconies

**General**
Canopies or balconies are often used as shading devices.

**Canopies**
Typically placed above windows as horizontal accents and used to provide solar shading.

<table>
<thead>
<tr>
<th>Depth</th>
<th>18” min.</th>
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<tbody>
<tr>
<td>Height</td>
<td>6” min., 12” max.</td>
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</tbody>
</table>

Corner canopy emphasizes the horizontal

Balconies
Typically has metal or glass rail with concrete or metal base.

<table>
<thead>
<tr>
<th>Depth</th>
<th>12” min. clear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Materials: metal, glass and concrete.</td>
<td></td>
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</tbody>
</table>

Balconies appear pushed into the building

Uncovered metal balcony

Stacked glass balconies
Examples of Style

Asymmetrical balance of Bays

Flat roof with parapet wall

Simple rectilinear massing and smooth stucco wall

Corner canopy emphasizes the horizontal

Color used to accent movement in the massing

Windows appear cut-out from the wall plane

Simple stoop with canopy
Composition, while rationally organized, does not rely on repeating pattern or symmetry.

Concrete canopy continues from balcony platforms, introducing strong horizontal lines.

Material change to metal siding emphasizes illusion of a separate volume protruding from concrete body of building.

Bay of windows has no separation by floor, giving illusion of continuous "column" of glazing, emphasizing corner.

Repeating recessed balconies create depth and a vertical emphasis on corner.

Asymmetrical butterfly-form canopy adds depth and capping element to building.

Regular rhythm of small windows balances the other glazed corner. Accent windows fill wall in between.

Concrete base

Flat roof hidden by parapet