

The City of Norfolk

HISTORIC DISTRICT DESIGN GUIDELINES

DRAFT JANUARY 2026



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WHERE DO THESE GUIDELINES COME FROM?

These guidelines, like most local historic design guidelines, are primarily based on the *Secretary of the Interior's Standards and Guidelines for Rehabilitation*.

The *Secretary of the Interior's Standards for Rehabilitation* are a list of 10 principles to follow when working on a historic property to preserve its primary character and materials. They describe primary preservation goals and desired outcomes. Regular maintenance and repair are the very heart of these principles and should be used first and thoroughly exhausted before considering removal or replacement of historic materials and features.

The *Secretary of the Interior's Standards* were first established after the adoption of the National Historic Preservation Act of 1966, the federal law that sets national historic preservation policy. (It also established the National Register of Historic Places.) They are considered the national standard for maintaining, altering, adapting, and developing in historic places. The *Secretary's Standards prioritize maintenance, repair, and in-kind replacement* to preserve historic places.

The *Secretary's Guidelines for Rehabilitation* are detailed advice on how to treat different materials and features to meet the *Secretary's Standards*. The *Guidelines for Rehabilitation* have been revised a few times. The most recent edition was updated in 2017.

Other topic-specific *Guidelines for Rehabilitation* have been released by National Park Service in recent years. The following were also used in the development of this document:

- [Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings \(2011\)](#)
- [Guidelines on Flood Adaptation for Rehabilitating Historic Buildings \(2021\)](#)

The City of Norfolk became a Certified Local Government in 2014. This certification acknowledges the City's commitment to historic preservation and the quality of its historic preservation program, in part due to having guidelines that are based on the Secretary of the Interior's Standards and Guidelines for Rehabilitation. While these guidelines are based on those documents, they have been adapted to Norfolk's local character.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

1 HISTORIC NORFOLK

The goal of local historic district designation is to preserve specific architectural and historical character for future Norfolk residents. Understanding why an area is significant and what building features are important is key to proposing and reviewing changes. This chapter explains what a historic district is, some of the history of the city's local historic districts and includes an architectural style guide to help you better understand why and what these guidelines protect.

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HISTORIC DISTRICT: A defined geographic area that has a concentration of buildings, structures, or sites that share a common history, development pattern, or architectural style

LOCAL DESIGNATION: An official recognition of a site or area that is historically, culturally, or architecturally significant in Norfolk that is established by creation of a Historic and Cultural Conservation District, a Historic Overlay District, or a Local Landmark Overlay District

NATIONAL REGISTER: The official list of the nation's historic places to which sites, objects, and districts are nominated through a juried review process

HISTORIC CHARACTER: A unique blend of architecture, design, and materials that represent what that place was like

1.1 WHAT IS A HISTORIC DISTRICT?

A historic district is a defined geographic area that has a concentration of buildings, structures, or sites that share a common history, development pattern, or architectural style. Historic districts retain a high level of integrity, meaning most properties in the district boundaries date to a specific range of time and still have their original design and/or materials. Historic districts are considered significant for one or more of the following reasons:

- Association with important historical events
- Association with significant individuals
- Architectural significance
- Potential for archaeological discoveries

In Norfolk, most historic districts have been designated based on their association with important events and their architectural significance.

Historic districts have unique and distinct senses of place. This **district character**—that overall feeling and appearance created by how a district was built—is what these design guidelines seek to preserve. That district character is made from all the individual buildings and features within the district boundaries, which is why changes to one building have the potential to affect the whole district.

The most important part of the district character is the **historic character**, the architecture and patterns from the district's **period of significance**. Buildings constructed during the period of significance contribute the most to this part of a district's character and are often called historic buildings. Development from outside the period of significance still contribute to how a district looks and feels, but they contribute more generally through broad features like their overall form. Depending on when and how your property was developed, it may contribute more to the historic character or to the **general character**, but it always contributes to the district character. When features or buildings contribute to the historic character, it is crucial to maintain the integrity of the materials and design from the historic period.

HISTORIC CHARACTER

- Architectural styles, design, and materials that date to the district's period of significance
- Original development pattern
- Directly influences the General Character

GENERAL CHARACTER

The broad features of a district:

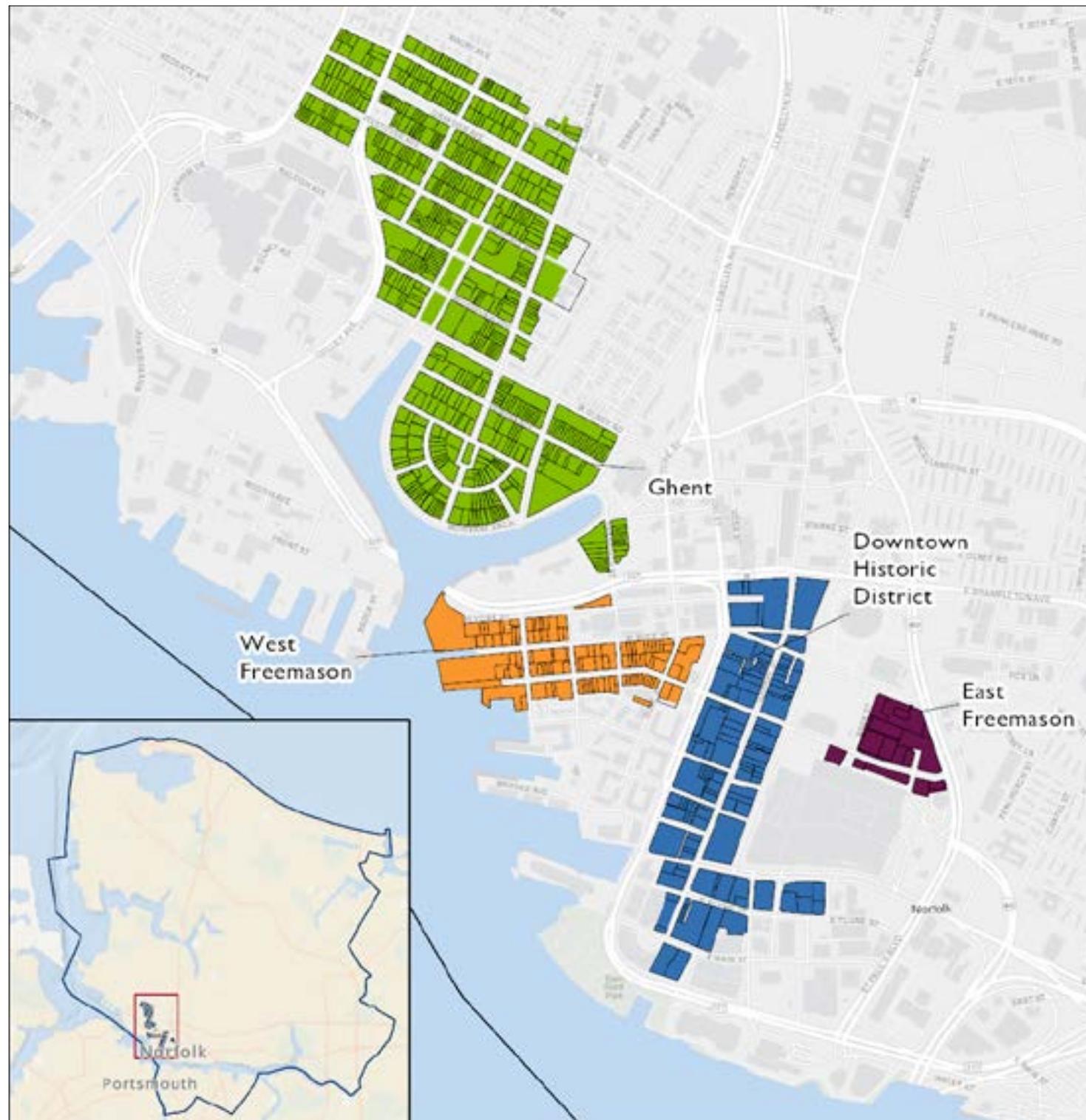
• Scale	• Setback
• Massing	• Overall form
• Materials	• Uses

DISTRICT CHARACTER

- The sense of place created by how a district looks and the types of uses located there.
- Made up of the General Character and the Historic Character.

1.2 LOCAL HISTORIC DISTRICTS AND LOCAL LANDMARKS

Norfolk Local Historic Districts



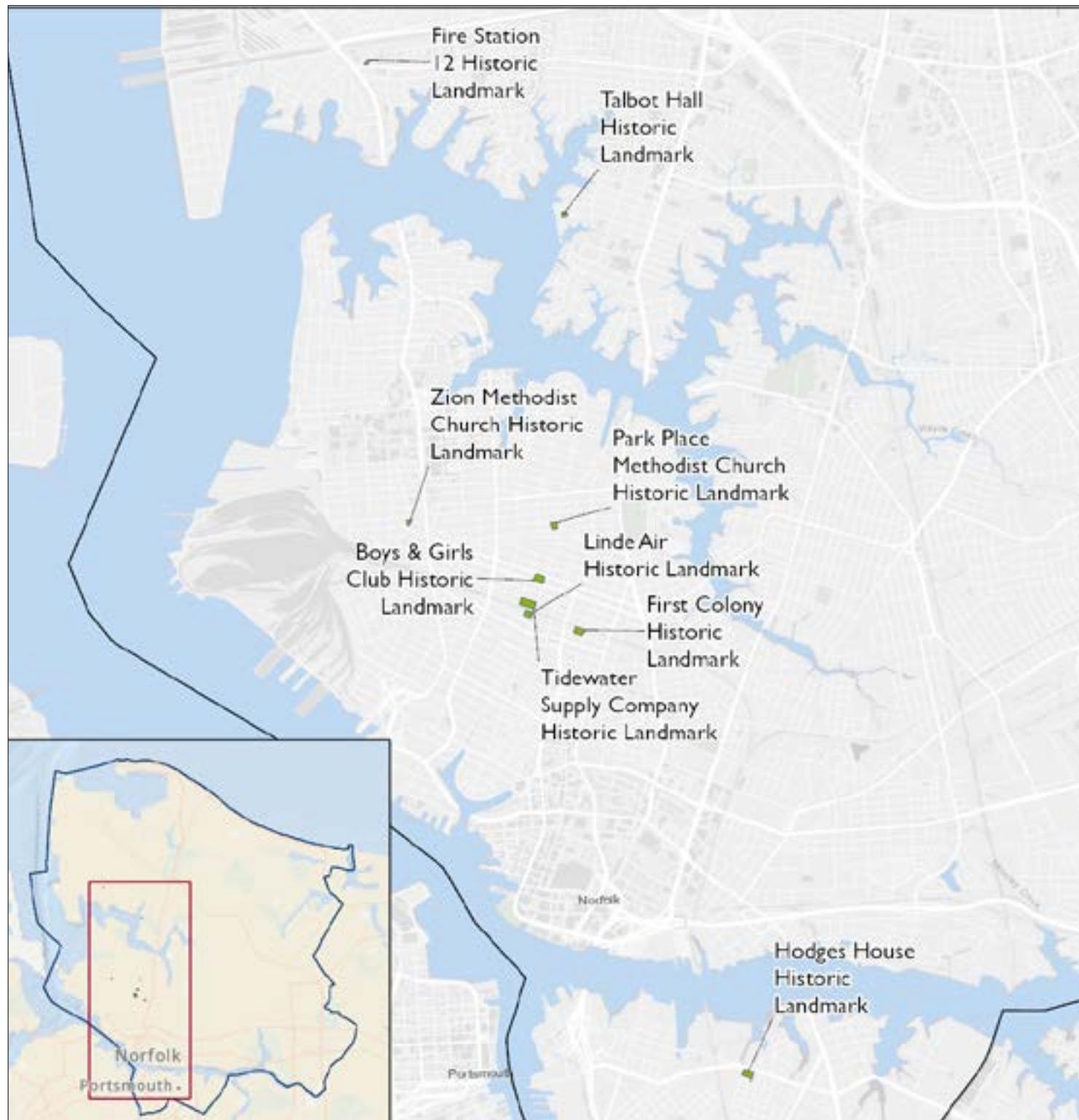
Local Historic Districts

Locally-designated historic districts—called **Historic and Cultural Conservation Districts** and **Historic Overlay Districts**—and Norfolk Local Landmarks are designated through the City's Zoning Ordinance. They are subject to regulatory review by the Architectural Review Board, which evaluates proposed changes or new development in those places to ensure the changes maintain the district's or the landmark's historic integrity. The goals of these districts are to:

- Protect and preserve the historic and cultural significance of areas and individual structures
- Encourage new development and redevelopment that aligns with the existing historic character
- Prevent the destruction of historic resources
- Implement preservation policies outlined in the city's adopted comprehensive plan



Norfolk Local Landmarks



Local Landmarks

While local historic districts designate multiple properties, individual properties can also be locally-designated as a Norfolk Local Landmark. To be designated as an individual resource, a property is rezoned as a Historic Landmark Overlay District. Local Landmarks are also subject to review by the Architectural Review Board like properties located in historic districts.

As of 2025, Norfolk has 9 Local Landmarks:

- Boys & Girls Club
- Fire Station No. 12
- First Colony
- Hodges House
- Linde Air
- Park Place Methodist Church
- Talbot Hall
- Tidewater Supply Company
- Zion Methodist Church

Other Types of Designation

In addition to Norfolk's local district designations, there are other historic preservation programs that designate historic places. Two of the most well-known are the **Virginia Landmarks Register** and the **National Register of Historic Places**. These registers are formal lists of historic places that are historically, culturally, architecturally, or archaeologically important.

Designation by these programs is **honorary and puts no restrictions on properties** when they are listed. Listing in the Virginia Landmarks Register, or the National Register primarily serves to document historical significance and may qualify properties for certain incentives, such as eligibility for historic rehabilitation tax credits.

Most of Norfolk's local historic districts and landmarks are also designated in the State and National Registers, but it is important to note that these areas are regulated only due to their local designation.

Ghent Historic District

Period of Significance: Late 1800s to Early 1920s



District Character

Setting

- 19th-century/20th-century suburban
- Relationship and proximity to The Hague and Smith's Creek
- Common green spaces
- Simple, rectangular street grid pattern with semi-circular pattern near The Hague
- Buried utilities in Ghent; some above ground utilities in North Ghent
- Primarily residential with some institutional uses
- Some commercial uses found along primary thoroughfares like Colley Avenue
- Consistent, shallow setbacks
- Concrete and brick sidewalks
- Tree-lined streets

Massing

- Single-family houses: typically two stories and taller
- Apartment buildings: typically three stories and taller

Architectural Styles

- Romantic styles
- Victorian styles
- Early Modern styles

Ghent

The Ghent Historic District was designated in 1977 and includes two districts listed in both National Register of Historic Places and Virginia Landmark Register: Ghent (1980) and North Ghent (2001). Although no distinction is made locally, each has its own unique history.

Ghent

As Norfolk grew in the late nineteenth century, the land that is now Ghent was surveyed and platted for single-family homes by the Norfolk Company. Ghent was envisioned as a high-end suburb, designed to follow the natural contours of the land and was inspired by the ideas of prominent landscape designers such as Frederick Law Olmsted and John Nolen. The Norfolk Company hired John Graham, a civil engineer from Philadelphia, to design the new development.

The area selected for the Ghent subdivision was marshy and rural. Portions of the shoreline along Smith's Creek had to be filled for development, giving southern end of neighborhood a unique crescent shape. Ghent featured modern amenities for its time, including gas and electricity and early marketing was aimed at comparing the new community to those of Europe. Between 1890 and 1905, a wide range of middle- and upper-class houses were constructed in the Queen Anne, Colonial Revival, and Shingle styles.

Early homes in Ghent, built and occupied by some of Norfolk's economic and social leaders, were large and often ornate. Near the southern area of Ghent along The Hague, elegant homes are spaced closely on narrow lots along tree-lined streets. The close spacing

of homes, canal-like water, and many distinctive parapets give the oldest part of the local Ghent Historic District a feel similar to Ghent, Belgium. There is a great diversity of architectural styles represented in Ghent, including Queen Anne, Colonial Revival, Shingle Style, Tudor Revival, and Romanesque Revival.

North Ghent

The northern portion of Ghent—the area listed in the National Register of Historic Places as the North Ghent Historic District—is a long, narrow extension of the original neighborhood, stretching from The Hague along the central spine of Colonial Avenue. Developed between 1897 and 1929, these homes extended the overall feel and design of the Ghent neighborhood with a slightly more modest style that was intended for middle-class buyers. Colonial Avenue and Stockley Gardens include larger, high-style buildings, with Stockley Gardens also having a collection of institutional architecture along a public park. The northern part of North Ghent also contains a diverse blend of multi-family housing, much of it built in response to the 1907 Jamestown Exposition, which spurred the construction of apartments in the area.

West Freemason Historic District

Period of Significance: 1790 to 1972



District Character

Setting:

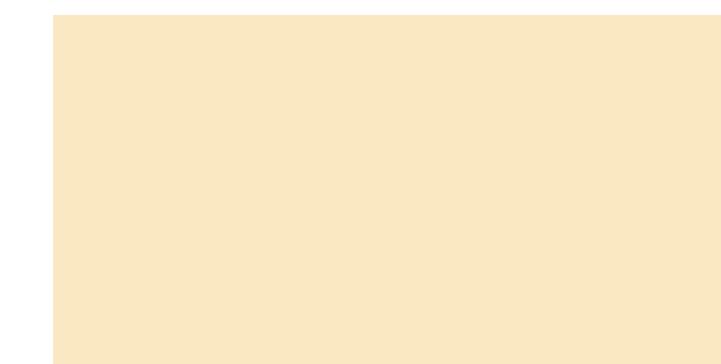
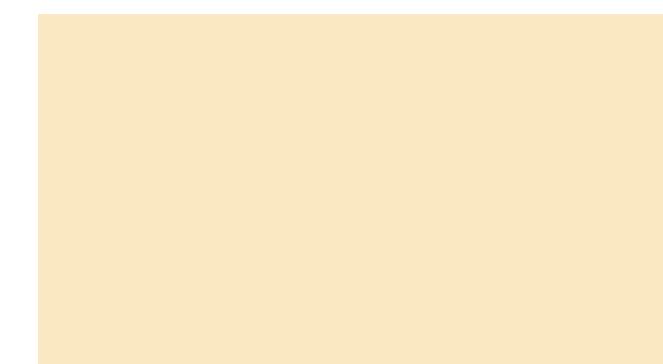
- 19th-century urban
- Relationship and proximity to downtown and river
- Few common green spaces
- Simple, rectangular street grid pattern
- Primarily residential with some commercial uses
- Consistent, shallow setbacks; buildings commonly on property lines
- Cobblestone streets
- Concrete and brick sidewalks
- Mix of buried utilities and above-ground utilities

Massing:

- Single-family houses: typically two stories and taller
- Apartment buildings: typically three stories and taller
- Commercial buildings: varied in height

Architecture:

- Colonial styles
- Romantic styles
- Victorian styles
- Early Modern styles
- Mid-Century Modern styles



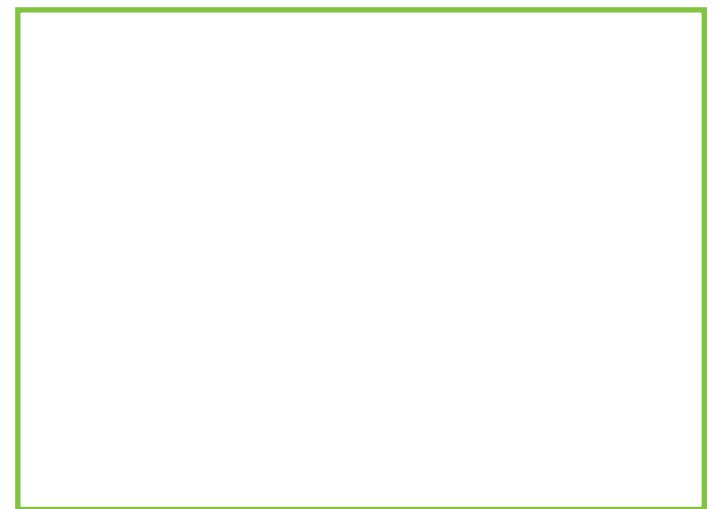
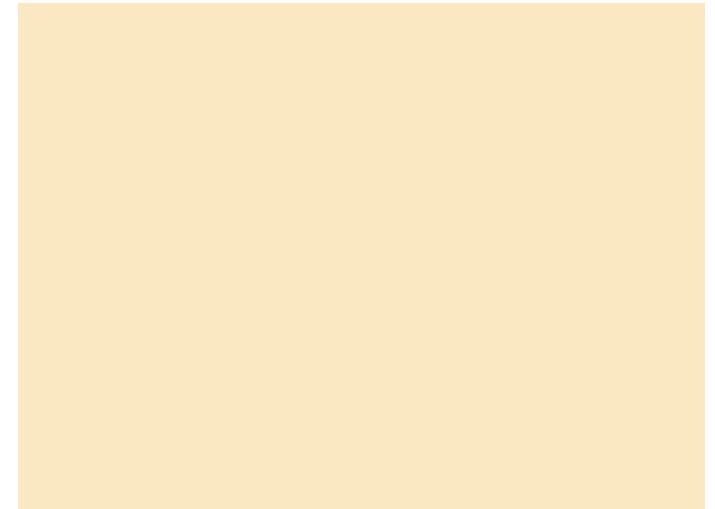
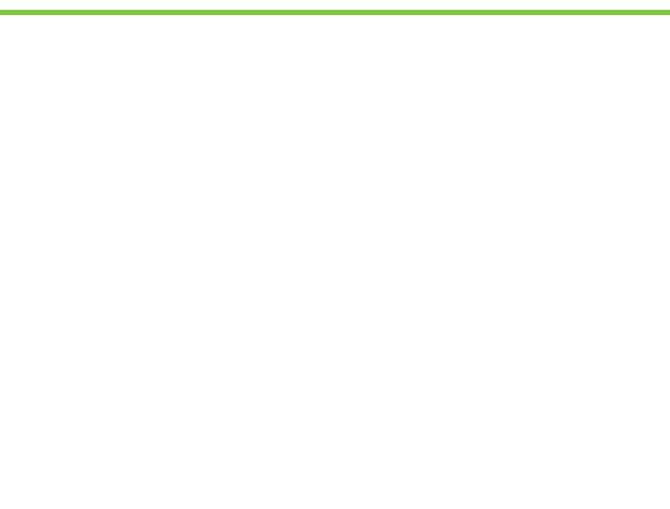
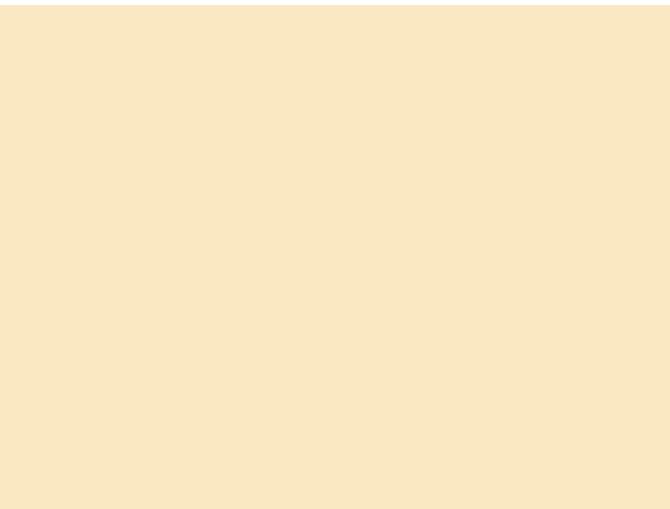
West Freemason

The West Freemason Historic District was locally designated in 1978 as the city's second local historic district. The district was also listed in the National Register of Historic Places in 1972.

The West Freemason Historic District, locally designated in 1978, is located just west of Downtown Norfolk. This compact neighborhood is bordered by the Elizabeth River and the major thoroughfares of Boush Street and Brambleton Avenue. It features historic buildings spanning the 18th through the 20th centuries, an impressive three-century range within a small geographic area.

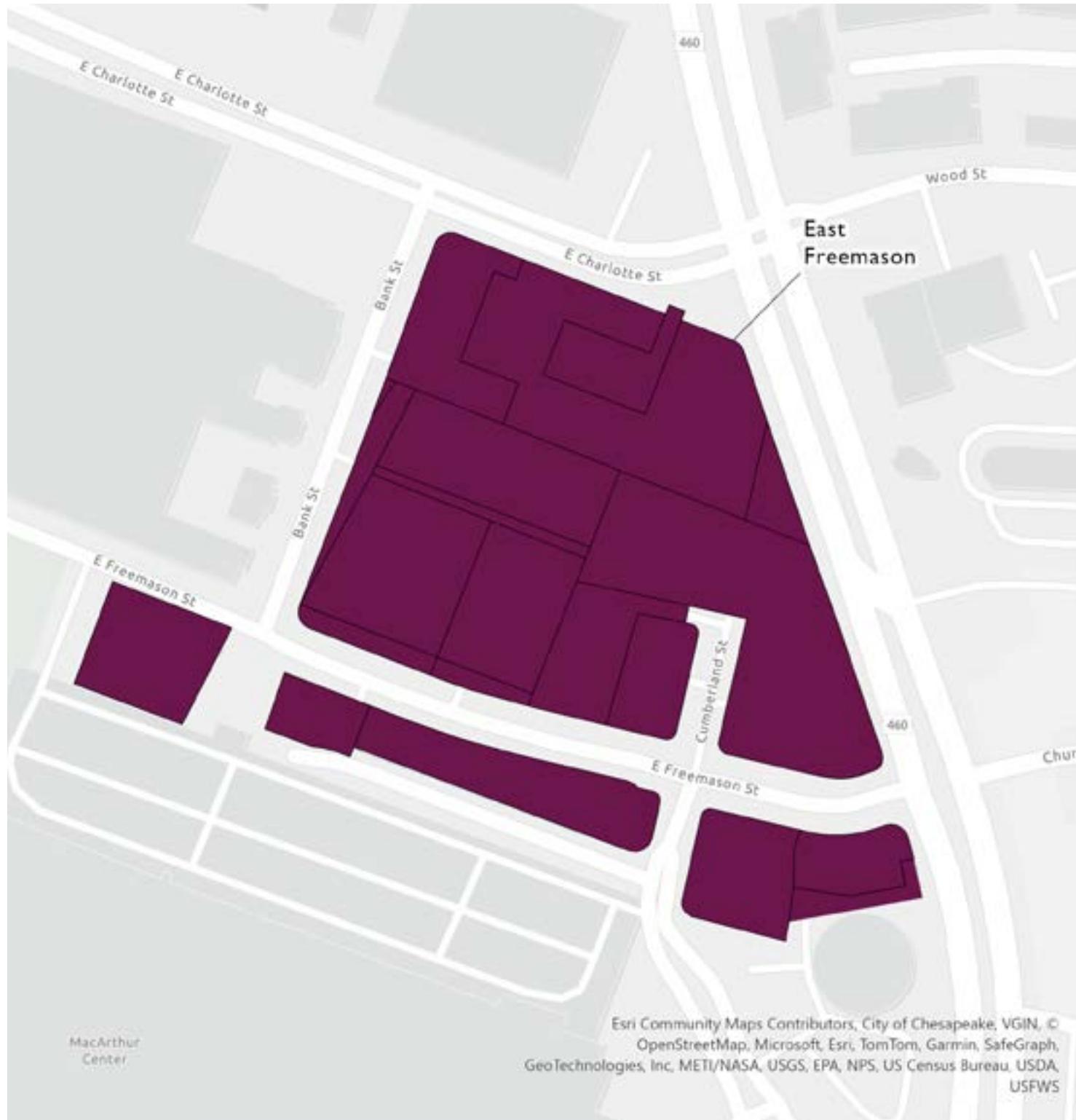
Developed as the city's first residential suburb, the district's oldest buildings date to the 18th century, such as the Federal-style townhouse Taylor-Whittle House. Several antebellum Greek Revival and Italianate structures remain, interspersed with later nineteenth-century styles such as Queen Anne, Second Empire, and Romanesque Revival. In the mid-20th century, buildings in the Art Deco and International styles were also added to the neighborhood.

The history of the West Freemason District is diverse. Although most of Norfolk's colonial structures were destroyed by fires during the Revolutionary War and the War of 1812, many of the city's surviving Federal-style buildings were later constructed on those same sites. This district is also significant for the city's early historic preservation efforts, which emerged as a response to urban renewal and redevelopment projects. The district is also notable for its association with the desegregation of the Central YMCA.



East Freemason Historic District

Period of Significance: Early-1800s to mid-1800s



District Character

Setting:

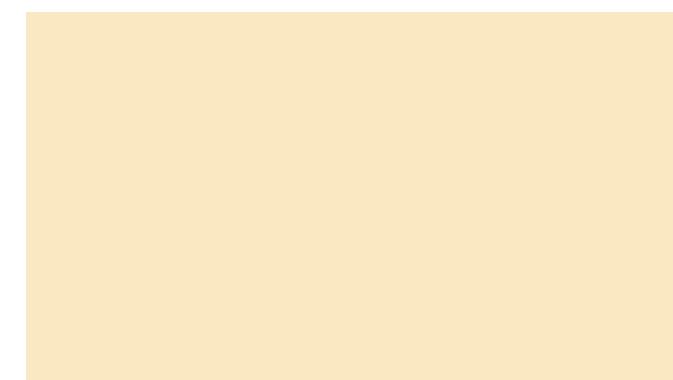
- 21st-century urban
- Few common green spaces
- Primarily residential
- Consistent, shallow setbacks
- Brick Sidewalks
- Mix of buried utilities and above-ground utilities
- Tree-lined streets

Massing:

- Multi-family buildings: typically two-and-one-half stories and taller

Architecture:

- Colonial styles
- Romantic styles
- Contemporary Infill



East Freemason

East Freemason contains four of the most architecturally significant buildings in Norfolk, each of which are individually listed in the National Register of Historic Places.

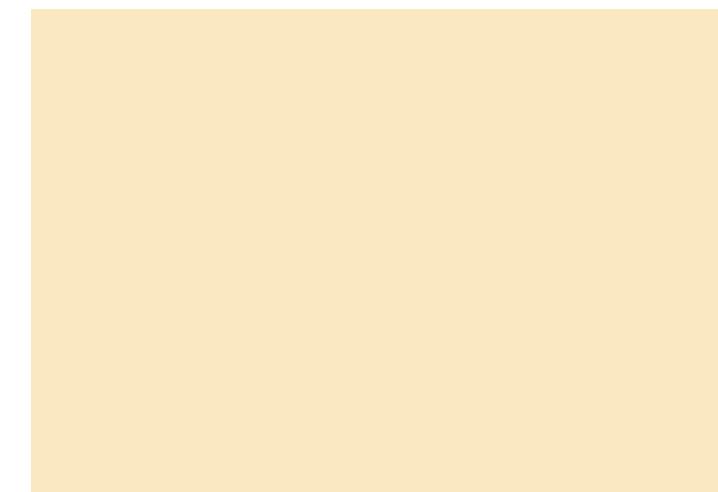
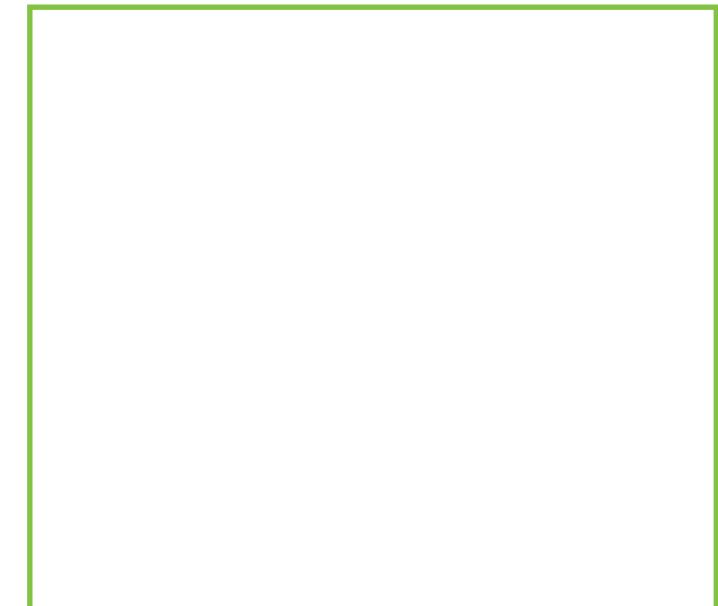
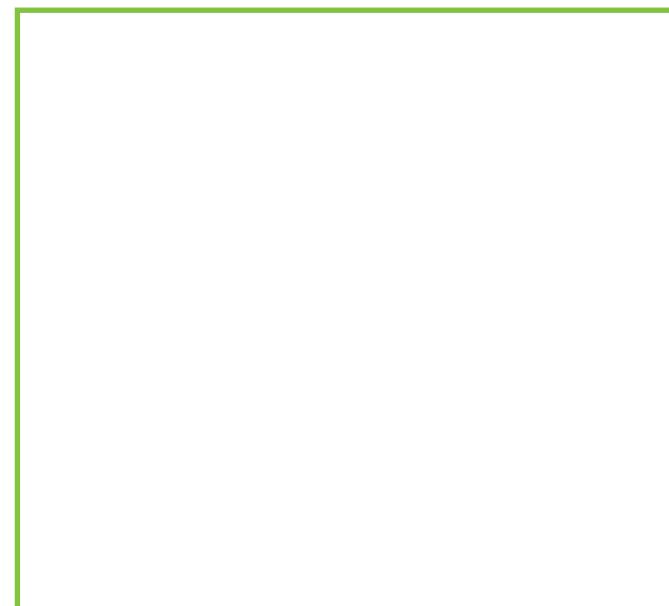
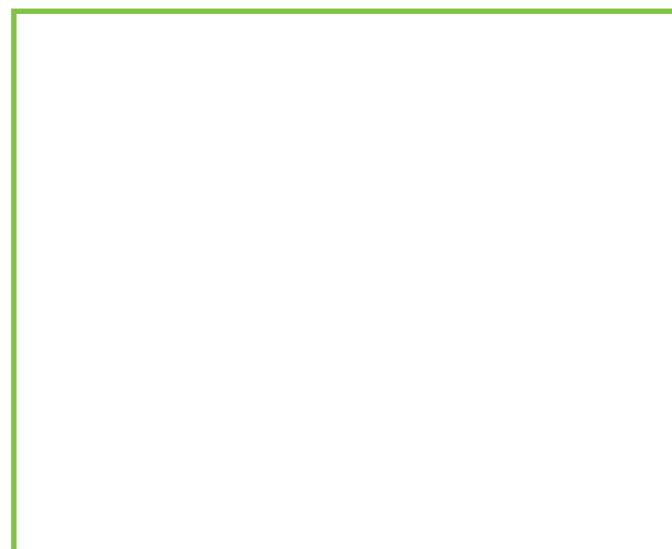
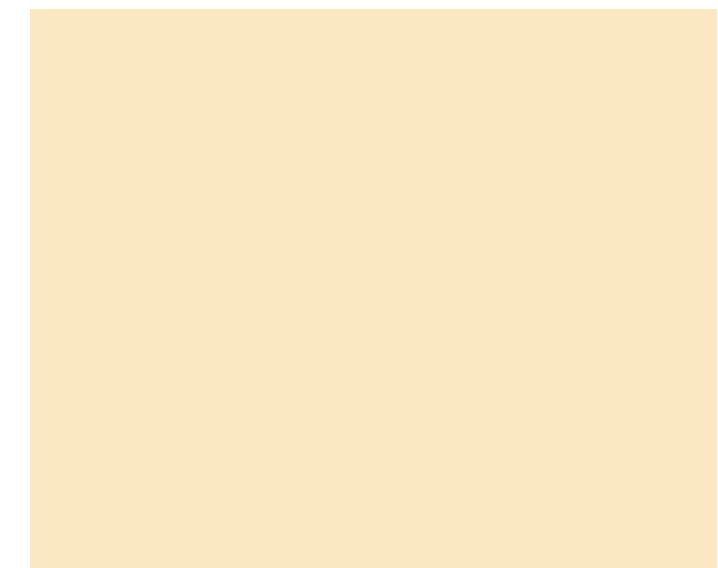
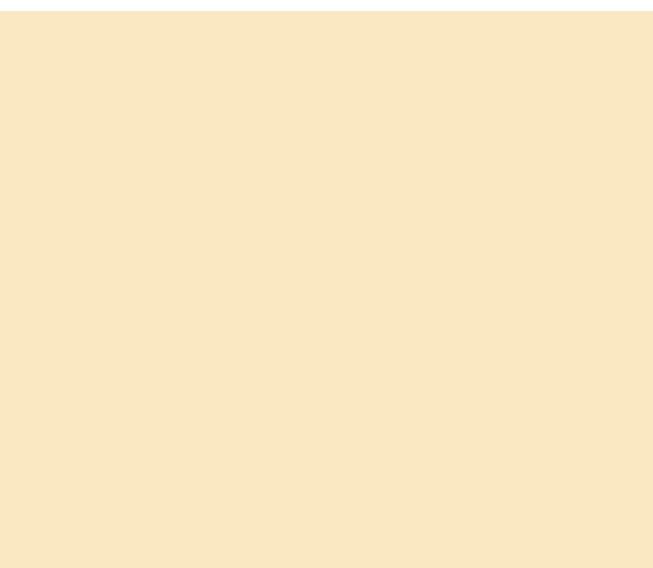
Designated in 1987, the East Freemason Historic District encompasses the area surrounding four of the city's oldest and most architecturally significant buildings from the late 18th and early 19th centuries. Each of these four buildings are individually listed in the National Register and the Virginia Landmarks Register. The local district is just east of Norfolk's downtown and includes townhouse and condominium infill development that was constructed in 2005.

The Moses Myers and Willoughby-Baylor Houses are Federal style houses, built in the late 18th century. They were once homes of prominent Norfolk citizens. Today, the Moses Myers House operates as a house museum.

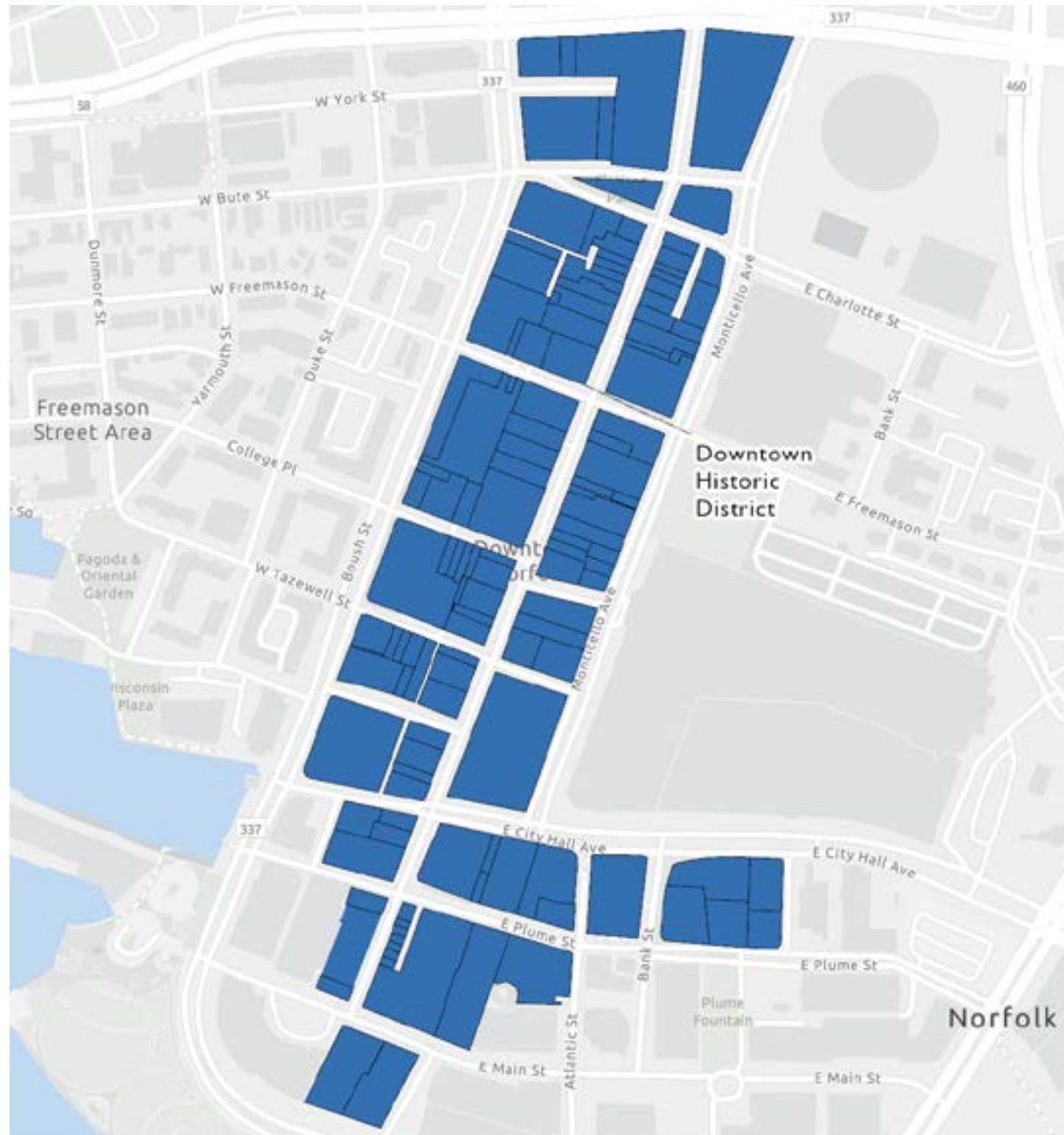
The Norfolk Academy was designed by the well-known Philadelphia architect Thomas U. Walter in a classical temple form, in the Greek Revival style. The cornerstone of the building was laid on May 5, 1840. The Freemason Street Baptist Church, circa 1850, was also designed by Walter in the Perpendicular Gothic style. It was the tallest building in Norfolk until 1879. The church was renovated in 1941, 1970, and 2009.

The significant amount of infill in the district is due to mid-20th-century urban renewal efforts in downtown Norfolk. The majority of the original structures—mostly 19th-century townhouses, single-family houses, and a

few churches—were demolished in the 1970s. Most infill construction has followed traditional architectural styles, though the new Virginia Arts Festival building features a more modern design.



Downtown Historic District



District Character

Setting:

- 20th-century urban
- Very few common green spaces
- Simple, rectangular street grid pattern
- Primarily commercial with some institutional and residential uses; residential uses typically located on upper floors
- Zero setbacks; buildings commonly on property lines
- Brick and concrete sidewalks
- Buried utilities
- Narrow streets
- Sidewalk cafes
- Tree-lined streets

Massing:

- Single-family houses: typically two stories and taller
- Apartment buildings: typically three stories and taller
- Commercial buildings: varied in height

Architecture:

- Colonial styles
- Romantic styles
- Victorian styles
- Early Modern styles
- Mid-Century Modern styles
- Commercial Buildings
- Contemporary Infill



Downtown

The Downtown Historic District is an overlay district, which gives flexibility for different types of uses in this key commercial corridor. The Downtown Historic District was first listed in the National Register of Historic Places in 1987.

Norfolk's Downtown Historic Overlay District, established in 1992, comprises part of the city's central business area, centered on the Granby Street corridor south of Brambleton Avenue. This area marks the site of original Norfolk, which developed due to its favorable location along the Elizabeth River, near the Chesapeake Bay and Atlantic Ocean.

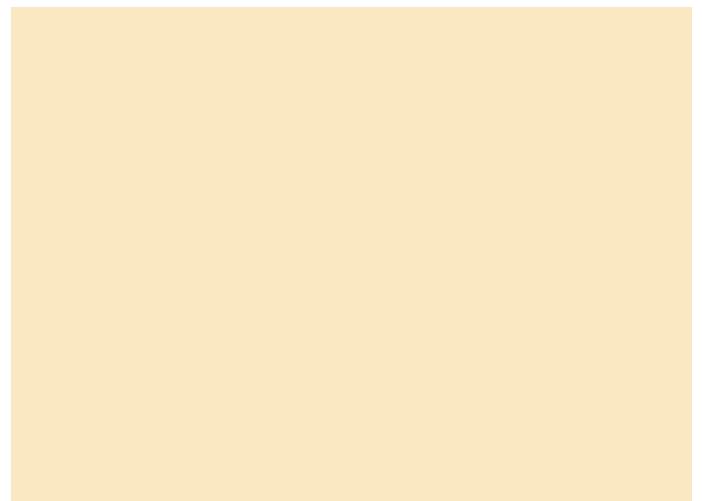
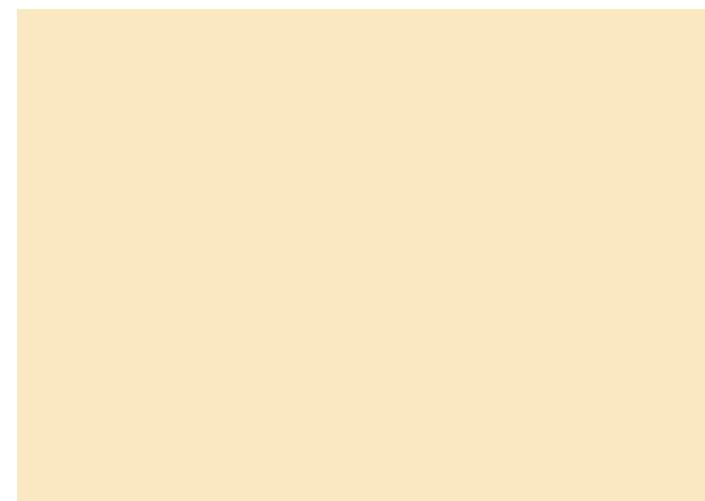
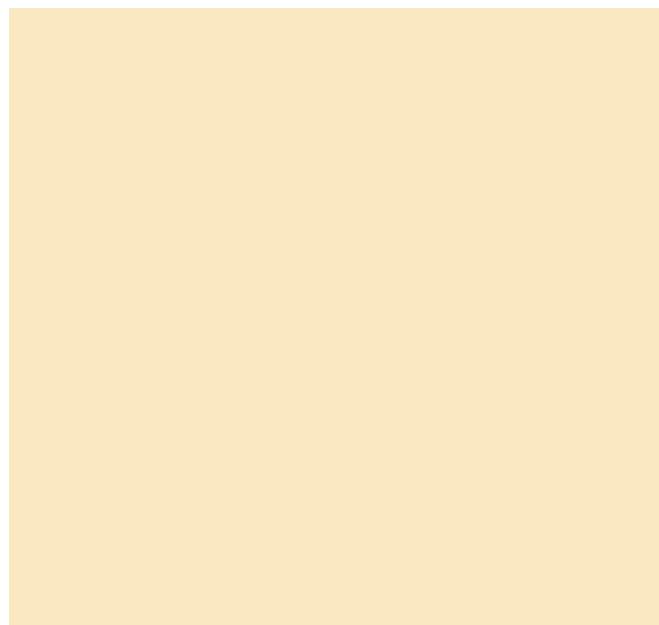
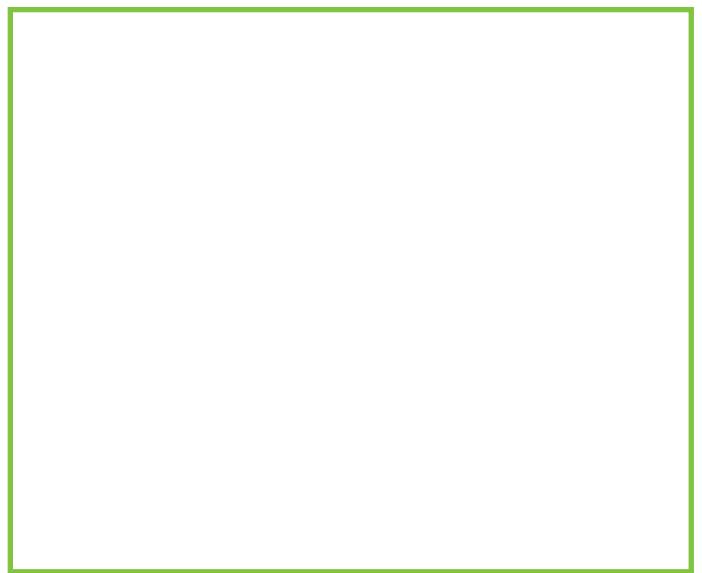
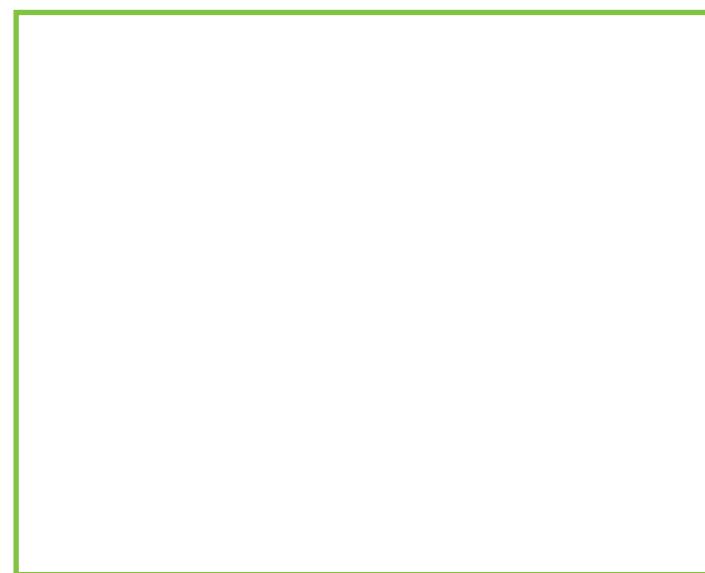
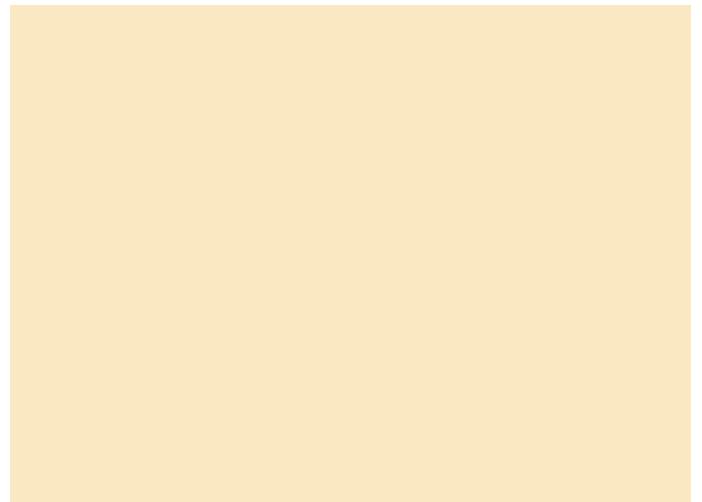
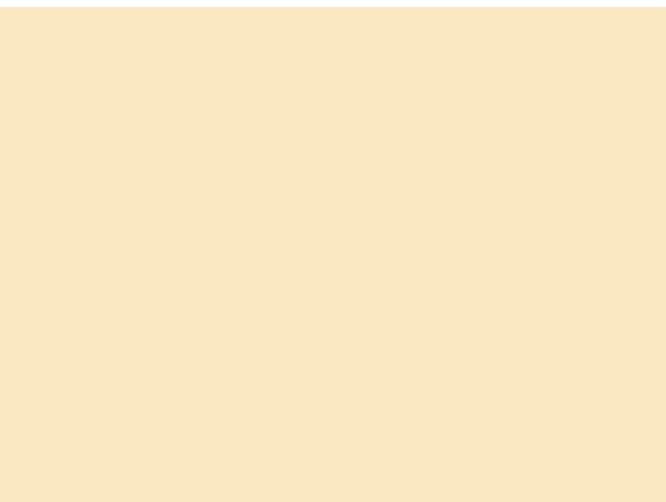
Norfolk grew from earlier settlements of tobacco farms and developed into a port town after England directed the Colonial Governor to establish a centralized port system. 50 acres were laid out in 1680, and the Borough of Norfolk was incorporated in 1736. By 1802, much of the now-designated downtown district was developed. Over the following centuries, downtown has been repeatedly reinvented with new buildings reflecting changing economic and business needs.

The Downtown Historic Overlay is characterized primarily by its late 19th- and early 20th-century commercial architecture. The works of several notable East Coast architects are represented, including Ammi B. Young, Charles E. Cassell, and John K. Peebles. Many buildings feature fine ornamentation, often in terra cotta or stone, reflecting Norfolk's prominence as a leading port town.

Distinctive buildings such as the Monticello Arcade (1907) and the Wells Theatre

(1913), exhibit elaborate detailing. The 1907 Jamestown Exhibition spurred the construction of several downtown hotels, such as the Hotel Fairfax (1907). Some of Norfolk's earliest tall office buildings, such as the Royster Building (1912), still exist in the downtown area.

While many high-rises and other modern buildings dominate today's downtown skyline, architectural gems remain in the historic district. Detailed ornamentation provide a marked contrast to the more modern late-twentieth-century architecture of newer buildings, showcasing Norfolk's past and present in harmony.



1.3 ARCHITECTURAL STYLES

Architectural style refers to the distinct artistic and technical design of a building.

Over time, architecture has evolved. It has changed with advances in building materials, building technology, and engineering principles. It has also changed with evolving social values and philosophies of art.

Understanding a building's architectural style is critical when considering making changes to it. The style reveals a lot about the time, place, and people from the period of the building's construction and helps identify which features of a building are character-defining.

This section discusses many, though not all, of the most common historical architectural styles found in Norfolk. While a few buildings are pure expressions of one style, many have a mixture of elements from different styles. Refer to this information when planning a project to understand how your proposal may affect and enhance your building's historical style.

Colonial Styles

c. 1600-1820

Colonial styles are strongly influenced by earlier European architecture and available local building materials and skill. The most common types of Colonial styles in Norfolk are Georgian, Federal, and Classical Revival styles. Buildings constructed during the Colonial period through the early years of America's founding (c. 1600—1820) are generally one of these styles.

In the late 19th century, there was a renewed interest in Colonial history, helping to spark a return to this style of architecture with Colonial Revival design.



Allmand-Archer House in West Freemason is a Federal style townhouse.



The Moses Myers House was completed c. 1792 and is a Federal town house.

Colonial Styles

c. 1600-1820

Georgian

Georgian architecture is symmetrical. Buildings are arranged around a central primary entrance that usually has an elaborate door surround. Embellishments and decoration are typically Classical features like pediments, columns, and detailed cornices. It originated in England and was usually only affordable for affluent colonists. The style fell out of favor during and after the American Revolution.

Federal (c. 1780-1820)

Federal style architecture is an evolution of Georgian architecture. It shares many of the same major identifying features like symmetry around a central door, similar roof pitches, and incorporation of Classical embellishments. Federal architecture, however, has more restrained building decoration except for the front doors. The front door and its surrounding features are usually the most elaborate part of the building with accentuated porches, entablatures, and fan lights.

Classical Revival

The Classical Revival style incorporates Roman architectural features like Roman Doric and Tuscan columns, pediments, and gabled roofs. Like the Federal style, fanlights and elliptical windows are used. This style is more commonly used for public, commercial, or institutional buildings.

Colonial Revival (c. 1880-1950s)

Colonial Revival styles use the same general forms and types of embellishments as the original Georgian, Federal, and Classical Revival styles, but details are often simplified. Colonial Revivalism was popular from the 1880s through the 1950s.



Norfolk City Hall and Courthouse is an outstanding Classical Revival style building.



Romantic Styles

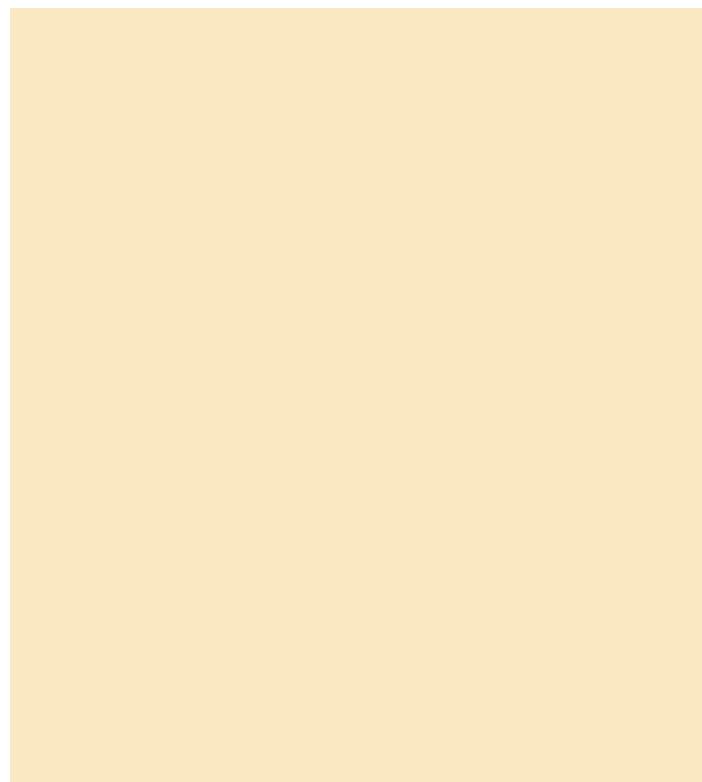
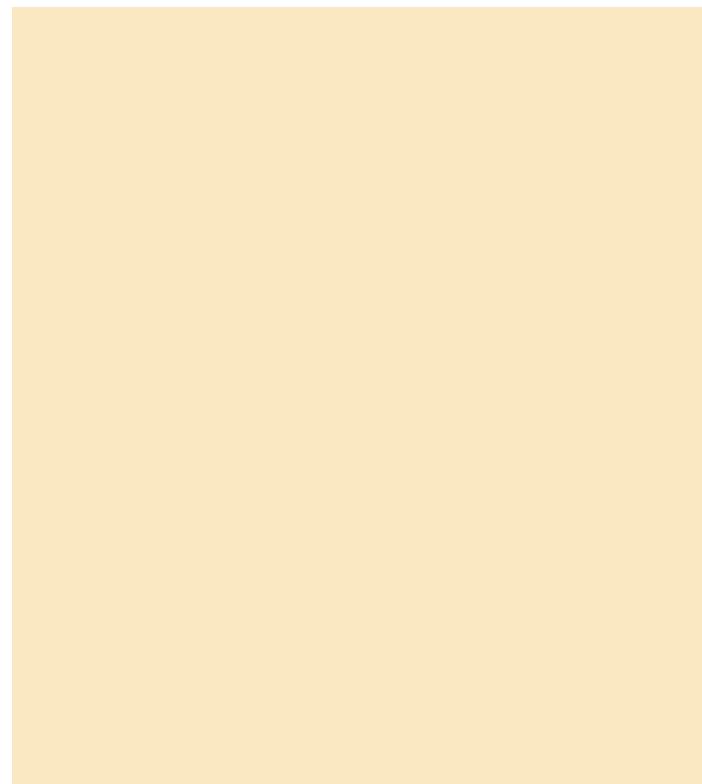
1820s-1880s

Romantic styles of architecture, most of which really started to develop in the 1840s, were shaped by new academic scholarship, archaeological study, and the spread and popularity of architectural pattern books. Because information and ideas were shared more broadly and more quickly than ever before, more than one style of architecture was able to flourish as builders, carpenters, and architects could learn from multiple publications. These styles expanded the types of architectural embellishments and forms beyond English and Roman models.



Greek Revival (1820s-1860s)

The Greek Revival style shares similarities with many of the Colonial styles: it emphasizes symmetry and the main entrance, and it also typically uses simple column orders at entrances and on porches. Greek Revival buildings have typically have side gable or front gable roofs with pediments, simpler sidelights for doorways, and often incorporate wide band boards at cornice lines. This style was popular for both residential and institutional buildings, particularly banks.

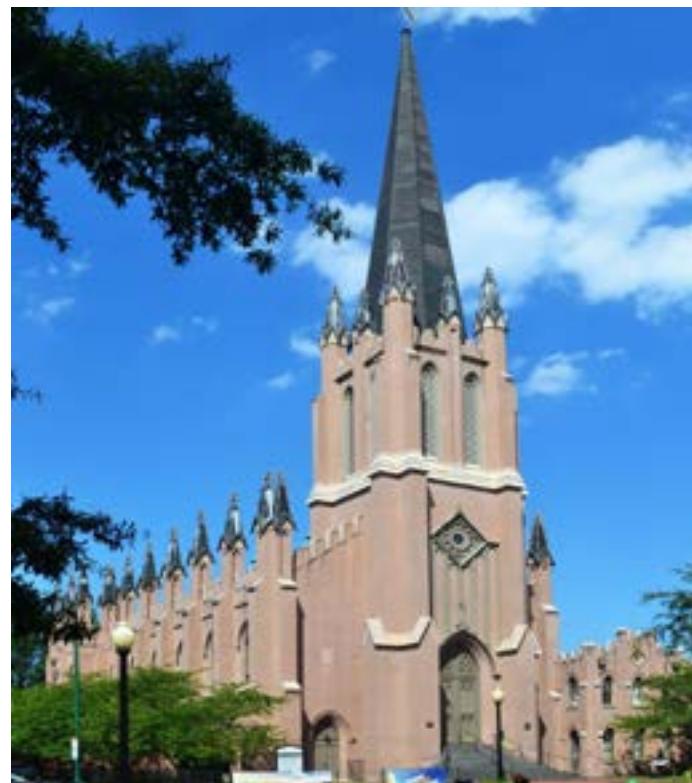


Romantic Styles

1820s-1880s

Gothic Revival (1840s-1880s)

The Gothic Revival began in England in the mid-18th century and emerged in the United States in the early 19th century. While it was used on large estate houses, the Gothic Revival style was most frequently used on religious buildings. The style is defined by the use of Gothic embellishments like steeply pitched roofs, highly ornate cornices, pointed arches above windows, and clover foil motifs.



Freemason Street Baptist Church, designed by Thomas U. Walter, is an example of Perpendicular Gothic architecture.



The Hunter House in West Freemason is a good example of an Italianate style house.



Christ & St. Luke Church (1910) in North Ghent is a late example of English Gothic architecture. Note the arches, battlements, and pinnacles. Staff, 11/6/2025

Victorian Styles

1860s-1900s

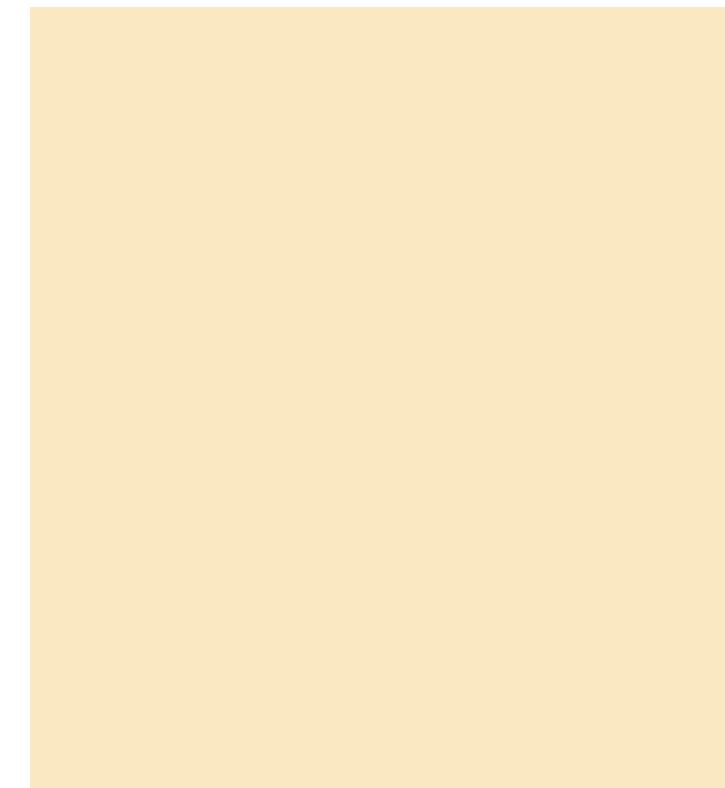
Between the 1860s and early 1900s, rapid industrialization and faster transportation reshaped architecture in the United States. Mass production of more complex building components like windows and doors began during this period, as did standardization of lumber production. Standard dimensions enabled lighter framing methods that made it cheaper, faster, and easier to construct complicated building shapes. All Victorian style houses exhibit asymmetric roofs and facades and usually have a lot of embellishments on their exteriors.

Second Empire (c. 1855-1880s)

The Second Empire style is characterized by a mansard roof, often with dormers, that is clad with slate. This type of roof is named after the 17th-century architect Francois Mansart, who pioneered this roof in France during the reign of Napoleon III, known as the Second Empire. The termination of the roofline is often sloping and may be supported with decorative brackets. Other Victorian embellishments like roof cresting and window hoods are also common.



Second Empire style house in West Freemason.



Victorian Styles

1860s-1900s

Queen Anne (c. 1880-1910)

The Queen Anne style features asymmetrical facades, often with decorative elements such as turrets or towers. Many Queen Anne's have wrap-around porches and employ decorative trim and woodwork, which were made more affordable at the end of the 19th century as lumber production became mechanized and standardized. Along with these ornamental elements, Queen Anne homes were often colorfully painted and had decorative sash windows.

Shingle (1880-1900)

The defining characteristics of the Shingle style is the continuous use of wood shingles on the walls, roofs, and dormers. The shingles usually continue seamlessly over corner and transition from one plane of the house to the next. Remaining trim and decorative elements are minimal. Like other Victorian styles, Shingle style buildings have asymmetrical facades and varied roof shapes.

Richardsonian Romanesque (1880-1900)

This Victorian style is defined by its use of masonry. Richardsonian Romanesque buildings are always made of stone or brick and incorporate characteristic half-round arches at entrances and over windows. Turrets and asymmetrical facades

are common. While this style was more commonly used on institutional and public buildings, residential examples can be found in Norfolk.

Tudor Revival (c. 1890-1940)

The Tudor Revival style borrows elements from medieval English building styles. They are easily identified by their steeply pitched roofs, many with a front gable that has a sweeping curve, and decorative half-timbering on upper stories. Windows are often multi-pane. Rounded entryways and dark trim accents are common.



Shingle style



Richardsonian Romanesque

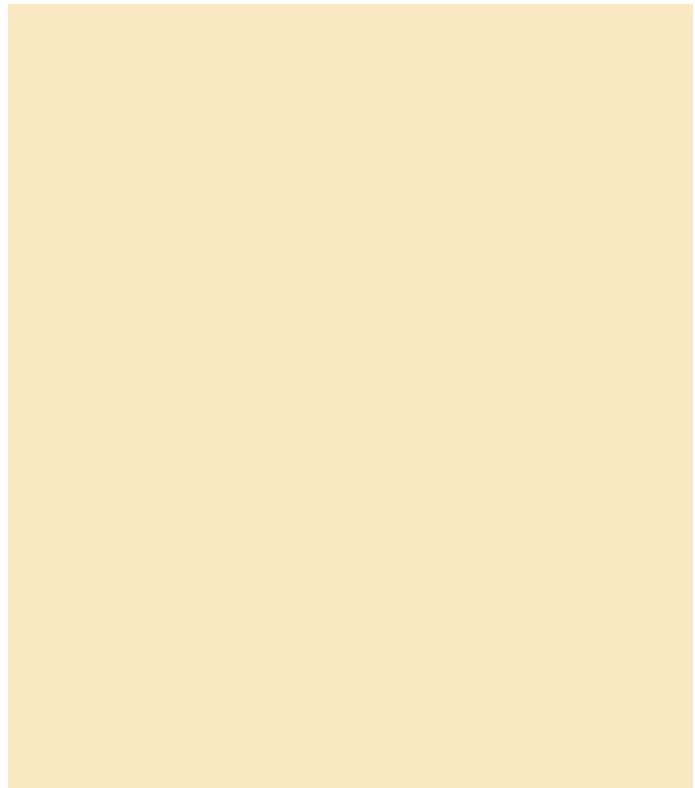
Early Modern Styles

1890s-1940s

The Early Modern period reimagined how buildings related to their environment and introduced new types of experimentation with materials. The most well-known architect from this period is Frank Lloyd Wright, who pioneered the Prairie style and helped perfect the Craftsman style. Early Modernism introduced new ways to organize interior spaces and building ornamentation that were original and did not copy any older forms.

Prairie (1900-1920)

The Prairie style, developed by Frank Lloyd Wright, uses both symmetrical and asymmetrical building plans. It emphasizes horizontal lines and low-pitched or flat roofs to connect the building to the landscape. Broad flat chimneys, geometric-patterned windows, deep eaves, hipped roofs and hipped formers, and wide, low porches with heavy columns are all major characteristics.



Early Modern Styles

1890s-1940s

Craftsman (1910s-1930s)

The Craftsman style, also known as Arts and Crafts style, is easily identified by low-pitched gable roofs, deep eaves, large porches with heavy tapered square columns, and decorative wood elements like beams, braces, and exposed rafter tails. Many Craftsman style houses are bungalows with a dominant dormer on the primary elevation.

Art Deco/Art Moderne (1920s-1940s)

While Art Deco and Art Moderne styles were sometimes used for residential buildings, they were most commonly used for commercial buildings or large apartment buildings. These styles reflected the popular fascination with technology and engineering, especially aero-engineering and the streamlined forms that accompanied it. Both Art Deco and Art Moderne are identified by their simple, clean building outlines. While Art Deco buildings tend to have a lot of geometric designs and decoration, Art Moderne is a little plainer and has more rounded edges and curves.



American Foursquare (1900s-1940s)

The American Foursquare is a form or type of house. They have a square building form that is symmetrically organized. Always a two-story dwelling, the foursquare has a hipped roof and often dominant projecting dormers. The roof typically has deep eaves and building ornamentation and detailing are usually Prairie, Craftsman, or Classical in style. This form, especially with Craftsman or Classical detailing, was commonly built throughout Norfolk in the 1910s and 1920s.



Mid-Century Modern Styles

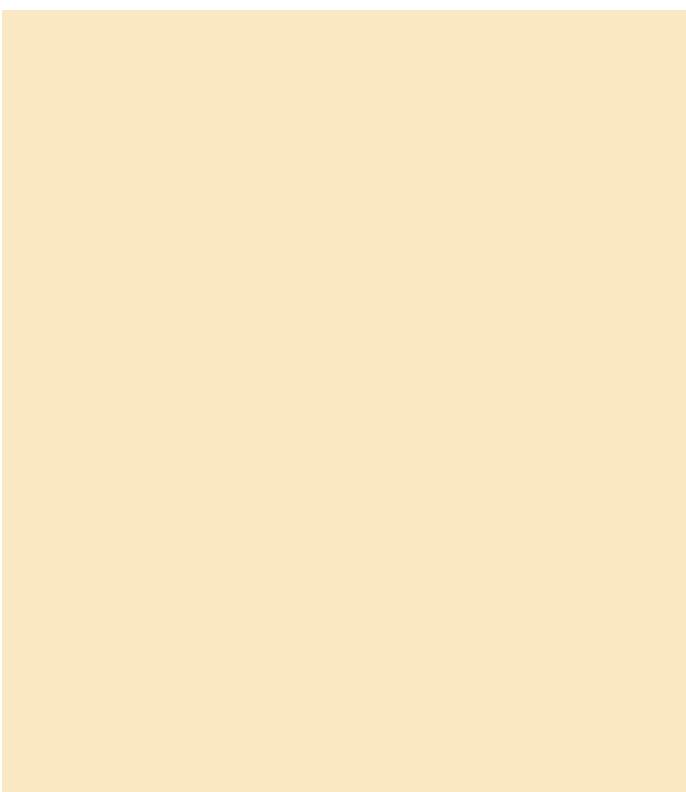
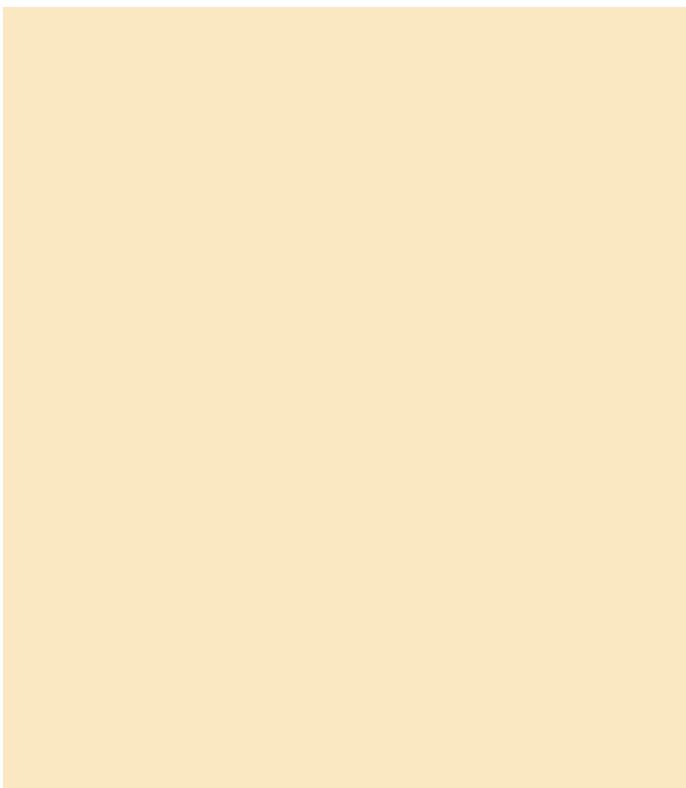
1950s-1970s

Mid-Century Modernism put an emphasis on materials and the form of buildings over their function. As this was a time of fast-paced innovation, new building materials and methods were used to experiment with the shape and form of buildings. Most Mid-Century Modern styles have minimal ornamentation, relying more on the materials and shape of the building to convey ideas about beauty and design.



International Style (1930s-1970s)

The International style traces its roots to the 1930s, but it was popularized in the United States in the post-World War II period. In Norfolk, it was mostly used for commercial, public, and multi-family buildings. The style is defined by its lack of ornamentation, relying instead on the structure, building materials, and fenestration to express a design.



Mid-Century Modern Styles

1940s-1970s

Minimal Traditional (1940s-1950s)

Relatively quick, cheap, and easy to build, Minimal Traditional houses were designed to take advantage of federal loans and were by necessity small with minimal decoration. Minimal Traditional houses are typically one story and have a simple rectangular floor plan or a simple ell floor plan. Roofs have shallow or no overhang. Houses are typically made distinct from each other by using cross-gables, gabled dormers (like in the Cape Cod style), or changing cladding materials.

Ranch (1950s-1970s)

Ranch style houses are among the most iconic house types from the mid-20th century. The compact, side-gabled Ranch was one of the original types of small houses popularized under Minimal Traditional building trends. The style grew after World War II to include cross-gabled, hipped roof, and long, rambling styles. Ornamentation may be simple and streamlined like Minimal Traditional styles or may incorporate broad, large chimneys, wide picture windows, and deep eaves that are reminiscent of the Prairie style. Ranch houses are exclusively one-story, though some were designed to eventually be expanded into a Split-Level or full two-story house with the addition of a partial or full second story.

Brutalism (1960s-1970s)

The Brutalist style was almost always used for large buildings, whether they were commercial or institutional. It is iconic for its use of concrete, heavy forms, and repeating fenestration patterns. Windows are deep set and found above the first floor, which is often a solid mass with minimal glass. It was a popular style for government buildings.

Contemporary (1940s-1990s)

The Contemporary style originated in California and was mostly popular out West for residential buildings. In Norfolk, there are a few examples of Contemporary residential buildings. Most of local Contemporary style buildings are commercial buildings. Contemporary buildings are defined by exceptionally low-pitched roofs with long roof lines. They typically have wide overhanging eaves and clerestory windows on primary facades to provide light while protecting privacy. Roof beams are typically exposed.

Norfolk City Hall and Courthouse is an outstanding Classical Revival style building.

Split-Level (1950s-1970s)

Like the American Foursquare, the Split-Level was a popular form of building during the mid-20th century. It is characterized by a house that has three or more separate levels. The levels are all separated and staggered from each other and usually arranged so they are half a level apart from each other. These kinds of houses would be finished with materials and ornamentation from a number of different styles from Contemporary to Colonial Revival. They often included attached garages that would be on the lowest level of the house.

Commercial Buildings

Mid-19th Century – Early 20th Century

Most commercial buildings from the mid-19th century through the early 20th century have a similar form. They are typically two to four stories in height, usually with a storefront on the ground floor and office or living spaces on upper stories. Taller commercial buildings became more common in the early 1900s, coinciding with advances in engineering and the production of building materials. Most commercial buildings from this period are rectangular with flat or

sloping shed roofs and masonry construction or masonry veneer.

While most commercial buildings constructed between the mid-19th century and early 20th century had the same general rectangular shape, decorative elements, storefronts, and windows would be designed after popular architectural styles and would distinguish otherwise very similar buildings. During the Victorian period, for example, cast iron storefronts with ornate details were common. Italianate-style commercial



100 block of Granby Street



West Freemason

Commercial Buildings

buildings would use the same rounded and hooded windows and corbels or brackets along the cornice line as found on residential buildings.

Another feature of many urban commercial buildings from the 19th and 20th centuries is party wall construction. It was very common for commercial buildings to be constructed to share walls between two properties. This trend became less common in the mid-20th century with changes to zoning laws and suburbanization.

Signage for commercial buildings from this period would typically be found in an area called a sign band on a storefront. Other common signs included painted window signs, painted wall signs (usually found on building sidewalls), masonry sign plates on building cornices, and painted projecting signs. Signs would also be added to awnings used to shade storefronts.

Mid-20th Century and Onwards

As the architectural styles of the mid-20th century were more focused on celebrating building materials and structural systems than they were on decoration, embellishments on commercial buildings were often stripped down and buildings became taller in downtown centers. This was the period when curtain wall systems were developed and popularized, giving

rise to towering glass skyscrapers. At the same time, more people than ever living in suburbs and were driving personal cars. While downtowns still saw multi-story commercial buildings, commercial buildings elsewhere were more likely to be one story, share no walls with adjacent buildings, and had ample parking located between the building and the street.

Signage from the mid-20th century and onwards would become more elaborate, especially between the 1950s and 1970s when large, stylized freestanding road signs were popular. Painted window signs were still common, as were wall-mounted signs and projecting signs. Increasingly, signs would be lit with neon, lightbulbs, or other forms of illumination. Changes in zoning regulations related to signs began to limit the size, number, and location of signs on buildings.

Norfolk City Hall and Courthouse is an outstanding Classical Revival style building.



Why preservation matters

We preserve historic places because it benefits our community.

Our sense of what Norfolk is—its **identity** as a city—comes partly from its buildings, streets, and neighborhoods. Historic places are a direct link to the past 400 years of Norfolk's development, connecting us to the history of the city. Following historic preservation standards, like those supported by these design guidelines, ensures that places the community have identified as being historically and culturally significant exist in the future so others can continue to learn, experience, and celebrate the city's history.

Because historic preservation emphasizes reusing and repairing existing buildings, it is an important tool in Norfolk's plans for **environmental sustainability**. Reuse and repair help lessen our collective impact on the environment by using fewer new materials and producing less construction waste. It also supports greater residential density, mixed-use development, and creative reuse of existing infrastructure, all of which are known to support healthier communities and smaller environmental footprints.

Historic preservation also has a significant **economic impact** on our community. Because it requires specific trade skills, it helps support a variety of local businesses and jobs. Certain historic structures may qualify for financial incentives like historic rehabilitation tax credits, which can benefit owners and help offset construction costs. And, perhaps most importantly, historic preservation fosters unique places where people want to live, work, and play. Studies across the country have shown that historic districts tend to support more small businesses per acre than non-designated areas, more kinds of businesses, more types of housing, and can drive tourism.

Preserving our historic places contributes to Norfolk's overall sense of **place**. By managing our historic places well, we can ensure that they and the benefits they provide are available for future residents of our city.

2 GETTING STARTED

Historic and Cultural Conservation Districts—Norfolk’s local historic districts—are created and regulated through the City’s Zoning Ordinance. Most changes to properties in those districts must be approved by the Architectural Review Board before they are made. These guidelines outline how to maintain and make changes in the City’s local historic districts to preserve their historic character. This chapter introduces the Historic District Design Guidelines and explains how to use them when planning a project for a property in a local historic district. City Staff are available to help you define your project to meet the Historic District Design Guidelines. Contact City Staff with any questions about your project or the guidelines.

CERTIFICATE OF APPROPRIATENESS:

Approval from the Architectural Review Board affirming that a proposed scope of work is appropriate for a specific property in a historic district

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2.1. Planning a project

2.2. Using the guidelines

2.3. Certificate of Appropriateness

RECOMMENDED: the best practices to typically follow and materials to use to meet the Secretary of the Interior’s Standards for Rehabilitation

REHABILITATION: The act or process of adapting a property for continuing use or a new compatible use through repair, alterations, and additions. This approach emphasizes repair and retention of historic materials and features, but allows change, including additions, to meet changing needs

2.1 PLANNING A PROJECT

Before you start a project, decide what you want your outcome to be. Are you looking to refresh and maintain a porch, or are you planning on enlarging living space? Do you need to update a sign or do you need to repair a storefront? The guidelines are broken down by general project type—Maintenance & Repair, Alterations, Building Resilience, and Signage. Defining what you want to achieve will help narrow down which sections of the guidelines you need to consult.

Choosing an Approach

When you are deciding to make changes in a historic district, you want to align your approach with your final goal. There are five major approaches:

Preservation

Preservation is the act or measures used to sustain existing form, integrity, and materials of a historic property. It minimizes changes, new materials, new systems, or new additions in favor of repair and a continuation of the building as it currently is.

Rehabilitation

Rehabilitation is the act or process of adapting a property for continuing use or a new compatible use through repair, alterations, and additions. This approach emphasizes repair and retention of historic materials and features, but allows change, including additions, to meet changing needs.

Most projects in local historic districts are rehabilitation projects. This approach balances preservation of historic materials and features with adapting properties for other uses.

Restoration

Restoration is the act or process of accurately depicting the form, features, and character of a property that existed at a specific period of time. Restoration can be achieved through the removal of features or materials added later or through reconstruction of missing features.

Reconstruction

Reconstruction is the act or process of presenting a specific property or feature from a specific time through new construction. It usually involves rebuilding something that was demolished or otherwise lost.

New Construction

New construction includes everything from adding minor site features and building additions to entire new buildings.

Consulting a Professional

Not every project requires the assistance of a professional, but there are some instances where you may want to consult one.

There are also some types of projects that require you to work with a licensed design professional due to building code, permitting, or other City requirements. You should consult with licensed design professionals like architects or engineers when you are undertaking any intensive project, especially one that affects structural elements of the building.

When planning a new addition or new building, licensed architects and engineers can assist with developing plans.

If you are installing a fence or making other site improvements external to the building or buildings on the property, you may need to consult with a licensed surveyor to obtain an accurate survey of your property.

2.2 USING THE GUIDELINES

Anatomy of the Guidelines

The diagram illustrates the structure of a guidelines page, specifically for the '4.1.3 WINDOWS' section. It highlights several key components:

- Primary Topic Heading:** The building or site feature that the guidelines are for. (e.g., '4.1.3 WINDOWS')
- Secondary Heading:** A sub-topic related to the building or site feature. Not all features have multiple sub-topics.
- “Recommended” guidelines:** guidelines describe the kind of work and changes to make.
- “Not Recommended” guidelines:** guidelines describe the kind of work and changes to avoid.
- Reference photographs and diagrams:** Call out boxes to define terms and provide clarifying information.
- True-Divided Lite (TDL) windows:** windows have individual panes of glass separated by true muntins, and replicate traditional historic window construction.
- Simulated-Divided Lite (SDL) windows:** use a single pane of glass with muntin grids applied to both the interior and exterior surfaces. When using SDLs with spacer bars in between the glass, it can effectively mimic the appearance of true divided lites.
- Grilles-Between-Glass (GBG) windows:** use flat grids that are placed between panes of window glass. Because these types of windows have no texture or shadow, they are typically poor substitutes for true divided lite windows.

Page Numbers: 114 (left page) and 115 (right page).

Recommended vs. Not Recommended

Guidelines, such as these, are stricter than a suggestion and a little more flexible than a requirement. The guidelines are organized into two categories—Recommended and Not Recommended.

Recommended guidelines are the things that you **should do** in your project.

Not Recommended guidelines are the things to **avoid doing**.

“Not Recommended” guidelines are read as a negative statement. For example:

Not Recommended: Painting unpainted masonry.

This guideline means “Don’t paint unpainted masonry.”

Using the Guidelines

Because there will always be exceptions due to specific conditions or circumstances, deviation from the guidelines might be considered; however, **projects should meet most, if not all, the relevant guidelines most or all of the time.**

Who needs to use the Guidelines?

The guidelines explain how to make repairs and make specific changes to properties in Norfolk's local historic districts. Anyone planning, applying for, or carrying out projects in Historic and Cultural Conservation Districts should refer to these guidelines.

While conformance with these guidelines is only required for local historic districts, the approaches and recommendations included here are sound practices for anyone working on an older building, particularly those that might be another type of historic property. Property owners, tenants, and contractors working on any older building in Norfolk may find helpful advice in these guidelines for maintaining, repairing, and altering their property sensitively.

If you are installing a fence or making other site improvements, you may need to consult with a licensed surveyor to obtain an accurate survey of your property.

Local historic designation is only one way of identifying a place or property as being historic. Other designations include listing in the Virginia Landmarks Register and the National Register of Historic Places. These designations identify and document the historical and cultural significance of certain places, but they have no regulatory requirements attached to them.

My property isn't historic—why do changes to my property need to be reviewed?

All properties in historic districts contribute to the **district character**, the sense of place created by how an area's architecture, infrastructure, landscaping and other parts of the physical environment look and relate to each other.

Part of the district's character is defined by its **period of significance**, the relevant historical period of development for the area. It has a finite range of architectural styles, details, and materials. This **historic character** is a unique blend of architecture and materials representing what that place was like when it was created.

Properties that date outside the period of significance still affect the appearance of a district with their form, massing, scale, and materials, as well as how they relate to other properties in the district. This **general character** is rooted in the district's historic

pattern of development and has similar broad traits, but details, particularly of style, will differ depending on the age of a property's development.

Because these different dimensions—the historic character and the shared general character—combine to make up the overall district character, changes to any property are reviewed to better preserve the historic district.

2.3 CERTIFICATE OF APPROPRIATENESS

A **Certificate of Appropriateness (COA)** is the approval for proposed projects that will affect the exterior of a property in a local historic district. You need to obtain a COA before you apply for permits and other City approvals and before you begin your project.

When is a COA Required?

Type of Project	Is a COA Required?
Alterations on any building visible from a public right-of-way in a local district	Yes
New construction in a local district	Yes
Alterations to signs	Yes
New signs	Yes
New major landscaping visible from a public right-of-way	Yes
Removal of trees visible from a public right-of-way	Yes
Demolition in a local district	Yes
Routine maintenance	No
In-kind repair or in-kind replacement	No
Routine landscape maintenance like weeding and pruning	No

You have the right to appeal decisions made by the Architectural Review Board to City Council. Refer to the Zoning Ordinance and City Staff for details on the appeals process.

How do I get a COA?

The Architectural Review Board is the reviewing body for applications for COAs. The board meets regularly to review proposed projects, and evaluates how projects meet the historic district design guidelines and how they might affect a local historic district. To have your project reviewed by the Architectural Review Board, you will need to submit an application to City Staff in the City Planning Department. Current information and forms can be found by visiting the department's website.

1 PLAN

- Decide your project goals.
- Review the Historic District Design Guidelines.
- Develop your project proposal.

2 CONSULT

- Contact ARB Staff to explain your project and to confirm whether a COA is required and what documentation is required.
- Share your project with local civic leagues and other owner/ resident groups for feedback.

3 APPLY

- Submit an application to ARB Staff.
- Work with ARB Staff to clarify your request and provide additional information and documentation.

4 REVIEW

- Attend ARB meeting and present your application to the board.

5 APPROVAL

- Receive the COA.

6 NEXT STEPS

- Apply for other required City approvals and include your COA with those applications.
- Complete your project!

3 MAINTENANCE & REPAIR

These guidelines are based upon the Secretary of the Interior's Standards for Rehabilitation, a set of **10 standards** that were established by the United States Department of the Interior as the **core principles** to follow when rehabilitating a historic property. **Regular maintenance and repair are the very heart of these principles** and should be the first and continued steps taken for historic buildings. Repair options should thoroughly exhausted before considering removal or replacement of historic materials and features.

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3.1. What are Maintenance & Repair?

3.2. Suggested Regular Inspections & Maintenance Repair

3.3. General Guidelines for Maintenance & Repair

3.4. Guidelines for Maintaining & Repairing Historic Materials

REHABILITATION: a specific approach to repair, alter, and add to a historic structure that preserves significant features and materials while allowing for new or continued uses

MAINTENANCE: the act of regularly inspecting, cleaning, and repairing to keep a buiding or feature in a good condition

REPAIR: fixing or mending an existing feature or material, which may include patching, splicing, reinforcing, or limited replacement of material

IN-KIND REPLACEMENT: replacing a material or feature with something that has the same physical composition, color, texture, pattern, size, and location

3.1 WHAT ARE MAINTENANCE & REPAIR?

Regularly inspecting, maintaining, and repairing your property maximizes the performance and lifespan of buildings and individual materials, helping you to avoid more costly repairs or replacements in the future and saving historic buildings for future generations.

Maintenance and repair projects typically result in **no significant changes** to building materials or features. These types of projects will either repair individual materials or features (such as patching, filling, or painting) or replace damaged elements with **in-kind materials**. Most regular maintenance and repair projects focus on specific and individual building parts and have a limited scope, but maintenance and repair are also often included as part of larger rehabilitation projects. In most instances, limited or in-kind replacement of deteriorated materials is considered a type of repair. The following guidelines outline how to conduct in-kind and ordinary maintenance and repair in a way that may not require a Certificate of Appropriateness; always consult City Staff to confirm prior to beginning work.

Regardless of whether your project is specific to one building feature or if repairs are part of a large renovation, **if the maintenance and repair elements strictly adhere to the following guidelines, a Certificate of Appropriateness may not be required**. It is best to review the guidelines before settling on project details if this is your goal. *Always consult City Staff for confirmation of Certificate of Appropriateness requirements and whether your maintenance and repair project qualify for an exemption.*

Rehabilitation is a specific approach to maintaining and adapting historic properties.

It emphasizes preserving the significant materials and features that convey its historical, cultural, and architectural nature, while allowing repairs, alterations, and additions to continue to use the property.

Most projects in Norfolk's local historic districts are rehabilitation projects.

3.2 SUGGESTED REGULAR INSPECTIONS & MAINTENANCE

Inspecting buildings and site features regularly helps identify needed maintenance and repairs before problems grow into large and costly projects. Make it a habit to walk around your property every month or every season with the express purpose of looking at the condition of your building, landscaping, and site features. Included here are some suggested things to look for and maintenance to do to help keep buildings, materials, and sites in good condition.

Walk around the building and look for:

- Loose siding
- Loose or missing shingles
- Evidence of leaks, moisture, or standing water
- Missing or cracking mortar
- Peeling paint and fading wood stains
- Splitting wood
- Staining from vegetation, water, or mold
- Vegetative growth
- Check and clean gutters and downspouts to make sure they are clear of leaf litter and debris.
- Look for sagging in the roof or of the gutters
- Clean window glass, tracks, and hardware.
- Check door and window weatherstripping for signs of deterioration.
- Clean chimneys at least once a year.
- Check outside water connections like spigots and irrigation lines for leaks.
- Make sure exterior utility and mechanical systems are clear of plants and debris.
- Winterize outside water connections every fall/winter.
- Check driveways, pathways, and sidewalks for cracking, spalling, or other deterioration.
- Trim trees and shrubs in the spring.

Inspection Frequency Chart

Feature	Minimum Inspection Frequency	Season
Roof	Annually	Spring or fall; every 5 years by roofer
Chimney	Annually	Fall, prior to heating season; every 5 years by mason
Roof Drainage	6 months; more often as needed	Before and after wet season, during heavy rain
Exterior Walls and Porches	Annually	Spring, prior to summer/fall painting season
Windows	Annually	Spring, prior to summer/fall painting season
Foundation and Grade	Annually	Spring or during wet season
Building Perimeter	Annually	Winter, after leaves have dropped off trees
Entryways	Annually; heavily used entries may need more frequent checking	Spring, prior to summer/fall painting season
Doors	Every 6 months; heavily used doors may need more frequent checking	Spring and fall; prior to heating/cooling seasons
Attic	Every 4 months or after a major storm	Before, during, and after wet season
Basement/Crawlspace	Every 4 months or after a major storm	Before, during, and after wet season

This table is reproduced from Preservation Brief 47: Maintaining the Exteriors of Small and Medium Size Historic Buildings (June 2007)

3.3 GENERAL GUIDELINES FOR MAINTENANCE & REPAIR

Most maintenance and repair projects that strictly follow these guidelines may not require a Certificate of Appropriateness. Confirm your scope with City Staff before proceeding.

Recommended

1. Retain historic and existing features and materials including their location, design (style and shape), composition, size, and appearance.
2. Identify and fix causes of damage as well as damage to materials and features.
3. Repair historic materials whenever possible by patching, splicing, filling, or otherwise reinforcing the existing materials.
4. Replace materials that are damaged beyond repair with in-kind materials, including lower layers of materials like sheathing and underlayment.
5. Maintain and reapply paint and previously applied protective coatings, caulk, and sealants.
6. Clean exterior surfaces and features only when necessary to stop deterioration or to remove heavy soiling.
7. Use the gentlest cleaning methods possible.
8. Protect adjacent materials and features when working.
9. Clean and keep gutters, downspouts, and other diversion and drainage systems clear.
10. Upgrade components of visible mechanical systems whenever possible rather than replacing whole units or systems.
11. Explore interior solutions to address energy efficiency concerns such as adding or updating insulation, caulking and weather-stripping windows and doors, using interior storm panels, repairing/reopening historic interior transoms used for cross ventilation and air flow, and similar methods.

Not Recommended

12. Using untested methods for repair.
13. Removing or replacing sound or undamaged materials and features.
14. Altering the design, location, composition, size, or appearance of a material or feature.
15. Adding details or features that are not known to have ever been on the building.
16. Covering or wrapping historic materials with synthetic materials.
17. Covering or wrapping existing materials rather than repair damage or causes of damage.
18. Cleaning materials or exterior systems and features unnecessarily.
19. Cleaning or otherwise remove patina from metal.
20. Painting previously unpainted masonry or metal.
21. Adding sheathing to historic buildings that were constructed without it when repairing siding.

3.4 GUIDELINES FOR MAINTAINING & REPAIRING BUILDING MATERIALS

Most maintenance and repair projects that strictly follow these guidelines may not require a Certificate of Appropriateness. Confirm your scope with City Staff before proceeding.

3.4.1 MAINTAINING & REPAIRING WOOD

Wood is the most common historic building material due to its abundance and versatility. It is and has been used for everything from structural framing to delicate, decorative trim. Lumber found in buildings constructed before the 1940s is typically old growth wood, which has a higher density, tighter growth rings, and greater resistance to rot and decay than new lumber. With proper, regular maintenance, old growth wood can last for hundreds of years. It is especially important to maintain and repair historic wood elements in part because old growth wood is scarce today. New wood can be used to replace old growth wood, but because it has different density and wider growth rings, comparatively it is less durable.

Common Wood Site Features

- Fences
- Gates
- Pergolas

Common Historic Wood Building Features

- Doors and door trim
- Windows and window trim
- Clapboard siding
- Lap siding
- Weatherboard siding
- Porch beadboard ceilings
- Porch columns
- Porch floors
- Porch railings and balustrades
- Corbels
- Dentils
- Roof brackets
- Exposed rafter tails
- Soffits and eaves
- Decorative gable vents
- Decorative gable shingles

3.4.2 MAINTAINING & REPAIRING BUILDING WOOD

General

Recommended

1. Paint, repaint, stain, or otherwise treat exterior wood features regularly to preserve wood.
2. Remove existing paint only when repainting or applying other appropriate coatings.
3. Use gentle methods to clean wood elements, such as hand brushing and low-pressure washing (300 psi and below).
4. Use gentle methods to remove surface coatings, such as hand scraping, before using chemical strippers.
5. Use coatings to encapsulate lead paint when paint removal is not required to meet environmental regulations.
6. Repair wood by patching, splicing, consolidating, or reinforcing wood, including the use of caulk, putty, epoxy, resins, and other preservatives.
7. Replace entire or portions of wood features that are irreparable with new wood features that match the existing feature exactly.
8. When using in-kind replacement wood, use wood that has no visible knots and markings.
9. Fill and sand any knots prior to painting.

Note: Paint color is not reviewed by the Architectural Review Board. If you are interested in using historical paint palettes, contact City Staff for suggestions and resources.

Not Recommended

10. Removing or changing historic wood features.
11. Stripping or removing paint, stain, or other coatings and not reapplying them.
12. Using harsh methods such as sandblasting and high-pressure washing to remove paint.
13. Caulking the underside of historic wood siding, lintels, or sills to attempt to seal a building as this can lead to additional damage from moisture.
14. Wrapping wood features with synthetic materials.
15. Introducing, recreating, or altering wood features that would create a false historical appearance.
16. Replacing wood features with substitute materials.

3.4.3 MAINTAINING & REPAIRING BUILDING MATERIALS: MASONRY

Brick is the most common masonry material used for residential buildings in Norfolk, but other historic masonry includes stone, cast stone, stucco, cement or concrete block, concrete, and tile. Masonry materials are among the most durable building materials and while maintenance may be needed less frequently than for other materials like wood, it is still important to plan for regular maintenance. Improper or delayed maintenance and harsh cleaning or repair methods can irreparably damage historic masonry. For additional guidance about specific project considerations, refer to [Preservation Brief #1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#) from the National Park Service.

Common Types of Historic Masonry:

- Brick
- Granite
- Limestone
- Concrete
- Concrete block
- Stucco
- Cast stone/artificial stone



Different masonry materials are sometimes used together for a variety of wall textures and as accent features. This building has brick, dressed stone, and rough cut stone, which are major character-defining features. Suping Li, 2017.



Carved masonry defines the wall beneath a stone sill. 11/6/2025



Stretcher bond, also known as running bond, alternates stretcher rows. Staff, 11/6/2025.



Flemish bond is one of the most ornate bond patterns and is sometimes only found on the primary elevation of a building. Flemish bond is made by alternating brick headers and stretchers in each row. Glazed brick or differently color brick are often used. Staff, 11/6/2025.

One of the most important elements of a brick structure is the type of bond it has. Brick bonds are the patterns that are made by the way bricks were laid and arranged when a wall or structure was built.

Brick bonds give walls structure and stability, as well as decoration. Popularity and use of different bond patterns change over time.

Running bond (top photo) is most common today as brick is usually used as a veneer for decoration, not for structural purposes.



Common bond is a pattern of one row of brick headers, an odd number of stretcher rows, and another row of brick headers. Staff, 11/6/2025.

3.4.4 MAINTAINING & REPAIRING MASONRY

General

Recommended

1. Identify and fix root causes of masonry deterioration, such as creeping damp, compromised gutter systems, and poor site drainage.
2. Direct water away from the foundations of buildings through grading, downspouts, and drains.
3. Leave unpainted masonry unpainted.
4. Use hand tools and smaller, more controllable means to remove compromised historic masonry without damaging adjacent materials or features.
5. Match sealants and caulk used to seal joints and cracks in historic concrete to the finish and color of historic concrete as much as possible.
6. To the extent feasible, use the same methods of laying, pouring, and construction when replacing historic masonry.
7. When replacing brick, stone, or concrete block, match the previous bond pattern.
8. Repair stucco by removing damaged areas and patching with new stucco.
9. Clean masonry only to remove heavy spoiling or heavy paint buildup, or to halt deterioration.

10. Use the gentlest cleaning methods possible before exploring chemical or abrasive methods.
11. Remove and prevent creeping vegetation that adheres to masonry surfaces and mortar joints.
12. When replacing in kind, match the color, dimensions, finish, permeability, aggregate, and other characteristics of the historic masonry when doing in-kind replacement.

Not Recommended

13. Using abrasive cleaning techniques like walnut blasting and sandblasting on historic brick, soft stones, and historic concrete.
14. Using high-pressure washes to clean masonry, particularly of pre-20th century brick and soft stone.
15. Painting unpainted masonry.
16. Removing more masonry, rebar, or mortar than is necessary to complete a repair.
17. Replacing stucco with an exterior finish and insulation system (EFIS) as this is not van in-kind material.
18. Covering or concealing historic masonry with new materials, including parging previously unparged foundations.
19. Applying waterproof, water-repellent, or other non-original coatings, especially as a substitute for repointing or other repairs.

3.4.5 MAINTAINING & REPAIRING MASONRY

Repointing

Repointing: The act of removing and reapplying mortar to the joints between masonry units, like individual bricks

Repointing is among the most common maintenance needed for masonry and well-executed repointing will last for several decades. Factors to consider when repointing extend beyond color and texture: because mortar is applied directly to masonry, the **chemical properties** and **strength** of the mortar and the masonry must be considered. Chemical weathering, exposure to water, and freeze-thaw cycles all affect how they interact with each other. Some bricks and stones are very soft and will crack and break if a mortar that is too strong is applied to them. If a too soft mortar is used, it will erode too quickly, potentially leaving the building exposed to further damage from water.

Recommended

20. Match the color and aggregate of the historic mortar.
 - a. Consider conducting a mortar analysis for highly significant elevations and buildings before beginning repointing work.
21. Use a mortar with the appropriate compressive strength (mortar should be softer and more permeable than the masonry).
 - a. Consider testing historic mortar to confirm the chemical composition.
22. Match the historic joint profile.
23. Use hand tools to prepare masonry joints for repointing and remove a depth of approximately 1 inch of old mortar to prepare joints.

Not Recommended

24. Using power tools to remove historic mortar, particularly in vertical joints.
25. Using caulking compounds, sealants, or Portland cement as a substitute for mortar.
26. Parging, stuccoing, or painting masonry that was not previously.
27. Changing the mortar joint profile.
28. Overfilling mortar joints so the joint profile is obscured and the mortar is flush with the masonry face.
29. Using pre-blended masonry cement with little to no hydrated lime.

Mortar Matters

It is important to use the right kind of mortar when repointing masonry. Soft mortar is more flexible and “breathable,” allowing moisture to move through masonry. In contrast, hard mortar has greater compressive strength but is less flexible and less permeable. The difference comes from the ratio of lime to Portland cement: soft mortars contain more lime, and hard mortars have more cement.

Soft mortar should be used for most brick buildings constructed before 1880 because bricks made before this period were made with different firing techniques and are softer than industrially produced bricks. Softer mortars should also be used for most permeable stone like sandstone. Repointing with a hard mortar that contains a high ratio of Portland cement can trap moisture within the walls or can exert too much force on soft masonry, leading to serious issues like spalling and long-term structural issues.

3.4.6 MAINTAINING & REPAIRING BUILDING MATERIALS: METAL

Like masonry, metal is a very durable building material and requires less frequent maintenance than wood. While commonly used in the structural elements of buildings, metal has also historically been used for decorative features, storefronts, railings, drainage systems, fences, signs, and hardware. Historic architectural metals include cast iron, steel, copper, pressed tin, and aluminum. Some of these are still commonly used with modern construction methods. The most common maintenance needed for metal features is cleaning and ensuring protective coatings are intact.

Common Types of Architectural

- Metals
- Aluminum
- Cast Iron
- Copper
- Steel
- Tin
- Wrought Iron

Galvanic corrosion is a chemical process that occurs when two dissimilar metals are in direct contact with each other. It causes one of the metals to degrade rapidly, causing direct damage to the metal feature and raising the risk of indirect damage being caused to adjacent materials and features. It is important to confirm if metals you want to use are safe in direct contact with each other. Aluminum and copper, for example, are dissimilar and will result in galvanic corrosion.

3.4.7 MAINTAINING & REPAIRING METAL

General

Recommended

1. Clean ferrous (iron-containing) materials with wire brushes and hand scraping.
 - a. Only use low-pressure abrasive methods if wire brushing and hand scraping have been ineffective.
2. Apply rust-inhibiting primers to ferrous materials after cleaning and before painting.
3. Repainting historically painted or previously painted metals.
4. Use non-abrasive solutions for softer metals such as copper, brass, and aluminum.
5. Separate incompatible metals to avoid and prevent **galvanic corrosion** and other damage.
6. Replace deteriorated caulk in metal joints and used on fasteners with appropriate sealants.
7. When replacing in kind, match the original metal feature in design dimension, pattern, texture, color, detail, and composition.

Not Recommended

8. Removing or altering significant metal elements from a historic building.
9. Removing the historic **patina** of metal.
10. Painting non-ferrous (metals containing no iron) when they were not historically painted.
11. Changing the type of finish or coating of a historic metal feature.
12. Replacing entire features when only limited replacement is needed.

Patina is the natural aging process that gives metals a distinctive appearance. One of the most familiar examples is the green or brown film that forms on copper surfaces over time. In addition to its distinctive finish, patina also acts as a protective layer on metals like bronze and copper.

3.4.8 MAINTAINING & REPAIRING GLASS

Glass is an incredibly versatile material and is used in buildings for everything from ornamentation to sophisticated structural systems like curtain walls or glass block walls. The color, thickness, reflectivity, and consistency of glass all contribute to how it looks and performs. As durable as glass is, it is also fragile, and most broken clear glass will need to be replaced. Stained glass and colored glass, however, can sometimes be repaired.

Recommended

1. Replace broken or missing glass with glass that matches the transparency, color, texture, and thickness of the previous glass.
2. When glass is missing or broken or when doors, windows, or similar features with glass cannot be repaired in place, board the opening to protect the building's interior using methods that do the least damage to adjacent materials as possible.
3. Regularly inspect glazing putty and adhesives.
4. Remove failed or failing glazing putty and reglaze glass panes.
5. Fill minor hairline cracks in structural glass with caulk tinted to match the glass
6. Use gentle cleaning techniques, particularly for stained, painted, and leaded glass.
7. Consult with a professional to assess and repair stained, painted, and leaded glass.

Not Recommended

8. Replacing broken or missing glass with a new transparency, color, texture or thickness of glass.
9. Replacing curved glass with flat glass.
10. Replacing glass only because historic glass has minor stains or light etching.
11. Altering a feature to accommodate a thicker or larger pane of glass.
12. Applying interior or exterior films that change the level of transparency or texture of glass.
13. Replacing existing, broken, or missing glass with new material, such as metal.

4 GUIDELINES FOR ALTERATIONS & NEW CONSTRUCTION

If your project includes changing materials, design, removal or replacement of any individual features or of entire structures, use the guidelines in this chapter.

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4.1. Building Alterations

4.2. Substitute Materials

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4.4. New Construction

4.5. Relocating Buildings

4.6. Demolition

ALTERATION: A change made to a feature, material, or design element that creates a visual and/or material difference

IN-KIND REPLACEMENT:
Replacing a material or feature with something that has the same physical composition, color, texture, pattern, size, and location

SUBSTITUTE MATERIALS: A building material that has the potential to match a historic material's appearance and physical properties

REHABILITATION: the act or process of adapting a property for continuing use or a new compatible use through repair, alterations, and additions. This approach emphasizes repair and retention of historic materials and features, but allows change, including additions, to meet changing needs

4.1 BUILDING ALTERATIONS

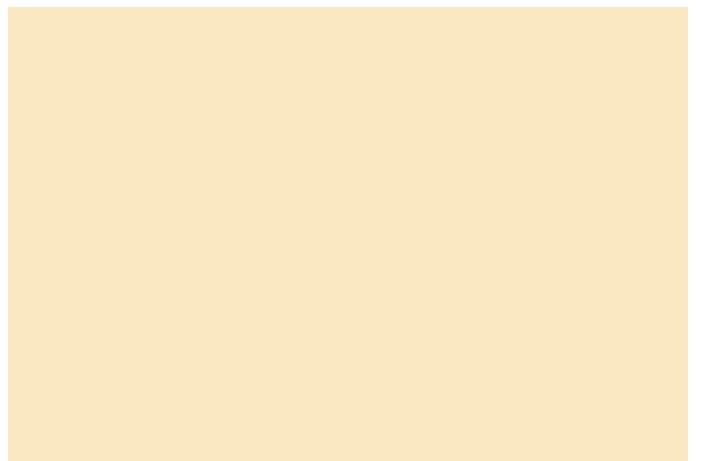
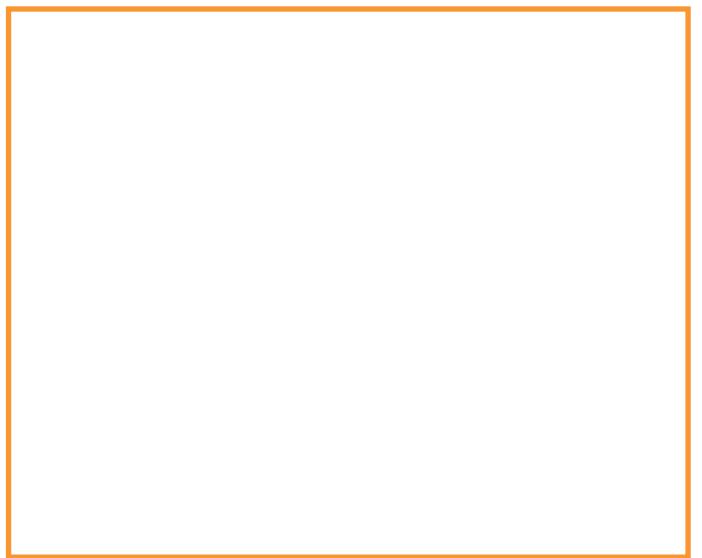
If your project includes any of the following, use these guidelines:

Change of a building or site feature's material

Change of a building or site feature's design

Removal, replacement, or addition of a new site fixture or feature, building feature

While repair and maintenance projects make no significant changes to a building, alteration projects result in changes to a building, feature, or property. Generally, repair and in-kind replacement are the most appropriate interventions for historic buildings (refer to the Maintenance and Repair Guidelines in Chapter 3); however, uses and needs of buildings change over time. To accommodate those changes, alterations should be made thoughtfully and with purpose.



4.1.1 ENTRANCES

Doors

Recommended

1. Preserve and retain historic doors, including surrounding elements such as transoms and sidelights, entablatures, trim, and lintels or sills.
 - a. If replacement is determined to be necessary and/or appropriate, match the historic door as closely as possible in material, style, size, and detail.
2. If an entrance is to be removed and the wall is to remain, retain the historic opening, including the door on the exterior of the building if it is a character-defining feature like a separate unit entrance in a historic duplex.
 - a. If a door must be filled in a masonry building and the door cannot be retained, retain historic features such as sills and lintels, and recess the brick infill to show the outline of the original opening.
3. Repair historic materials whenever possible by removing damaged areas and patching them with a material similar in texture, color, composition and strength.
4. Install full-glass storm doors to protect historic doors and to address energy efficiency concerns.
5. If doors are missing, install doors appropriate for the location and style of the building.
6. Adapt and retrofit historic door hardware to reduce door pressure to preserve historic doors while maintaining or improving accessibility.
7. Regrade entrances or modify thresholds to maintain or improve accessibility requirements, preferably with reversible methods and ones that preserve historic materials.
8. Consider creating new accessible entrances only after exploring all options for modifying existing entrances.
 - a. If a new accessible entrance is necessary, locate the new entrance in an appropriate location for overall access that has the least impact on historic material and design; and
 - b. Consider modifying an existing secondary window for use as an entry.

Not Recommended

9. Altering the number, size, or location of door openings, sidelights, and transoms on primary or highly visible elevations.
 - a. If alterations are necessary, minimize the impact by altering openings on rear or secondary elevations to preserve doors on primary and highly visible elevations.
 - b. If openings are closed, close or infill the opening in such a way that sills, lintels, and other distinctive elements remain visible to demonstrate the original, former opening.
10. Covering or concealing historic doors and door openings.
 - a. If alterations are necessary, minimize the impact by altering openings on rear or secondary elevations to preserve doors on primary and highly visible elevations.
11. Wrapping historic doors with non-historic, synthetic materials.



4.1.1 ENTRANCES

Porches, Balconies, Decks

Recommended

1. Preserve and retain historic porches, balconies, and decks, including individual elements such as tongue-and-groove flooring, beadboard ceilings, trim, columns, steps, railings, balustrades, soffits, brackets, fascia, skirts, etc.
 - a. If replacement is determined to be necessary and appropriate, match the feature as closely as possible in material, style, size, and detail.
2. Minimize the impact of screening, enclosing, or roofing a historic porch, balcony, or deck on a secondary or low-visibility elevation by:
 - a. Recessing the enclosure/roof from existing historic features like columns;
 - b. Distinguishing the enclosure/roof as a later alteration; or
 - c. Designing the enclosure/roof to be compatible with the overall structure, to avoid damage to historic elements of the existing building, and to be easily removed in the future.
3. If historic porch or entry steps or stairs need to be replaced, match the historic configuration and relationship to the entrance as closely as possible.

4. If non-historic porch or entry steps or stairs need to be replaced, use a configuration and materials that are complementary to the building.
5. Adapt historic and existing handrails, porch rails, and balcony rails to meet building code and accessibility or safety requirements with methods that retain a semblance of the historic design (e.g., booster rails).
 - a. If new rails must be installed to meet building code or other requirements, use rails that are simple and compatible with the style and material of the primary structure, such as simple black metal pipe railings.
6. Reconstruct missing historic porches or balconies with appropriate materials in the same design as the original and based on historical documentation (photographs, physical evidence, etc.) of the missing feature.
 - a. If replacing a porch or balcony for which there is no historical documentation of the previous feature, design the replacement feature to be compatible with the overall design and materials of the building and to be distinguishable as a later alteration.

7. Install new handrails, porch rails, and balcony rails with methods that minimize damage to historic materials and can be easily reversed.
8. Minimize the impact of constructing a new porch, balcony, or deck by:
 - a. Locating it on a secondary or rear elevation with minimal visibility;
 - b. Designing it to be compatible with the style of the building;
 - c. Designing it to be compatible with established patterns and characters of porches, balconies, and decks in

the district;

- d. Designing it to be deferential to the primary structure in size, detail, and ornamentation; and
- e. Differentiating it as a later alteration.

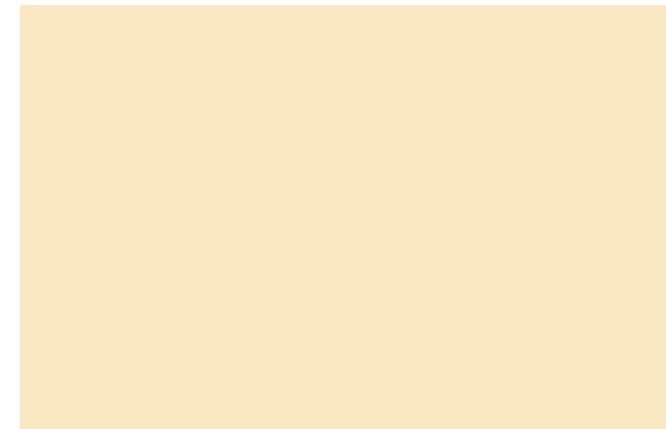
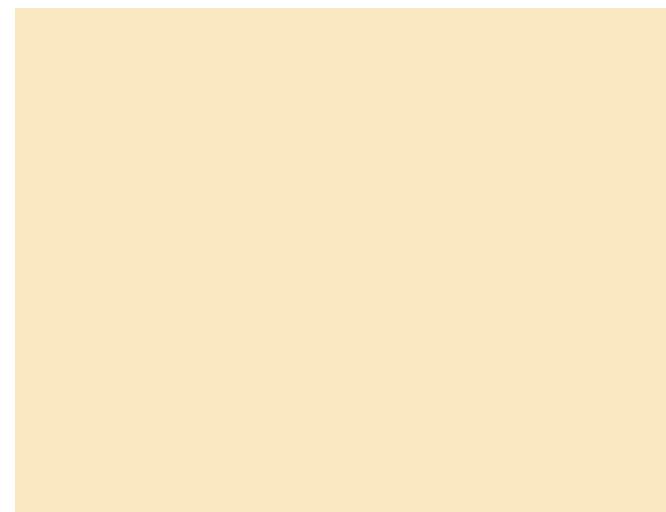
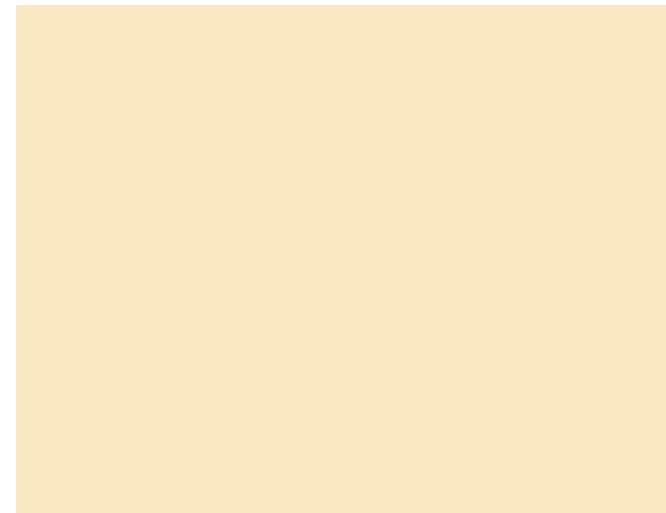
9. Composite materials, such as fiber cement, PVC, and similar materials, as substitute materials for porch, balcony, and deck flooring, steps, and skirt boards, if they resemble painted natural wood, particularly in areas where the applicant can demonstrate continued difficulty maintaining wood due to exposure or moisture.



4.1.1 ENTRANCES

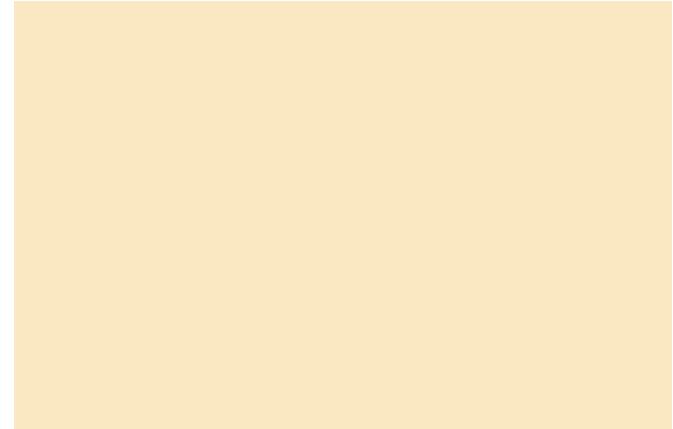
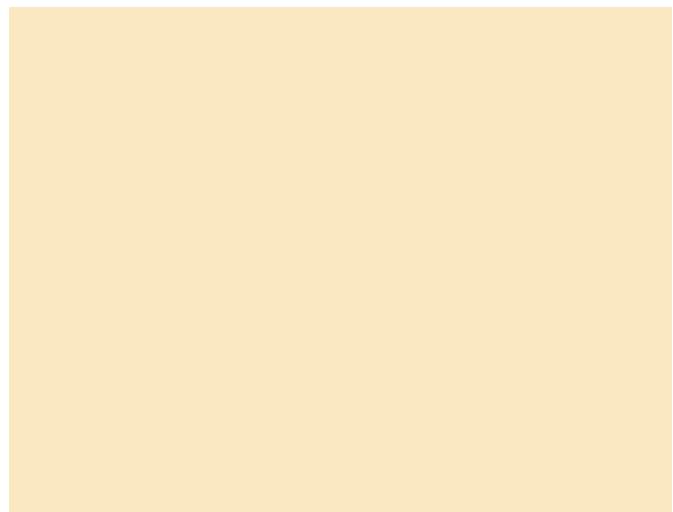
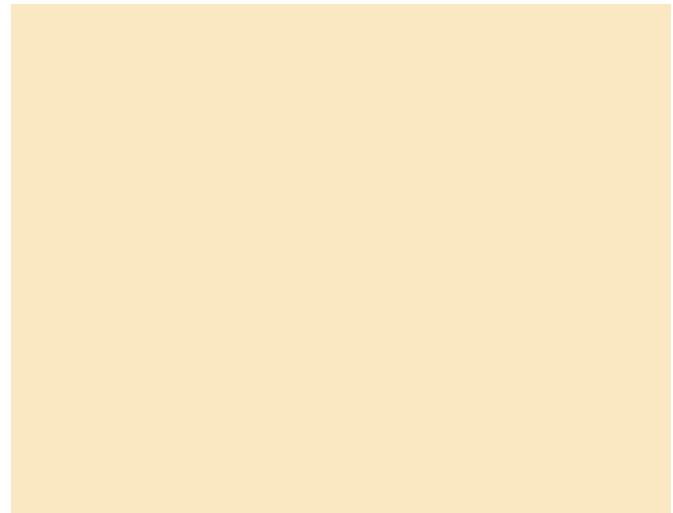
Porches, Balconies, Decks

10. Composite materials, such as fiber cement, PVC, fiberglass, and similar materials, as substitute materials for two-story porch columns, ornate column capitals, finely detailed balusters, spindle work and similarly delicate and historically wooden decorative features when:
 - a. Historic materials are beyond repair; and
 - b. The substitute material can accurately reproduce the design and detail of the historic feature.
11. Install permanent ramps for accessibility in a location and with a design that minimizes loss of historic features and character.



Not Recommended

12. Wrapping historic materials with non-historic, synthetic materials.
13. Screening or enclosing historically open porches or balconies on a primary elevation.
14. Altering the historic roof configuration of a porch, balcony, or deck on primary or significant elevations.
15. Screening front porches.
16. Using decking as a replacement for historic porch or balcony floors (such as tongue-and-groove flooring).
17. Locating new porches, balconies, or decks on primary elevations where historically there were none.
18. Introducing, recreating, or altering a porch or balcony or its features to create a false historical appearance.



4.1.1 ENTRANCES

Storefronts

Recommended

1. Retain and repair historic storefront components rather than replacing them.
2. Maintain historical dimensions of wood and glass walls, window and entryway footprints, and distinctive features such as transoms, columns, pilasters, and historic awnings or canopies.
3. Preserve historic materials on storefronts and public or commercial buildings, including pilasters, window surrounds, decorative string courses, corbelling, transoms, and cornices.
 - a. If replacement of materials or features is necessary, use materials that match the historic material or feature.
4. Maintain transparent storefront glass, as seen from both the interior and exterior.
5. When replacing or reconstructing an entire storefront, base the design and materials on photographic or physical evidence.
6. If the original storefront is missing and no documentation exists, design the replacement based on the architectural style of the building and the character of surrounding storefronts.
7. Use modern materials, like fiber cement or polyurethane or PVC millwork, that are painted and that replicate the appearance of original wood features only at or above the third story.
8. Regrade entrances or modify thresholds to maintain or improve accessibility requirements, preferably with reversible methods and ones that preserve historic materials.
9. If a ramp is required to accommodate a change in grade between the interior and exterior of a building, preserve historic storefronts and streetwall character by incorporating ADA-accessible ramps on the interior of a building where possible.

Not Recommended

10. Removing historical architectural elements from storefronts or public or commercial buildings.
11. Installing opaque or reflective glass in storefronts.
12. Obscuring a majority of storefront glass with signage, frosting, etching, or other applications.
13. Introducing or altering features in a way that creates a false sense of historical development. Any reconstruction or alteration must be based on solid documentation, such as photographs, physical evidence, or contextual design from surrounding storefronts, when original evidence is unavailable.

4.1.2 EXTERIOR WALLS

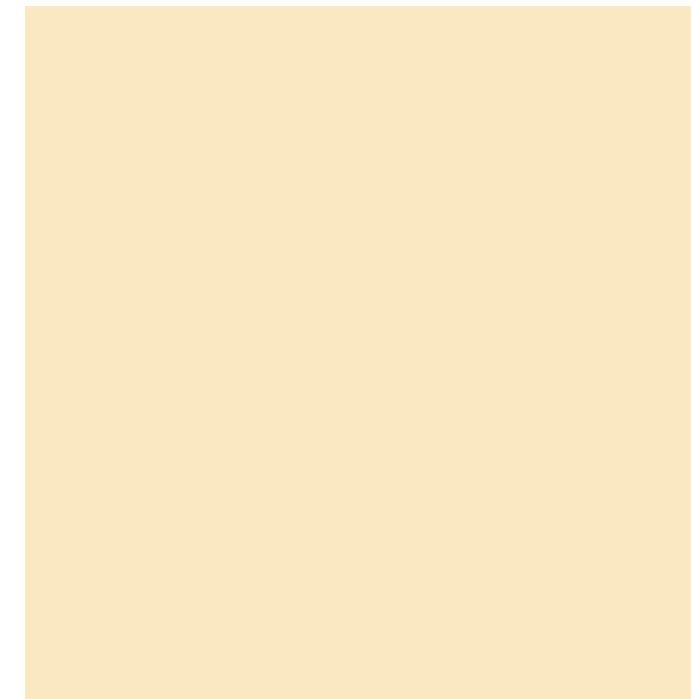
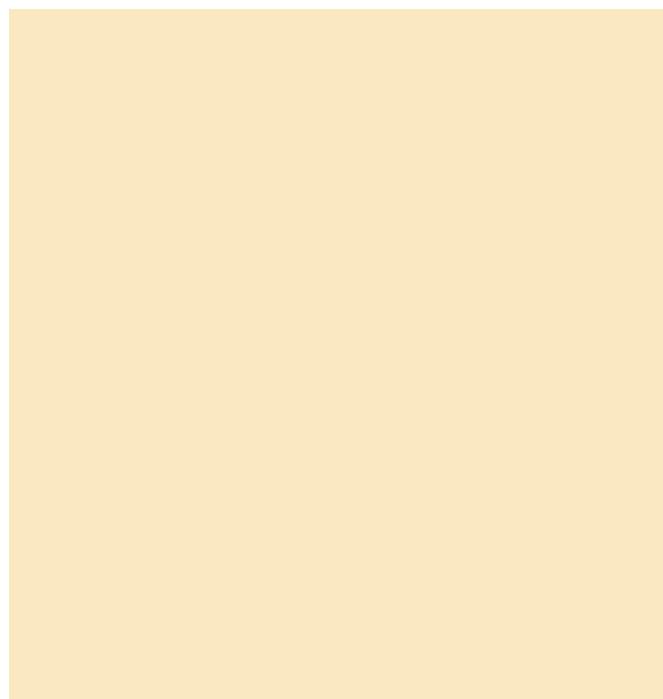
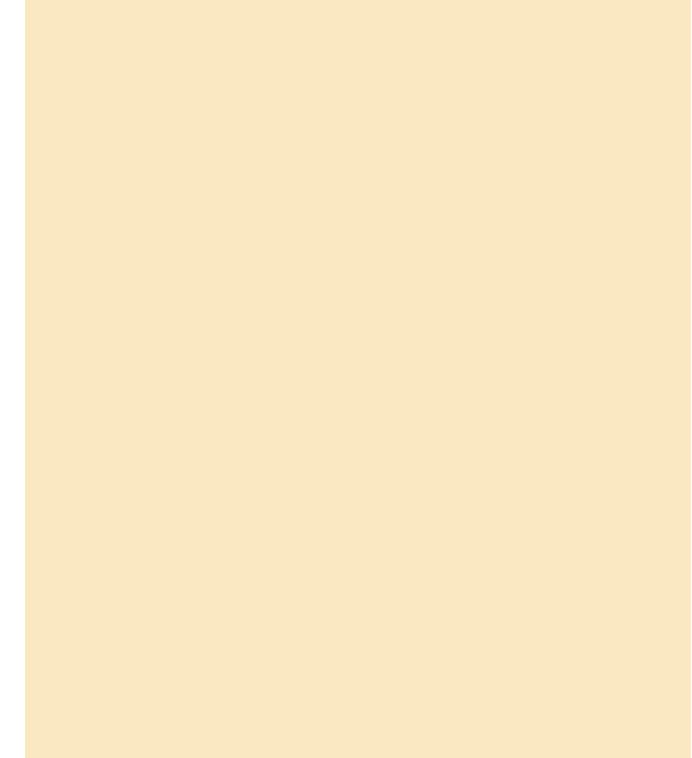
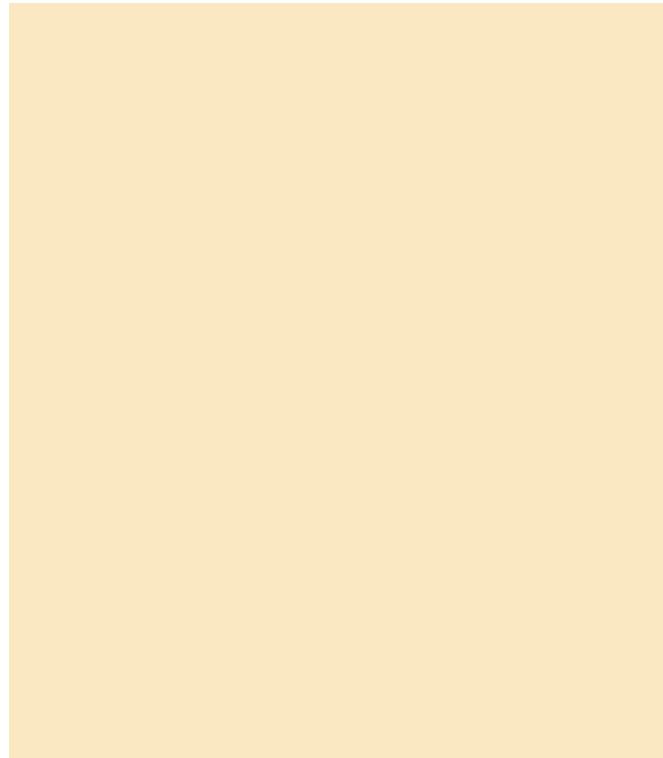
Awnings & Canopies

Recommended

1. Preserve and retain historic awnings and canopies that contribute to the historic character of the building or district.
 - a. If replacement is determined to be necessary and/or appropriate, match the historic awning as closely as possible in style, size, location, and detail.
2. Attach awnings and canopies to the building so as to do as little damage to historic material as possible.
3. Use designs and locations for awnings and canopies that are compatible with the building's architectural style and period.
4. Locate awnings on commercial storefronts only to shade the first floor unless there is historical or physical evidence that one was placed elsewhere.
5. Use materials for awnings and canopies that are consistent with the building's style, design, and period, such as canvas for pre-World War II buildings.
6. Locate signage on awnings on commercial buildings and storefronts with placements consistent with the building's style and period.

Not Recommended

7. Locating awnings on elevations that are prone to high wind, especially when attached to a masonry wall.
8. Removing and not replacing character-defining awnings and canopies.



4.1.2 EXTERIOR WALLS

Cladding & Wall Construction: Masonry & Masonry Veneer

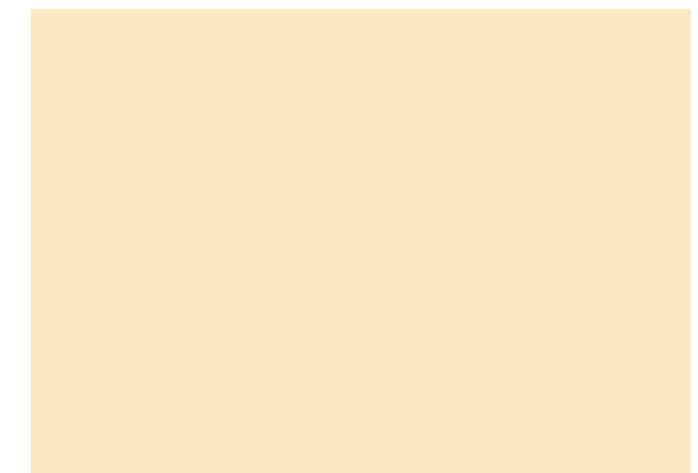
Recommended

1. Preserve and retain historic masonry material and detailing.
2. Repair masonry material and detailing whenever possible.
3. Match infill masonry as closely as possible to existing masonry's texture, pattern, bond pattern, color, and performance when masonry is missing or when an in-kind material is unavailable.
4. Integrate new masonry features with existing masonry bond patterns in a way that is compatible with the existing building and can also be distinguished as a later alteration, such as using a different bond when filling an opening or using a compatible decorative bond pattern on highly visible elevations.
5. Mount exterior features like lights, signs, canopies, awnings, and mural boards into masonry joints.



Not Recommended

6. Covering or concealing historic masonry with new materials, except in certain cases when parging brick foundations.
7. Painting previously unpainted masonry.
8. Replacing stucco with stronger, modern material.
9. Removing character-defining masonry elements.
10. Sandblasting, walnut-blasting, and similarly abrasive methods for cleaning masonry.
11. Introducing, recreating, or altering masonry features, including masonry bond patterns, that would create a false historical appearance.



Maintaining traditional cladding profiles is important for preserving character-defining details of historic buildings. The width of siding boards and the shape and thickness of their edges create unique shadow lines that give exterior walls texture and depth.

Most wood siding is made of overlapping horizontal or vertical boards.

Horizontal siding: Common styles of horizontal siding include lapped, bevel, drop and flush siding. These refer to the profile, or the edge of each board of siding.

Vertical boards: Vertical siding includes board-and-batten (a lapped style), as well as channel and flush profiles.

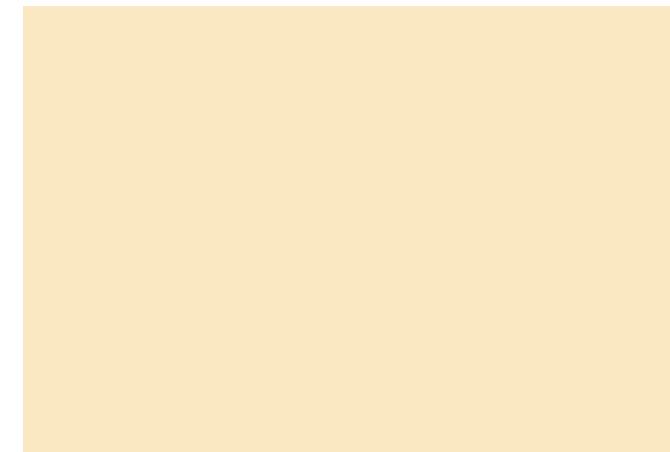
Shingles: Shingles are another common type of wood siding. Shingles come in many different types, such as shake shingles, rounded or fish scale shingles, and diamond shingles.

4.1.2 EXTERIOR WALLS

Cladding & Wall Construction: Wood Siding & Shingles

Recommended

1. Preserve and retain historic wood siding.
2. Match the style, profile, orientation, finish, and reveal of wood siding as closely as possible whenever replacing historic wood siding (e.g., replace lap siding with lap siding and fish scale shingles with fish scale shingles).
3. Paint new wood siding and repaint existing wood siding that has historically been painted.
4. When historic wood siding has been previously replaced or covered with a synthetic material, return or restore the historic material and style when the synthetic siding is to be replaced or removed.
5. Composite materials, such as fiber cement, if they resemble natural finished wood siding and match the historic wood siding's style and reveal when the applicant can demonstrate continued difficulty maintaining wood due to exposure, moisture, insects, or other site-specific conditions.



Not Recommended

6. Covering historic wood siding with another type of siding or synthetic materials.
7. Replacing historic wood siding with masonry.
8. Introducing a new profile, shingle shape, orientation, or reveal of wood siding.
9. Introducing, recreating, or altering wood cladding features that would create a false historical appearance.



4.1.2 EXTERIOR WALLS

Cladding & Wall Construction: Other Types of Cladding

Recommended

1. Preserve and retain historic siding, unless it is beyond repair or it poses a health or environmental hazard (e.g., compromised asbestos shingles).
2. When replacing significant cladding, match the pattern, orientation, reveal, and, where possible, material of the historic cladding.

Not Recommended

3. Covering historic siding with other types of siding.
4. Changing the profile, shape, joints, orientation, or reveal of historic siding.
5. Replacing the existing siding with a demonstrably different cladding that changes the character of the building.
6. Introducing, recreating, or altering siding features that would create a false historical appearance.



4.1.2 EXTERIOR WALLS

Wall Art

Recommended

1. Use boards, panels, or other substrates for installations like murals rather than applying paint directly to historic materials.
2. Attach panels or other structures in ways that cause minimal damage to historic materials and are reversible.

Not Recommended

3. Applying painted murals and similar installations directly to historic masonry.
4. Removing, damaging, or altering significant features to install art.



4.1.3 WINDOWS

General

Recommended

1. Preserve and retain historic windows and their surrounding elements, such as muntins, mullions, shutters, lintels, and sills.
2. Prioritize repair over replacement, and whenever possible repair window materials by removing damaged areas and patching them with materials that closely match in texture, color, composition and strength.
3. Replace windows only when they are demonstrably beyond repair.
4. Replace missing windows or windows that are demonstrated to be beyond repair that match the historic or original window in:
 - a. Design,
 - b. Size,
 - c. Depth of reveal,
 - d. Muntin and mullion configuration,
 - e. Color of glass and glazing,
 - f. Profile, and
 - g. Material.
5. Replace non-historic, incompatible windows with ones that are compatible with the historic character of the building in size, design, style, and material.

6. Substitute materials like aluminum-clad wood, wood composite, fiberglass, metal, or other material determined to be appropriate per the Guidelines for Substitute Materials when:
 - a. Replacing previously replaced windows or replacing non-historic windows;
 - b. They match the existing dimensions or historic dimensions;
 - c. They match the historic window style and configuration;
 - d. They closely match or closely approximate existing or historic muntin profiles; and
 - e. They are true divided-lights or simulated divided-lights that have grilles applied to the interior and exterior with an appropriate spacer bar.

Not Recommended

7. Wholesale window replacement, especially replacement of historic windows with new windows made of substitute materials.
8. Altering the number, size, or location of window openings on primary or highly visible elevations of buildings that significantly contribute to the district's historic character.
 - a. If a window must be filled in a masonry building, retain original features such as sills and lintels, and recess the brick infill to show the outline of the original opening.
9. Covering or concealing historic windows.
10. Vinyl replacement windows for any window except a vinyl window that was original to a building's construction.
11. Wrapping historic window and window elements like sills and brickmoulds with synthetic materials.
12. Introducing, recreating, or altering window features in a way that creates a false historical appearance. (Note: Sufficient historical documentation such as photographs or physical evidence is required to introduce, recreate or alter such features.)

True-Divided Lite (TDL) windows have individual panes of glass separated by true muntins, and replicate traditional historic window construction.

Simulated-Divided Lite (SDL) windows, use a single pane of glass with muntin grids applied to both the interior and exterior surfaces. When using SDLs with spacer bars in between the glass, it can effectively mimic the appearance of true divided lites.

Grilles-Between-Glass (GBG) windows use flat grids that are placed between panes of window glass. Because these types of windows have no texture or shadow, they are typically poor substitutes for true divided lite windows.

4.1.3 WINDOWS

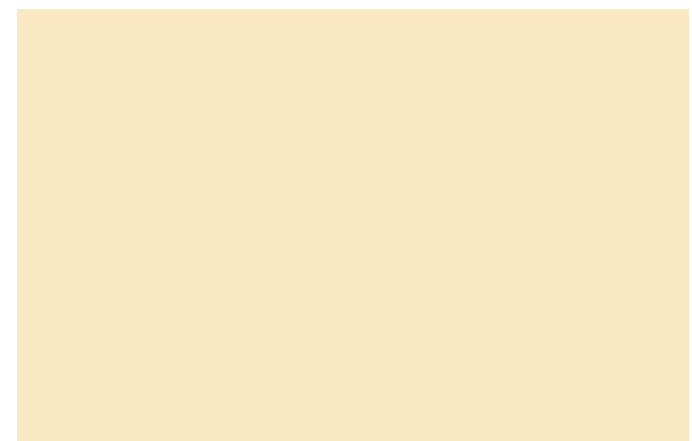
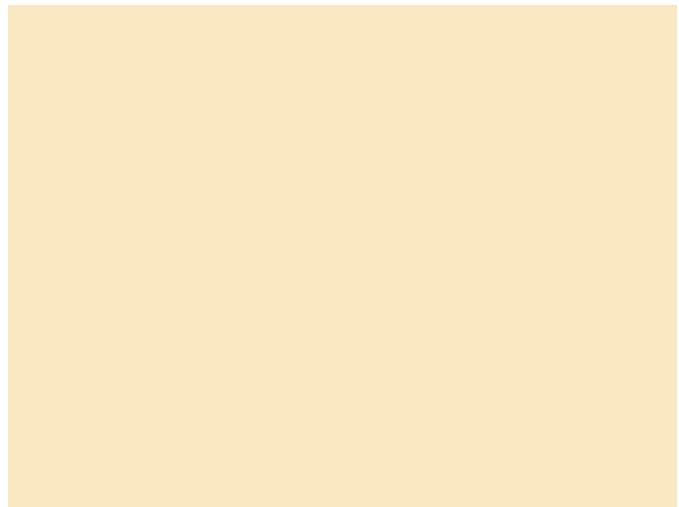
Storm Windows

Recommended

- 13. Use exterior storm windows with a finish in a color that matches or complements the existing window and trim.
- 14. Storm windows with a configuration that will not obscure the characteristics of historic windows, such as a single pane or one-over-one panes.
- 15. Consider interior storm windows as an alternative to exterior storm windows, especially when concerned about energy efficiency of windows.

Not Recommended

- 16. Styles that are incompatible or anachronistic with the style of the building.
- 17. Styles that obscure historic window details.
- 18. Plexi-glass or other non-glass panes.
- 19. Vinyl storm windows.



4.1.3 WINDOWS

Glass

Recommended

- 20. Insulated glass when it will not comprise the structural integrity of the sash or significantly alter its appearance.
- 21. Preserve and protect stained, painted, and leaded glass.

Not Recommended

- 22. Introducing tints of glass that had not been historically used in the building or district.
- 23. Changing character-defining tints of glass, such as on curtain walls or spandrel glass, to a tint that is atypical for the building's period, district, or style.
- 24. Applying reflective films.
- 25. Plexi-glass or other non-glass panes.

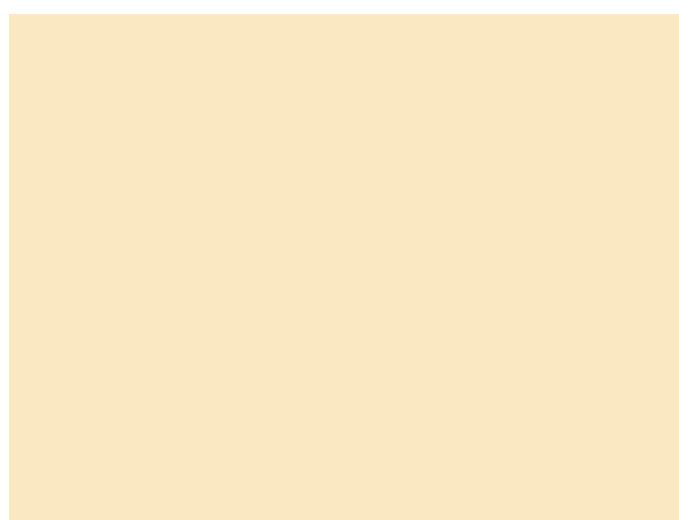
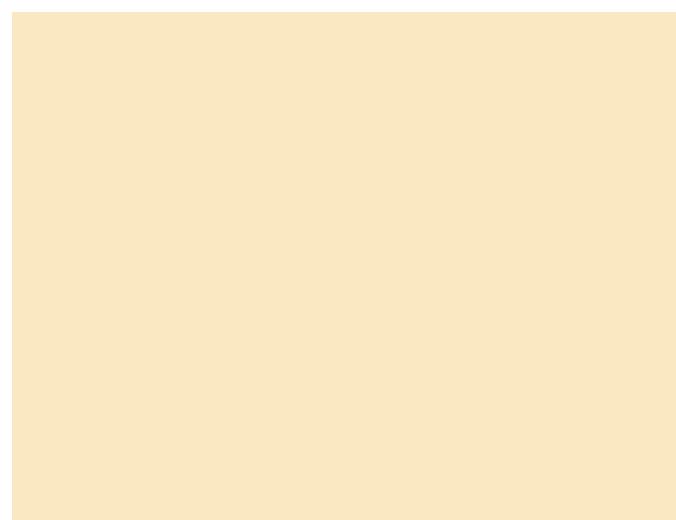
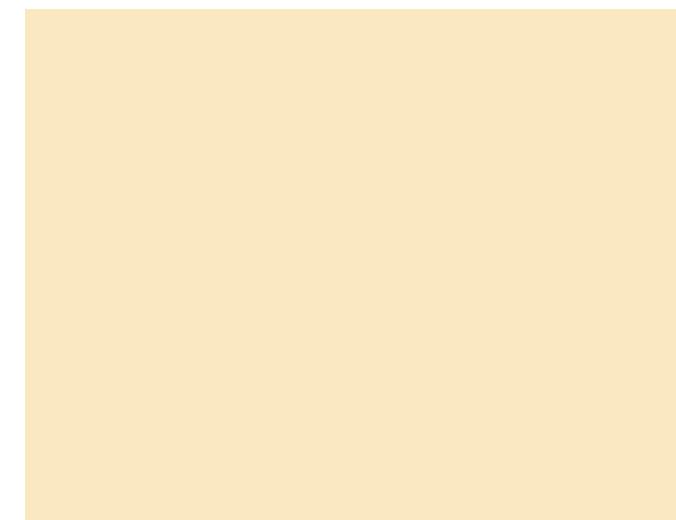
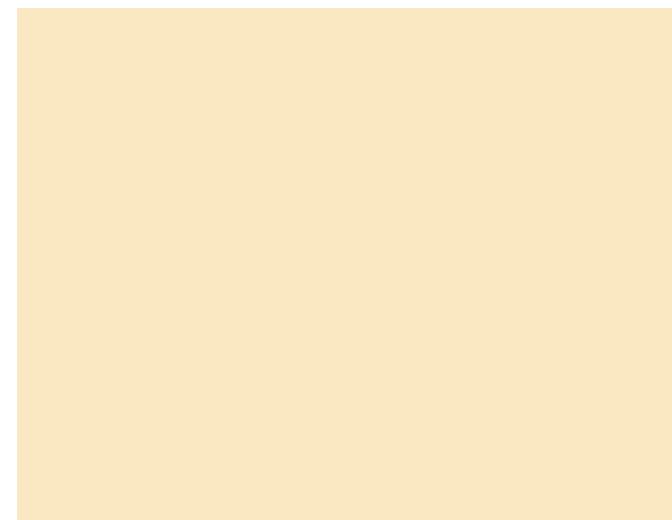
Shutters

Recommended

- 26. Add new shutters only if there is historical evidence, such as photographs or physical evidence, that show they were originally part of the building.
- 27. Install new shutters that are operable and properly fit the window when closed, except for buildings that originally had shutters that were installed only to be decorative, non-operable, and not designed to cover a window opening, such as many Mid-Century Modern and Post-modern buildings.

Not Recommended

- 28. Installing shutters made of vinyl or metal where these materials were never historically used.
- 29. Installing shutters merely for decoration.
- 30. Shutters that are disproportionate to the window opening (e.g., too narrow to cover the window opening).



4.1.4 ROOFS

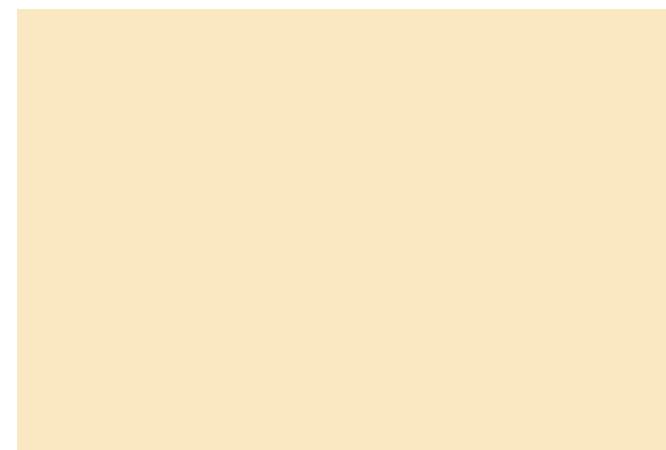
General

Recommended

1. Preserve and retain character-defining roof shapes, slopes, and overhangs, along with features such as dormers, cupolas, chimneys, parapet ornamentation, widow's walks, cornices, rafter tails, barge boards, weathervanes, soffits, and cresting.
2. When making alterations to roofs, retain as much of the visible roofline and shape as possible.
3. Match existing styles and proportions of dormers to existing dormers or the existing building.
4. Provide adequate historical documentation, such as photographs or physical evidence, when introducing, recreating or altering roof-related features.
5. Cap chimneys that are no longer in use instead of removing them with complementary metal or masonry caps.
6. Retain historic eave details like exposed rafter tails or exaggerated overhangs.

Not Recommended

7. Replacing an entire roof feature, such as a chimney or a cornice, when only limited repair or replacement of deteriorated or missing parts is necessary.
8. Introducing, recreating, or altering features that would create a false historical appearance.
9. Removing character-defining chimneys.
10. Constructing or cladding chimneys with flammable materials or materials that appear flammable such as lap siding.
11. Enclosing previously open eaves (e.g., "bird boxing").
12. Installing highly visible soffit vents where none were historically located.



4.1.4 ROOFS

Gutters & Downspouts

Recommended

13. Use gutter profiles that are compatible with the architectural style of the house and district, such as half round gutters in pre-World-War-II residential areas.
14. Install new gutter and downspouts systems in a way that minimizes the physical and visual impact on the building's architectural features.
15. Match new gutters and downspouts to the trim or blend with the siding if they are not made of copper with painting or prefinished colors.
16. Position downspouts and splash blocks to direct water away from building foundations.

Not Recommended

17. Replacing concealed, historic built-in gutter systems with modern, exposed gutters.
18. Removing gutters and downspouts without replacing them.
19. Using dissimilar metals to attach or connect gutters and downspouts.

Roofing Materials

Recommended

20. Retain character-defining and historic roofing materials.
21. When replacing roofing material, use new roofing materials that replicate the original in color, shape, size, and pattern.
22. Substitute materials such as metal, fiberglass, and PVC millwork for decorative cornice details when painted and located at or above the third story of a residential or commercial building.
23. Architectural shingles when replacing three-tab shingles.

Not Recommended

24. Using roofing materials that differ from the original in appearance, composition, or detailing.
25. Using roofing materials, colors, and styles that are from a different period than the building that would create a false historical appearance.

4.1.5 FOUNDATIONS

General

Foundations extend below the ground. Review of foundations is limited only to what is visible above ground. While methods and materials below ground may not be subject to review, alterations to historic building foundations should be well-planned to avoid affecting the rest of the structure.

Recommended

1. Preserve and retain historic foundations and foundation materials.
2. Replace only the damaged portions of a historic foundation with materials and methods matching the original if it is deteriorated beyond repair.
3. Install proper ventilation, such as foundation vents, if none are present.

Not Recommended

4. Adding access to the foundation area or basement in an area that is visible from the street.
5. Installing equipment or mechanical systems in ways that could damage the foundation or structure.

4.1.6 MECHANICAL, UTILITY & BUILDING SYSTEMS

General

Fire Escapes

Recommended

1. Minimize penetrations to the building exterior when installing mechanical and building systems.
2. Install new mechanical and building systems in minimally visible locations, preferably on a rear elevation or behind parapets.
3. Screen visible roof-mounted equipment with materials that appear integral to the building or that minimize the visibility of the equipment.
4. Install new systems and equipment in ways that do not compromise the structural integrity of the roof or walls.
5. Minimize visibility of conduits, pipes, and other elements by using similar colors as exterior wall surfaces and by locating them in minimally visible locations away from significant features.
6. Bury wires and utility lines whenever possible.

Not Recommended

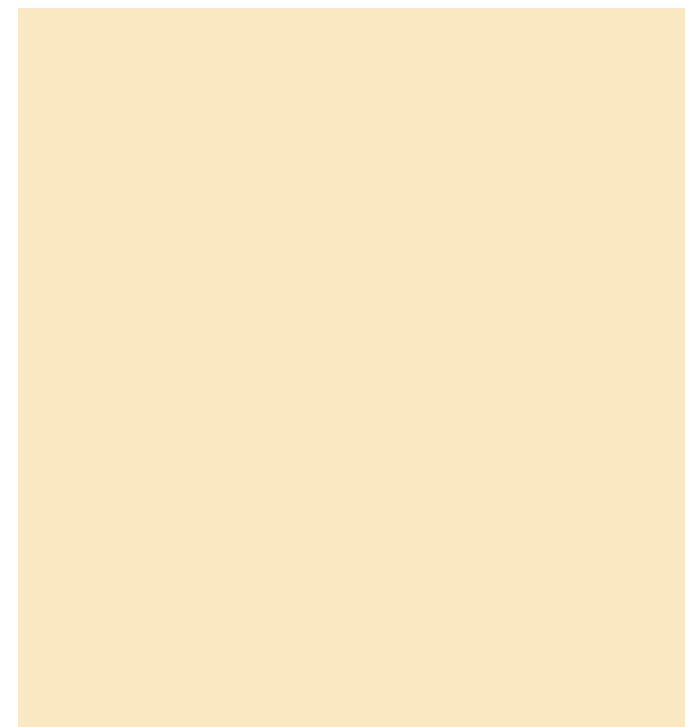
7. Installing new equipment in a way that damages historic materials.
8. Installing new equipment in a way and in locations that damage and detract from the character of a historic building or the district.
9. Placing conduits, pipes, and other similar elements in highly visible locations.
10. Removing significant building or site features to install new mechanical, utility, or building systems.

Recommended

11. Retain and repair historic metal fire escapes and outdoor staircases, and, if necessary, replace them in-kind.
12. Construct new fire escapes on rear elevations or as inconspicuously as possible while meeting fire and safety requirements.
13. When constructing new fire escapes, use a design that is simple or similar to others in the district.

Not Recommended

14. Obscuring, damaging, or removing significant features or elevations to install new fire escapes.



4.1.6 MECHANICAL, UTILITY & BUILDING SYSTEMS

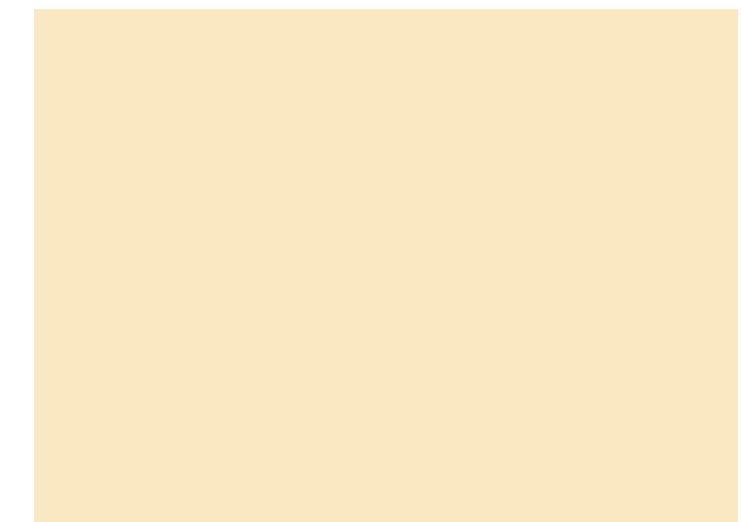
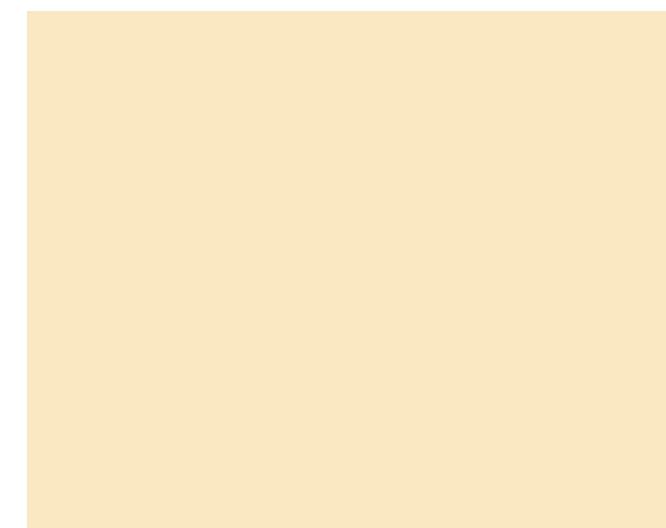
HVAC & Ventilation

Recommended

15. Retain and repair historic gable vent covers.
16. Replace historic gable vent covers that are beyond repair in-kind or with a similarly designed cover.
17. Explore passive and interior solutions before installing new HVAC and ventilation systems that affect the building exterior.
18. Improve ventilation using traditional means, such as operable windows and transoms, or by adapting existing features to return air.
19. Install proper ventilation, such as ridge vents or attic fans, if none are present.
20. Minimize visibility of new vents, ridge vents, attic fans, and other ventilation systems by placing them on rear elevations, secondary elevations, or with low profiles that do not change the outline of the roof.
21. Maintain sizes of historic openings.
22. Minimize size of new openings.

Not Recommended

23. Installing ridge vents with high profiles that interfere with the historic appearance of the roof.
24. Installing vents on primary elevations and in street-facing elevations.
25. Filling, covering, or removing historic gable vents.



4.2 SUBSTITUTE MATERIALS

Substitute materials: Building materials that have the potential to match a historic material's appearance and physical properties.

While any renovation or improvement project in a historic district should prioritize repairing and maintaining historic materials, there will be instances when using substitute materials may be reasonable and appropriate. There is a two-part to evaluate the use of substitute materials:

1. Is it appropriate to use a substitute material?
2. If so, is the proposed substitute material appropriate?

The following section first explains the primary concerns when considering the use of substitute materials. This discussion is followed by guidelines that are used to evaluate requests to use substitute materials.

One of the main goals of Norfolk's local historic designations is to **keep and maintain historic materials** in historic districts, overlays, and local landmarks. Historic materials are the building materials used either in a building's original construction or in early or significant architectural alterations. For most buildings constructed before the 1950s, these include materials like wood, brick, stone, concrete block, tile, terra cotta, and different kinds of glass. They are also called traditional building materials.

There are many reasons why we want to retain historic materials, but among the most important are how the appearance and physical properties of building materials affect how a building looks and ages. Some of these properties are obvious (color, texture) and others are more subtle (chemical composition, reflectivity). Substitutions on individual buildings may seem like a small change, but when many substitutes are made throughout a building and an entire district, they start to add up to greatly affect the integrity and historic character of an area.

Using substitute materials on historic buildings is discouraged because they can:

- Significantly change the appearance of historic structures.
- Cause damage to adjacent historic materials and potentially to the structure as a whole.
- Contribute to significant overall change in a historic district.

4.2.1 WHEN TO USE SUBSTITUTE MATERIALS

1. Is it appropriate to use a substitute material?

When determining whether a substitute material could be used to replace historic materials, you need to fully understand **whether replacement is necessary** or if there are other options for retaining it.

In most cases, if the historic material is **repairable**, **available**, and **durable** in that location, the historic material should be repaired or used as an in-kind replacement rather than using a substitute material.

Questions to help determine if using a substitute material might be appropriate

- Is the existing material repairable?
- Are there skilled artisans or historic craft techniques reasonably available to complete repairs?
- Is there an inherent flaw or risk in the existing material that makes it a poor choice for continued use?
- Is the existing material particularly vulnerable to environmental factors?
- Is the existing material a major reason that a building or feature is historically or architecturally significant?
- Is the existing material available to use for replacement?
- How visible is the existing material?

- How integral is the existing material to the overall design?
- Is the need to replace the existing material due to building code requirements?
- Would replacing the existing material improve the property's overall resilience to extreme weather, hazards, or disasters?
- Would replacing the existing material significantly improve the property's overall sustainability, including energy efficiency/performance and considering product life cycle?
- Does the use of the substitute material follow a historical pattern of material improvement at the property?

2. Is a substitute material appropriate?

After it has been determined that **using a substitute material is reasonable and appropriate**, the appropriateness of that material needs to be evaluated.

When replacing historic materials with substitute materials, the primary historic preservation concern is **how the loss of historic fabric and changes in appearance to a feature or a building will affect historic**

integrity for the individual property and the district as a whole. Appropriate substitute materials will be a good visual match for the historic material, but will also have other similar characteristics like similar durability and chemical composition.

Questions to help determine if a substitute material might be appropriate

- Is the substitute material a good visual match for the historic material?
For example: smooth fiber cement siding has a close appearance to finished and painted natural wood, while faux wood grain fiber cement siding does not.
- Does the substitute material have similar dimensions and profiles?
- Would using the substitute material significantly change the design?
- Can the substitute material be used in the same way that the existing material is?

For example: if the existing material has a structural function, can the

new material be used safely for the same purpose?

- Can the substitute material be installed without major alterations or damage to historic materials?
- Does the substitute material have greater durability, resistance, or other performance that will contribute to the long-term preservation of the structure?
- Is the substitute material repairable or would it require full replacement if it deteriorates or fails?

4.2.2 GUIDELINES FOR SUBSTITUTE MATERIALS

General

Recommended

1. Use of a substitute material as a replacement for historic materials when one or more of the following is true:
 - a. Demonstrated unavailability of historic materials
 - b. Demonstrated unavailability of skilled artisans or historic craft techniques to repair the damaged/missing material or feature
 - c. Inadequate durability of the original material, including any inherent material flaw or risk or due to anticipated long-term performance issues of the original material due to environmental factors (e.g., high exposure to moisture)
 - d. Replacement of a secondary feature on a secondary elevation
 - e. Replacement of a non-historic addition or feature
 - f. Code-required performance changes
2. Use of substitute materials as a replacement material on buildings less than 50 years of age, or for non-historic materials, additions, or features, provided the new material

- does not negatively impact adjacent historic materials or properties.
3. Use of substitute material on new construction, including new additions and features when the new material does not negatively impact adjacent historic materials or detract from the district's overall historic character.
4. Use of substitute materials when reconstructing a missing feature, provided the new material of the addition does not negatively impact adjacent materials or detract from the district's overall historic character.
5. Substitute materials that match or closely match the visual appearance of the historic material, including such attributes as texture, pattern, and reflectivity.
6. Substitute materials that match or have similar physical properties of the historic material, including such attributes as chemical compositions and expansion and contraction rates.
7. Substitute materials demonstrated to be durable or repairable.

Not Recommended

8. Replacement of historic materials that are repairable and durable, unless there is demonstrated unavailability of the material or of skilled artisans or historic craft techniques to install or repair historic material.
9. Substitute materials that have limited testing or are known to have short life spans.
10. Substitute materials that cannot match or closely match the visual appearance of the historic material, including such attributes as texture, pattern, and reflectivity.
11. Substitute materials that are incompatible with adjacent materials in a way that will cause long term damage (e.g., installing ferrous metals against non-ferrous metals or using Portland cement to repoint a soft brick wall).

Substitute Materials as Replacements for Non-Historic Materials

Substitute materials are often, though not always, modern building materials, which might even be original to buildings or additions that were constructed in the last few decades. Once a substitute or another non-historic material has been added to a historic building, there is less concern about loss of additional historic fabric when replacing it, but overall compatibility is still important. Similarly, replacement of non-historic materials on non-historic buildings should be assessed for compatibility with the overall historic character of the district:

- Does the substitute material detract, distract, or overshadow remaining historic materials or design?
- Does the substitute material have a similar appearance to other materials on the building and district?
- Are the chemical properties of the substitute material compatible with adjacent building materials or will they cause erosion, corrosion, or other damage if placed next to each other?

4.2.3 SUBSTITUTE MATERIALS

Vinyl

While **vinyl products**, including **polyvinyl chloride (PVC)** and **polyurethane**, are common and popular building materials, they are inappropriate for most applications in historic districts. Vinyl's incompatibility and inappropriateness are due to the physical properties of the material.

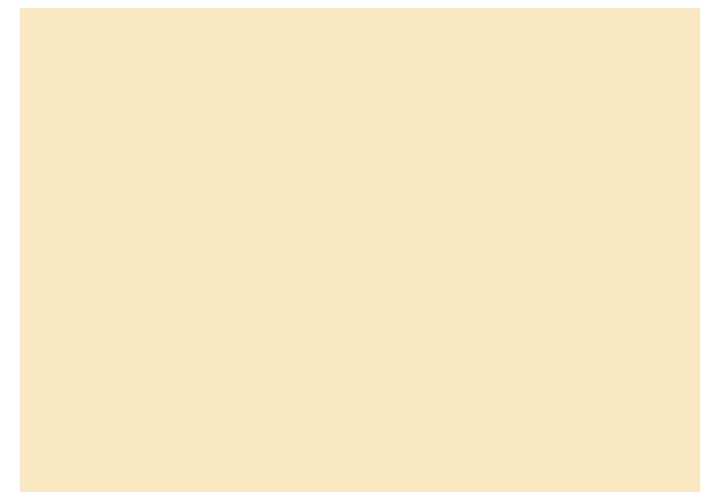
- Plastics like vinyl **expand and contract at a much different rate** than traditional building materials like wood and masonry, which makes them prone to warping, for seals to fail, and for the material to age much differently than traditional building materials. The different rates of expansion and contraction can also damage adjacent historic materials.
- Vinyl, like most plastics, has a distinctive surface. Because it is so smooth and reflective, it is very distinguishable from historic building materials, which detracts from the visual and material character of a historic district. They cannot create the same or even similar visual effects as traditional materials, which make them poor substitutes as replacement materials and on new construction.
- Vinyl is an impermeable material. When installed correctly, vinyl siding can create a moisture-proof seal; however, what can't get in also can't get out. Historic buildings were designed to breathe and to exchange moisture through their walls. When an impermeable layer is added, it stops this exchange and causes moisture to build up in wall cavities and underlying materials. Over time, this causes or worsens moisture-related damage, decay, and other problems.
- Vinyl is irreparable. Once it fails or is damaged, it must be entirely replaced. For example, you cannot replace individual components of a vinyl window—you have to replace the entire window. It creates a steady, relatively short, cycle of replacement that makes a building vulnerable and creates waste that ultimately adds to landfills.

4.3 SITE FEATURES & LANDSCAPING ALTERATIONS

If your project includes minor additions to changes to any of the following, use these guidelines:

- Fences, walls, gates
- Paved Areas
- Lighting
- Landscaping

While buildings are generally the first things that come to mind when people think about historic districts, the **setting**—the character of the physical environment—is also very important to how a district looks and feels. The types of **non-building features** found in a district tell a lot about how that place was originally developed and how it has changed over time. For example, driveways only became common after there was widespread ownership of cars. Changes to site features and landscaping need to be made in the same careful manner as changes to buildings as they affect the setting and district character.



4.3.1 FENCES, WALLS, & GATES

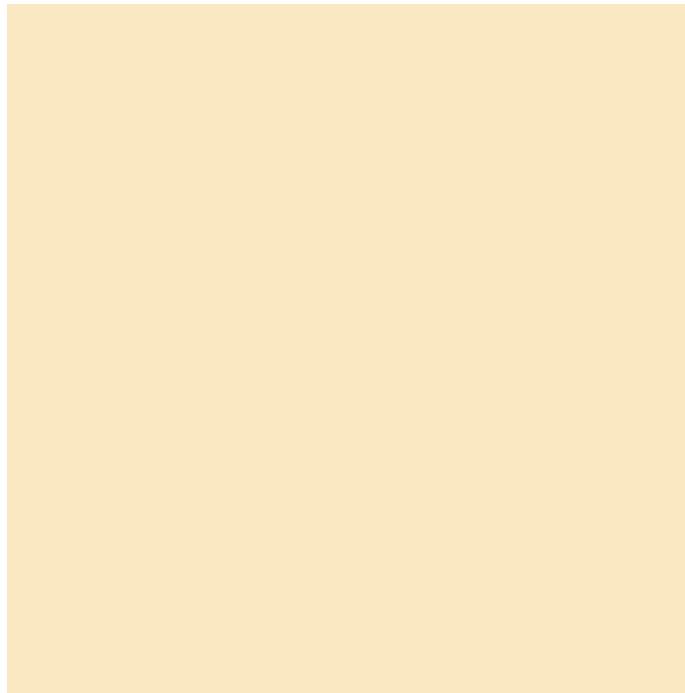
General

Recommended

1. Retain and repair historic fences, walls, and gates.
 - a. If a historic fence, wall, or gate is beyond repair, replace it in-kind or with a style and material that is compatible with the historic property and the historic district.
2. If a historic fence, wall, or gate must be replaced, locate the replacement in the same location if possible.
3. Locate new fences and walls in the same plane with others on the street or within the district.
4. Use materials that are predominately found in the historic district new fences, walls, and gates.
5. For replacement and new fences, use similar designs, patterns, color, dimensions, locations and materials of fences, walls, and gates in the district.
6. Use styles of fences, walls, and gates that are compatible with the architectural style of the primary building and setting (e.g., urban, suburban, rural).
7. Install privacy or utilitarian fences only where minimally visible and where they have no negative effect on the character of the historic district (e.g., in rear yards).

Not Recommended

8. Installing new or extending existing fences or walls in front yards where none historically existed.
9. Privacy or utilitarian fences that are highly visible or located in front yards.
10. Highly ornamental styles of walls, fences, and gates when there is no evidence of these having been used historically.
11. Chain link, landscape timbers, exposed concrete block, vinyl, and PVC fences unless there is historic evidence such materials were used.



4.3.2 DRIVEWAYS & OFF-STREET PARKING

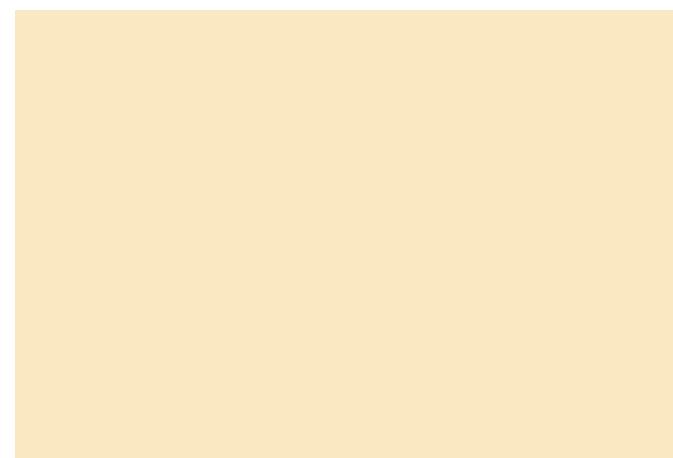
General

Recommended

1. Retain and repair driveways and paved parking areas that contribute to the character of a historic district.
2. Protect significant site features when altering or repairing driveways and parking areas.
3. Use durable, documentable historic materials for driveways such as concrete, brick, block pavers, and, in some cases, crushed stone like stabilized pea gravel.
4. Minimize and screen non-historic driveways and all parking areas with landscaping and other features.
5. Ribbon driveways.
6. Permeable paver systems.

Not Recommended

7. Front-loading garages and driveways in pre-World War II contexts unless there is historic evidence of one having existed there previously.
8. Driveways wider than one-car width in pre-World War II contexts.
9. Circular driveways unless there is historic evidence one was on the property previously.
10. Stamped concrete.
11. Asphalt for driveways in pre-World War II residential areas.
12. Enlarging parking areas that occupy an area that was historically occupied by a building.
13. Locating parking areas between the front of a building and the street.



4.3.3 LANDSCAPING

General

Recommended

1. Use proper grading to direct water away from building foundations.
2. Plant salt-tolerant and flood-resistant plant species.
3. Use plant species that are adapted to Norfolk's environment.
4. Maintain historically significant gardens, trees, and other plants.
5. Retain and maintain existing trees.

Not Recommended

6. Plants that will mature to heights that will obscure historic architecture.
7. Invasive plant species.
8. Climbing and clinging vines and other plants that can damage building exteriors, such as English Ivy.
9. Removing healthy trees.
10. Planting new trees or other plants with invasive root systems too close to historic buildings or sidewalks.



4.3.4 LIGHTING

General

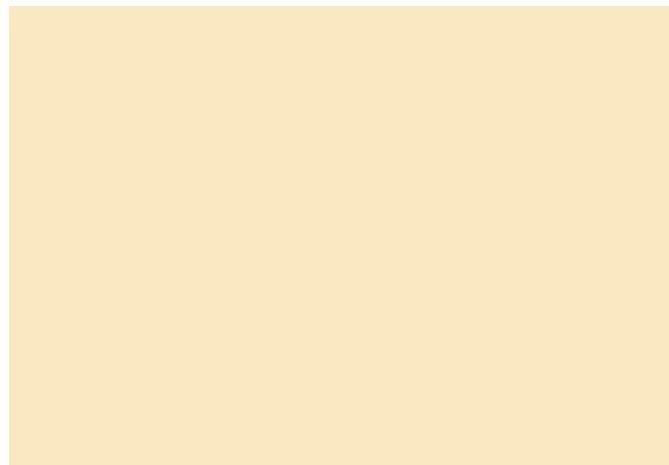
Recommended

1. Retain and repair historic lighting fixtures.
2. Replace irreparable historic lighting fixtures with similarly-styled fixtures.
3. Install lighting fixtures in a way that results in minimal damage to historic materials and in a way that is reversible.
4. Use styles that are compatible with the building design, particularly entryways, and the general character of the historic district.
5. Metal fixtures in natural metal colors or matte black finishes.
6. Gooseneck lights to externally illuminate signs and sign bands on commercial buildings.
7. Overall brightness levels consistent with surrounding levels in the immediate area.
8. Full cutoff lights and downlights.
9. Warm temperatures of white light, such as a maximum range of 2700 to 3000 K.
10. Security lighting, motion lights, and landscape lights in minimally visible locations.
11. Uplighting buildings to highlight

- architectural features in Downtown and commercial corridors.
12. Pedestrian-scale lamp posts and streetlights.
13. Consider using timers, dimmers, and solar-powered lighting.

Not Recommended

14. Lighting fixture styles that are incompatible with a building's architectural style.
15. Removing, damaging, or obscuring historical materials to install lighting.
16. Styles of fixtures and lighting design that would create a false historical appearance.
17. Wall pack lights on primary elevations.
18. Large flood lights.
19. Directing building uplighting towards adjacent residential buildings.



4.3.5 SIDEWALKS, PATHWAYS, & PAVED AREAS

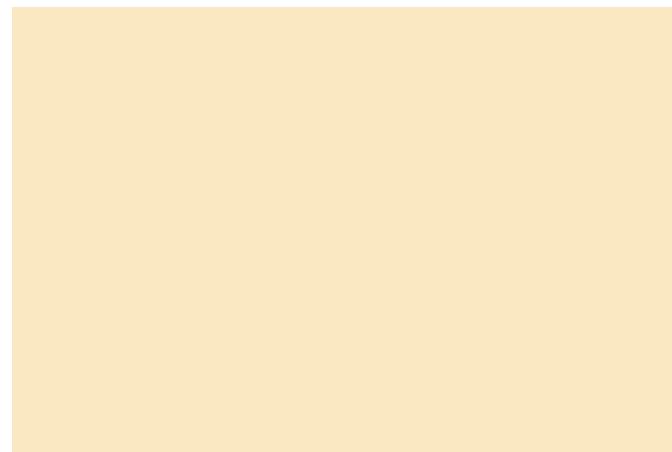
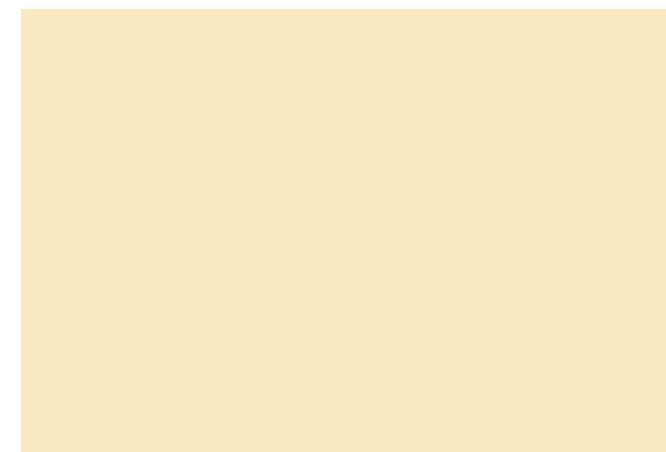
General

Recommended

1. Maintain existing patterns of walkway locations found in the historic district.
2. Use brick, concrete, stone, permeable paver systems, and other materials compatible or matching to the primary building for new walkways.
3. Minimize the amount of paving on a property.

Not Recommended

4. Materials that are incompatible with the materials and style of the primary building.
5. Using new sidewalks or pathways to make a secondary or rear entrance more important than a historic entrance on a primary elevation.
6. Stamped concrete.



4.3.6 SITE & STREET APPURTENANCES

General

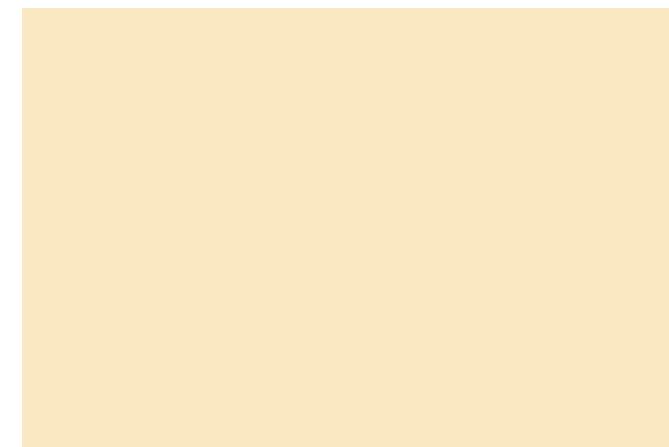
Recommended

1. Retain and repair any historic site appurtenances that significantly contribute to a property's or district's historic character.
2. Locate site appurtenances in minimally visible locations.
3. Screen site appurtenances with landscaping, fencing, and walls as appropriate for the size, type, and location.
4. Use materials, colors, and styles that are compatible with the materials and style of the primary building or street corridor.
5. Minimize the impact of street appurtenances by using simplified styles, dark colors, and scales appropriate to the context.
6. Contemporary materials that do not detract from the historic character of the district.

Not Recommended

7. Placing site appurtenances in highly visible locations.
8. Styles and placement that creates a false sense of history.

Appurtenances are any kind of fixture, equipment, or furniture that might be permanently or semi-permanently installed on a property or along the right-of-way. They include pergolas, play structures, pools, permanent outdoor seating, trash receptacles, large planters, tree grates, and similar items.



4.4 NEW CONSTRUCTION

While most of Norfolk's historic districts are built out, there are occasional opportunities for new infill construction or additions to existing buildings. New construction, however, can be very impactful to the character of a building, a block, a street, and a whole district. These guidelines apply to any project seeking to build a new primary building, build a new accessory or secondary building, or to add onto an existing building so new construction respects and engages with the character historic district rather than overshadowing or competing with it.

4.4.1 GUIDING PRINCIPLES FOR NEW CONSTRUCTION

The impact new construction will have depends on the type and size of a project. While there are different considerations for construction of an addition versus construction of a new building, there are still common considerations that all new construction projects need to address. **These principles**—which are explained below—**apply to all** new construction projects and should be **integrated into the planning and designing phases** of any such project. While these considerations are explained in more detail here, they are incorporated into the guidelines for each type of new construction project.

1. Consider the context.
 - When planning new construction, you need to think carefully about where the project will be located and how its size, design, and materials will relate to the things around it. You should study and understand the context of your new construction project as a first step in project planning.
2. Respond to the character of the historic district in the design by using, referencing, or intentionally differing from the massing, setbacks, materials, and architectural styles of the historic district.

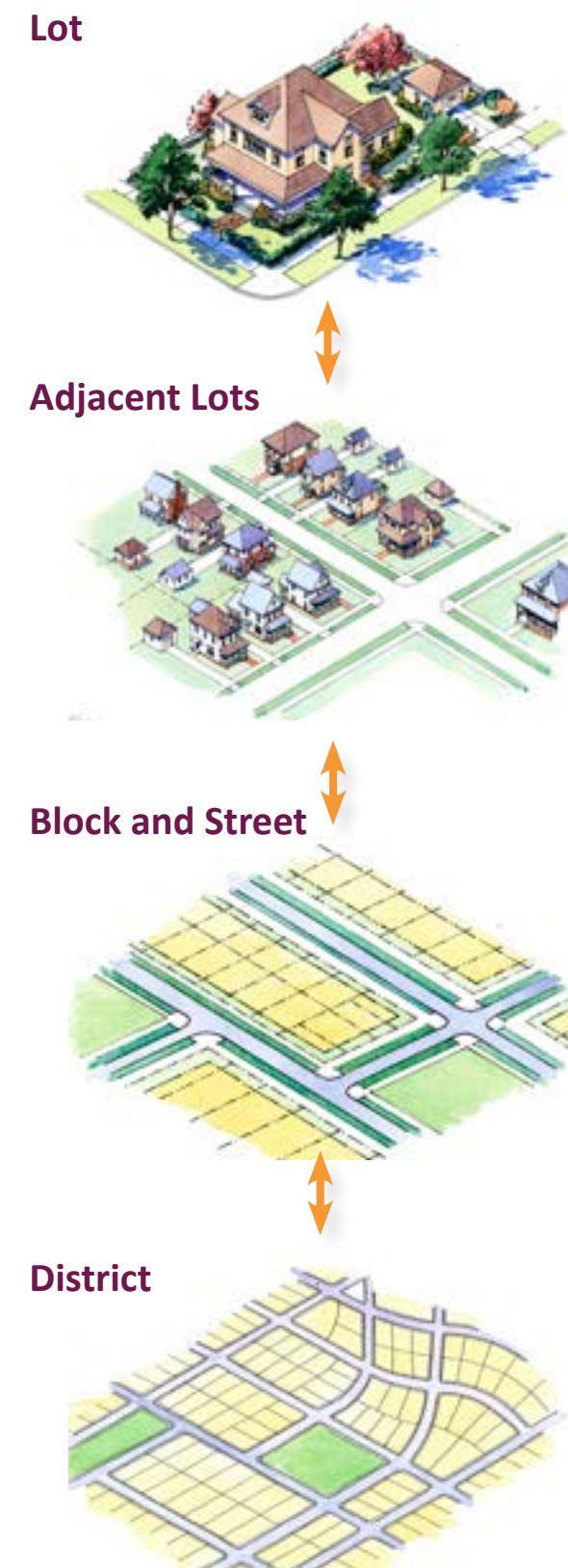
4.4.1 GUIDING PRINCIPLES FOR NEW CONSTRUCTION

Context & Compatibility

In order for a new addition or building to be compatible with a historic district, the design needs to use the same architectural vocabulary. That vocabulary is found in a project's context: the patterns, shapes, materials, and styles found immediately next to the project site, on the same street, and throughout the district.

The most important aspects will be those closest to the project site. Start by looking at the lot—is it wide enough or deep enough for the footprint you are considering? Are there established mature trees that are found elsewhere on the block? Then, look at the properties to either side, then the ones on the street, and then the rest of the district to find other elements to add to your plan.

The context provides the appropriate ranges for new development, like height, setbacks, massing and other architectural vocabulary. For example: constructing a six-story apartment building between two one-story houses on a block that is all one-story houses would be inconsistent with that context. Identifying and using these elements will ensure a compatible design.



3. Balance harmony of design and distinctness of design.
 - Design might range from reconstruction or replication all the way to intentional opposition with extremely modern or contemporary aesthetics. Whichever approach you choose, the final design should still fit in with the size, scale, and general feel of building materials of the district.
4. Minimize the impact.
 - Plan to protect plants, site features, accessory buildings, and adjacent properties during and after construction.
5. Incorporate **universal design principles** as much as possible.
 - Unlike historical buildings that often need to be retrofitted to meet current accessibility standards, new construction projects can integrate those standards from the beginning and should be designed to be as accessible to as many people as possible. Particular attention should be given to entrances and thresholds.
 - All new construction is encouraged to meet or exceed accessibility standards.

Universal design seeks to make places and products accessed, understood, and used by all people, to the greatest extent possible, without specialized adaptations. It emphasizes flexibility, simplicity, and ease of use in the design of a place or product.

There are 7 Principles of universal design:

1. Equitable Use
2. Flexibility in Use
3. Simple and Intuitive Use
4. Perceptible Information
5. Tolerance for Error
6. Low Physical Effort
7. Size and Space of Approach and Use

With new construction projects, you should consider how your design will be navigated by many kinds of people.

4.4.1 GUIDING PRINCIPLES FOR NEW CONSTRUCTION

6. Consider past, current, and future uses.

- The use of a building heavily influences how the building looks and how the site is organized.
- If the current or proposed use cannot occur within an existing building without major changes, the building may not be a good fit for what you want to accomplish.
- This idea is very important when considering adaptive reuse projects that convert a building's traditional use to something new, like adapting a school building to apartments.

7. Avoid creating a false sense of history.

- New construction, especially when using a more traditional style of design, should be easy to identify as being recently constructed. This can be achieved through many different means, including the type of materials used, the architectural style, and plaques identifying the date of construction.

8. Consider the full life cycle of proposed construction materials.

- Use of repairable and sustainably-sourced materials is strongly encouraged.

9. Consider integrating passive design elements to reduce new buildings' energy consumption.

- Passive design uses a building's site orientation, layout, and materials to maximize natural flows of heat, wind, and light. This kind of design helps to naturally heat, cool, ventilate, and light a building and can greatly reduce the need for mechanical systems to maintain comfortable indoor temperatures.

Life Cycle Assessment

Building materials have impacts beyond their use in construction. From their production, to their use and ultimate disposal, building materials have economic, environmental, and social impacts. You may want to consider these total effects when making material selections with a life cycle assessment, an evaluation that weighs the inputs and outputs of production, processing, distribution, use, and disposal. This can be helpful decision tool as it allows you to consider more than just unit cost. Life cycle assessments can compare material longevity and potential for reuse and recycling, as well as impacts like lifetime carbon emissions. Life cycle assessments can be applied to individual materials or to entire buildings to understand their impacts and associated costs over time. Some manufacturers even publish life cycle assessments of their products, which can make it easier to use this approach in smaller projects. Green building and sustainability-focused certifications often incorporate or require life cycle assessments.

4.4.2 NEW ADDITIONS

General

Additions are one way to adapt buildings for new uses and changing needs. Because they are designed to expand an existing building rather than replace it, they should be subordinate to the main building, minimally visible, and, in most instances, easily distinguishable when seen from the right-of-way.

The goal of additions should be to preserve and emphasize historic design and materials when designing for new or expanded uses.

Recommended

1. Design additions to be compatible with the main building, but also to be identifiable as a product of their own time.
2. Design and construct additions so that, as much as possible, they may be removed without causing damage or significant alteration to the existing building.
3. Distinguish additions on historic buildings to maintain the integrity of the building's historic or original design, such as by using small-scale hyphens or other connectors to create separation or by setting the addition back from the building's wall planes.
4. Place additions on rear or secondary elevations.
5. Set back additional stories or rooftop additions from primary and highly visible elevations.
6. Consider vertical additions only on buildings that are structurally sound enough to carry the addition.
7. During construction of an addition, protect adjacent building features and materials.
8. During construction of an addition, protect significant site features and minimize ground disturbance from heavy construction equipment.
9. Limit the size and footprint of additions so as not to overwhelm the primary building or the site.
10. Keep the height of horizontal additions at or below that of the primary building.
11. Use not only the historic building being enlarged for design inspiration, but also the historic district, neighborhood, and setting.
12. Use the alignment, spacing, and dimensions of the window and door openings of the historic building for the design of the new addition.
13. Use traditional materials found in the historic district.
 - a. If constructing an addition on a historic building, use traditional materials or materials compatible with adjacent historic materials found on the house.
14. Contemporary exterior materials, like smooth cementitious siding, used in place of traditional materials when they do not negatively impact adjacent historic materials, the

overall design and character of the building, or detract from the district's historic character.

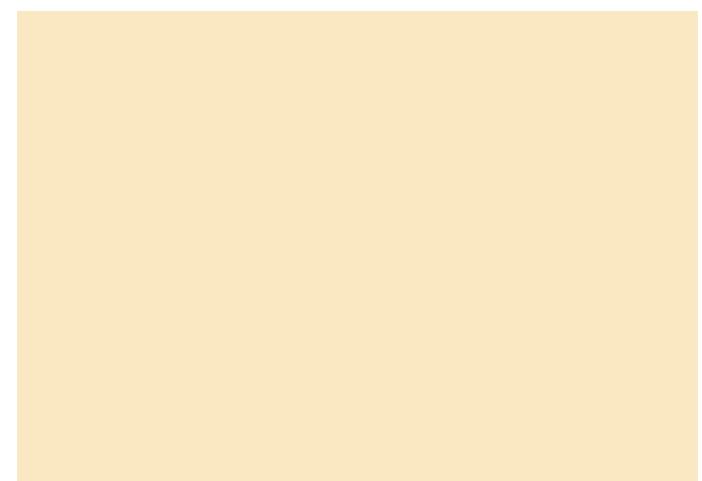
- a. Use contemporary materials help differentiate new construction.
- b. Use painted polyurethane or PVC millwork trim work only on upper stories.
- c. Use true-divided light (TDL) windows or simulated-divided light (SDL) windows with spacer bars made of high-quality materials like wood, aluminum-clad wood, and high-quality composite and fiberglass.

4.4.2 NEW ADDITIONS

General

Not Recommended

15. Removing historic features, such as an existing historic porch or cornice, to install a new addition.
16. Locating or designing additions in a way that would create a false historical appearance.
17. Creating features or applying salvaged materials in such a way that would create a false historical appearance.
18. Constructing a new addition that is the same size or larger than the historic building.
19. Vertical additions, particularly in residential areas, that significantly deviate from established massing and building heights.
20. Vinyl siding and trim products and synthetic stucco products, such as Exterior Insulation and Finish Systems (EIFS), are not appropriate materials.



4.4.3 NEW ACCESSORY STRUCTURES

General

Accessory structures—also sometimes called secondary structures—are buildings on a property that have a **supportive** or **minor use**. They always have a smaller footprint and overall size than the primary structure. Garages and sheds are the most common modern accessory structures; properties from the turn of the 20th century and earlier were much more likely to have accessory structures and a wider variety of them. Historical accessory structures include buildings like carriage houses, outhouses, summer kitchens, and storehouses.

New accessory structures should enhance the use of a property with the least amount of impact.

Recommended

1. Site new accessory structures toward the rear of a property or in a traditional location for its use.
2. Screen new accessory structures with landscaping or fencing or by locating it behind an existing building.
3. During construction of a new accessory structure, protect significant site features and minimize ground disturbance from heavy construction equipment.
4. Follow established setbacks for accessory structures in the immediate area.
5. Limit the footprint of new accessory structures so it is smaller than the primary structure.
6. Limit the height of new accessory structures so to be shorter than the primary structure.
7. Use styles that are compatible with the primary building and surrounding properties.
8. Incorporate similar features or stylistic motifs found on the primary building, such as roofing type, siding, cornice detailing, and fenestration patterns.
9. Use traditional materials found in the district or on the primary structure.
10. Contemporary exterior materials, like smooth cementitious siding, used in place of traditional materials when they do not negatively impact the overall design and character of the primary building, site, or detract from the district's historic character.

Temporary structures make no permanent change to a building or a site and are only installed or used for a limited period of time. As they make no permanent change, temporary structures generally may not require a Certificate of Appropriateness; as with any project, please confirm with City Staff if review is needed. When using temporary structures, avoid blocking or damaging significant architectural features of adjacent buildings.

Not Recommended

11. Removing historic site features, such as fences or walls, or mature trees to install a new accessory structure.
12. Locating an accessory structure in a highly visible or prominent location so that it competes visually with the primary building.
13. Introducing new or deviating from established setbacks.
14. Constructing or installing an accessory structure with a larger footprint than the primary building.
15. Constructing or installing an accessory structure taller than the primary building.
16. Using or adding more ornamentation than is found on the primary building.
17. Creating a false historical appearance by designing a building to appear to have been original to the site.
18. Using a style or ornamentation that conflicts with the primary building.
19. Most prefabricated metal storage buildings, shipping containers, and similar structures.
20. Vinyl siding and trim, corrugated metal and synthetic stucco products, such as Exterior Insulation and Finish Systems (EIFS).

4.4.4 NEW PRIMARY STRUCTURES

General

Most of Norfolk's historic districts are already built out. Occasionally, there are buildable lots found in the districts, usually because a historic building was demolished some time before designation. Because new primary structures would likely be built on the site of a former building and because they are a major part of the streetscape, great care should be taken with their design.

Because of the variety of architectural styles and building types in Norfolk's historic districts, it is very important to study your project's context when planning a new building. It is critical to review which styles of architecture and materials are used in the immediate block and the district as a whole. This analysis should inform the design, placement of the building on the site, and treatment of the site for landscaping, walkways, fences and other features. New construction should not detract from the historic resources in the district.

Recommended

1. Maintain established setbacks.
2. Maintain established patterns of building orientation, typically orienting entrances/primary elevations towards the street.
3. Maintain established patterns of spacing between buildings, including sizes and locations of side yards.
4. Rebuild streetwalls in twentieth-century and older commercial areas.
5. Retain mature trees and significant existing landscape features to the extent possible.
6. During construction, protect significant site features and minimize ground disturbance from heavy construction equipment.
7. Maintain a similar sense of mass as surrounding properties.
8. Relate to and match the scale of surrounding properties:
 - a. Align foundation and floor line heights with surrounding properties.
 - b. Align and proportionally relate to established porches, including porch foundation and porch roof heights.
 - c. Conform to adjacent cornice heights where they are uniform on the block of the new construction.
9. Maintain established patterns of building height with a height falling between the shortest and tallest buildings on the immediate block.
10. Design new construction to be compatible with the adjacent historic properties and the historic district, but also to be identifiable as a product of its own time.
 - a. No specific style is required or recommended; original and creative design are encouraged.
 - b. Study adjacent historic properties and the historic district to incorporate and reflect similar features.
11. Use similar fenestration and solid-void patterns found in the surrounding district.
12. Design buildings and sites for interaction with people on the street with street-level entrances, porches, transparent storefronts, and scaling building sizes and masses to enhance, not overwhelm, a pedestrian's experience.
13. Design for universal accessibility.
14. Consider incorporating passive design features—such as porches, eaves, transom windows, etc.—to improve overall energy efficiency

4.4.4 NEW PRIMARY STRUCTURES

General

and building sustainability.

- 15. Use traditional materials found in the historic district, such as wood, brick, stone, pre-cast concrete, terra cotta, glass and metal.
- 16. Use of contemporary exterior materials, like smooth cementitious siding or composite windows, in place of traditional materials that are visually compatible with the character of adjacent historic properties and the district's overall historic character.
- 17. Use true-divided light (TDL) windows or simulated-divided light (SDL) windows with spacer bars in areas developed primarily before 1970 and that are made of high-quality materials like wood, aluminum-clad wood, and high-quality composite and fiberglass.
- 18. Locate off-street parking, driveways, and detached garages in minimally visible locations in pre-World War II residential contexts, typically behind a building, off alleyways, or at the rear of lots.
- 19. Orient off-street parking and garage doors in pre-World War II era contexts towards alleys and secondary streets.

- 20. Maintain established patterns, including landscaping and screening, of off-street parking, driveways, and attached or detached garages in post-World War II residential contexts, which may include front-facing garages.
- 21. Locate off-street parking and parking areas for new commercial buildings behind the primary structure.

Not Recommended

- 22. Replicating historic architectural styles or features of historic buildings in a manner that could be mistaken as historic or original to the site.
- 23. Designing a building with a significantly larger or smaller massing than what is found in the immediate context.
- 24. Adding features that would create a false historical appearance. Instead, authentic design, materials, and details may be utilized to create a realistic historical appearance. However, this does not preclude a traditional design.
- 25. Vinyl siding and trim products.
- 26. Synthetic stucco products, such as Exterior Insulation and Finish Systems (EIFS).

4.5 RELOCATING BUILDINGS

A key part of a property's historic integrity is its location. Relocating a building irrevocably breaks the connection between a building and its location and is detrimental to the resource's historic integrity. Sometimes, however, relocation may be the only feasible way to save a structure. Once all other avenues to save or rehabilitate a building at its existing location have been exhausted, relocation may be found to be an appropriate action. Moving a building is a costly and involved process, and all care to do no harm to the building during the move should be taken. These guidelines are used when evaluating requests for relocation and how to physically relocate a structure.

Recommended

1. Relocation when all other avenues to preserve or rehabilitate a structure in its current location have been exhausted.
2. Relocation when the alternative is total loss of the structure.
3. Relocation when the present context is so altered as to have lost significance.
4. Relocation when the current location puts the structure at extreme risk from natural disaster or weather events.
5. Identify and secure a suitable site prior to relocation that has a similar context and orientation.
6. Adequately prepare the new site to receive the new structure.
7. Properly brace the structure prior to relocation, including reinforcement of windows, doors, and chimneys.
8. Salvage and reuse masonry foundation materials
9. Identify the date of relocation at the new site.

Not Recommended

10. Relocating when a structure can be preserved or rehabilitated in its current location.
11. Relocating a structure to a context that is significantly different than its historic context (e.g.: relocating a grain silo to an urban block).
12. Relocating a structure to a site that is vulnerable to extreme risk from natural disaster or weather events.
13. Moving a structure off its foundation without properly bracing its structure.

4.6 GUIDELINES FOR DEMOLITION

Demolition is an irreversible action that is strongly discouraged. Norfolk's local historic districts have been designated because they possess special significance to the history and character of our community and are intended to protect against the loss of historic resources, which are irreplaceable links to our past. There are, however, some instances when demolition may be an appropriate action, including:

Unsafe or dangerous building conditions

Damage from natural disasters

Lack of architectural integrity

Economic infeasibility to preserve the building/structure

If you are considering demolition, EXPLORE all alternatives first:

- Rehabilitation
- Stabilization
- Bonafide offer to sell
- Relocation

4.6.1 CONSIDERATIONS FOR DEMOLITION

The following criteria are considered when evaluating requests for demolition. These criteria are identified in the City's Zoning Ordinance:

Design:

- Is the building or structure is an old, unusual, or uncommon design, made of materials that cannot be reproduced?
- Is the building or structure the last remaining example of its kind in the neighborhood, the city, or the region?

Significance:

- Is the building or structure significant because of its relationship to other buildings?
- Would demolishing the building or structure adversely affect the district's character?

Public Interest:

- Would demolishing the building or structure be detrimental to the public interest?
- Would demolishing the building or structure be inconsistent with the adopted comprehensive plan?

Offer to Sell:

- Has the landowner tried, without success, to sell the building or structure and land at a fair market value to a person or entity willing to preserve and restore the building or structure?

Economic Feasibility of Preservation:

- Do documents required by the zoning ordinance demonstrate economic infeasibility of preserving the building or structure?

When considering economic infeasibility, the ARB reviews objective information showing whether preservation of the building would generate a reasonable economic return, not based on the current landowner's particular financial resources or preference for use of the structure. Costs due to neglect or lack of maintenance by the current owner are not considered.

4.6.2 GUIDELINES FOR DEMOLITION

General

Recommended

1. Exhaust all options for alternatives to demolition.
2. If the structure is determined to be architecturally and/or historically significant, document the building exterior and interior with photography that is then submitted to Planning Department Staff.
3. Salvage historic materials from the building, particularly significant features or materials, or allow such materials to be salvaged.
 - a. Consider deconstruction of the building or structure rather than demolition to maximize salvaged materials for reuse and reduce waste in landfills.
4. Demonstrate proposed use for the site or for new construction on the site that meet relevant guidelines in this document.
5. Protect significant site features and minimize ground disturbance from heavy construction equipment before, during, and after demolition.
6. Protect adjacent buildings and structures from any impacts from demolition.

Not Recommended

7. Demolishing a building or structure that can be rehabilitated, sold, or relocated.
8. Demolishing a building or structure that is the last or outstanding example of its kind.

Deconstruction is the process of systematically and carefully dismantling a building or structure to maximize salvageable materials. By disassembling rather than demolishing, usable and valuable materials can be diverted from landfills and reused in other buildings. Deconstruction has the potential to divert thousands of tons of waste from landfills and to support more jobs than traditional demolition. It supports a circular life cycle for construction materials and contributes to overall community sustainability and resilience.

5 GUIDELINES FOR BUILDING RESILIENCE

The following guidelines provide direction and best practices when making properties in historic areas more resilient while preserving the district's character. They are based on [The Secretary of the Interior's Standards for Rehabilitation & Guidelines on Flood Adaptation for Rehabilitating Historic Structures](#) and [The Secretary of the Interior's Standards & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings](#).

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5.1. Flood Adaptation

5.2. Building Energy Efficiency

5.3. Renewable Energy

5.4. Resilient Site Solutions

CHARACTER-DEFINING FEATURES:

Design elements, materials, or other attributes that are a determining factor to the historical significance of a building or a district

ESTABLISHED FLOOD RISK:

A quantifiable description or projection of the likelihood and level of flooding modeled for a specific location

VULNERABLE LOCATIONS: Areas that are located in high-risk flood zones

5.1 FLOOD ADAPTATION

As Norfolk experiences stronger storms, higher tides, longer heat waves, and higher temperatures, the City has invested in long-term, city-wide programs to adapt to new and changing climate conditions, as well as to improve overall resilience and sustainable development. But adaptation, sustainability, and resilience can start small, too. Individual property owners can improve their properties to the benefit of everyone. Projects that address these dimensions include flood protections, improving energy efficiency, adopting renewable energy systems, and installing green infrastructure to retain rain and improve water quality.

Some properties in local historic districts are also located in the coastal high hazard flood zone, the coastal floodplain, or the floodplain and most of Norfolk is increasingly exposed to high water and flooding risks. These guidelines are based on The Secretary of the Interior's Standards for Rehabilitation & Guidelines on Flood Adaptation for Rehabilitating Historic Structures and are intended to supplement other guidance from the City of Norfolk and other organizations on how to minimize any negative impacts of flood adaptation projects on historic properties. They provide a framework for approaching flood adaptation treatments in a way that is sensitive to historic materials and district character.

Careful planning is the first step for any flood adaptation project. Be sure to review the most recent versions of the City's ordinances for the floodplain and projection planning tools like those hosted by the National Oceanic Atmospheric Administration, the Virginia Institute of Marine Science, and other trusted sources. These guidelines can be used in tandem with other documents, such as Norfolk's [*Elevating Homes Pattern Book*](#).

Flood Zone Map Detail on Historic Districts

5.1 FLOOD ADAPTATION

General

Recommended

1. Assess potential impacts that a flood event could have on the property and its character-defining features before choosing how you will adapt the property.
2. Document properties and their character-defining features prior to implementing any flood adaptation project to serve as a record and guide for any future repairs.
3. For properties in vulnerable locations: document properties and their character-defining features annually to serve as a record and guide for any future repairs.
4. Use methods and approaches that require the least alteration to a historic property, its materials, and its character-defining features first.
5. Evaluate the strength of walls, foundation footings, and other structural elements before implementing any floodproofing.
6. Consider all feasible alternatives for adaptation.
7. Consider and select an appropriate time frame that an adaptation treatment will adequately reduce flood risk.
8. Regularly monitor and reassess a property's flood risk.

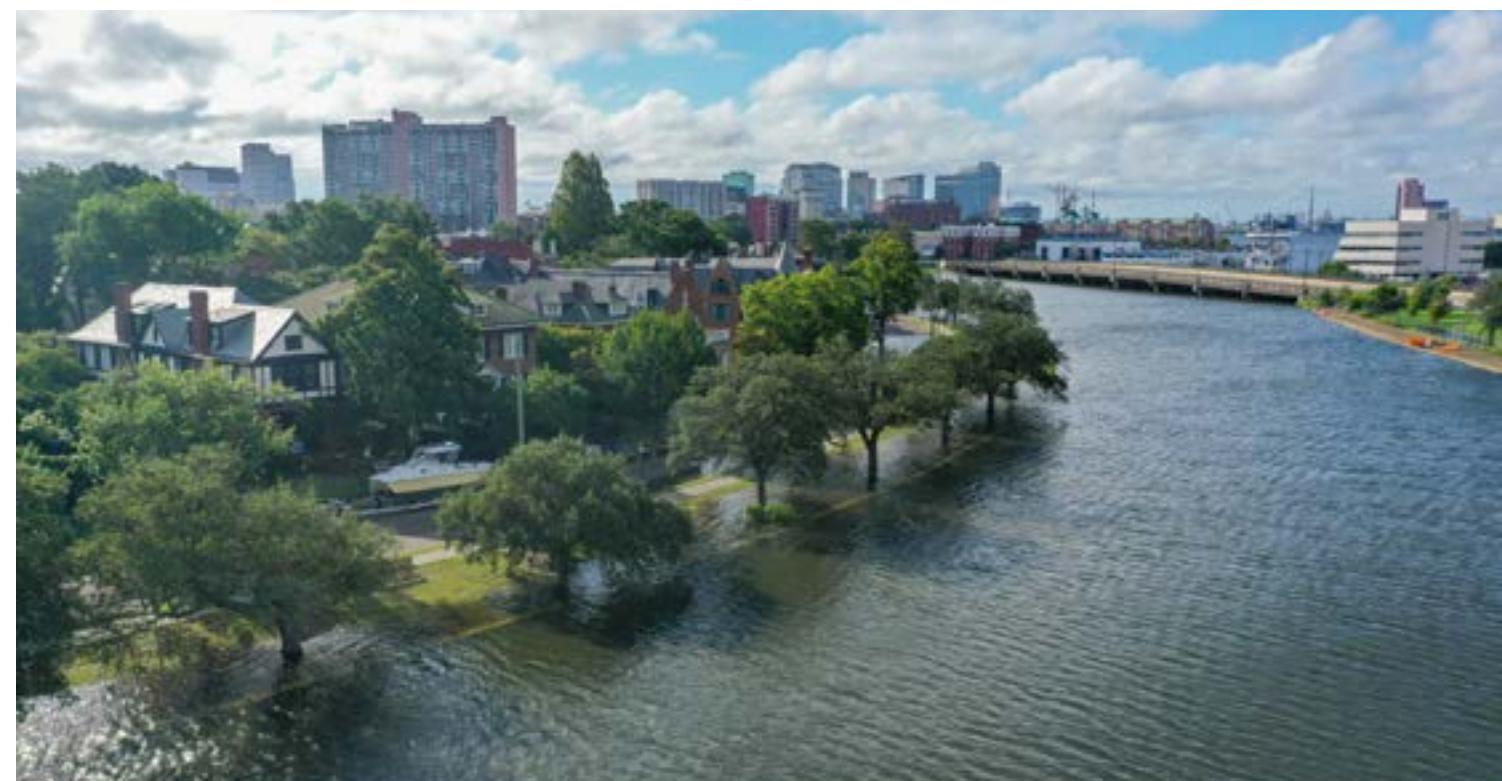
9. Consider the impact of your adaptation project on adjacent properties and, as feasible, address shared risks.
10. Retain the historical and general character-defining relationships between buildings, site, and setting.

Not Recommended

11. Using methods, materials, or measures that are unnecessarily invasive.

One of the best measures you can take for flood protection is to fill your basement. The work required to fill a basement typically will not require a Certificate of Appropriateness and has minimal impact on historic character of a building. Contact City Staff with any questions about filling basements.

Note: In instances when a basement is historically significant, the National Park Service recommends against filling.



Flooding in Ghent

5.1 FLOOD ADAPTATION

Temporary/Non-permanent Measures

Temporary or non-permanent protective measures are materials or systems that can be activated when flooding is predicted and removed or stored when flood waters recede. They include measures like deploying sandbags, temporary dams, and flood wrapping systems. They do not include things like flood gates.

Recommended

12. Install any fasteners for temporary barriers in concealed or secondary locations of a building.
13. For permanent fixtures that are needed for temporary measures (e.g. stanchions), use colors and materials that are compatible with the materials and character of historic building and the historic district.
14. Reinforce masonry walls and openings as necessary to withstand hydrostatic forces.
15. Use pumps and backup generators to remove water that breaches a barrier.

Not Recommended

16. Assuming temporary barriers or systems will keep all water out of the building.
17. Installing permanent fixtures for temporary systems in locations and in manners that damage historic materials or design features.



5.1 FLOOD ADAPTATION

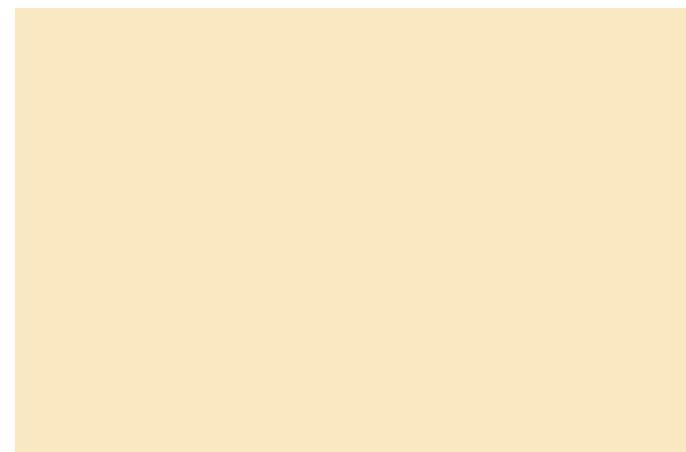
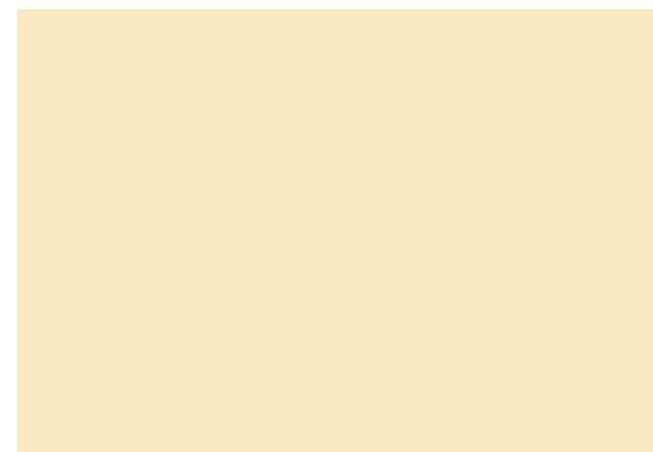
Site & Landscape Adaptations

Recommended

18. Provide proper drainage to protect foundation walls and the landscape from erosion.
19. Improve or restore on-site or adjacent natural systems.
20. Design new or modified floodwalls or berms to be visually and materially compatible with a property's historic and general character.

Not Recommended

21. Removing or substantially changing character-defining features of the site or landscape.



5.1 FLOOD ADAPTATION

Dry Floodproofing

Dry floodproofing is a method designed to keep water out of a building (to keep a building dry). It creates a watertight seal at a specific height around a building to keep water out and often involves significant alteration. Because it creates a seal on the building, it is only permitted in Norfolk for use on non-residential buildings. Consult with City Staff when considering dry floodproofing.

There are technical limitations to dry floodproofing. It is only appropriate for certain types of buildings, like load-bearing masonry buildings or frame buildings with masonry foundations, and in places where the anticipated flood level is less than three feet because of structural concerns. Additionally, any part of the building in the area that is to be dry floodproofed must be able to withstand hydrostatic forces.

Recommended

22. Anchor the structure to the foundation.
23. Plan, install, and manage drainage and pumps to remove water from the site before, during, and after a flood event to reduce strain on the dry floodproofing system and to protect the building.
24. Maintain the historic character of the building when designing temporary or permanent closures for openings below the established flood risk level.
25. Use flood barriers that have materials, colors, methods of fastening, and other details that are compatible with the building's historic materials, character-defining features, and district character.
26. Install stanchions, fasteners, or tracks for flood shields or gates in minimally visible or secondary locations.
27. Use temporary or removable waterproof membranes instead of waterproof coatings on foundations whenever possible.

Not Recommended

28. Dry floodproofing without determining existing structural stability or reinforcing the building appropriately.
29. Removing or substantially changing character-defining features of the historic building such that it is no longer recognizable as a historic building.
30. Damaging historic materials when installing systems or system components.
31. Permanently blocking openings in non-reversible ways.
32. Using incompatible or untested coatings, especially waterproof coatings on masonry, or coverings.

5.1 FLOOD ADAPTATION

Wet Floodproofing

Wet floodproofing allows water to enter and then exit a building during a flood event. Like dry floodproofing, it has technical limitations. Wet floodproofing should be avoided where flooding is expected to last longer than 24 hours and the structural strength of a building to withstand the movement of the water in and out of the building. Wet floodproofing will usually also include elevation of

Wet floodproofing systems require almost as many exterior alterations as it does interior alterations to operate effectively. COAs are only required for exterior alterations and these guidelines only address those types of changes. Consult The Secretary of the Interior's Standards for Rehabilitation & Guidelines on Flood Adaptation for Rehabilitating Historic Structures for additional guidelines on how best to treat interior historic finishes, materials, and features.

Recommended

33. Relocate exterior utilities, outlets, and panels above the established flood risk level and to minimally visible locations.
34. Retain historic foundation vents in highly visible locations, as feasible.
35. Use new flood vents that have designs compatible with the historic character of the building and the district character or use new flood vents that match the color of the foundation to appear minimally visible.
36. Place new flood vents in patterns and locations that do not detract from the historic character of a building.
37. Design a system to drain the building as flood waters recede.

Not Recommended

38. Dry floodproofing without determining existing structural stability or reinforcing the building appropriately.
39. Removing or substantially changing character-defining features of the historic building such that it is no longer recognizable as a historic building.
40. Damaging historic materials when installing systems or system components.
41. Permanently blocking openings in non-reversible ways.
42. Using incompatible or untested coatings, especially waterproof coatings on masonry, or coverings.

5.1 FLOOD ADAPTATION

Elevating a Building

Recommended

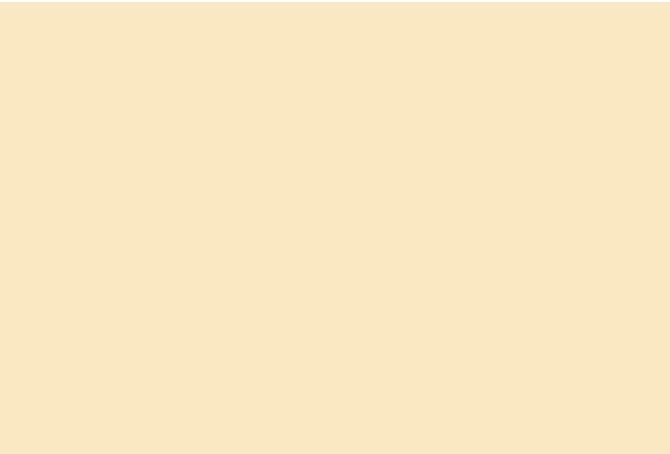
- 43. Preserve elements of the building and setting that are important to the property's historic character.
- 44. Retain historic massing, scale, size, form, and proportional relationships of the major elements of a historic building and/or the historic district.
- 45. Maintain the character of primary entrances by retaining locations of front doors, stairs, and other defining characteristics.
- 46. Minimize and/or screen elevated foundations to maintain a sense of the original scale and proportion of the building.
- 47. Use existing features to minimize the visual impact of alterations (e.g., use a wider skirting board on a porch to mask a change in height).
- 48. Use materials that are visually and materially compatible for new foundations.
- 49. Maintain the visual appearance of significant design characteristics of historic foundations in new foundations.
- 50. Maintain a substantial visual connection to the ground.
- 51. Use landscaping to screen and soften the visual impact of elevation in tandem with other design elements.

- 52. Break up long stair runs required to overcome new changes in elevation with landings, changes in materials, or changes in design.
- 53. Install flood vents in logical patterns, aligning with exterior building features as appropriate and relevant.
- 54. To the extent feasible, maintain the district's historic range of building heights.
- 55. Parking underneath an elevated building only when the driveway is consistent with the district's character (i.e., no front-loading in pre-World War II contexts) and the parked vehicle(s) are not visible from the right-of-way.



Not Recommended

- 56. Demolishing historic additions rather than elevating them with the main building.
- 57. Designing a new foundation that is too tall, disproportionate, or out of scale with the building and the district.
- 58. Changing or removing character-defining features to mask changes in height (e.g., making windows larger).
- 59. Using visually and materially incompatible materials for new foundations.
- 60. Changing or abandoning historic primary entrances when it can be avoided.
- 61. Parking underneath an elevated house when visible from the front of the building.
- 62. Creating a driveway or curb cut from a right-of-way other than an alley in order to park beneath an elevated house.



5.2 ENERGY EFFICIENCY

General

Most buildings constructed before the mid-twentieth century were outfitted with features and systems to naturally let in light, warm and cool interior spaces, and promote air circulation. While these features are important to retain and use properly as they can significantly cut energy costs, additional measures may be warranted to help improve overall energy efficiency.

Recommended

1. Retain and rehabilitate historic building features and systems, as well as site features and landscaping, to passively light, heat, cool, and circulate air in a historic building.
2. Install compatible historical features that contribute to the district character—like operable shutters, operable windows and transoms, and foundation ventilation—on non-historic buildings to improve energy efficiency.
3. Use landscaping solutions, such as trees, to improve shading and cooling.
4. Use exterior storm windows to address energy efficiency and mitigate storm risk.
5. Use interior storm panels to address energy efficiency without affecting the appearance of windows.
6. Properly weatherize door and window thresholds.
7. Properly and regularly caulk windows to keep them weathertight.
8. Install and maintain roof and foundation ventilation systems that are compatible with the historic character of the building and the district character.
9. Locate cool roofs behind parapet walls and on roof areas not visible from the right-of-way.
10. Green roofs when they are minimally visible from the ground.
11. Use plants that are appropriately scaled to the size of the building.
12. Install green roofs only on buildings that can structurally support the additional weight of the system and that have watertight roofs.

Not Recommended

13. Replacing or removing repairable historic windows, doors, and other character-defining historic features to improve energy efficiency.
14. Replacing glass in windows with significantly lighter or darker tints.
15. Applying reflective films to windows or storefronts when there historically has been no such finish.
16. Covering or removing attic or foundation ventilation systems.
17. Cool roofs that are visible and are inconsistent in the color and material character of the building and the district character.
18. Green roofs that are highly visible.
19. Installing green roofs on buildings that cannot or have not been proven to support the additional weight of the system.
20. Installing green roofs on buildings that do not have weather tight roofs.

Air inside buildings primarily escapes through floors, walls, and ceilings. Properly insulating attics and foundations is key to long term performance.

5.3. RENEWABLE ENERGY

General

Renewable energy systems—systems that collect or generate energy from renewable sources like the sun, wind, water, and ground heat—are increasingly accessible to individuals and can help reduce energy costs and carbon emissions. Incorporating these kinds of systems into historic districts is possible with careful planning.

While these guidelines address a few specific, current technologies, the general guidelines are written with the intent to be applied to future innovations, as well as supplement the specific guidelines for identified systems. There may be additional design requirements for these types of systems. Check the City Zoning Ordinance, City Code, and Planning Department for other requirements.

Recommended

1. Minimize the visual and physical impact of renewable energy systems on the historic district.
2. Attach renewable energy system components to historic buildings with methods that cause no or minimal damage to historic materials and character-defining features.
3. Select renewable energy systems that are suitable for the property.
4. Attach and install renewable energy systems in a manner that is reversible.
5. Match or complement the foundation materials of the building when constructing structures to elevate equipment above a floodplain.

Not Recommended

6. Removing or damaging historic materials or character-defining building or site features in order to install a renewable energy system.
7. Attaching or installing renewable energy systems in ways that cannot be reversed.
8. Locating renewable energy systems in highly visible locations.

5.3 RENEWABLE ENERGY

Solar Collectors

Recommended

9. Conduct a sun study or similar analysis to determine the viability and feasibility of a solar collector system before installing one.
10. Install solar collectors on roofs of historic buildings only after other locations have been investigated and determined infeasible.
11. Locate roof-mounted solar collectors on low- and non-visible roof slopes.
12. Set roof-mounted solar collectors back from rooflines.
13. Use roof-mounted solar collectors with low profiles.
14. Locate ground-mounted solar collectors in rear or side yards in residential settings.
15. Screen ground-mounted solar collectors and associated equipment with landscaping, fences, or walls compatible with the property and the historic district.

Not Recommended

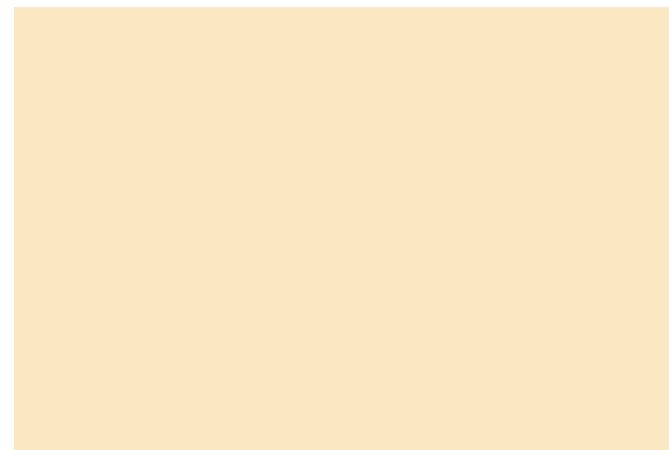
16. Installing roof-mounted solar collectors on primary elevations.
17. Altering significant and/or character-defining rooflines by installing solar collectors.
18. Compromising the structural integrity of the roof in order to install solar collectors.
19. Changing the tint of glass to a shade significantly different than the established pattern in the historic district as part of installing a solar collector system.
20. Using a solar collector as a replacement material for historic building materials.

5.3 RENEWABLE ENERGY

Electric Vehicle Chargers

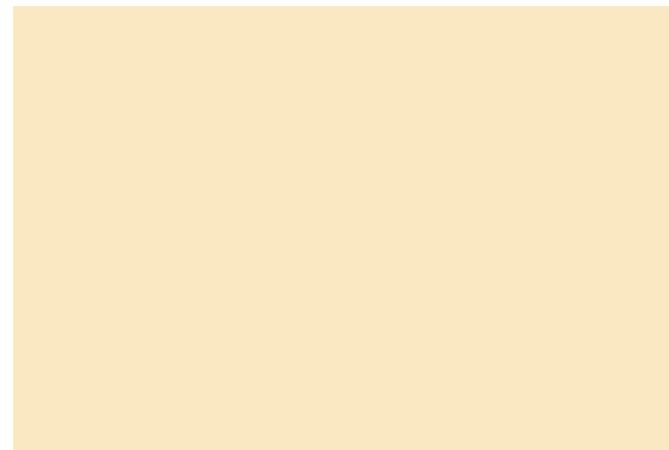
Recommended

21. Locate private freestanding electric vehicle chargers in minimally visible locations.
22. Screen freestanding electric vehicle chargers with landscaping, fences, or walls compatible with the property and historic district, especially when located in a parking area.
23. Use colors that are compatible with the character of the block and historic district.
24. Attach wall-mounted electric vehicle chargers in minimally visible locations.
25. Avoid damaging historic materials and character-defining features when installing electric vehicle chargers.



Not Recommended

26. Installing electric vehicle chargers of a style or in a location that detracts from the historic character of the district.



5.3 RENEWABLE ENERGY

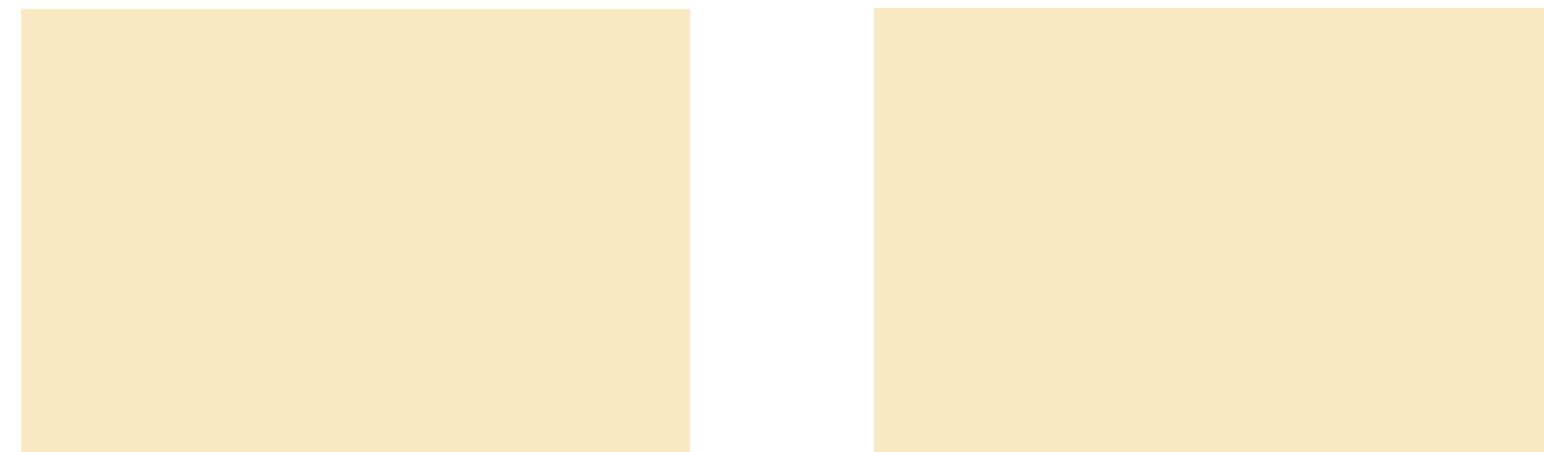
Wind Power

Recommended

27. Conduct a study or analysis to determine the viability and feasibility of a wind turbine before installing one.
28. Locate residential-scale, roof-mounted wind turbines only on rear elevations.
29. Locate wind turbines in minimally visible locations.
30. Use colors that complement and/or blend with the site's setting.
31. Screen ground-mounted wind turbines and associated equipment with landscaping, fencing, or walls that are compatible with the district.

Not Recommended

32. Compromising the structural integrity of a building in order to install wind turbines.
33. Lighting wind turbines or equipment unless required by the Federal Aviation Administration.



5.4 RESILIENT SITE SOLUTIONS

General

There are just as many potential site solutions to increase your property's resilience as there are building solutions. Trees help provide shade and passive cooling effects for buildings. Rain gardens and bioswales help retain rain, which naturally treat water and help lessen overall flooding. Berms and other landscape features can help mitigate vulnerabilities to flooding. Native plants help with water retention, but also support healthy populations of birds, bees, and butterflies. These types of solutions can be complementary to historic districts if designed well.

Recommended

1. Unless it will significantly alter the relationship of the primary elevation of a historic building to the street or adjacent properties, add trees and other natural features to reduce cooling loads.
2. Use rain gardens, bioswales, rain barrels, and cisterns to retain water for on-site reuse or to slow run off.
3. Use plant species that are adapted to Norfolk's environment, such as native plants.
4. Use and regularly maintain permeable paving systems.
5. Use plants, gutters, and other methods to protect historic materials from splash back and standing water.

Not Recommended

6. Planting trees or other plants where they may grow to damage or encroach on buildings.
7. Damaging or removing significant building or site features or materials to install plants or green infrastructure.
8. Not maintaining permeable paving systems.
9. Maximizing paving and impermeable surfaces on a parcel.

5.4 RESILIENT SITE SOLUTIONS

Rain Barrels

Recommended

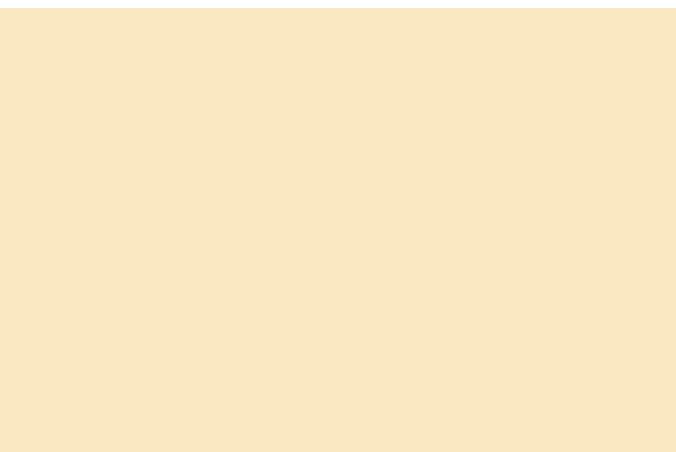
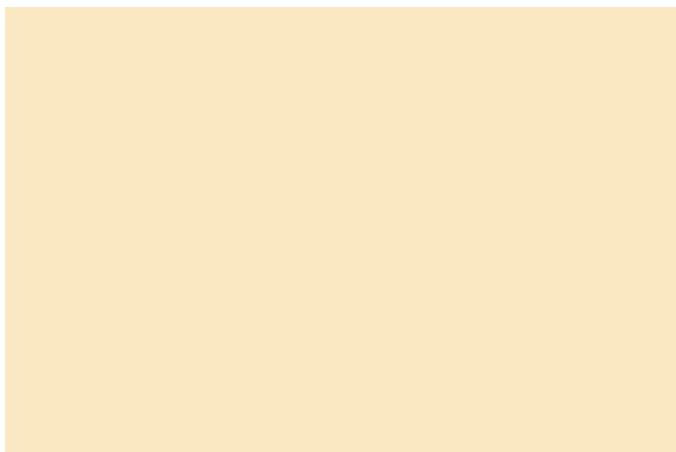
10. Install rain barrels on side and rear elevations.
11. Use styles that are complementary to the design of building to which the rain barrel is attached.
12. Use colors complementary to the building to which the rain barrel is attached when it is installed in a location visible from the public right-of-way.
13. Use materials that are visually compatible with those of the primary building and the district.

Cisterns—storage systems that collect rainwater for later use—have long been used to help reuse and recycle water. Like rain barrels, a downspout or other collector pipe collects runoff and directs it to a collection tank. Cisterns can be above ground or underground.

While most of a cistern is usually located underground, above-ground components that are visible from the right-of-way may require a Certificate of Appropriateness, which you should confirm with City Staff. Like other site appurtenances, cistern components should be installed without damaging historic materials and in minimally visible locations.

Not Recommended

14. Damaging historic gutters to install rain barrels.
15. Using styles of rain barrels that create a false sense of history.



6 GUIDELINES FOR SIGNAGE

Signage has long played an important role in the character and success of mixed-use or historic retail districts. Signage attracts customers to shops and restaurants but also contributes to the overall identity of an area.

All signage installations must comply with applicable zoning and code requirements. Additionally, any signage that extends into the city right-of-way requires an encroachment.

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6.1 GUIDELINES FOR SIGNAGE

SIGN: Any object, device, display, or structure, or part thereof, visible from a public place, a public right-of-way, any parking area or right-of-way open to use by the general public, or any navigable body of water which is designed and used to attract attention to an institution, organization, business, product, service, event, or location by any means involving words, letters, figures, designs, symbols, fixtures, logos, colors, illumination, or projected image

SIGN BAND: a horizontal area on a commercial building, typically between the top of a storefront and an upper story or roof line, where signs are typically attached

HOST SIGN: an old hand-painted advertising sign, typically fifty years old or older and representing bygone goods or services , that has faded over time

6.1 GUIDELINES FOR SIGNAGE

General

Recommended

1. Preserve and retain historic signs that contribute to the district or building.
2. Attach signs in a way that minimizes damage to historic materials.
3. Scale signs to be proportionate to the size of the building and the location it will be installed.
4. Use external illumination or backlighting when illuminating signs.
5. Utilize neon or LED lighting within the downtown area or other commercial areas such signage has historically been used.
6. Use materials such as wood, metal, or high-quality synthetic materials with matte finishes.
7. Place signs in locations historically intended for signage on the building, such as windows and sign bands on storefronts.
8. Place signage on the front and side panels of awnings where appropriate.
9. Use types of signs that were historically used in the historic district and/or styles that are common in the historic district.

Not Recommended

10. Obscuring or covering historic architectural features of the building.
11. Internally-illuminated box signs.
12. Using materials that appear shiny or plastic-like.

Historic Signs

Recommended

13. Preserve historic signs, including ghost signs or painted façade signs that are closed associated with the identity or history of the building.
14. Maintain signage painted directly on exterior walls when it contributes to the character of the building or historic district.
15. Replace historic signs only when necessary due to condition.
16. Match the original in materials, design, pattern, color, dimension, and placement when replacing a historic sign.

Not Recommended

17. Removing historic signs that contribute to the character of the building or district.
18. Painting over or obscuring historic ghost signs.

7 REFERENCES

This section contains additional information to assist you with maintaining, altering, and improving your property in historic districts.

Visit the City Planning Department website for more resources.

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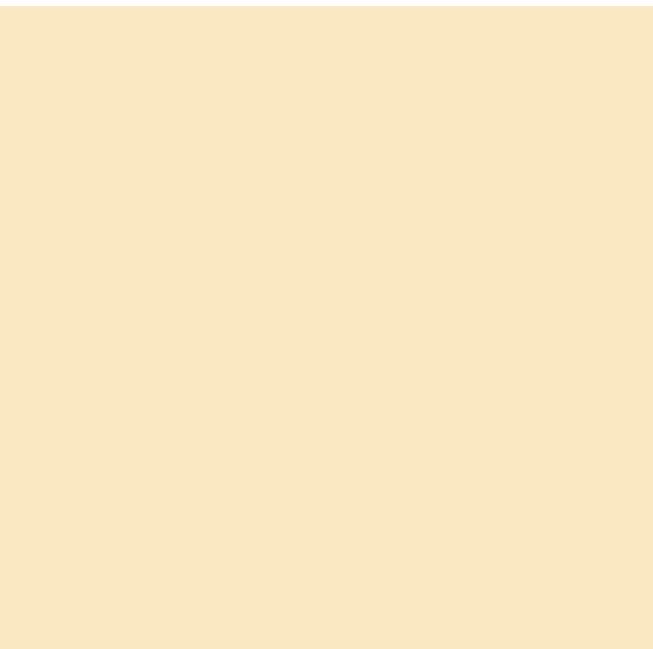
7.1. DESIGNING FOR NATURE

7.2. GLOSSARY

7.3. REFERENCES

7.1 DESIGNING FOR NATURE

Actions can be taken in almost every project to work towards a sustainable and resilient future for Norfolk. Our city is home to more than just people: wildlife lives alongside us, even in this urban environment. Here are a few things to consider when you are planning repairs and improvements in Norfolk's historic districts:

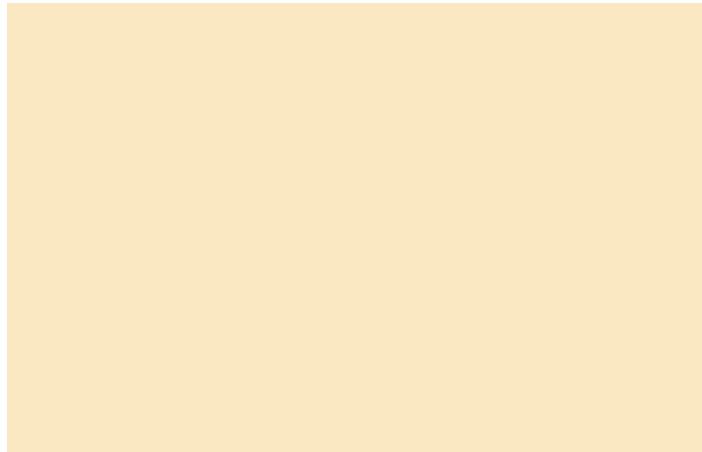


To learn more about how to light in accordance with City regulations, reach out to City Staff and refer to the City Zoning Ordinance.

Lights at Night

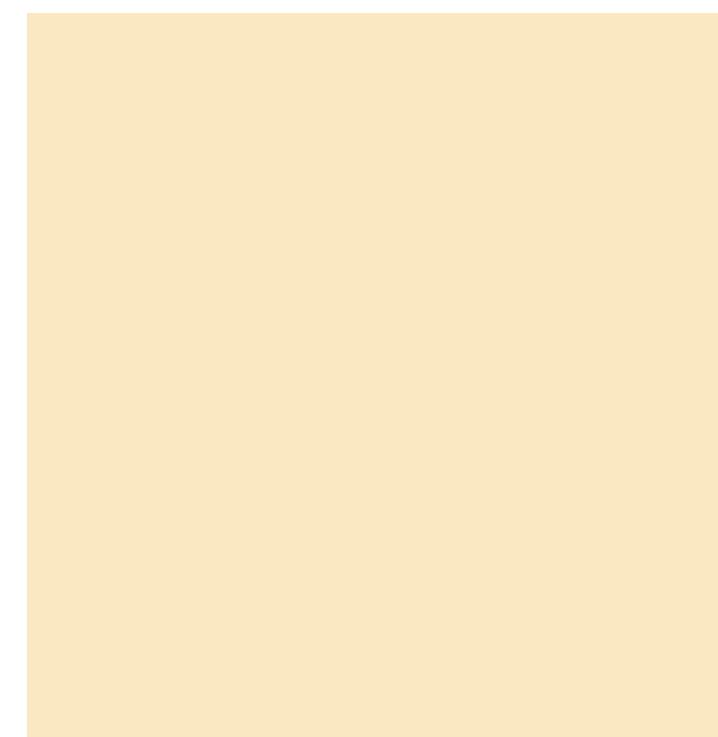
Light at night does more than make it difficult to see the night sky. It disrupts natural rhythms for plants and animals and confuses migrating wildlife, especially birds that migrate at night. Light at night can be useful and necessary, and there are measures that can be taken to light responsibly. Dark Sky International, a leading non-profit organization committed to addressing light pollution worldwide, developed these 5 Lighting Principles for Responsible Outdoor Lighting with Illuminating Engineering Society that are a useful guide when planning and selecting new lighting:

1. Use light only if it's needed.
2. Direct light to fall only where it's needed by shielding and aiming light downwards or by using shades to keep interior light from spilling outside.
3. Use light at the lowest brightness possible to maximize usefulness and minimize impacts.
4. Use dimmers, timers, or other controls to make light available when it's needed but is dimmed or off when not.
5. Use warm-colored lights where possible. Warm colors are closer to sunlight and have less impact on wildlife.



Native and Adapted Plants

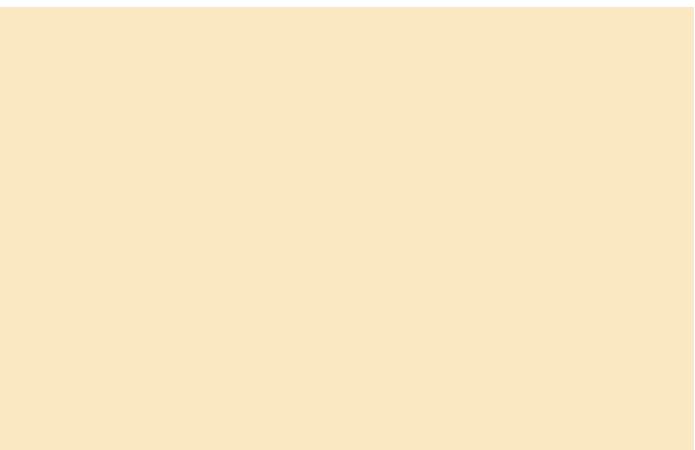
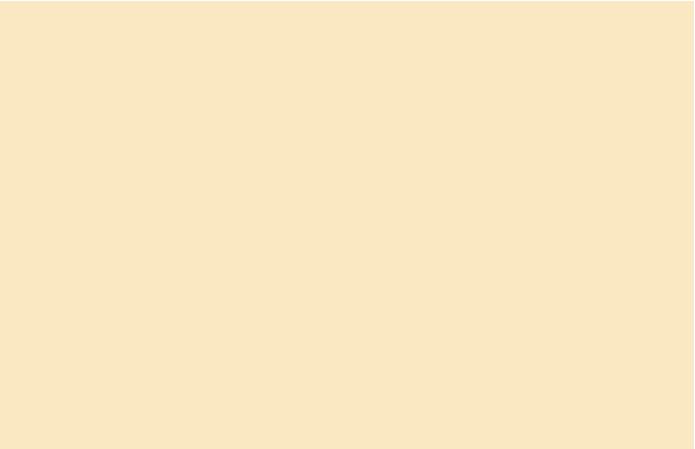
An easy way to give a boost to the local ecosystem is to use native plants. Native plants need less water, fertilizer, and maintenance because they are adapted to the local climate. Because of how they grow in their native environments, they are better at sequestering carbon, maintaining healthy soils, and helping reduce storm runoff. Native plants are also typical sources for food and shelter for local wildlife, especially pollinators like bees, butterflies, and birds. Learn more about growing native plants and Virginia's flora from the Virginia Department of Conservation and Recreation, where you can also find a Virginia Native Plant Finder.



7.1 DESIGNING FOR NATURE

Bird Safety

One of the biggest threats to birds are our buildings. Collisions between birds and buildings are estimated to kill up to 1 billion birds each year in the United States. Most of these collisions are between birds and glass, in part because of glass's reflectivity and in part because glass is an exceptionally popular building material. Birds' vision is very different from ours and varies in ways that make it difficult to distinguish glass as a barrier. Measures that can be taken to reduce collisions include using bird-safe or bird-friendly glass and materials in new construction and rehabilitation projects. There are building products that are specifically designed with patterns or frits and lower reflectivity to reduce the likelihood of bird collisions. Some of these are nearly invisible to the human eye, which may make them compatible with historic buildings. While these types of products would be evaluated as any other substitute material for use in retrofitting a historic building, many can be integrated into new construction projects. Learn more about bird safety and the built environment by exploring resources from the American Bird Conservancy and the Audubon Society.



7.2 GLOSSARY

Accessory structure

A structure that is subordinate to the principal structure that is on the same premises (Related term: accessory structure or accessory building)

Alteration

A change made to a feature, material, or design element that creates in a visual and/or material difference

Alternative material

A building material that has the potential to match a historic material's appearance and physical properties (Related term: substitute material)

Appropriate

Suitable, compatible or fitting specifically in the context of evaluating alterations to historic properties

Architectural shingle

A modern type of asphalt or composite shingle that is made of multiple layers of material that has a textured appearance due to the shingle shape and how the shingles are laid; also called dimensional shingles

Architrave

The lowest part of an entablature, sometimes used by itself

Attic fan:

A device used to remove hot air from the attic

Awning

A canvas roof offering shade and protection from the elements to a window, doorway, patio or porch

Azek Deck™:

A brand-name, synthetic construction material that is often designed to look like wood

Balcony

An elevated platform projecting from an upper level of a building, with no ground level access, enclosed with a railing

Balusters

Evenly spaced supports for a railing on a porch, balcony, deck or staircase

Balustrades:

A succession of balusters joined on the top by a handrail and rail at the bottom; used on porches, stairways, and balconies

Band board:

Decorative and/or functional horizontal trim element that wraps around the exterior of a structure

Bargeboard:

Generally wooden decorative piece which hangs from and follows the slope of a gable style roof

Batten:

A narrow strip, historically wood, applied to cover a joint along the edges of two parallel boards in the same plane; a defining element of board and batten siding

Bay:

An alcove within a larger room, creating a protrusion on the exterior wall, typically using windows

Biodegradable:

Product that can decompose without human interaction

Bioswale:

A ditch or linear depression in the ground that is planted and that is designed to capture, filter, and infiltrate rain water from nearby paved areas

Bond:

Arrangement of masonry units providing stability and often a decorative pattern

Box sign:

A sign made of a rectangular frame with vinyl or plastic faces; also sometimes called a cabinet sign

Boxed eave

A hollow eave enclosed by the roofing, the soffit, and the building wall

Bracket:

A projecting support used under cornices, eaves, balconies or windows to provide structural or visual support

Brickmould:

Window or door trim that covers the space between the window or door and an exterior masonry wall

Built-in gutters:

A roof drainage system in which the gutters are hidden inside or behind a structure like a parapet, cornice, or eave

Canopy:

A cover which provides shelter

Cantilever:

A projecting feature not supported by columns or brackets

Capital:

Top portion of a column or pilaster

Casement window:

A window that swings open perpendicularly to the exterior wall

Casing:

The decorative outline to a door or window unit

Cast iron:

A type of iron that has a high carbon content that can be fashioned into light, strong, ornate architectural members; commonly used in early 20th-century commercial buildings

Cementitious siding:

A type of synthetic exterior wall cladding that is made from a mixture of cement, sand, and cellulose fiber

Certified Local Government:

A joint certification from the National Park Service and the Virginia Department of Historic Resources affirming a local govern-

GLOSSARY

ment has local laws and programs that meet certain preservation standards; certification makes a locality eligible for certain funding opportunities, access to technical expertise, and a formal role in certain reviews

Certificate of Appropriateness:

Approval from the Architectural Review Board affirming that a proposed scope of work is appropriate for a specific property in a historic district

Character-defining:

An attribute which becomes a determining factor to the historical significance of a building

Chimney cap:

A cover that is placed atop a chimney to prevent precipitation entering the flue

Cistern:

A tank for storing water, typically located underground

Clapboard:

Boards on a side of a house in which they are thicker on the bottom edge, which then overlaps the board directly below

Clerestory:

A high section of wall near the roofline that typically has windows that are above eye-level

Column:

An upright, slender structural member usually with a base or plinth, a shaft, and a capital

Commercial areas:

Districts of the city which are designated for businesses rather than residential buildings

Compatible:

Fits in with the place, surroundings, and historic character

Composite material:

Man-made materials composed of two or more parts to resemble a natural material such as wood

Context:

The geographical setting and/or chronological era that a building is located in, relates to, and is affected by

Contributing features:

Individual design elements or materials that contribute to the historical significance of a building or site

Contributing resource/property:

A building, site, or object that was constructed during the district's period of significance or that is 50 years old or older and retains a majority of its original materials, design, or other significant elements

Corbelling:

A decorative sequence of projecting bricks, each pased out further than the previous, generally found on walls and chimneys

Cornice:

The outer edge of a building where the roof and wall meet

Cresting:

Decorative piece used to outline or beautify a roofline

Cupola:

A small dome that projects vertically from a roof; common in Italianate architecture

Deck:

Outdoor floor attached to a building, often with both building and ground level access

Deconstruction:

The process of systematically and carefully dismantling a building or structure to maximize salvageable materials

Demolition:

The wrecking, razing, dismantling, or destruction of a portion or the entirety of a building or structure

Dentil molding:

Small square blocks found along cornices

District Character:

The sense of place created by how an area's architecture, infrastructure, landscaping and other parts of the physical environment look and interact.

Dormer:

A window appearing to come out of a roof top, with a separate roof and wall face of its own

Double-hung window:

A window with two operable sashes

Eave:

The edge of the roofline that extends beyond the walls

Elevation:

In architecture, refers to the flat plane of one side of a building or describes a type of 2D architectural drawing of one side of a building

Embodied energy:

The energy used to harvest, manufacture, and transport building materials, including the energy used in construction

Engaged column:

A column that is built into a wall and is only partially visible

Entablature:

An elaborate beam carried by columns that is horizontally divided into an architrave, frieze, and cornice; a character-defining element in Classical architecture and styles based upon Classical architecture

Exploratory demolition:

Removal of non-historic materials to reveal original features and materials

Exterior Insulation and Finish Systems (EIFS):

A synthetic stucco product

GLOSSARY

False Historical Appearance:

Installing new features or materials that attempt to look as if they were originally part of a historic building, such as adding gingerbread porch detailing or cornice moldings that did not originally exist on the building. Original design of buildings should be respected, and not embellished or “improved”

Façade:

A side of the exterior of a building, usually the front

Fanlight:

A semi-circular or elliptical window above a door or window

Fascia:

A flat surface spanning the top of an existing wall

Fenestration:

The pattern of openings for doors and windows throughout a structure

Flashing:

Pieces of non-corrosive metal, mounted to create a watertight overlap at critical intersections houses, such as the roof and walls, chimneys, pipes as well as other major projections

Flemish gable:

Masonry gable extended above the roof with setback stages that may be stepped or curved profiles

Fluting:

Concave grooves running vertically up a column

Form:

A building's three-dimensional shape characterized by plan and elevations

Frieze:

The middle horizontal member of a Classical entablature, above the architrave and below the cornice

Gable:

A triangular part of the wall between edges of a sloping roof

Gambrel:

A grooved roof with two slopes per side, the top section contains a simple angle, while the second section creates a sudden downward slope

General character:

A district's historic pattern of development with similar broad traits, but details, particularly of style, will differ depending on the age of the property's development.

Ghost sign:

An old hand-painted advertising sign, typically fifty years old or older and representing bygone goods or services, that has faded over time

Green building:

A building which remains environmentally and economically friendly for its lifespan

Green roof:

Roof that is partially or completely covered with live vegetation

Hardie PlankTM and HardipanelTM:

Brand-name products that are a mixture of cement materials and cellulose fibers to create synthetic siding material

Half-timbering:

A technique of wooden-frame construction in which timber members are exposed on the outside of the wall and spaces in between are filled with either stucco or masonry; common in Tudor Revival architecture

High-style:

Architectural design and detail that are the most exaggerated version of a specific architectural style; typically, the work of professional architects and master craftsmen

Hipped roof:

A roof with all sides sloping down to meet the walls

Historic:

Features, materials or characteristics of a building or site which date during the period of significance of the National Register nomination; and/or that contribute to the overall character of the building or site; and/or that are a cultural resource based on their date, material, design, rarity, association with history, craftsmanship, relation to overall character or integrity of the district

Historic character:

A unique blend of architecture, design, and materials that represent what that place was like

Historic retail district:

Designated area for businesses and restaurants within a historic district

Hood:

A cover placed above an opening or an object to shelter it and can be decorative, like with Italianate-style buildings

Hopper window:

A window that is hinged at the bottom and opens inward from the top, typically used in basements

Infill:

New construction that replaces missing structure or vacant lots, filling in gaps within the streetscape.

In-kind replacement:

Replacing a material or feature with something that has the same physical composition, color, texture, pattern, size, and location

Insulation:

A special layer of fiber placed within the walls, attic, or crawlspace of a building which helps maintain constant temperature

Integrity:

The ability for a property to convey its significance with an emphasis on the in-

GLOSSARY

tactness of design, materials, location, and setting

Jack arch:
A flat or straight masonry arch, often found above door or window openings

Jerkinhead roof:
A roof design that clips the corner of a gable roof; also called a clipped gable or half-hipped roof

Keystone:
Center stone in masonry arch

Knee wall:
A short, vertical wall that closes off a low space

Lap siding:
A common type of siding consisting of overlapping horizontal boards that are slightly angled to shed water; historically made of wood

Lateral addition:
An addition on an existing building or structure that expands it horizontally

Leaded glass:
A window comprised of pieces of glass that are set in place with lead strips

LEED (Leadership in Energy and Environmental Design):
A program that sets standards used internationally for the design, construction, and maintenance of environmentally sustainable buildings and infrastructure.

Life cycle:

All stages of development of a product including the creation, lifetime, and disposal of the product

Light/Lite:

An individual pane of glass in a window

Lintel:

Horizontal support beam bridging an opening

Louver:

Slants placed within a door or window to admit airflow while restricting water and other natural weather elements

Maintenance:

The act of regularly inspecting, cleaning, and repairing to keep a building or feature in good condition

Massing:

The overall shape, form, and size of a building.

Mixed-use district:

Area designated for both retail and residential use

Modillions:

An ornate bracket support found under the cornice.

Mullion:

The vertical or horizontal members separating windows or doors that are in a set, such as a two-ganged or three-ganged window

Muntin:

The small pieces of metal or wood used to hold individual window panes into a window sash

National Register of Historic Places:

The official list of the Nation's historic places to which sites, objects, and districts are nominated through a juried review process

Non-contributing:

Features or properties that do not contribute to the historical significance of the area

Non-ferrous:

A metal that has little to no iron in its composition

Not Recommended:

The practices and materials to generally avoid as they typically do not meet the Secretary of the Interior's Standards for Rehabilitation

Old growth wood:

Lumber which has been milled after a long period of growth resulting in high quality wood; sometimes called slow-growth wood

Oriel window:

A window corbelled out from the wall of an upper story; common in Gothic Revival architecture

Outline:

A drawing that shows the basic shape or outer edge of a building.

Palladian window:

A window opening in three parts with a flat lintel over each side and an arch over the center that contains a multi-light fan window

Parapet:

A low wall projecting just above the roofline

Parging:

A coat of cement or stucco

Party wall:

A wall that is shared between one or more buildings; common among early-20th-century commercial buildings and townhouses

Patina:

The natural aging of certain metal elements such as the green film which appears on copper or bronze

Patio:

An open, flat on-grade outdoor area generally constructed with stone, brick, tile, concrete, etc.

Pediment:

A gable, triangular in shape, enclosed with a continuous cornice piece

Period of Significance:

A discrete period of time during which significant development or events occurred in a historic area

Permeable pavers:

A type of paver made of a porous material

GLOSSARY

that allows water to pass through into the ground below.

Photovoltaic panel:

A rectangular panel which creates electric energy collected from solar radiation; also called solar collectors

Pilaster:

A rectangular support feature running from the ground level to the ceiling, architecturally designed to operate as a column

Plinth:

Lower square form at the base of a column.

Porch:

A lifted platform on the exterior of a building, creating an approach point.

Porte-cochere:

A roofed structure connecting a driveway parking area to a building entrance

Portico:

A small, covered entry into a building

Porch:

A covered attached entrance to a building

Pre-cast:

Building material made in a factory and transported to the construction site for use

Preservation:

The act or measures used to sustain existing form, integrity, and materials of a historic

property. It minimizes changes, new materials, new systems, or new additions in favor of repair and a continuation of the building as it currently is

Public Right-of-Way:

Area of land abutting platted parcels of property managed by the local government that is used by the public for transportation access, recreation, open space, and other purposes, including streets, sidewalks, alleys or verges

Quoins:

Decorative stones at the corner of a building.

Rafter tails:

The visible end a rafter, bracket, or joist that extends past the exterior wall and supports an overhanging part of a roof

Rail:

The horizontal members of a window sash that are not muntins

Rain garden:

Designated landscaped area planted to collect rainwater and runoff, thereby decreasing the amount of polluted runoff into natural creeks and rivers

Recommended:

The best practices to typically follow and materials to use to meet the Secretary of the Interior's Standards for Rehabilitation

Reconstruction:

The act or process of depicting a specific property or feature from a specific time through new construction

Rehabilitation:

The act or process of adapting a property for continuing use or a new compatible use through repair, alterations, and additions. This approach emphasizes repair and retention of historic materials and features, but allows change, including additions, to meet changing needs

Repair:

Fixing or mending an existing feature or material, which may include patching, splicing, reinforcing, or limited replacement of material

Repointing:

Scraping out old mortar joints and repairing the area using new mortar

Residential district:

Area designated strictly for homes and living

Ridge vent:

Vents that allow heat and humid air out of an attic, most used in buildings with shingles as opposed to other roofing materials

Salvaged materials:

Goods and building supplies which can be reused

Sash:

Any framework of a window; may be movable or fixed and may slide or pivot

Scale:

The relative size of an object, addition, or building compared to others and the surrounding space, influencing how it is perceived within its environment.

Screening:

The use of landscaping or building materials to hide certain areas such as parking lots

Scupper:

An opening in a building wall for water runoff

Setback:

The distance by which any building or structure is separated from a property line.

Setting:

The area and environment context, both natural and built, in which a historic property exists.

Shake shingle:

A type of wood shingle used for roofing or to clad an exterior wall; often has a rectangular or rounded visible edge

Shed dormer:

A dormer window with a sloped, flat roof with an eave line that is parallel to the main roof

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Shutters:

Panels connected to a window frame via hinges, used to shield the opening in the building from sunlight

Side gable:

A building with a gabled roof that has the gable ends perpendicular to the street

Sidelight:

Long narrow windowpane on either side of a door

Sign band:

A horizontal area on a commercial building, typically between the top of a storefront and an upper story or roof line, where signs are typically attached

Significant:

A building, structure, or site that conveys importance through its association with important historical events, association with significant individuals, architectural significance, or its potential for archaeological discoveries.

Sill:

Horizontal member creating the base of a window

Skylight:

An opening in the ceiling covered with glass, used to admit daylight

Slate:

A type of rock prepared as shingles for roofing and siding

Sleeping porch:

A deck, balcony, or room, that is sometimes screened or enclosed with windows, used for sleeping in the warmer months.

Sliding window:

Horizontal window that opens in a side-to-side motion along a track.

Simulated-divided-light (SDL) window:

A window that has one or more applied grilles to give the appearance of being a multi-light window while only using a single pane of glass

Skirt board:

A board set horizontally at the bottom of a wall or around the base of a porch

Soffit:

The underside of overhanging eaves

Solar collectors:

A panel used to gather the sun's energy for power within a building; also called term: photovoltaic panel

Spalling:

The flaking, chipping, or scaling off of the surface of a material, like concrete, stone, or metal, caused by internal stresses from moisture expansion, freeze-thaw cycles, or chemical reactions.

Stabilization:

Taking steps to protect a historic property from further damage or decay, like installing temporary supports to prevent collapse.

Stile:

The vertical members of a window sash that are not muntins

String course:

A level line of brick or stone offering a visual division in one portion of a wall to the other

Storefront:

Ground level, front façade of a place of business, particularly in the business and retail areas of the city

Storm window:

A second window sash installed outside the existing window for protection against weather elements

Substitute material:

A building material that has the potential to match a historic material's appearance and physical properties (Related term: Alternative material)

Subordinate:

A new addition or feature that is designed to be less prominent and not distract from the historic building.

Style:

The aesthetic treatment of a building's exterior, often based on popular design trends of the time it was built.

Sustainable development:

Development that meets the needs of the present without compromising the ability of future generations to meet their own needs

Suspended ceiling:

A secondary ceiling system hung below the structural ceiling, allows space for electric wires, plumbing, and service gear

Temporary structure:

A structure that when installed makes no permanent change to a building or a site and is only installed or used for a limited amount of time

Terrace:

A level, paved walkway or outdoor area that is often elevated

Terra cotta:

A masonry building material made of fired clay, usually used as roofing or decorative materials

Tongue-and-groove flooring:

A floorboard which fits directly into the cut channel of another

Transom:

A window opening placed directly above a door, often hinged in older buildings for ventilation

True-divided-light window:

A window with multiple small panes of glass, each individually set within its own muntin.

Turret:

A decorative tower generally located at the corner of a structure

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Undulating curves:

A series of waves in the construction of a building, as on a wall

Upper Story:

At the third floor and higher

Vernacular/Vernacular architecture:

Local or regional architectural details and construction methods, typically built without the assistance of a design professional

Vertical addition:

An addition to a building or structure that expands it vertically (such as adding additional stories to the top of an existing building or adding an accessible rooftop space or amenity)

Virginia Landmarks Register:

Virginia's official list of historically and culturally significant properties which includes buildings, sites, structures, districts, and objects, that have been recognized for their significance in Virginia's history, architecture, archaeology, and culture

Vocabulary:

A collection of architectural elements, materials, or stylistic conventions used to describe a building, structure, or collection of properties

Water table:

A board or masonry projection fixed to a lower portion of an exterior wall to divert water away from it

Widow's walk:

An area surrounded by a railing on the top of a flat roof

Wind turbine:

A rotary device, similar to a wind mill that uses natural air flow to create energy

Wing:

A subordinate part of a building extending out from the main portion or body

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