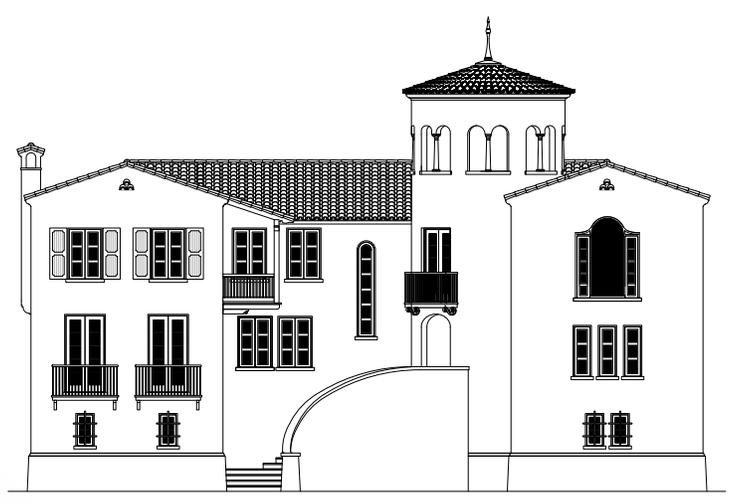


Richmond Livable Corridors

Architecture Guidelines

City of Richmond, CA



Sustainable Communities Planning Grant

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Introduction

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

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

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

Styles included in these guidelines include:

- Main Street
- Victorian
- Spanish Revival
- Art Deco/Art Moderne/Mid-Century Modern
- Industrial
- California Contemporary

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

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

Intent of the architectural standards is to provide:

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

It is NOT the intent of the standards to:

- Encourage the construction of cartoonish representations of the local, traditional architecture.
- Traditional architecture is a craft that starts with the understanding of basic massing and proportional rules. It also includes an understanding of the function of details such as cornice profiles and window surrounds, and how to combine architectural components to compose visually harmonious facades. An architect's direct experience in traditional architectural vocabulary should be considered when choosing an architect to work in the City of Richmond.
- Require buildings made of the same materials and construction methods as the historic examples shown, or exclude buildings using modern construction methods and materials.

What the Standards Do

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

The standards give administrators and reviewers of projects a tool to assist with:

- Reviewing proposed projects with as objective a manner as possible; and,
- Providing a foundation to create clear feedback and comments based on the content of this document.

Architectural Styles Allowed by Transect Zone						
	Main Street	Victorian	Spanish Revival	Art Deco/ Mid-Century	Industrial	California Contemporary
						
Zone	p. A-19	p. A-33	p. A-57	p. A-81	p. A-103	p. A-118
T3						Limited ¹
T4N						Limited ¹
T4MS					Limited ^{1,2}	Limited ¹
T5N		Limited ¹				Limited ¹
T5MS		Limited ¹				Limited ¹
T6						Limited ¹
¹ Requires approval by Director and a more rigorous design review process.						
² See map on page A-3 for area where industrial style is allowed (West Macdonald Avenue and South 23rd Street)						
<input checked="" type="checkbox"/> Style allowed <input type="checkbox"/> Style not allowed						

What Styles are Included

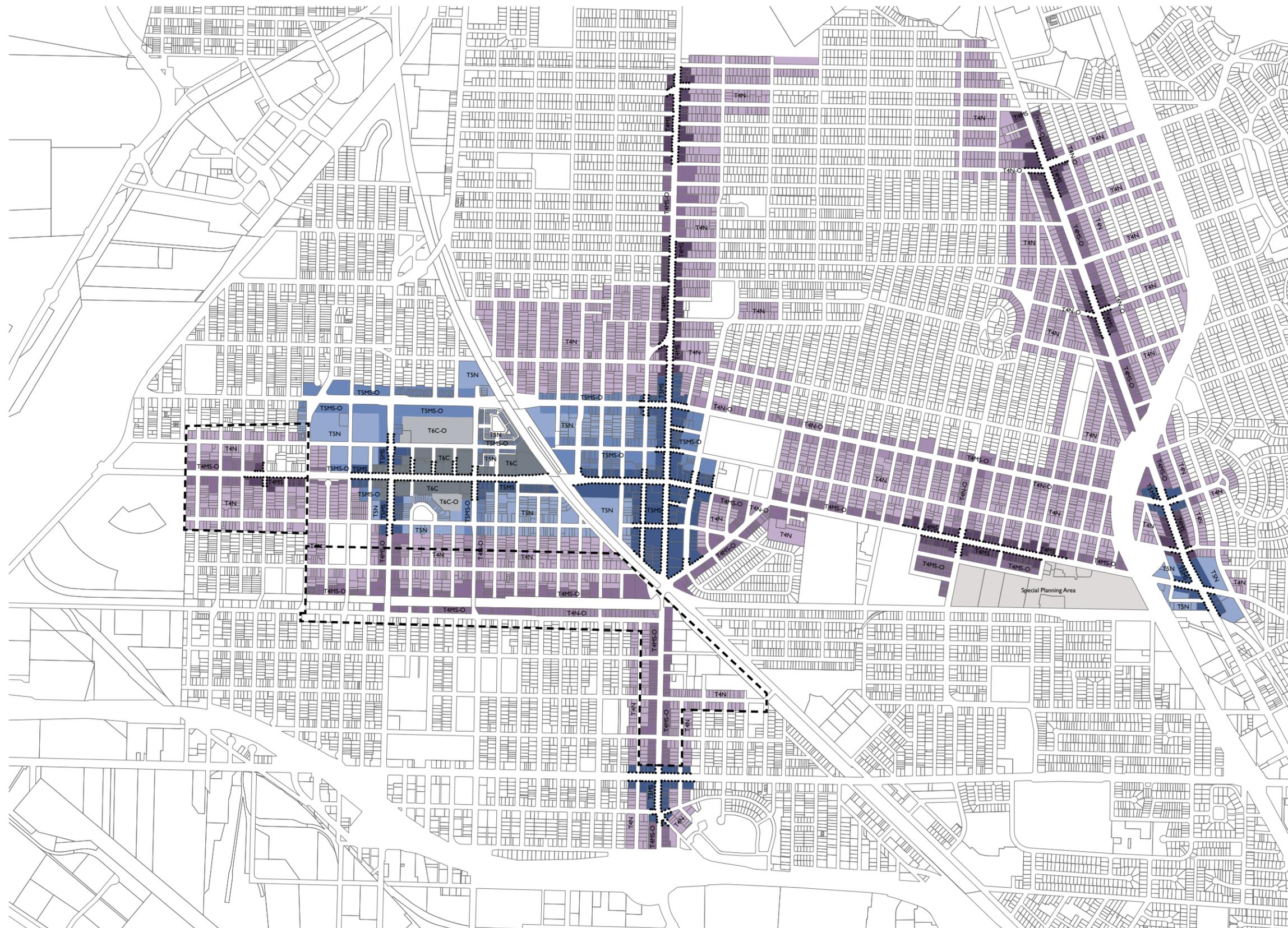
The following standards are organized to provide general standards that are applicable to all styles as well as specific standards that apply to the key characteristics of each style. For each style, a palette of appropriately designed elements is presented in photographs, drawings, and tabular standards.

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

How to Use these Standards

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

Building designs that do not fit within one of these styles, or designs that fit under the California Contemporary Style, are allowed, but will undergo a more rigorous design review process and therefore likely take more time than designs that meet these standards. These designs that do not fit within one of the defined styles must get approval by the Director.



- T4 Neighborhood (T4N)
- T4 Neighborhood-Open (T4N-O)
- T4 Main Street-Open (T4MS-O)
- T4 Main Street (T4MS)
- T5 Neighborhood (T5N)
- T5 Main Street-Open (T5MS-O)
- T5 Main Street (T5MS)
- T6 Core-Open (T6C-O)
- T6 Core (T6C)
- Civic Space
- Special Planning Area (Walkable Community Plan Required)
- 0' Build-to-Line (BTL) and Shopfront Frontage Type or Shopfront used in combination with another Frontage Type required
- Area in which the Industrial Architectural Style is allowed

NOTES:
This regulating plan is provided for reference and informational purposes.

Overview of Styles

Main Street



Description

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

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

Victorian



Description

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

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

Spanish Revival



Description

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

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

Art Deco/Mid Century Modern



Description

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

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

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

Industrial



Description

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

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

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

California Contemporary



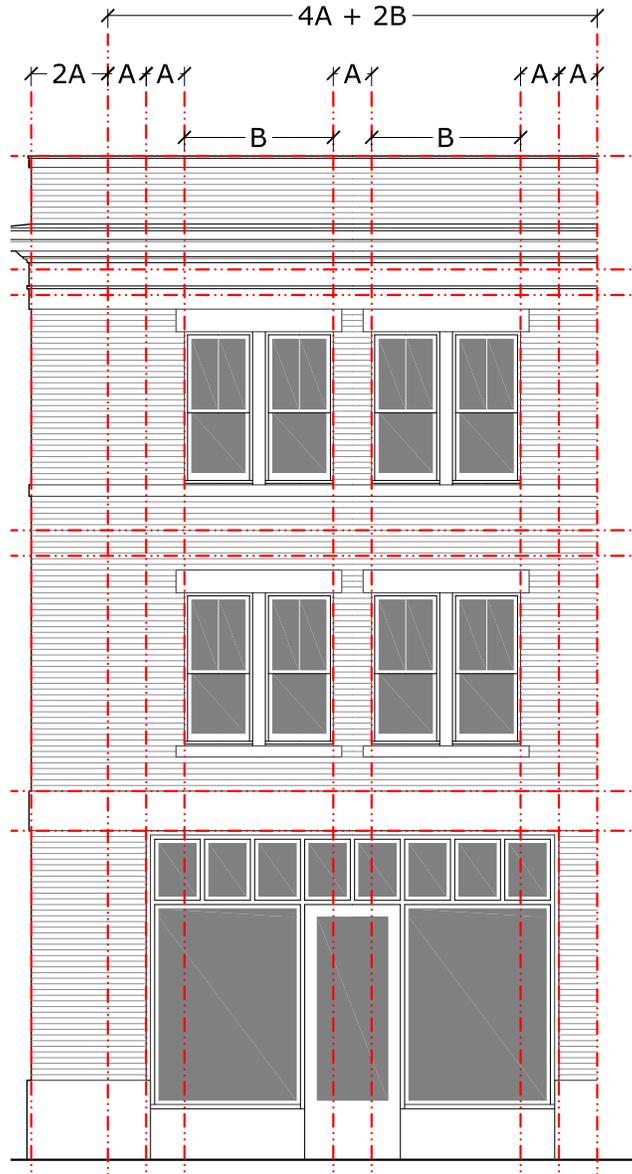
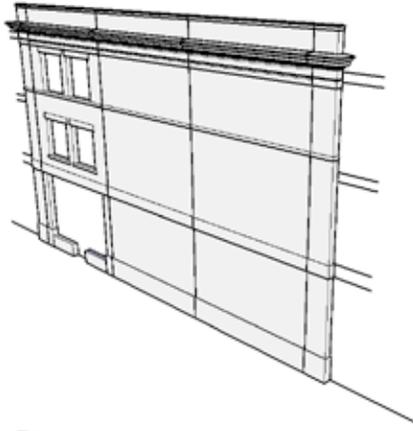
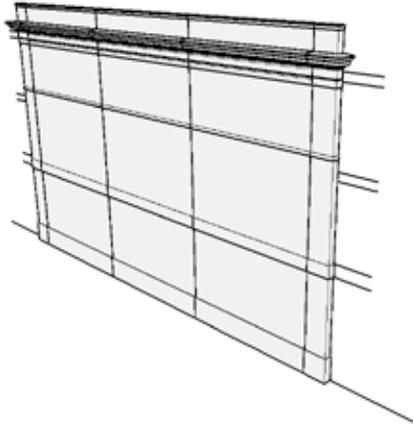
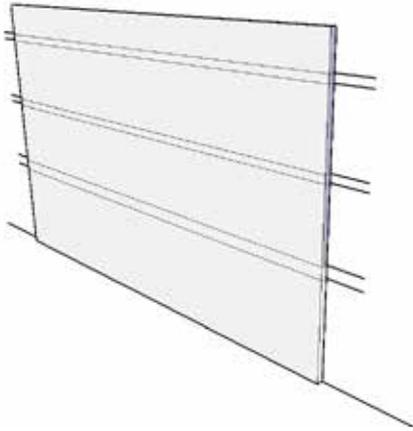
Description

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

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

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

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



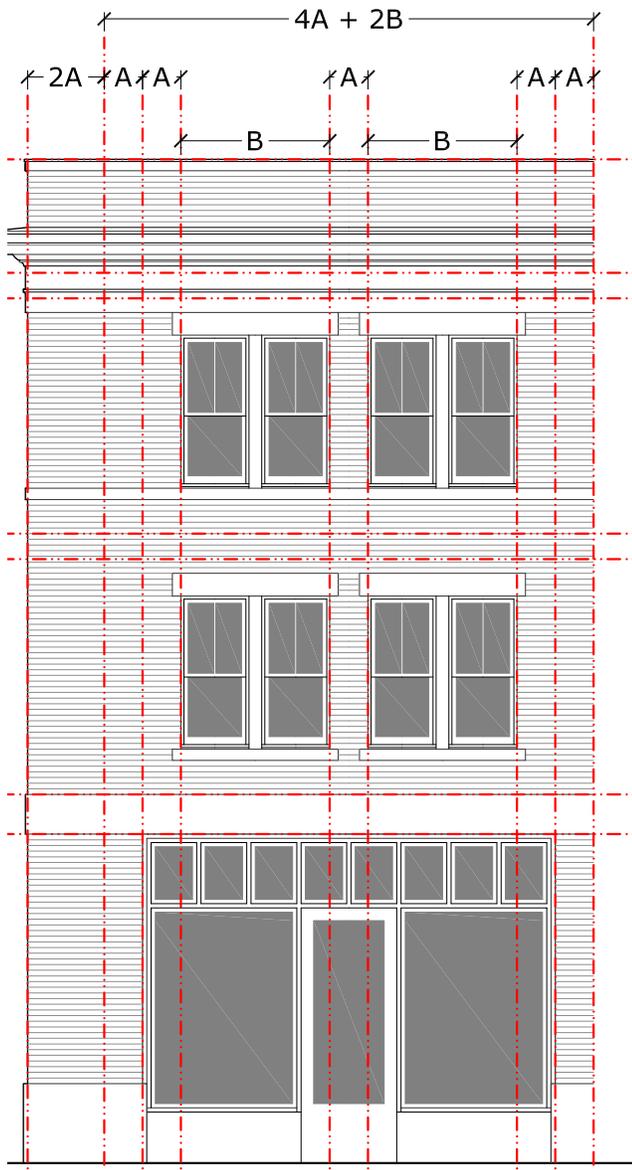
Building Proportions and Facade Composition

Example Facade Composition

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



Full building elevation



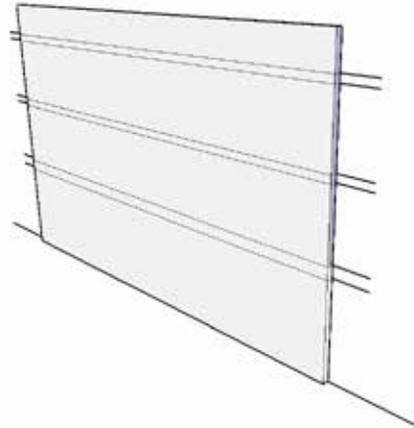
Partial building elevation



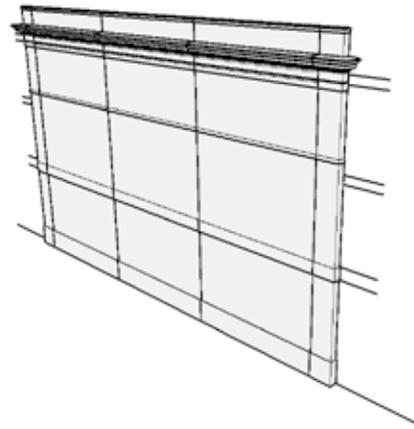
Photo example of a well-composed facade

Step One: Background

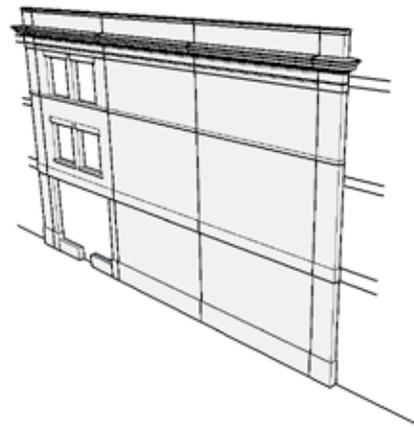
- Find local or regional precedent(s) of the same building type and use. Take photographs, copy images, etc. to bring into initial meetings with the City.
- Start facade design with a simple plane that is the entire length of your lot frontage line. Define floor heights.

**Step Two: Establish Guides**

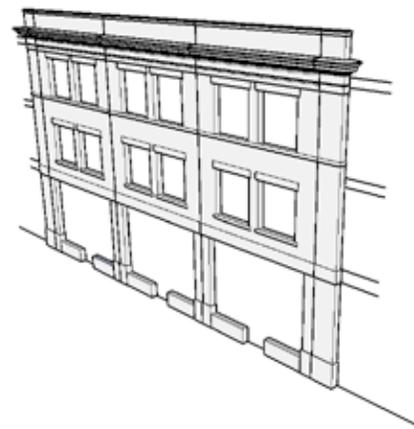
- Define a continuous base.
- Add a cornice and parapet. The cornice style, height and depth should be appropriate for the building scale.
- Divide the facade into a regular rhythm of bays.

**Step Three: Architectural Elements**

- Select a window type from the relevant architectural style and apply appropriate window patterns to the bay. Verify that proportions and size are in keeping with the style.
- The spacing between the end window and the building corner should be greater than the distance between windows.
- Select a storefront to reinforce the style and rhythm of windows above.

**Step Four - Complete Composition**

- Complete the primary rhythm and determine whether a secondary rhythm is needed (for example, through the application of a pattern of bay windows over the primary rhythm).
- Refine the base, corner, window, and storefront details.
- Add optional awnings or canopies.



Integrate Good Window Design

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

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

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

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

Internal muntins should not be used to divide windows.

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

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

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

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

AVOID



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

USE



Windows with mullion and sill built in surround



Windows with proper mullion, recess, and sill

AVOID



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

USE



Recessed window with simple sill



Recessed windows, with sills built into a larger horizontal profile

Use Color Sparingly and Simply

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

The number of colors on a facade should be minimized.

If changes in color are desired, they should occur:

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

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

On attached elements, such as bay windows and balconies.

USE



BLOCK A - B STREET ELEVATION

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

AVOID



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

Avoid Trendy Design and Elements

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

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

Shed roof forms should be used sparingly.

AVOID



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

AVOID



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

Scuppers and Downspouts

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

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

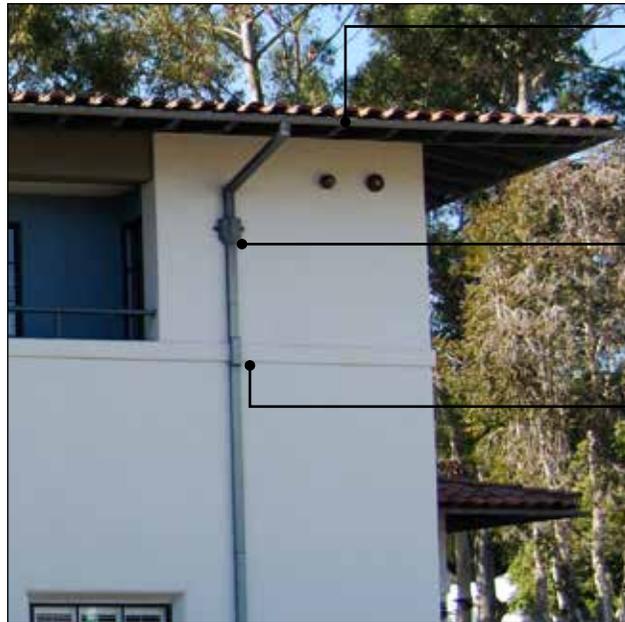
Downspouts shall be one color and shall not change colors to match the wall behind them.

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

Gutters shall be integrated into the design of the cornice.

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

USE



Good: Gutter is integrated into overall design of the cornice

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

Good: Downspout wraps around profiles

Downspout and scupper example

AVOID



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

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

Bad example of downspout condition

Common Mistakes in Translating Traditional Styles

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

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

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



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

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





Bad Example 3 (Main Street Traditional style): *Poor composition*

Bad Example 3, left (Main Street Traditional style):

General

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

Cornice Design

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

Windows

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

Arches

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

Storefront

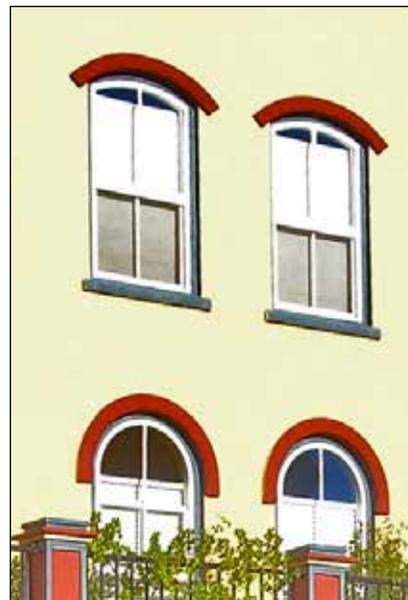
Created by ganging residential-scale windows, the storefront is not transparent enough to be good for window shopping and to feel like a true commercial space.

Metal Railing Above Gallery

Does not feel integral with the wood railing posts. Wood railing posts look oversized for the slender gallery posts supporting them below.



Bad Example 3: *Poor cornice details*



Bad Example 3: *Poor window detail*

Bad Example 4, right (Main Street Traditional style):*Building Base*

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

Windows

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

Storefront

Created by ganging residential-scale windows, ground floor is not transparent enough to invite window shopping and to feel like a true storefront. Storefront is flat. The brick in the base is randomly applied. If brick is used in this instance, it should provide a continuous base across the building.



Bad Example 4: Building needs a base cornice.



Bad Example 4 with superimposed base cornice.



Bad Example 5 (Victorian style):
Poor cornice design: brackets are too thin, no bed mould, no panels on frieze. Caps on window surrounds are incorrectly designed, feeling “attached” to the building rather than integrated into the surround. Window lites are more Arts and Crafts in character than Victorian. Colors are overdone.



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



Description

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

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

Key Characteristics

- Plain or highly decorative brick walls
- Decorative moldings, cornices, or an applied ornament of stone or cast concrete used to express the vertical division between the base, the body, and the top
- Substantial cornice in the same material as the rest of the wall or fashioned of complementary materials such as stone, concrete, or metal
- Simple and regular rhythm of bays
- Tall ground floor
- Simple punched openings
- Recessed divided windows

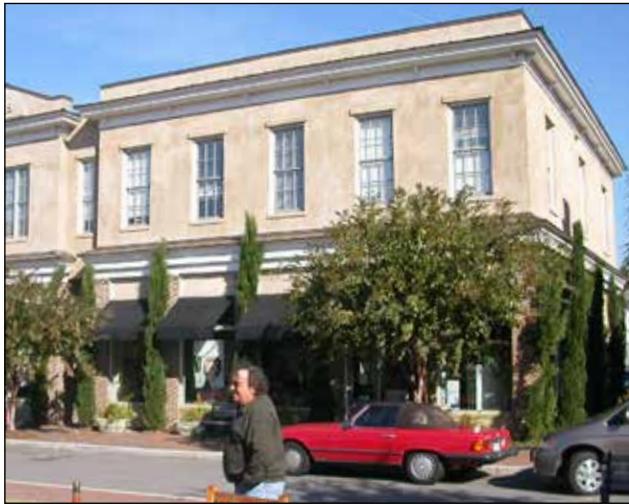
General Character



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

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

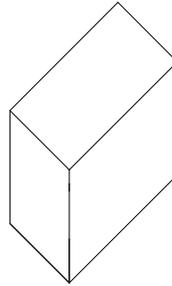




Composition

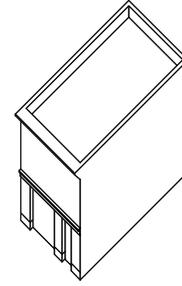
Basic Massing

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



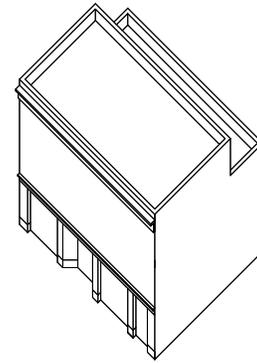
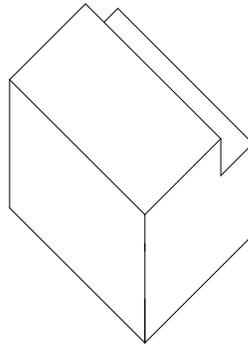
Detailed Massing Elements

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



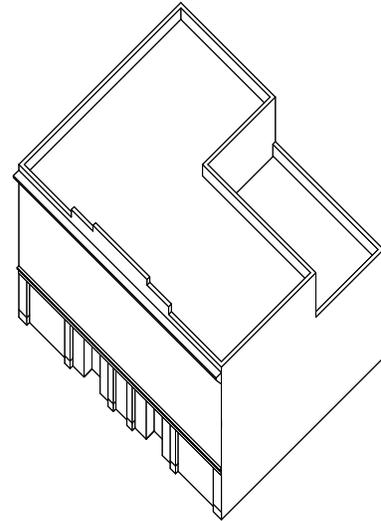
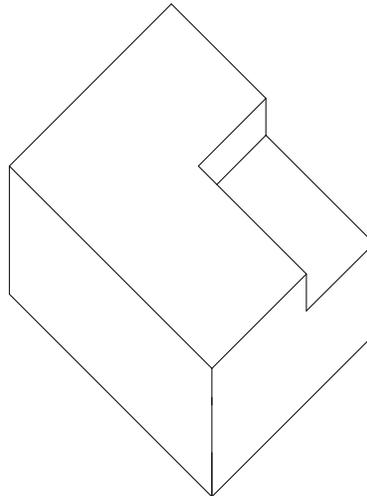
Narrow Massing

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



Wide Massing

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



Large Massing

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

Example Compositions

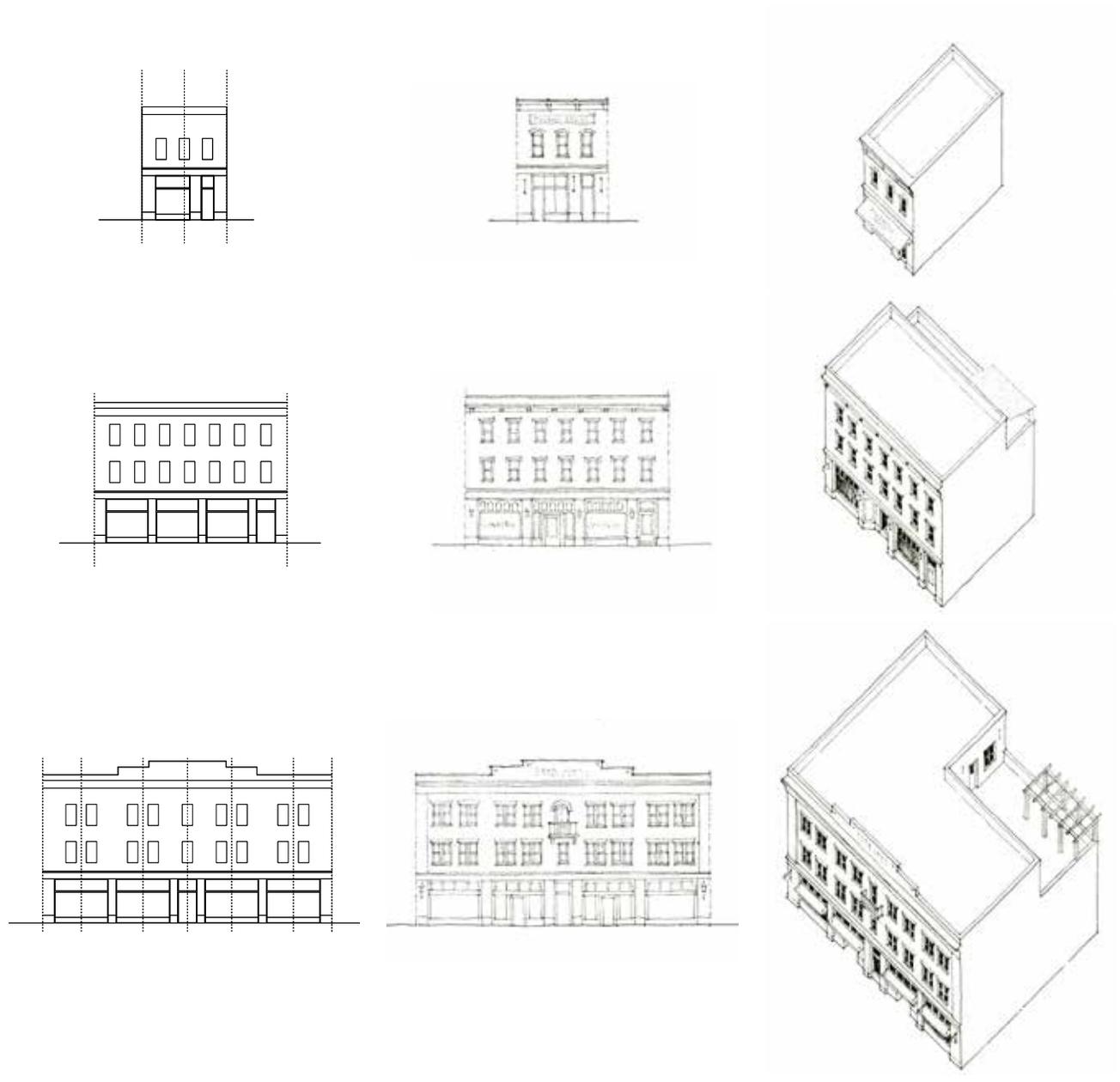
This page shows some massing and composition possibilities in the Main Street Traditional style that are appropriate for commercial and mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Main Street Traditional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

Openings and Composition

Composition of openings and massing elements is regular and symmetrical.

Illustrative Elevations and Axonometrics

These drawings illustrate the possible character and scale of Main Street buildings.



Massing Elements

Roof

Flat roofs with parapets are typical.

Pitched roof forms should be screened by the facade.

Materials: Asphalt, metal or wood.

Cornices

Depth: 12" min. on eave and rake.

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

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

Brackets may be wood or fiberglass.

Primary Walls

Primary walls should be clad in brick or stucco.

Base

Exterior walls should rest upon a brick or stone base.

Wood paneling may extend down to grade as long as a base condition is suggested.





Stone cornice with brick parapet above



Newly constructed cornice using fypon details or similar materials



Example of well-designed corbeled brick cornice



Example of well-designed corbeled brick cornice



Proper corner treatment on new construction



Single brick plane



Base with cornice, using frieze and cornice detail



Primary wall and base ordered by superimposed brick piers



Base columns retain the same masonry as the primary wall



Base walls composed of different materials from primary wall above

Openings

Storefronts	
General	
Entryways are commonly recessed but may also be found flush with the storefront windows or as a corner entry.	
Storefront Frame	
Recess from facade	6" min., 1' max.
Subdividing display window member size:	
Depth, projection beyond storefront	4" min.
Width	4" min.
Panels: clear and smooth glass. Shall not be tinted, mirrored, or colored.	
Materials: wood or metal.	
Base	
Height	1' min., 2' max.
Materials: wood paneling, brick, tile or fiber cement wrap storefronts.	



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



Newly constructed storefront



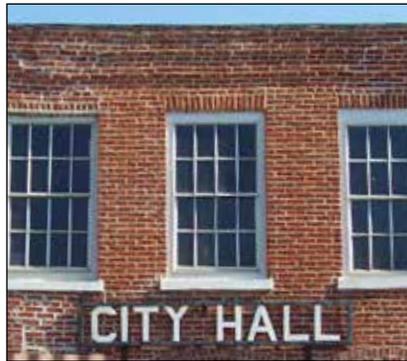
Storefront on chamfered corner



Newly constructed storefront



Simple, recessed casement windows separated with proper mullion



Double hung windows set in simple brick frame



Double hung windows set in arched-brick frame and keystone



Ganged double hung windows with mullion between



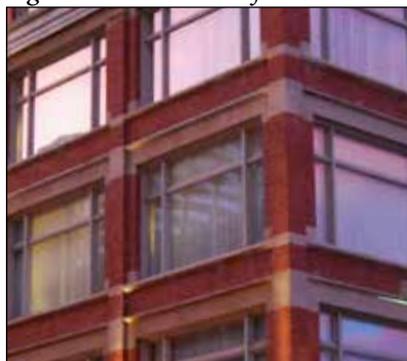
Windows in stucco facade, with well-proportioned lintel detail



Double hung windows set in segmental-arch brick frame



Windows with stone pier details act as vertical facade element



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

Windows

General

Proportions must be vertical.

Depth from wall plane to frontmost sash 1" min.

Mullions

Width 4" min.

Depth 1" min.

Exterior, divided into vertical panes with profile

Opening

Segmented arch, jack arch, stone lintel, or ornamental arch.

Type

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

Lintel

Width

Brick 2" min. extension

Stone or concrete 1/4 times sill height

Sill

All windows must have a sill.

The sill should not be integrated into a "picture frame" surround.

Depth 3/4" min. from the plane of the wall

Shutters

Are not allowed.

Materials

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

Panes: clear glass.

Colors

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

Doors

General

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

Doors may have square or arched tops.

Type

Single doors, French doors, paired doors.

Materials

Door frames: wood, aluminum clad wood, and aluminum. Vinyl materials are not allowed.

Panes: clear glass.



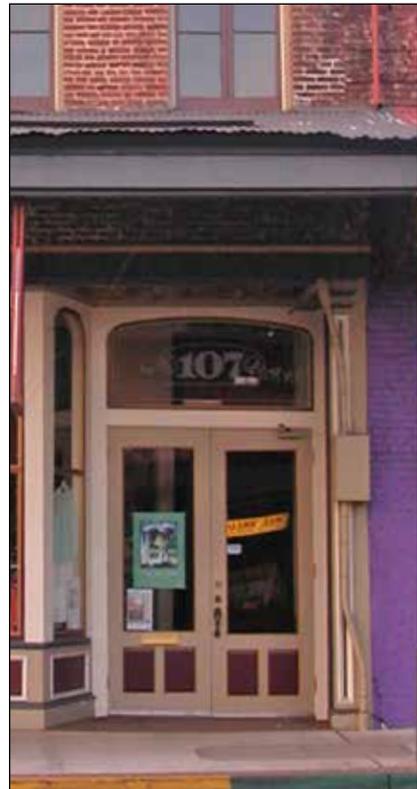
Double door entry



Single door with side lites



Deep recessed, double door entry



Double door entry

Attached Elements and Site Definition



Awning that is part of storefront, hinging below transom windows



Awning that hinges above the transom windows



Canopy at commercial frontage



New construction of a well-proportioned and detailed Main Street building, designed as a simple wall plane with appropriate wall-to-window-opening proportion, window depth, and cornice scale and detail.



Commercial frontage



Street-facing forecourt



Courtyard within a commercial block

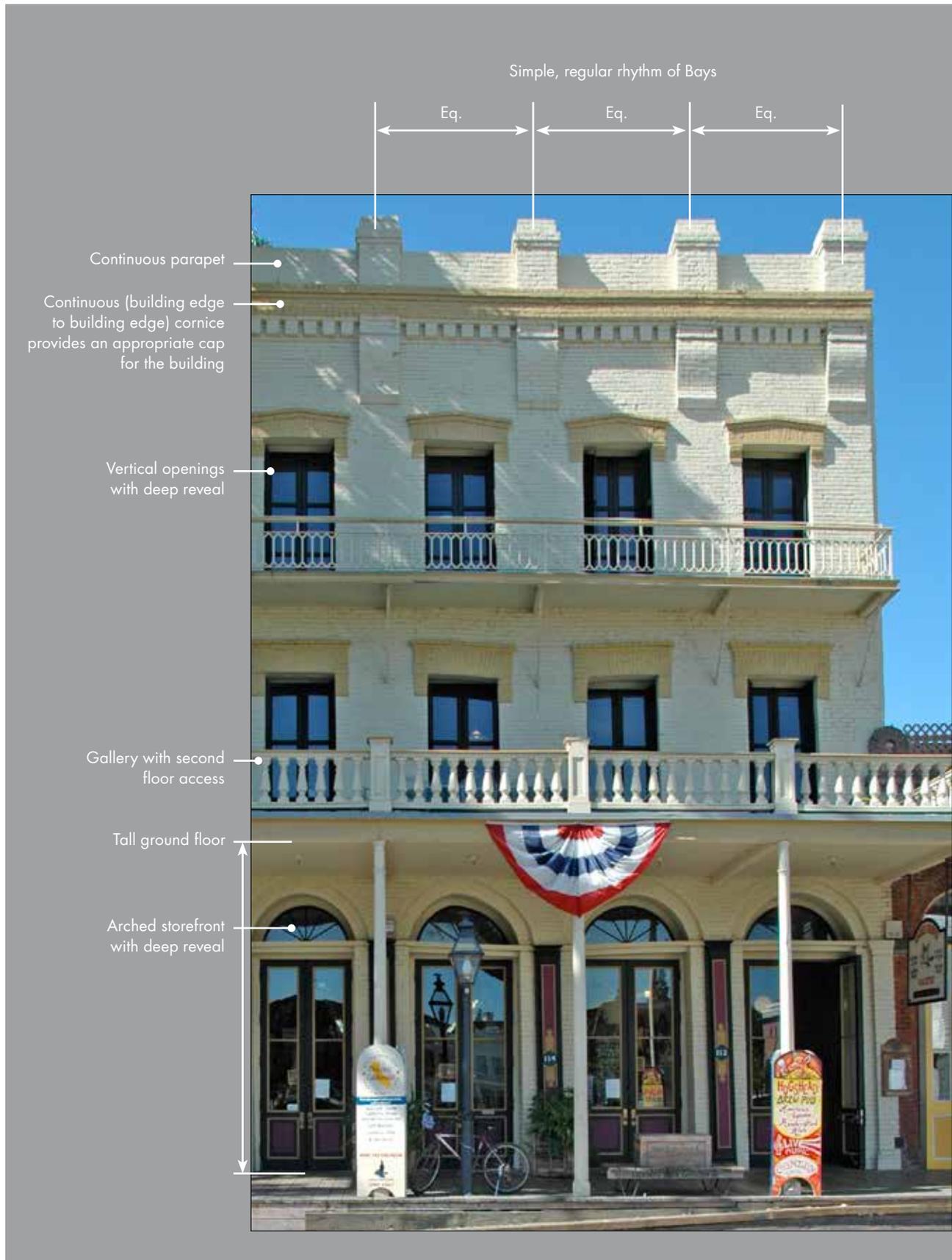
Attached Elements

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

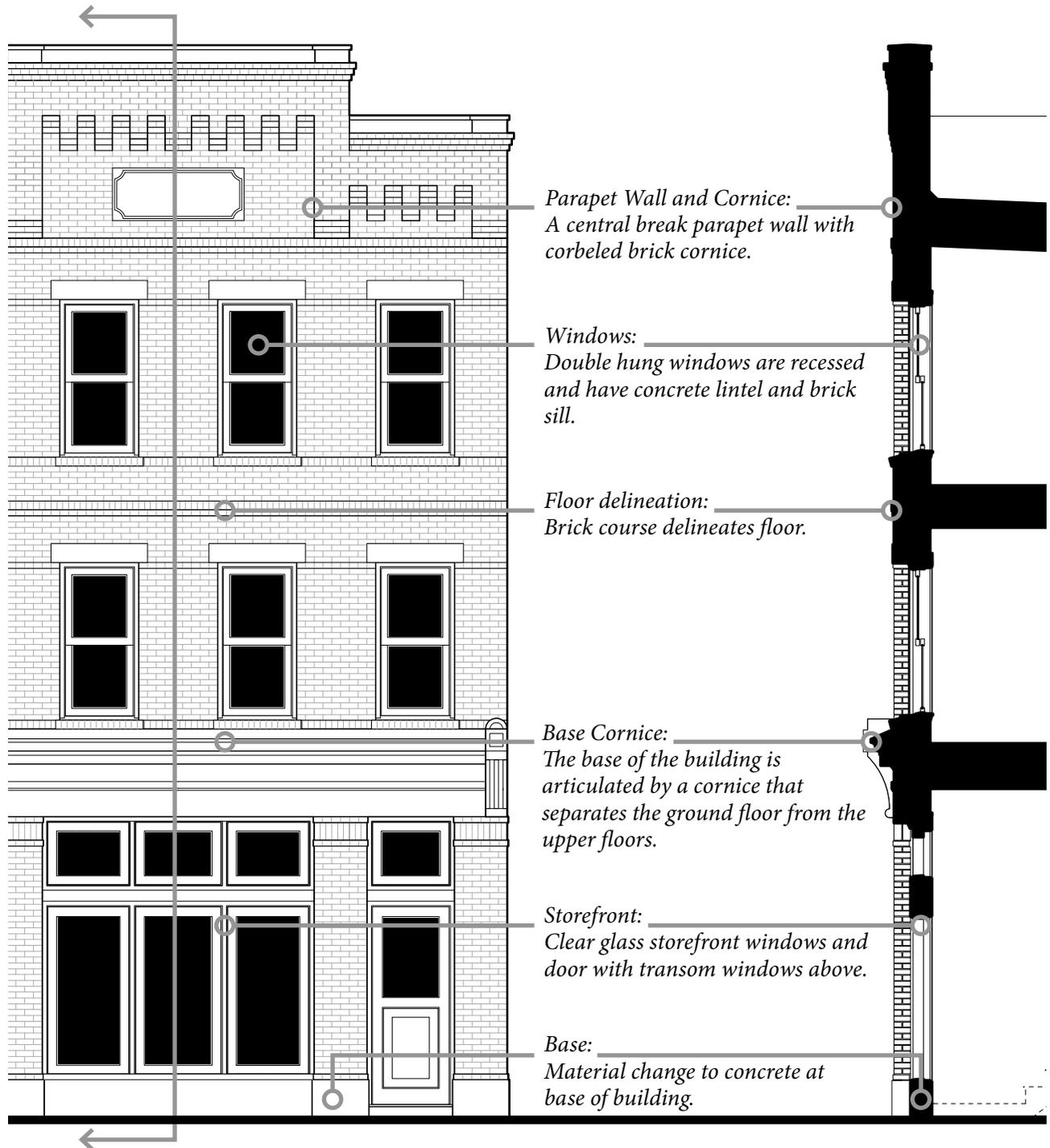
Site Definition and Landscape

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

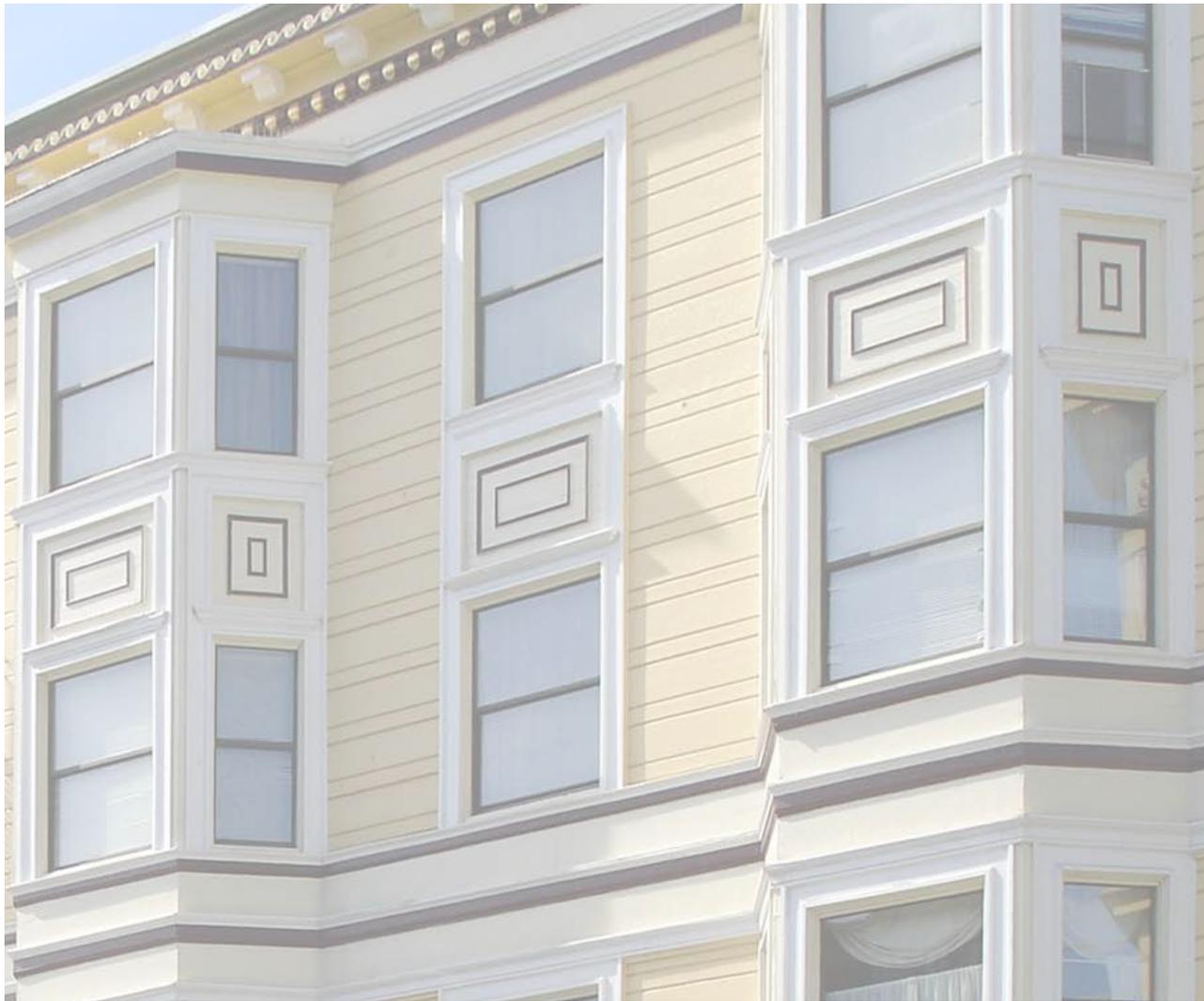
Internal courtyards and street-facing forecourts should be finished with hardscape, landscape, and, where appropriate, street furniture.



Examples: Translating Style Into A Modern Building



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Description

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

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

Key Characteristics

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

General Character: Mixed-Use

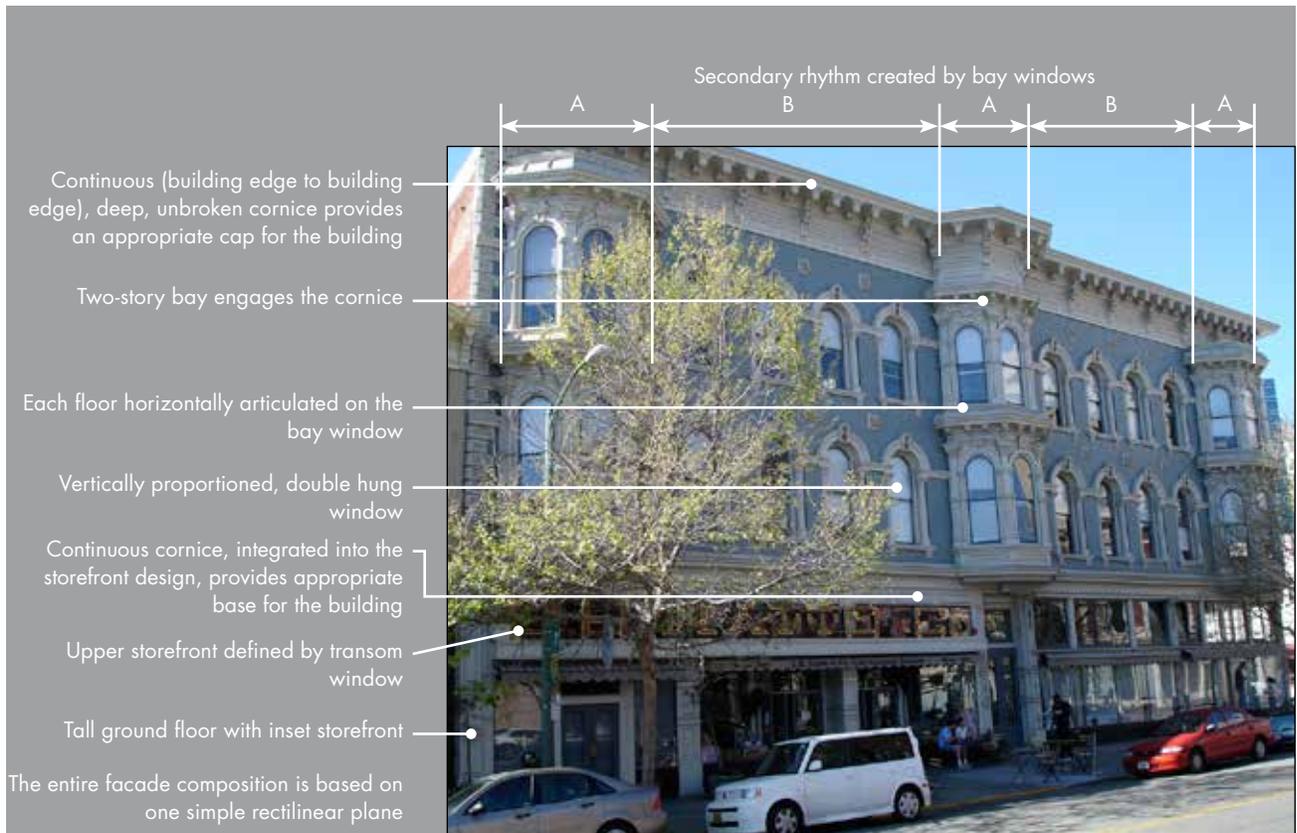


All examples illustrate a simple form, a tall ground floor with continuous cornice, bay windows providing a facade composition, and a prominent upper cornice.



Chamfered bay windows





Large building massing elevation example

General Character: Residential



All examples illustrate a simple form, repeated bay windows providing a facade composition, a prominent upper cornice, and a formal entry.





Composition: Mixed-Use

Basic Massing

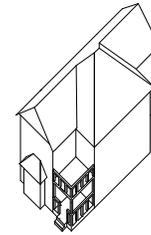
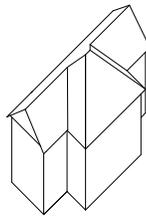
Simple rectilinear massing or a combination of gable ends and hipped roof forms in two- or three-story massings.

Detailed Massing Elements

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

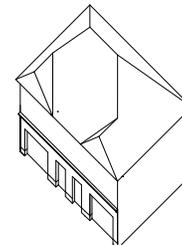
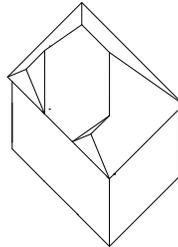
Narrow Massing

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



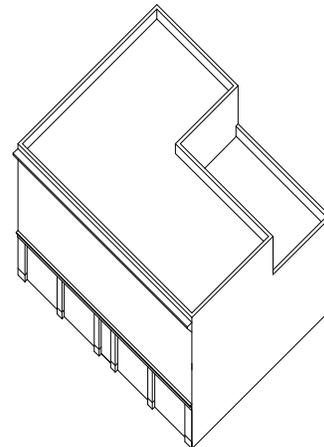
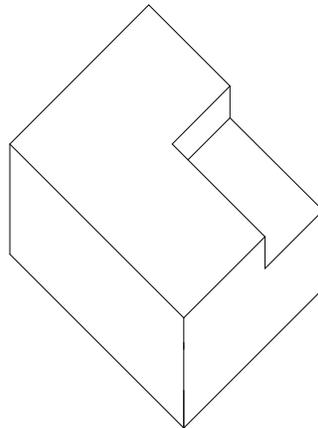
Wide Massing

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



Large Massing

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



Example Compositions

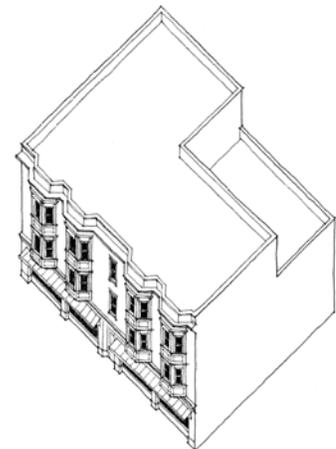
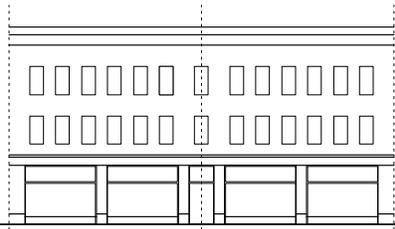
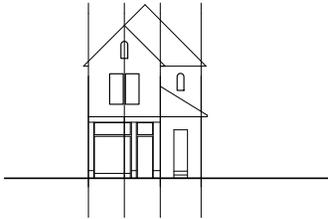
This page shows some massing and composition possibilities in the Victorian style that are appropriate for mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Victorian architectural style at different scales.

Openings and Composition

The Victorian style has regular rhythm of elements. Bay windows and vertical openings characterize the style.

Illustrative Elevations and Axonometrics

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



Composition: Residential

Basic Massing

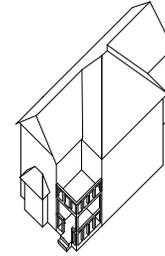
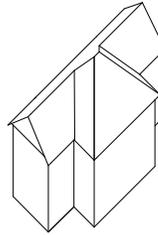
Simple combinations of gable ends and hipped roof forms in two-story massings. The Victorian style generally emphasizes vertical proportions.

Detailed Massing Elements

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

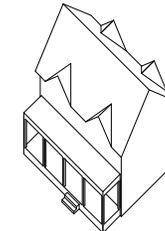
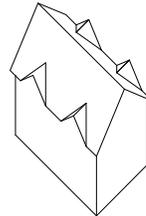
Small Massing

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



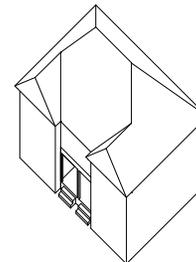
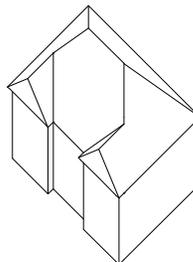
Medium Massing

A wide massing with two dormers and a full porch.



Large Massing

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

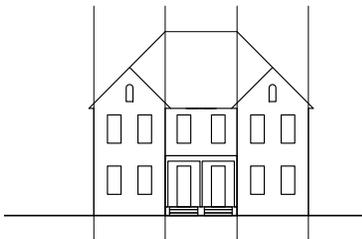
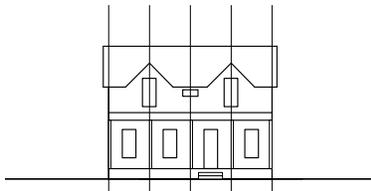


Example Compositions

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

Openings and Composition

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



Illustrative Elevations and Axonometrics

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



Massing Elements: Mixed-Use

Roof

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

Roofs should be clad with shingles.

Materials: Asphalt, metal or wood.

Cornices

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

Primary Walls

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

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

Base

Exterior walls should rest upon a brick or stone base.

Wood siding may extend down to grade as long as a base condition is suggested.





Low pitched roof with simple, continuous cornice



Tall, formal continuous cornice



Wood siding meets the cornice, which is painted with an accent color; the cornice wraps the bay windows



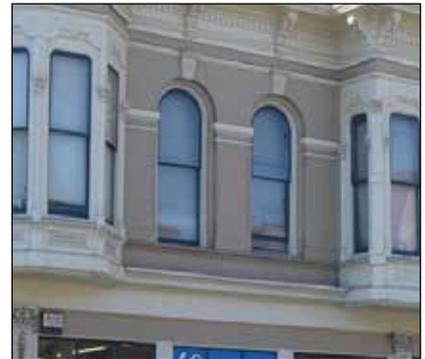
Tall cornice with small gable



Combination of painted wood siding and shingles



Combination of painted wood siding and smooth stucco below



Smooth stucco finish



Raised panel base



Brick base with panel below storefront window



Wood plank siding to grade

Massing Elements: Residential

Roof

Roof pitches should be steep (6:12 - 9:12).

Roofs should be clad with shingles.

Materials: Asphalt, metal, or wood.

Cornices

Depth: 12" min. on eave and rake.

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

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

Brackets may be wood or fiberglass.

Primary Walls

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

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

Base

Exterior walls should rest upon a brick or stone base.

Wood siding may extend down to grade as long as a base condition is suggested.





Steeply pitched gable



Roof and wall connection on main massing, with bracketed bay



Painted shingles



Brick veneer extends to concrete base



New construction with appropriate massing, proportions, roof pitch, bay details, materials and transitions, and window/door details.



Example of corner tower integrated into Victorian residential building



Example of corner tower integrated into Victorian residential building

Openings

Windows	
General	
Proportions must be vertical.	
Depth from wall plane	1" min. to frontmost sash
Mullions	
Width	4" min.
Depth	1" min.
Exterior, divided into vertical panes with profile	
Opening	
Segmented arch, Roman arch, ornamental arch, classical arch.	
Type	
Double hung. Sliding windows are not allowed.	
Surround	
Types: basic, formal with cap, formal with brackets.	
Surrounds are to be made of wood	
Surround width	3½" min.
Apron width	2" min.
Sill	
All windows must have a sill	
The sill should not be integrated into a "picture frame" surround.	
Depth ¾" min. from the plane of the wall.	
Shutters	
Are not allowed.	
Materials	
Window frames: wood, aluminum clad wood and aluminum. Vinyl materials are not allowed.	
Panels: clear glass	
Colors	
Sashes and frames may be white, off-white, cream, dark blue, dark red or dark green. Additional colors conditional upon design review.	



Paired basic double-hung windows



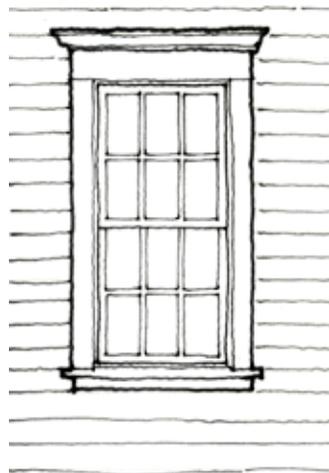
Paired ornamental double-hung windows



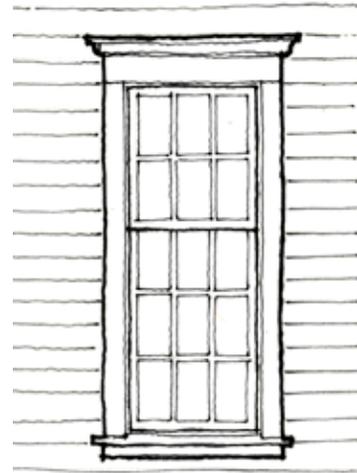
Single basic double-hung window



Single classical double-hung window



Ground floor window



Upper floor window



Door with bracketed, ornamental surround



Door with segmental arch surround



Door with classical framed window

Doors

General

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

Doors may have square or arched tops.

Surround types: basic, formal with cap, formal with brackets.

Surrounds are to be made of wood.

Surround width 3½" min.



Door integrated into storefront



Matching duplex doors with transoms



Recessed entry



Paneled door recess with ornamentation



Bracketed roof overhang above door



(Above) Recessed entries

(Above) Angled corner entries

(Above) Flush entries

Type I: Recessed Entry

Typically symmetrical with recessed door between large display windows on either side.

Recess can be a rectilinear or chamfered space.

Faces of recessed entry have window openings.

Door with frame is recessed from display window frame minimum $\frac{3}{4}$ door width.

Subdividing display window member size:

Depth, projection	
beyond storefront	4" min.
Width	4" min.

Type II: Angled Corner Entry

Door located on angled 45° wall on corner of building.

Typically has bay window above door.

Can have vertical support at the very corner of building form.

Vertical support must be minimum 6" wide.

The storefront creates its own rhythm with thin subdividing members.

Subdividing member size:

Depth	4" min.,
	8" max.
Width	8" min.

Subdividing members are flush with wall.

Type III: Flush Entry

Door and window frame are at the same plane.

Door/window frame size:

Depth	4" min.
-------	---------

The storefront creates its own rhythm with thin subdividing members.

Subdividing member size:

Depth, projection	
beyond storefront	4" min.
Width	4" min.

Storefront has wood or fiber cement surround.

Surround size:

Width	3 1/2" min.
-------	-------------

Bay Windows

Bays
General
Types: square, chamfered, round.
Depths depend on bay type.
Height: can be one story to multiple stories.
Do not occur below ground cornice.
Generally do not have supporting brackets.
Bay should never project above the cornice.
Multi-Story
Bay form must be continuous.
Horizontal articulation on building must wrap bay form.
Interaction with Cornice
Interacts with upper cornice in three ways:
Cornice wraps bay
Bay stops below cornice (bay has its own cornice)
Bay returns into cornice overhang (bay never projects above the cornice)
Materials
Wood or fiber cement
Wood panels articulate each floor horizontally.



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



Alternating square and chamfered bay windows on building facade



Round corner bay window



Multiple-story chamfered bay window



(Above) Square bays

(Above) Chamfered bays

(Above) Round bays

Type I: Square

Vertically proportioned

Size

Depth	1' min., 3' max.
Width	6' min., 9' max.

Widest face shall accommodate paired windows.

Must have vertical members at the corners.

Corner bay may be turned on side to be rotated 45° from building corner.

Type II: Chamfered

Size

Depth	1' min., 3' max.
Width	6' min., 10' max.

Interior angle 135° or 150°

Number of faces: 3-5

Corner bay may be turned on side to be rotated 45° from building corner.

Window openings may only occur on faces that are chamfered or parallel to facade.

Ganged windows allowed on faces parallel to facade.

No ganged windows on chamfered sides or corner bays.

Corner bay windows may occur on all faces and may be paired.

Type III: Round

Vertically proportioned

Size

Depth	1' min., 3' max.
Width	6' min., 10' max.

Ganged windows not allowed.

Corner bay circumference may be up to 270°.

Corner bays never stop before upper cornice.

Cornices

Cornices

General

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

Materials: wood or fiber cement members

Color: match building or accent color.



Cornice with standard brackets



Cornice with standard brackets



Tall cornice



Formal cornice



Formal cornice



Deep overhanging cornice



Cornice with standard brackets

Type I: Standard Brackets

Continuous, unbroken horizontal articulation from building edge to building edge.

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

Brackets have a consistent spacing and may be paired up.



Tall cornice



Tall cornice

Type II: Tall Brackets

Continuous, unbroken horizontal articulation from building edge to building edge.

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



Formal cornice

Type III: Formal

Made of classical order elements.

Bed mould along base.

Bed mould to transition from the frieze to the overhang.



Deep overhanging cornice

Type IV: Deep Overhang

Size

Depth	3' min.
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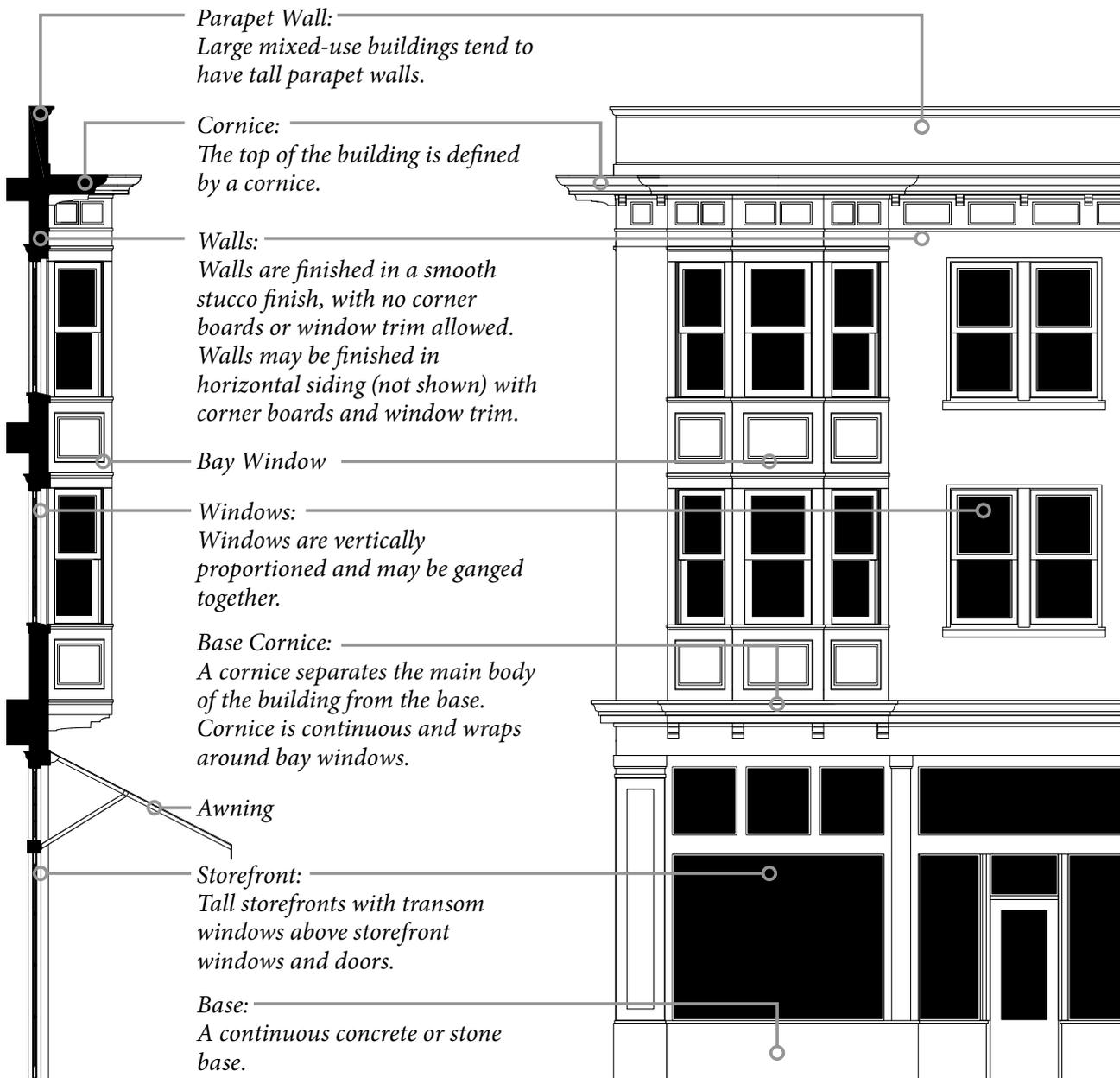
Bed mould along base. May or may not be broken by brackets.

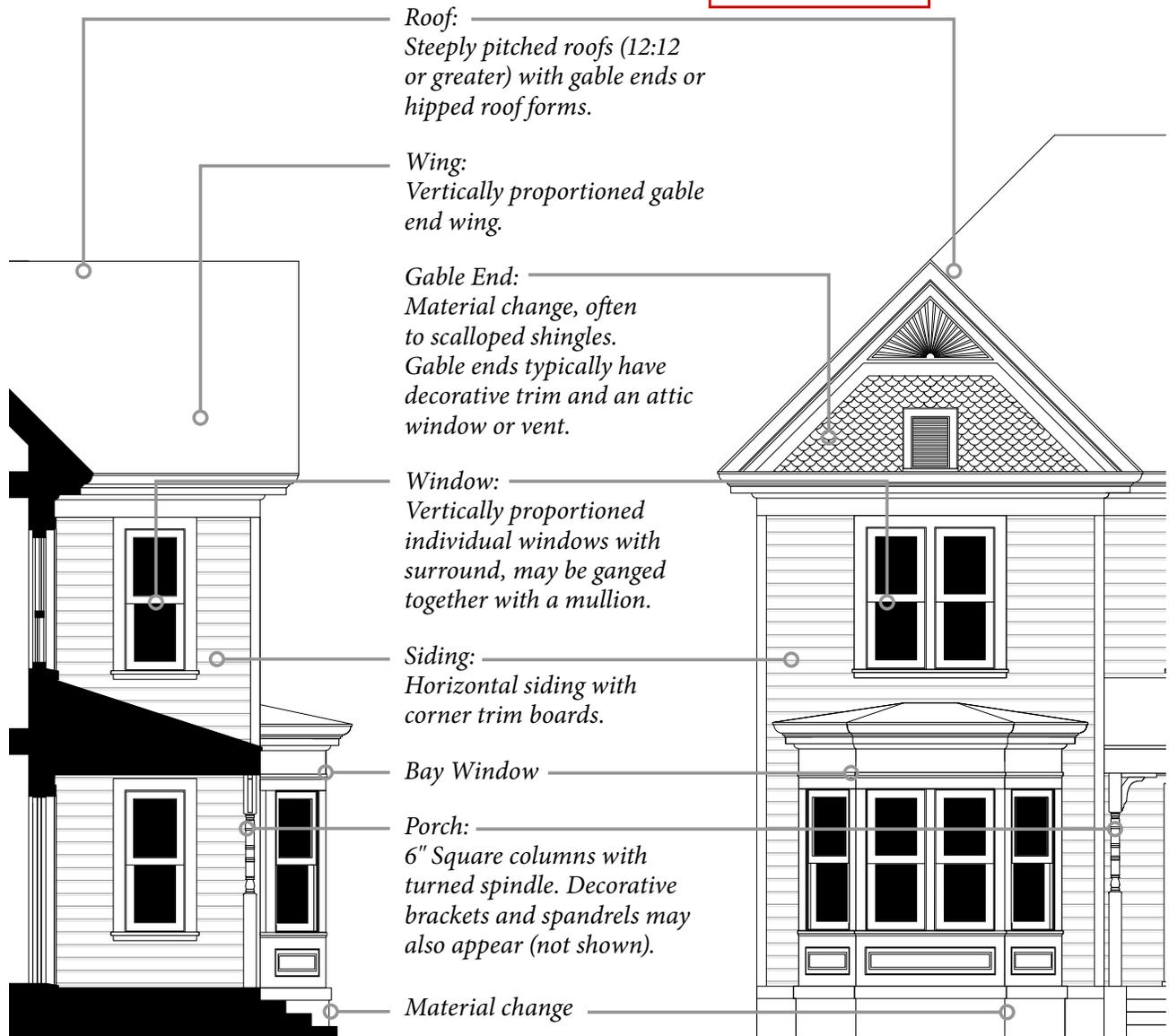
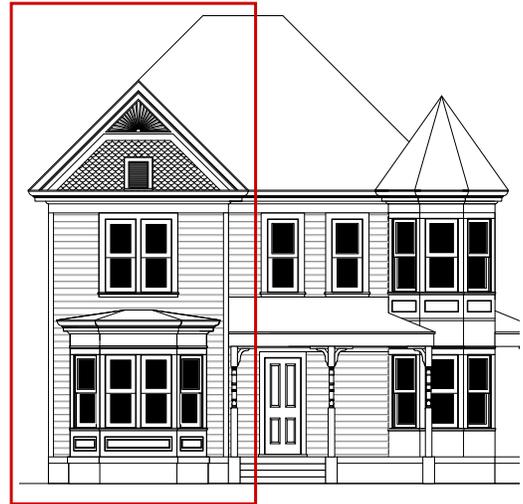
Bed mould to transition from the frieze to the overhang.

Regularly spaced brackets if applicable.

Examples: Translating Style Into A Modern Building

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





Roof:
Steeply pitched roofs (12:12 or greater) with gable ends or hipped roof forms.

Wing:
Vertically proportioned gable end wing.

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

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

Siding:
Horizontal siding with corner trim boards.

Bay Window

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

Material change

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Description

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

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

Key Characteristics

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

General Character: Mixed-Use



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



Simple plane with regular windows and eave broken by corner chimney



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



Simple massing with a slightly taller "tower" element and greater detailing to highlight the corner



A variety in window types and facade planes creates visual interest



Arched shopfront with balcony above, accented by corner tower



Simple gable-ended forms are common for small buildings

General Character: Residential



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



Multi-level form with large recessed window and varied chimneys



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



Picturesque varied courtyard massing responds to natural light



Simple form broken down by porch element and tile roof forms



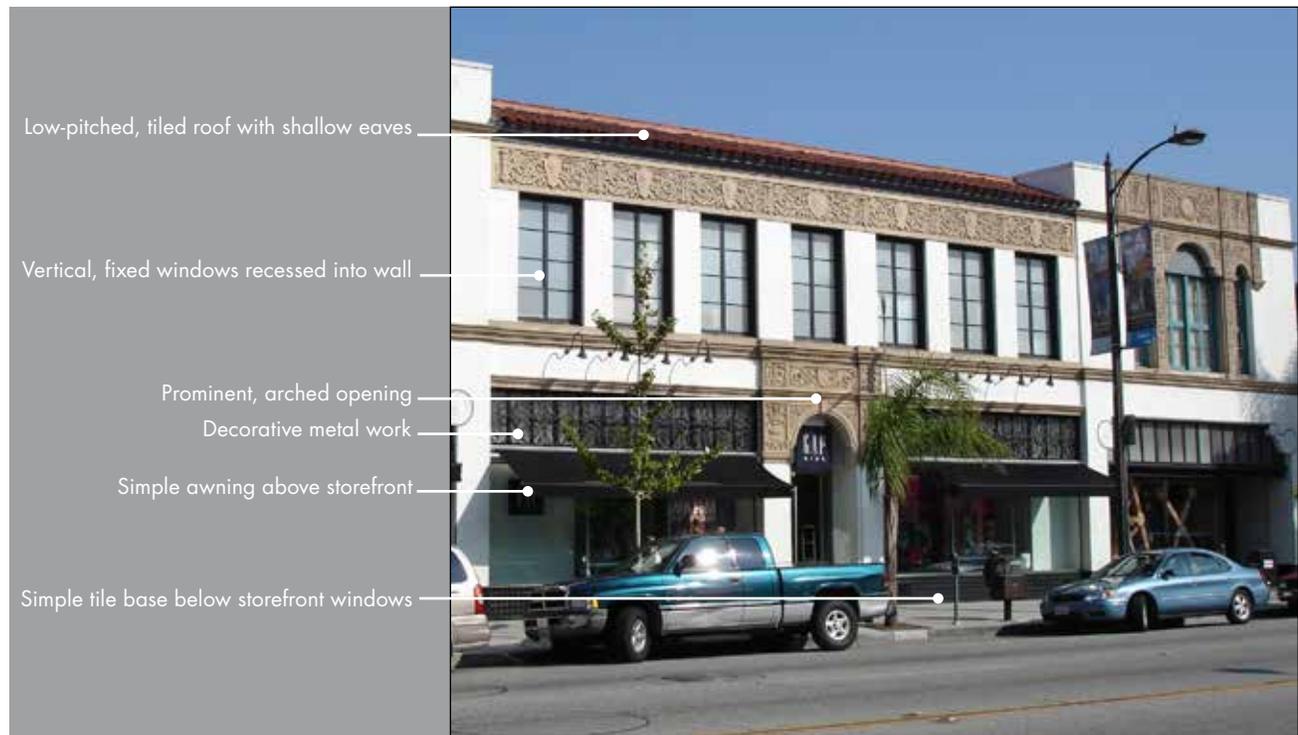
Picturesque irregular window spacing; porch used as balcony



Large courtyard building, accented by diverse architectural elements



Residential elevation example



Mixed-use elevation example



Courtyard massing and elevation example



Large building with courtyard example

Composition: Mixed-Use

Basic Massing

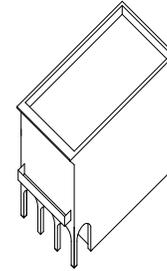
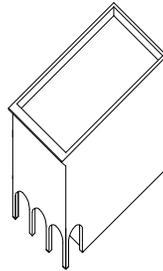
Simple rectilinear forms combined in a two- or three-story massing, with a flat roof or a combination of gable ends and hipped roofs.

Detailed Massing Elements

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

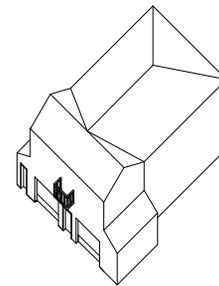
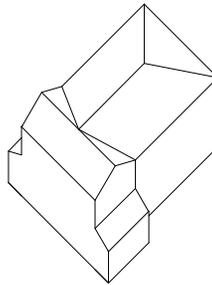
Narrow Massing

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



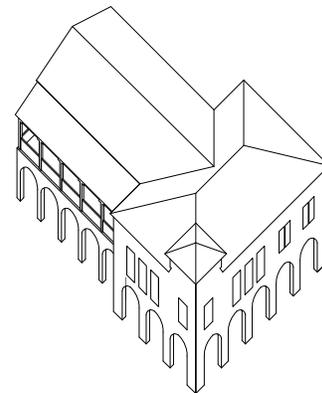
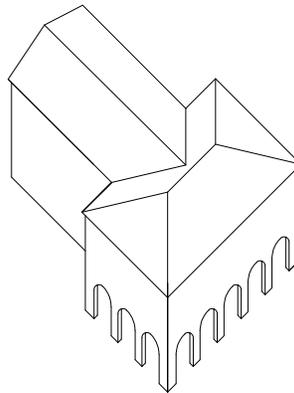
Wide Massing

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



Large Massing

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



Example Compositions

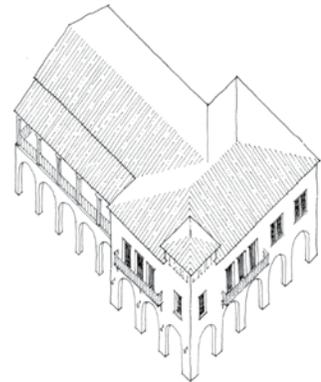
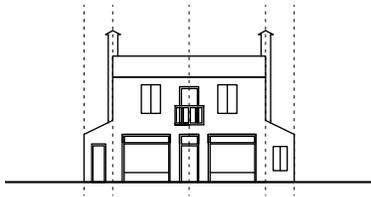
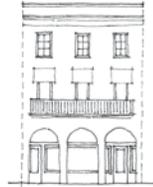
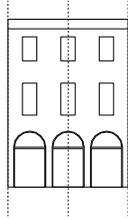
This page shows some massing and composition possibilities in the Spanish Revival style that are appropriate for mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Spanish Revival architectural style at different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

Openings and Composition

Composition may be overall asymmetrical with local symmetry or vice versa. Mixed-use character buildings tend to be more symmetrical than residential character buildings.

Illustrative Elevations and Axonometrics

These drawings illustrate the possible character and scale of Spanish Revival buildings that would be appropriate in Richmond.



Composition: Residential

Basic Massing

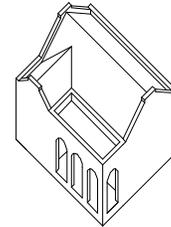
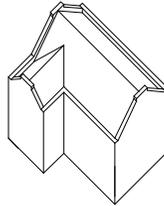
A combination of gable ends and hipped roof forms in one-, two-, or three-story massings.

Detailed Massing Elements

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

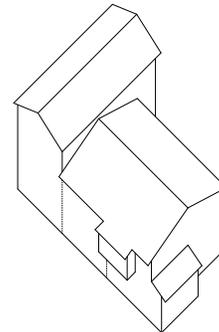
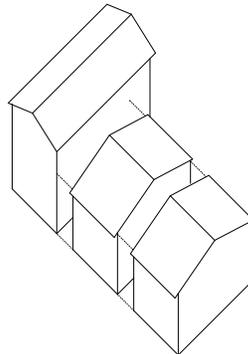
Narrow Massing

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



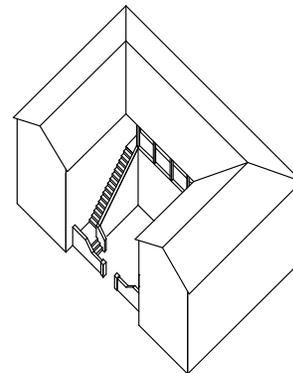
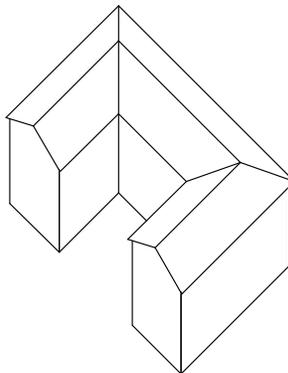
Wide Massing

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



Large Massing

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



Example Compositions

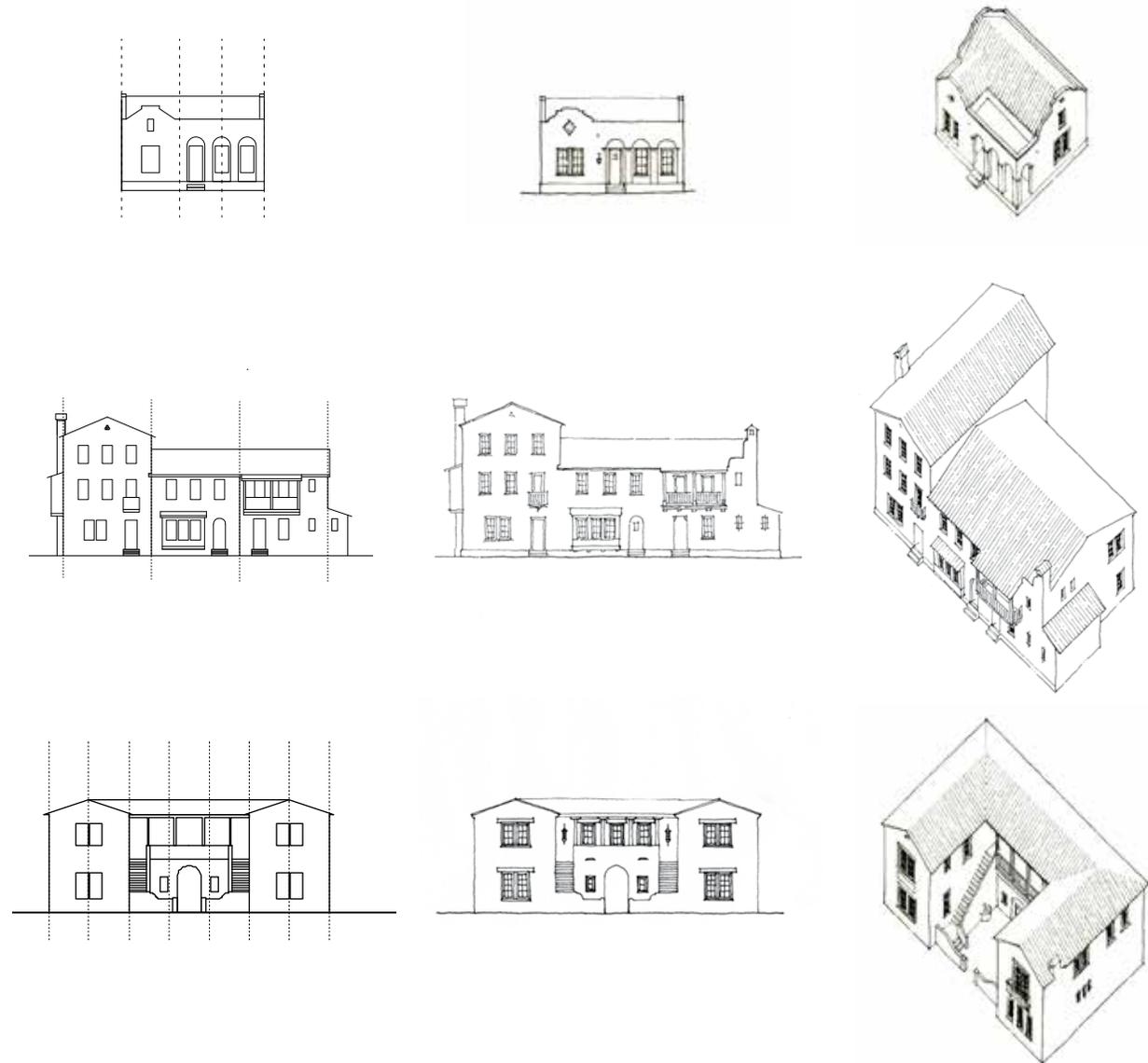
This page shows some massing and composition possibilities in the Spanish Revival style that are appropriate for residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Spanish Revival architectural style at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

Openings and Composition

Composition of openings and massing elements may be overall asymmetrical with local symmetry, or vice versa. Residential character buildings tend to be more asymmetrical than commercial character buildings.

Illustrative Elevations and Axonometrics

These drawings illustrate the possible character and scale of Spanish Revival buildings that would be appropriate in Richmond.



Massing Elements: Mixed-Use and Residential

Roof

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

Roofs should be clad with barrel tiles.

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

Flat roofs may be occupied as balconies or terraces.

Materials: Clay tiles.

Cornices

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

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

Closed eaves have a stuccoed cornice.

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

Primary Walls

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

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

Control joints should be avoided.

Base

Buildings may be designed with or without a base.

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





Sloped tile roof



Parapet with flat roof



Sloped tile roof



Closed eave with stucco detailing



Open eave with exposed rafter tails and simple coffering in soffit



Closed eave with simple stucco detailing



Arcaded wall with plaster base



Single plane composition



Single plane composition



Tile base



Stucco walls with recessed windows, and no base

Openings

Windows	
General	
Individual windows are vertically proportioned.	
Recessed a minimum depth of 6".	
Mullions	
Width	4" min.
Depth	1" min.
Muntins	
Width	3/4" min.
Depth	1/2" min.
Exterior, divided into vertical panes	



Large divided windows in a simple recess



Vertical casement window

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

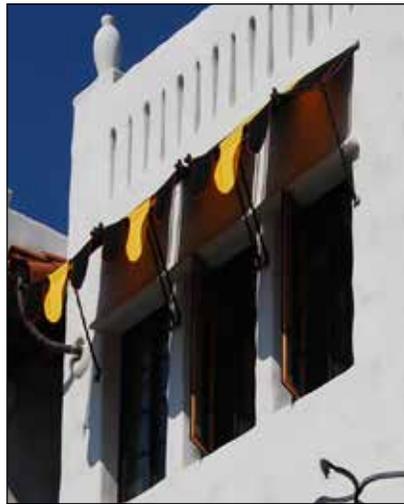
Type	
Fixed or casement windows.	
Sliding or double hung windows are not allowed.	

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

Sill	
Materials: Stucco or cast stone.	
Projection	2" min.

Shutters	
Type: louvered or paneled, and are encouraged to be operable.	

Size	
Width: half of single window width	
Height: match window height	
Not allowed on ganged windows	



Casement windows with awnings and wrought iron supports



Casement windows are the most typical type of window for this style



Arched windows with stucco details and decorative tile



Double arch windows



Arched opening with gate and keystone



Door with angled recess and arched surround



Heavy wood door with tile shed roof above



Formally detailed, recessed door



Recessed door with tile



Painted garage door



Wooden gate within arch

Windows (continued)

Materials

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

Panes: clear glass.

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

Color

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

Doors

General

Heavy doors that are typically plank or panelized.

Doors may be deeply set back from exterior wall.

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

Doors may have a small lite.

Side transom windows are allowed.

Doors may have square or arched tops.

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

Storefronts

General

Emphasizes tall floor-to-ceiling heights with a continuous transom.

Edge treatment: edges integrate heavier piers or pilasters to visually carry the weight of the building above.

Inset and flush entries with French or single doors are typical.

Storefront Frame

Often large picture windows with few to no divisions, with divided panes in the transom.

Recess from facade 9" max.

Subdividing display window member size:

Depth, projection 4" min.
beyond storefront

Width 4" min.

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

Materials: Wood or metal.

Base

Height 1' min.,
2' max.

Materials: typically stucco or tile. Infrequently brick, wood paneling, or fiber cement.



Newly constructed storefront with integrated tile work



Arched storefront



Detailed storefront



Inset storefront with transoms



Corner, recessed storefront

Eaves



Closed eaves with formal stucco profile



Closed eaves with stucco detailing



Closed eaves with simple stucco detailing



Closed eaves with stucco profile



Open eaves with exposed rafter tails



Open eaves with exposed rafter tails and simple coffering in soffit



Open eaves with exposed rafter tails



Open eaves with decorative brackets

Eaves and Rake

General

Shallow pitch, with open wood or closed stuccoed-finish eaves.

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

Tile end condition (at eave) should be mortar-filled; bird stops should be avoided.

Type I: Closed Eaves

Stuccoed cornice with profile, with terra cotta tiles wrapping rake on gable end

Size

Depth 6" min.

Height 6" min.

Type II: Open Eaves

Exposed rafters, and may include decorative profile on rake boards

Depth of eaves

Main roof 2' min.

Porch or balcony 10" min.

Rafter tail size

Width 4" min.

Height 4" min.

Depth to match eaves; should have decorative profile.

Attached and Decorative Elements

Balconies	
General	
Wood, heavy timber, or metal.	
Cantilevered with supporting brackets.	
Type I: Wood and Heavy Timber	
Timber	
Typically has decorative wood brackets, simple posts or decorative columns and rails, and tiled roof with exposed rafter tails	
Depth	3' min. clear
Materials: wood	



Heavy timber balcony



Corner wood balcony with decorative columns and rails

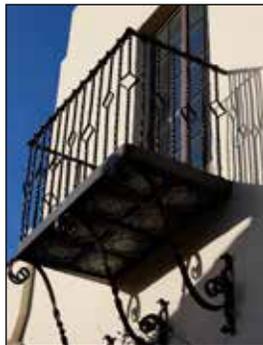


Heavy timber balcony



Uncovered wood balcony

Type II: Metal	
Typically has metal rail and decorative, supporting metal brackets, or metal rail with concrete or stone base and brackets.	
Typically uncovered but may have awning.	
Depth	12" min. clear
Materials: wrought or cast iron.	



Metal balcony



Metal balcony



Metal balcony



Metal balcony on concrete base



Rounded metal balcony



Metal balcony with concrete support



Loggia with arcade along street



Arcade



Loggia extended from main building



Upper floor loggia/arcade



Upper floor loggia/arcade



Wall vent



Wall vent

Arcades and Loggias

General

Typically regularly spaced with arched, punched, or inset openings.

Emphasizes tall floor-to-ceiling heights.

Edge treatment: edges integrate heavier piers or pilasters to visually carry the weight of the building above.

Decorative Vents

General

Typically located in gable ends or as accent elements in wall composition.

Simple two or three circles, or more elaborate patterns may be used.

Stucco, terra cotta, wood, or metal.

Exterior Stairs

General

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

Entrance landing covered by overhanging balcony or shallow roof.

Materials:

Steps: stucco, stone, terra cotta, or tile.

Stepped walls: stucco or stone.

Railings: Typically wrought or cast iron. May be aluminum.



Exterior stair up to entry door, with balcony creating a cover



Tiled stair leading to a stoop



Exterior stair off of a courtyard

Decorative Tiles

General

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

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



Tiles creates continuous band along wall



Tiled bench integrated into the wall

Fountains

General

Decorative tile.

Stucco or stone may be used.

Freestanding or engaged as a wall element.

Should be carefully located within courtyards or forecourts.



Tile fountain within a courtyard



Tiled fountain engaged with low wall



Square tower



Square tower

Tower Elements

General

Round, octagonal, or square in form.

Openings are typically punched with only a few small openings.

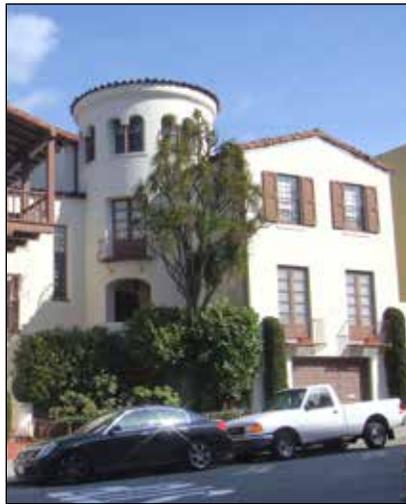
Tile roof, typically hipped or round.

Often located at important corners.

May be usable floor space or as smaller, decorative element.



Octagonal corner tower



Round tower



Round tower element only on upper floor



Small, upper floor tower element

Pergolas and Trellises

General

Structural canopy that provides shade.

Wood or heavy timber beams and purlins supported by wood or stucco post/columns.

May be used as a structure for climbing plants.

Creates usable outdoor space on upper floors.



Pergola



Pergola

Window Grilles

General

Simple or ornate designs.

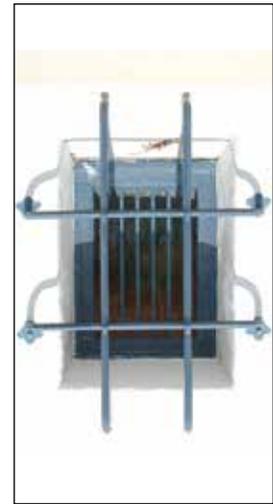
Material: wood or metal.



Metal grille



Painted wood grille



Simple iron grille

Chimneys

General

Elaborate tops or small, tiled roofs.

Variety of chimneys create accents and height to the massing.

Stuccoed to match building materials.

Simple square or arched openings.

May be engaged with facade or within roof.



Chimney



Chimney with openings and roof



Chimney

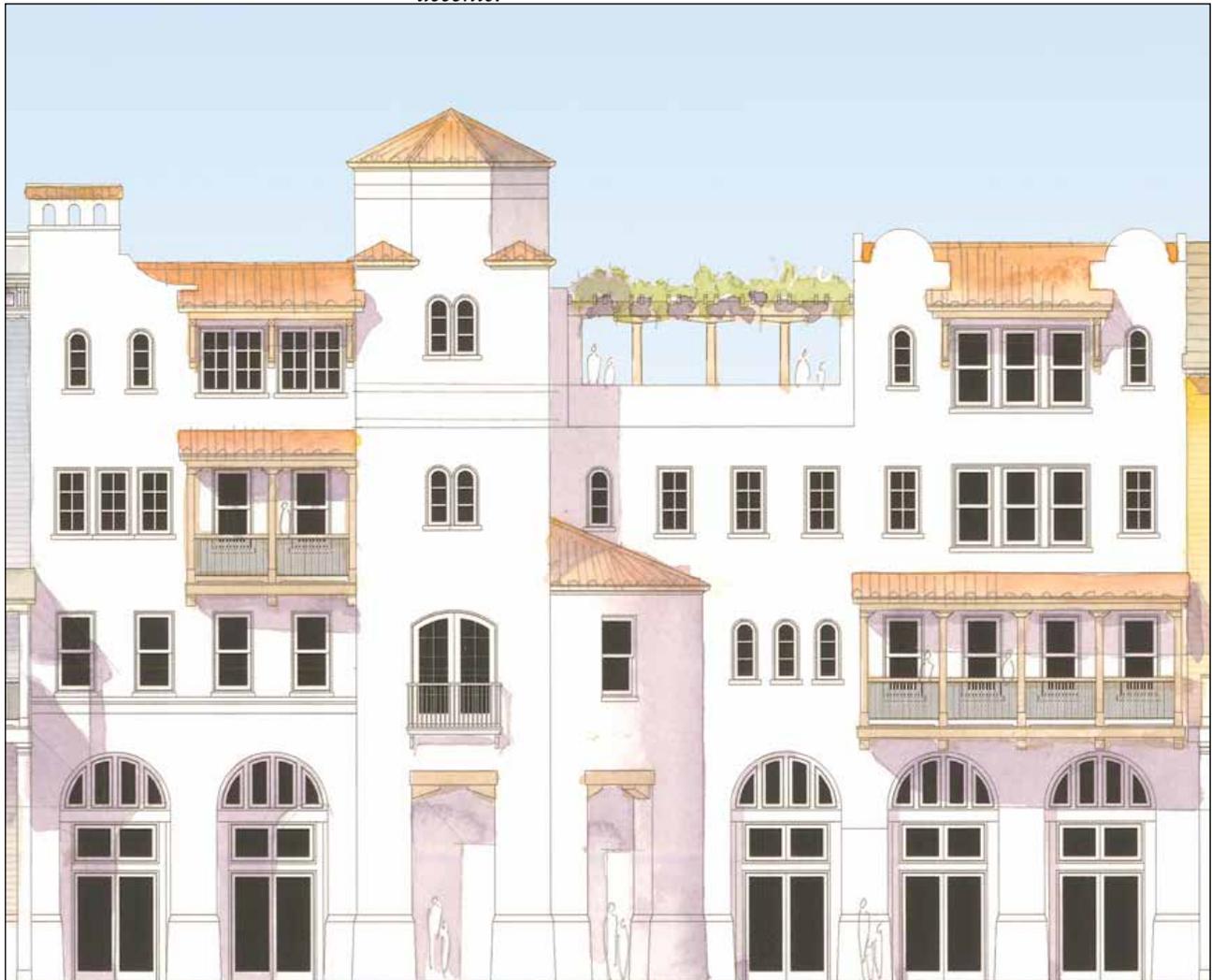
Examples: Translating Style Into A Modern Building

Example 1

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



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



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



Example 2: Elevation showing how to use simple secondary massing elements to break down a simple rectilinear building.

Example 2

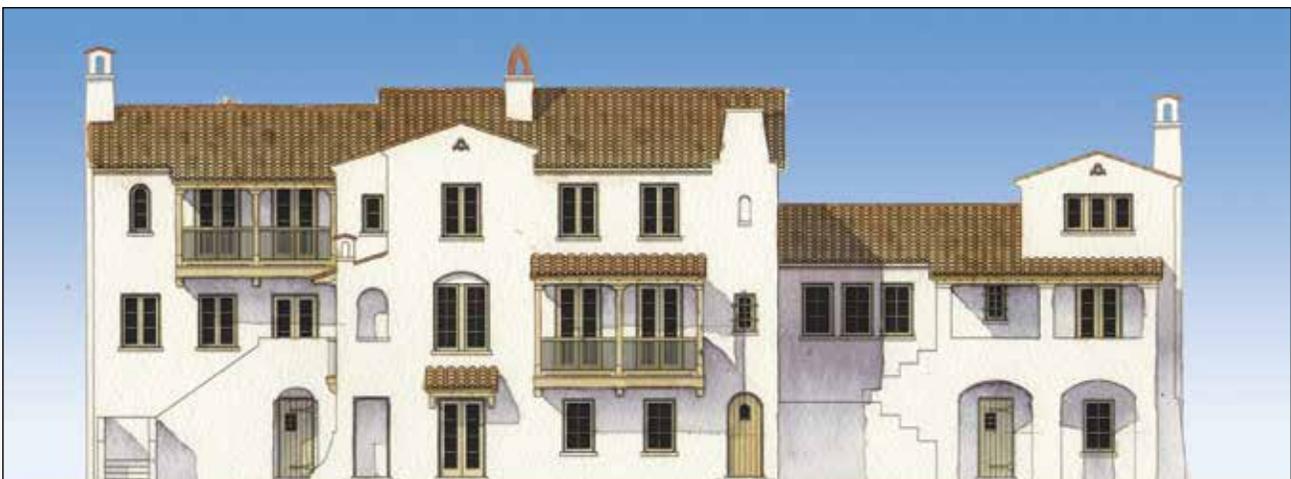
The three-story massing (left) is broken down by incorporating secondary massing elements such as balconies. The roof over the building extends over the third floor balcony, while chimneys and a small cross gable are used to break up the simple roof massing.



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

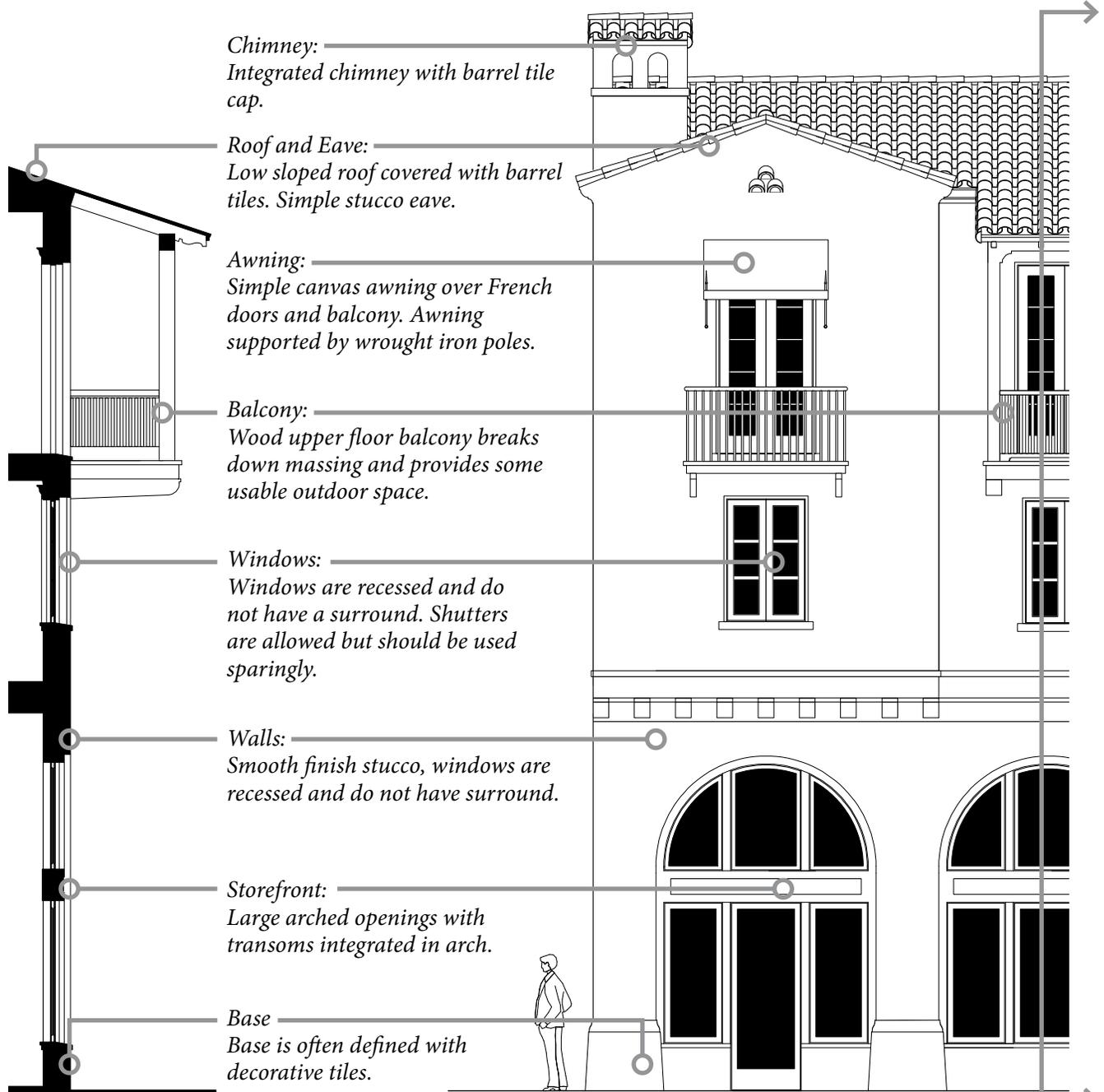
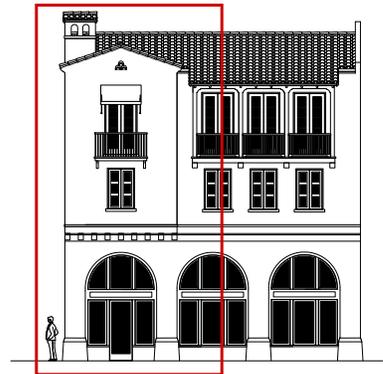
Example 3

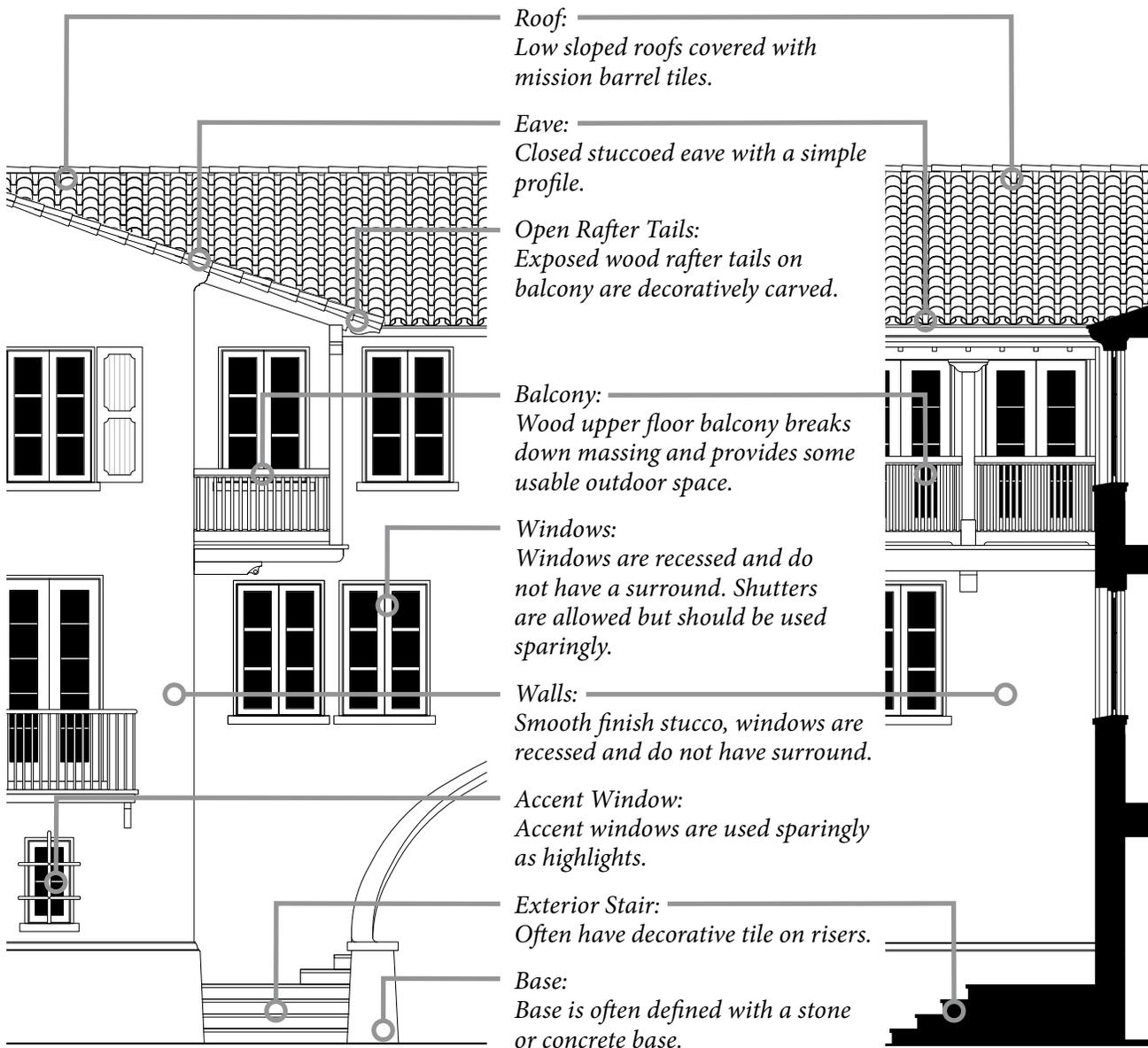
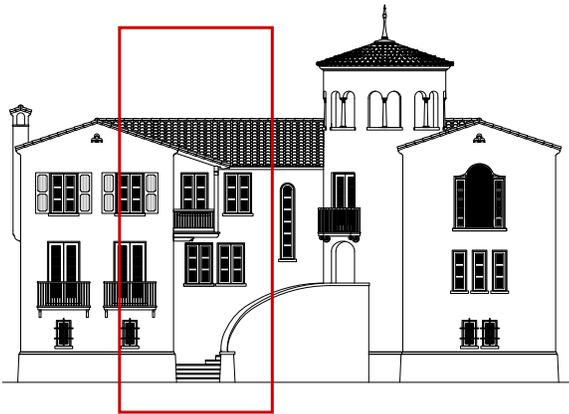
The three-story massing (below) is broken down by incorporating facade plane shifts and secondary massing elements such as balconies, galleries, and exterior stairs. The roof over the building extends over the third floor balcony, while chimneys and small cross gables are used to break up the simple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



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

Examples: Translating Style Into A Modern Building







Description

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

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

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

Key Characteristics

Common elements:

- Vertical ornamentation or elements above primary entrances
- Simple massings

Art Deco:

- Vertical elements that break through the cornice
- Ornamentation

Art Moderne and Mid-Century Modern:

- Horizontal elements over windows
- Limited ornamentation
- Vertically proportioned windows ganged together to emphasize the horizontal

General Character: Mixed-Use



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



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



Projecting piers and geometric decoration characterize an Art Deco shopfront



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



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



Storefront and integrated horizontal canopy wrap a curved corner on a Mid-Century building



Facade composition example

General Character: Residential



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



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



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



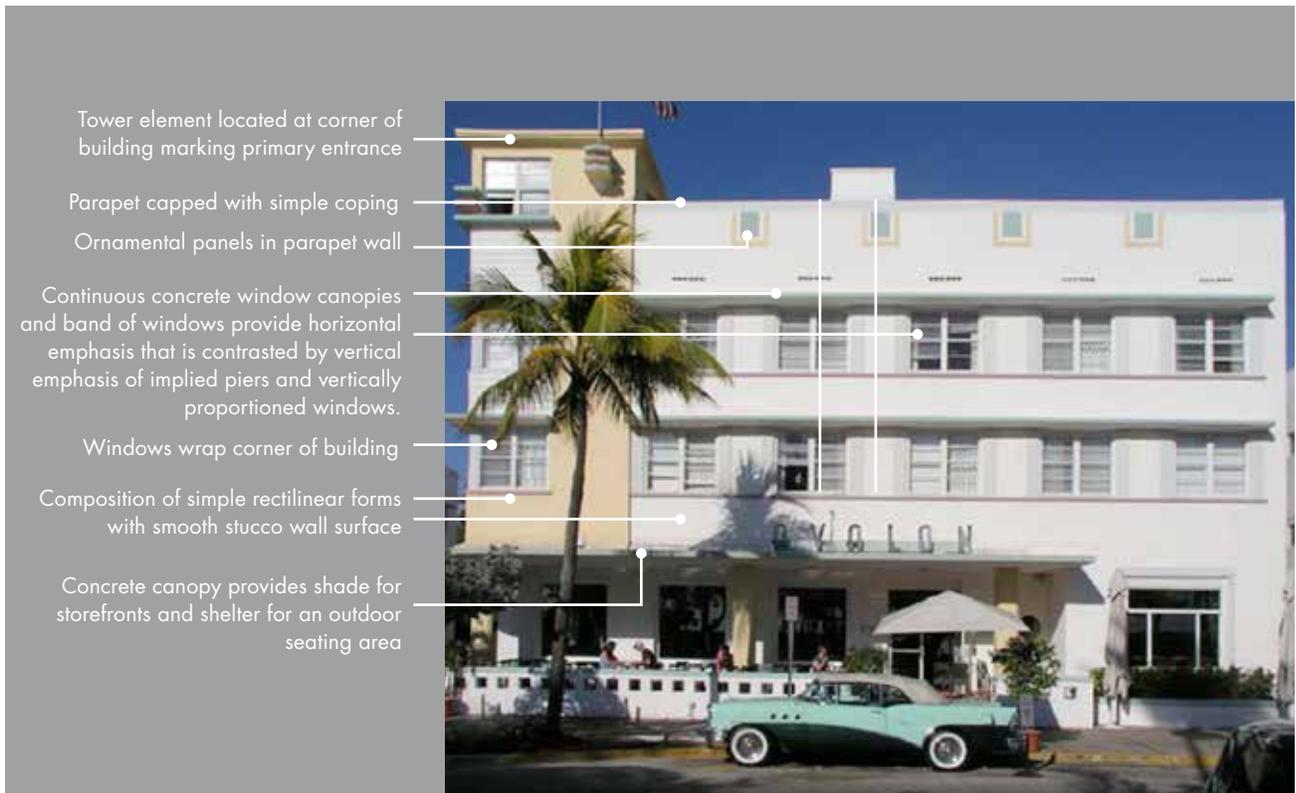
A rounded corner and integrated canopy on a building with little superfluous detailing or ornamentation



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



Corner-wrapping windows with matching horizontal stucco details visually extend the width of the building



Facade composition example

Composition: Mixed-Use

Basic Massing

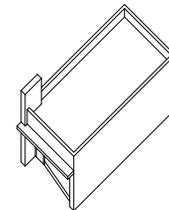
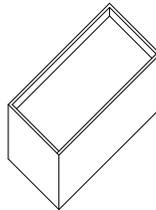
Simple rectilinear massings, sometimes formed with rounded corners.

Detailed Massing Elements

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

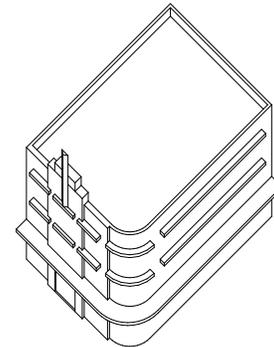
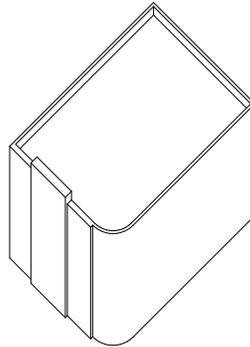
Narrow Massing

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



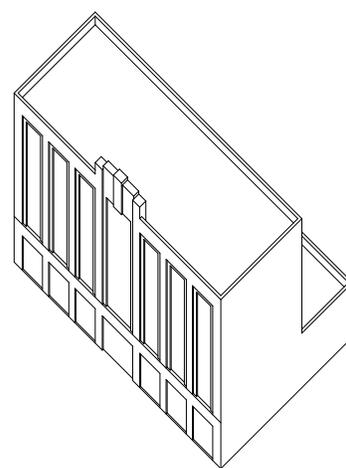
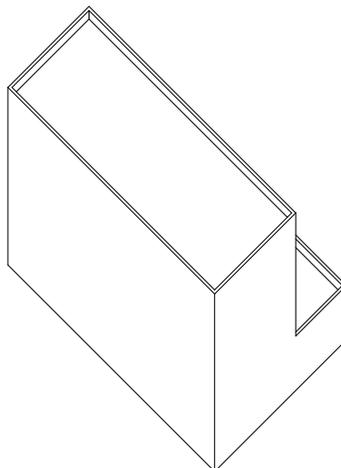
Wide Massing

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



Large Massing

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



Example Compositions

This page shows some massing and composition possibilities in the Art Deco, Art Moderne, and Mid-Century Modern styles that are appropriate for mixed-use buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Art Deco, Art Moderne, and Mid-Century Modern architectural styles at different scales.

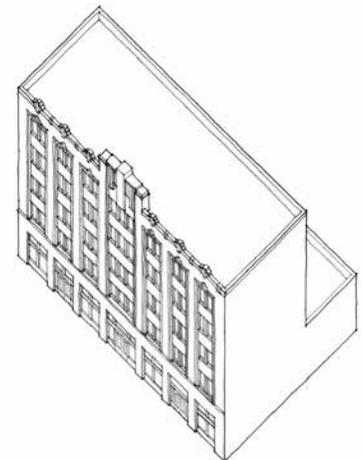
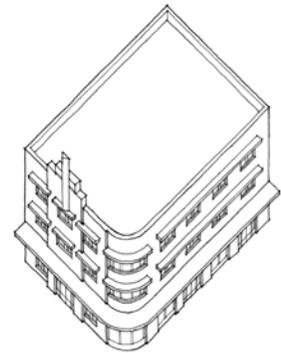
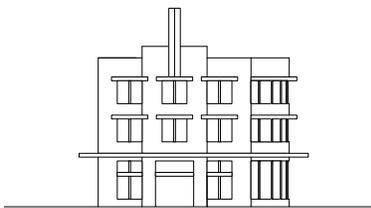
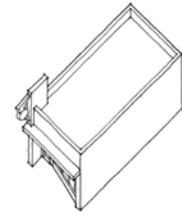
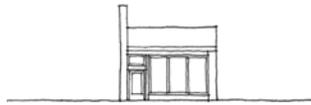
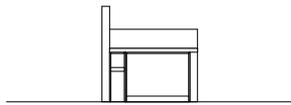
Openings and Composition

The Art Deco, Mid-Century Modern, and Art Moderne styles have a regular rhythm of elements. Vertical elements mark the primary entrances.

Illustrative Elevations and Axonometrics

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

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



Composition: Residential

Basic Massing

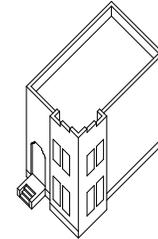
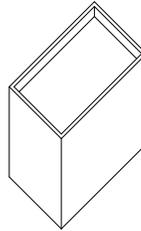
Simple rectilinear massings, sometimes formed with rounded corners.

Detailed Massing Elements

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

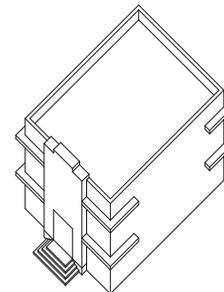
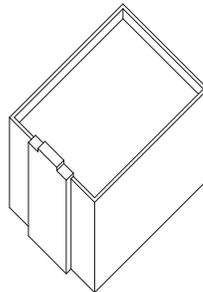
Narrow Massing

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



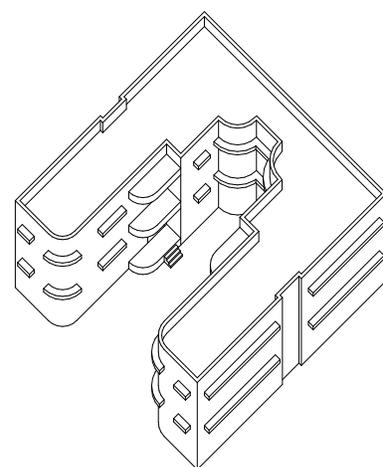
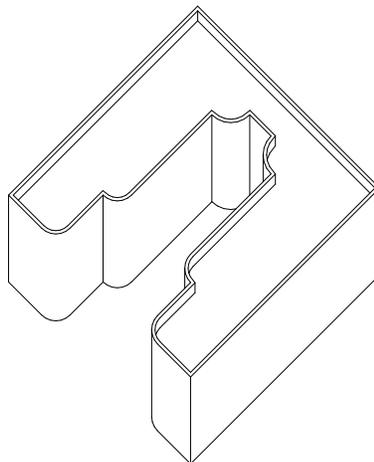
Wide Massing

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



Large Massing

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



Example Compositions

This page shows some massing and composition possibilities in the Art Deco, Art Moderne, and Mid-Century Modern styles that are appropriate for residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Art Deco, Art Moderne, and Mid-Century Modern architectural styles at different scales.

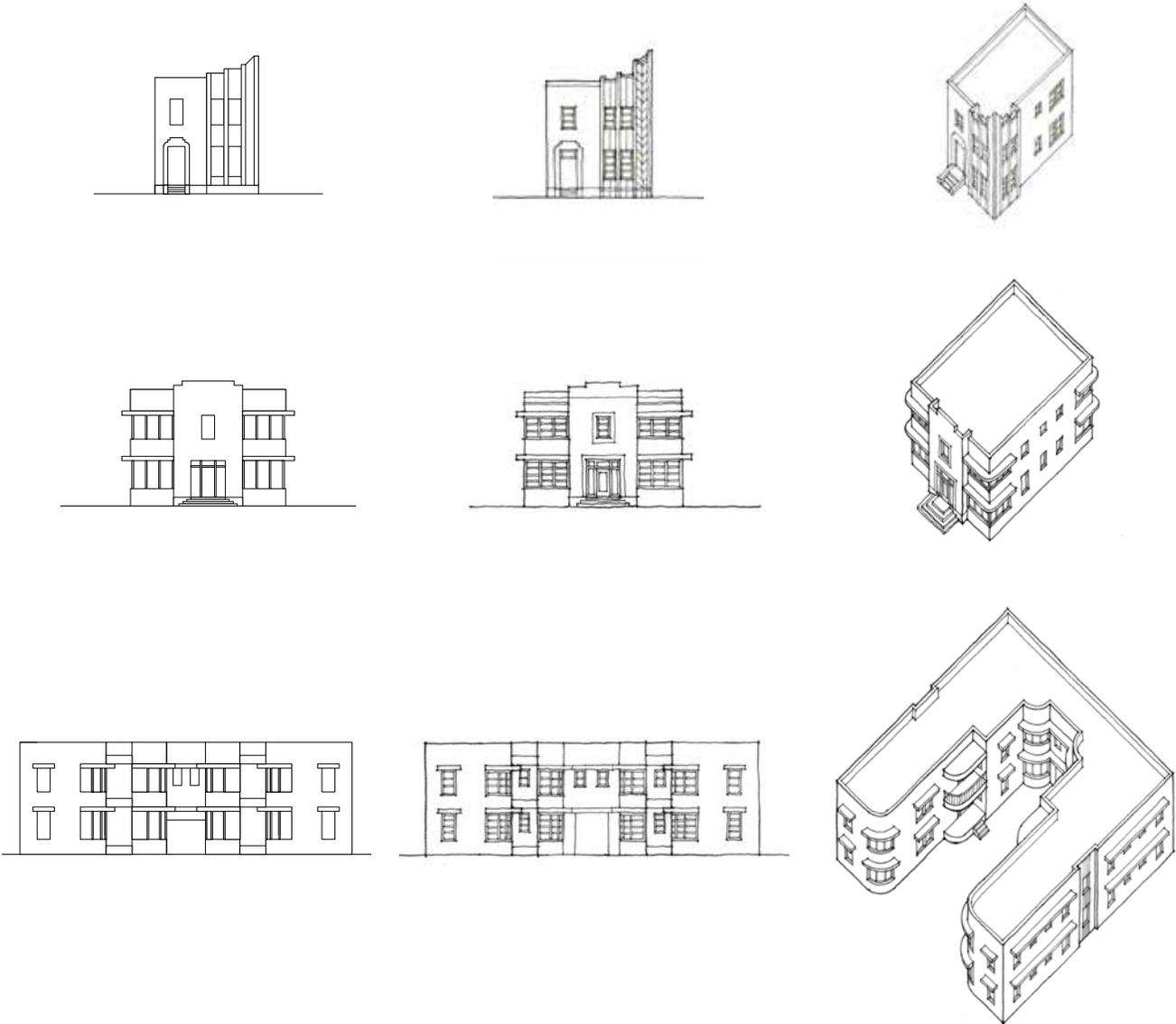
Openings and Composition

The Art Deco, Mid-Century Modern, and Art Moderne styles have a regular rhythm of elements. Vertical elements often mark the primary entrances.

Illustrative Elevations and Axonometrics

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

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



Massing Elements: Mixed-Use and Residential

Roof

Buildings typically have a flat or low pitched roof.

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

Flat roofs may be occupied as balconies or terraces.

Parapet Wall

Art Deco

Ornamental.

Art Moderne and Mid Century Modern

Modern

Simple forms, occasionally with horizontal articulation.

Primary Walls

Simple walls with punched openings.

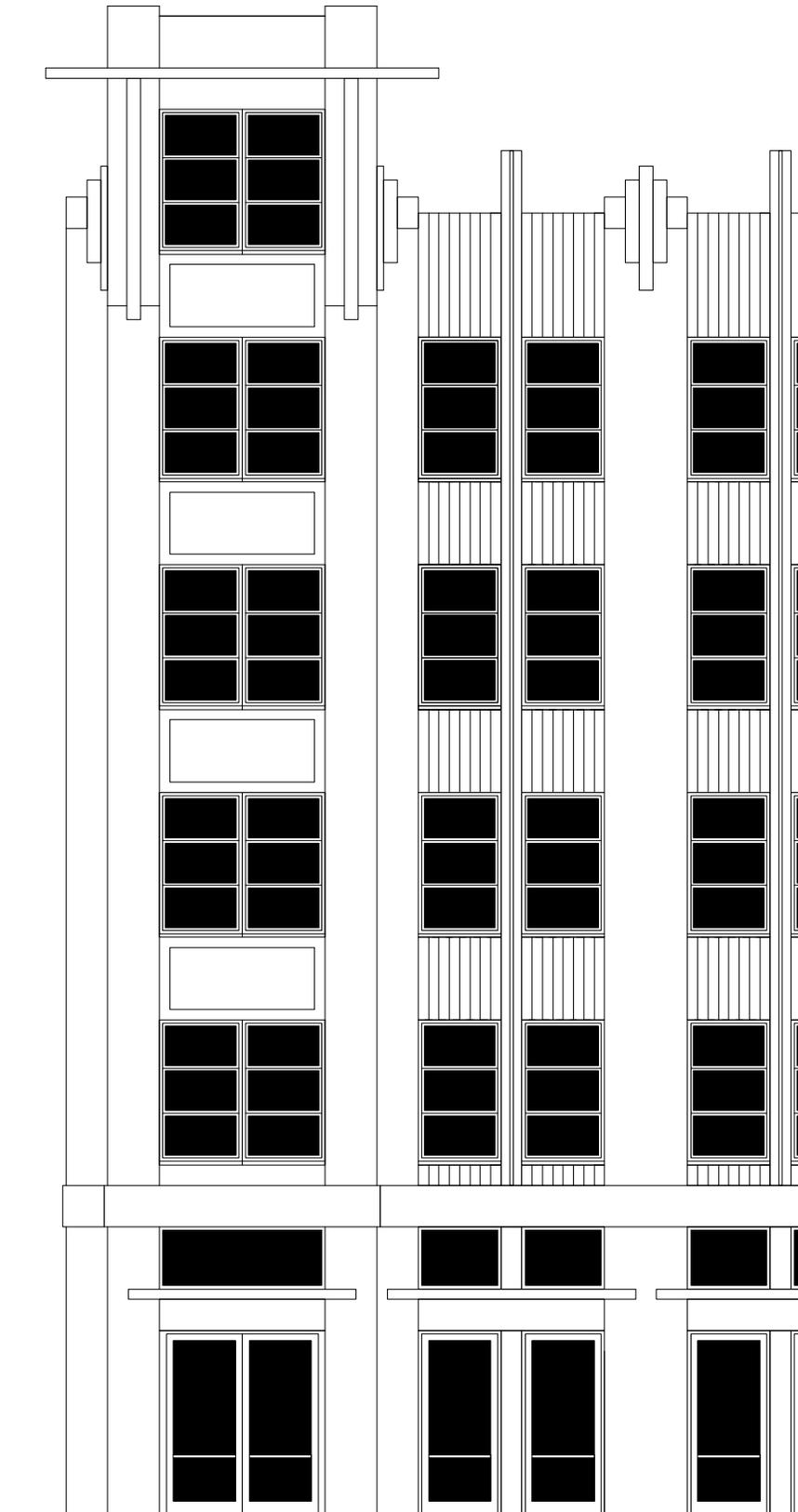
Typically smooth, hand-trowelled stucco walls, occasionally brick.

Control joints should be avoided.

Base

Buildings may be designed with or without a base.

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





Ornamental parapet



Parapet with smooth stucco finish



Flat roof with overhang



Color helps articulate ornament



Ornamental parapet



Vertical articulation at entrance



Simple wall with punched openings



Simple forms



Base



Tile base

Openings

Windows	
General	
Individual windows have vertical proportions with horizontal panes. Ganged windows often placed within a horizontally proportioned opening.	
Windows may wrap the corner of a building.	
Depth from wall plane	1" min. to frontmost sash
Mullions	
Width	2" min.
Depth	1" min.
Exterior, divided into vertical or horizontal panes with profile	
Type	
Awning, casement, double hung; sliding windows not allowed	
Sill	
All windows must have a sill.	
The sill should not be integrated into a "picture frame" surround.	
Depth	¾" min. from the plane of the wall.
Shutters	
Are not allowed.	
Materials	
Window frames: wood, aluminum clad wood and aluminum. Vinyl materials are not allowed.	

Panes: clear glass.



Horizontal panes of glass



Ganged windows



Window wraps the corner



Ganged windows with fixed canopy emphasize horizontal



Horizontally-proportioned opening



Ganged windows



Vertical windows with horizontal panes of glass



Double hung windows



Simple, rectilinear doors



Punched opening in a smooth wall

Doors

General

Doors should have simple, rectilinear panels and windows.

Top transom windows and sidelights are allowed.

Doors typically have square tops.



Geometric details of door



Linear detailing in door surround



Door framed by horizontal awning and vertical pilasters



Punched opening in a smooth wall



Stairs lead to a recessed stoop



Color accents entrance with rounded canopies and stairs

Storefronts

General

The storefront creates its own rhythm with thin subdividing members.

Entryways are commonly recessed, angled corner, or flush.

Storefront Frame

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

Door/window frame size:

Depth 4" min.

Subdividing member size:

Depth, projection 4" min. beyond storefront

Width 4" min.

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

Frame: metal, may be wood.

Often have transom windows above door.

Base

Continuous base that wraps storefront.

Base height 8" min., 2' max.

Base materials: typically stucco or concrete. Infrequently brick or tile.



Angled windows are common on Mid-Century Modern storefronts



Recessed storefront creates vertical planes along facade



Heavily-glazed storefront



Recessed storefront with planter



Recessed entrances



Corner entry



Continuous base wraps storefront



Continuous base

Signage



Signage on tower



Signage as canopy



Vertical marquee

Signage

Art Deco

Signs typically located on vertical marquees or tower elements.

Often additional signage is located above the entryway as part of a canopy.



Neon lettering



Sign consists of geometric shapes



Multiple shapes within the sign

Mid Century Modern/Art

Moderne

Typically incorporates neon lighting into signage.

Signs often incorporate shapes such as arrows in to the design.

Vertical and Horizontal Articulation

Vertical Articulation

Art Deco

The Art Deco style emphasizes the vertical.

Piers, bay windows, towers, and other vertical projections above the parapet are used to add vertical emphasis to the facade.

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



Parapet with geometric motifs



Chevrons accent vertical openings



Vertical articulation

Art Moderne and Mid Century Modern

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



Vertical element at entrance



Vertical element at entrance



Ground floor canopy

Horizontal Articulation

General

Canopies

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

Art Deco

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

Art Moderne and Mid Century Modern

These styles emphasize the horizontal with long horizontal openings of ganged windows and horizontal canopies.

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



Deep corner canopy



Horizontal lines of parapet



Continuous horizontal opening



Ganged windows



Continuous horizontal canopy

Ornamentation

Ornamentation

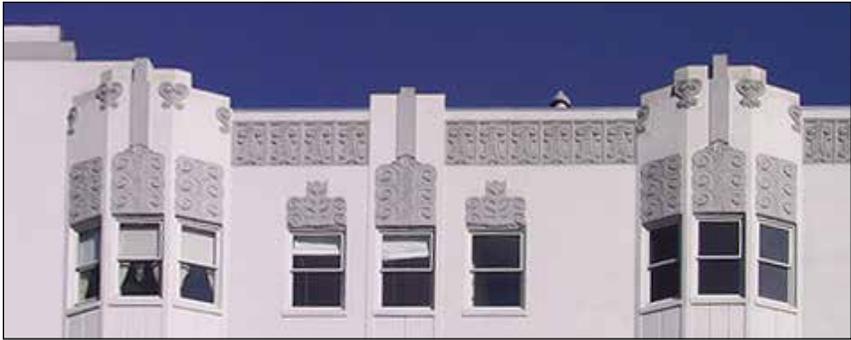
General

Materials: stone, cast stone, metal, tile, inlays, and stained glass.

Art Deco

The Art Deco style typically has geometric patterns in the ornamentation of the parapet walls, columns, and panelling.

Elements are often arranged in symmetrical patterns across a facade.



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



Inlaid geometric tile



Ornamental railing detail



Inlaid ornamental panels

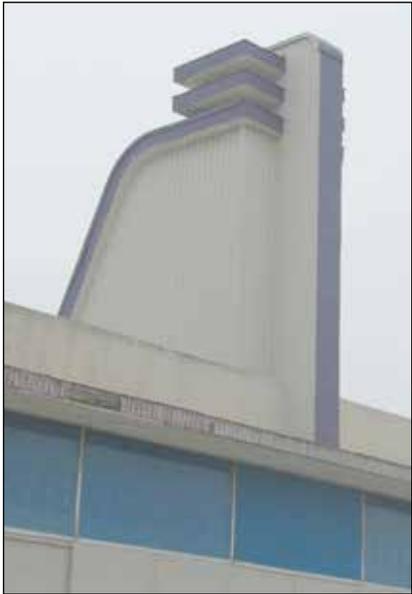


Geometric patterns

Art Moderne and Mid Century Modern

The Art Moderne and Mid Century Modern styles have limited ornamentation.

Ornamentation, when found, is on the edges of the canopies and on the vertical articulation above and around entryways.



Color and geometric elements on the vertical articulation



Simple lines on a canopy



Simple geometry on parapet

Corner Treatments



Colorful mural on rounded corner



Rounded corner

Corners

Prominent corners of buildings are often chamfered or rounded.

Chamfered corners have vertical elements emphasizing the entrance.

Entrances are generally not placed at rounded corners.



Chamfered corner entry

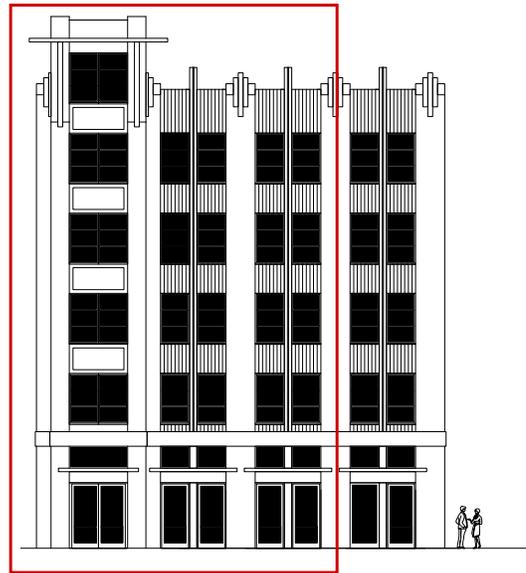


Chamfered corner entry



Vertical element over a chamfered corner entry

Examples: Translating Style Into A Modern Building



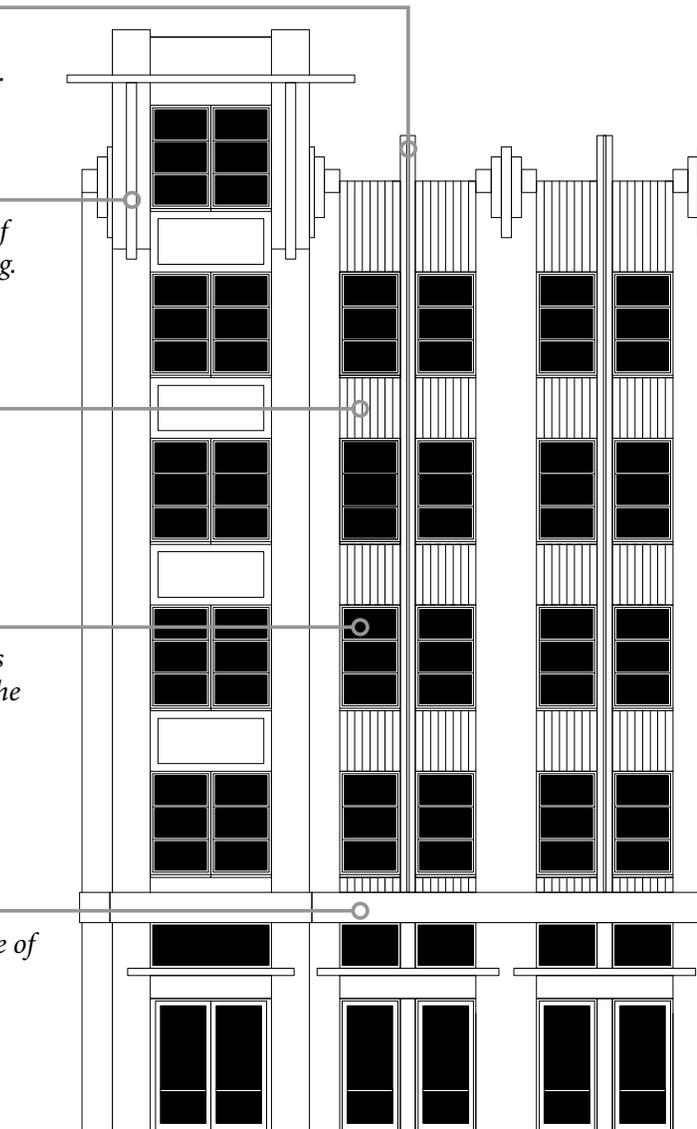
Fins:
Vertical fins are used across the facade to accentuate the vertical.

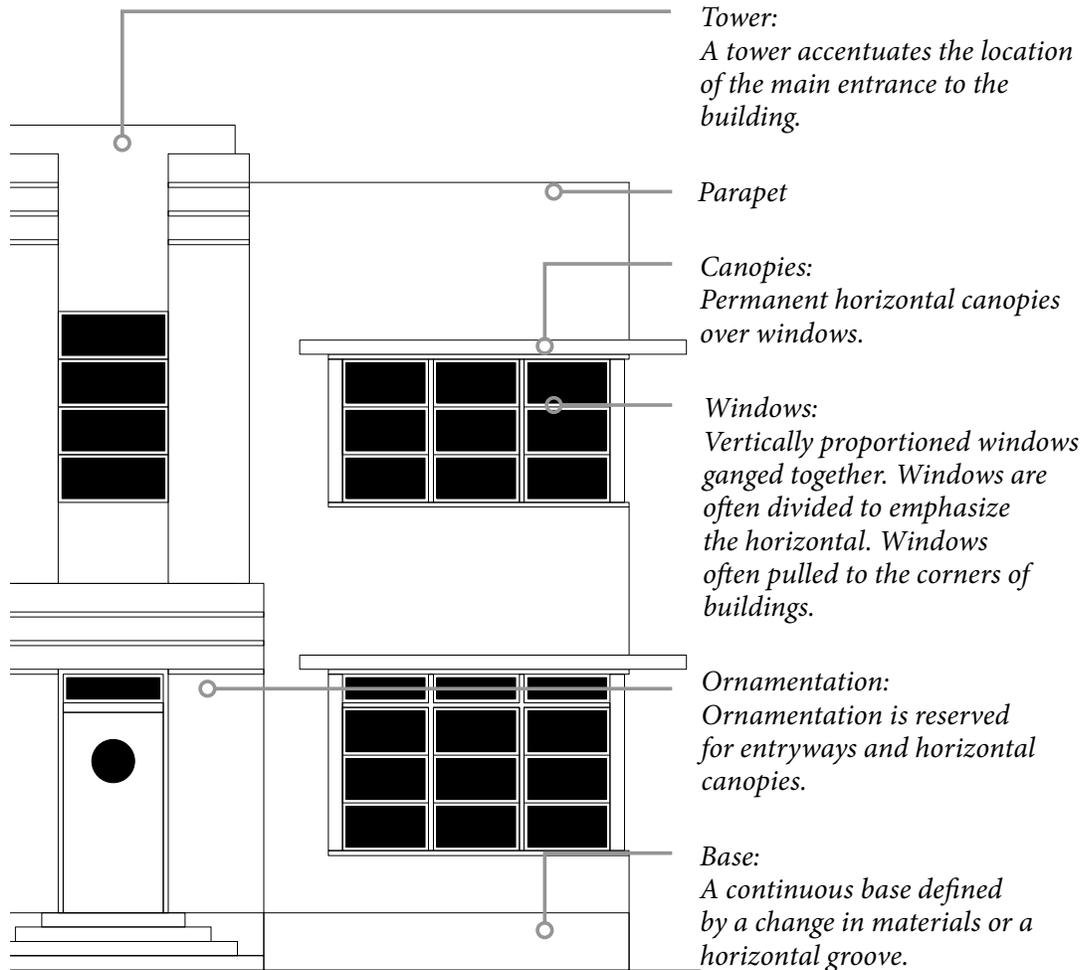
Tower:
A tower highlights the location of the main entrance to the building.

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

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

Defined Base:
Horizontal band defines the base of the building.





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Description

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

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

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

Key Characteristics

- Simple building forms
- Simple gable or saw-toothed roof forms
- Simple and regular rhythm of openings
- Metal sheeting or stucco wall materials

General Character: Mixed-Use



Gable end warehouse with shopfront



Gable end warehouse with large swinging doors



Saw tooth roof warehouse with sliding front door



Gable end warehouse with regular openings



Gable end warehouse with loading dock frontage



Gable end warehouse with loading door

General Character: Live/Work & Residential



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



Recessed entrance door with signage and lighting



Stacked Flats designed with industrial style materials



Brightly colored doors define simple corrugated metal facades



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



Basic facade with irregularly placed windows

Composition

Basic Massing

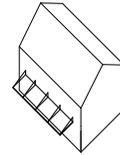
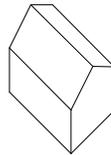
Simple rectilinear massing or a combination of side gables, gable ends, and hipped roof forms in two- or three-story massings.

Detailed Massing Elements

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

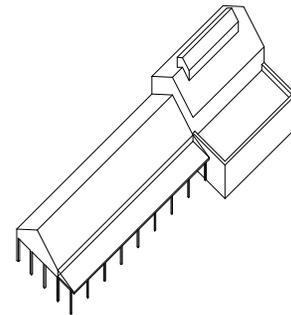
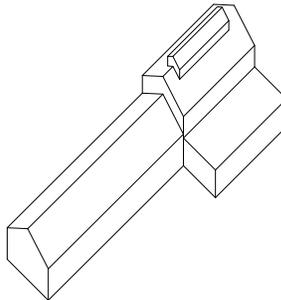
Narrow Massing

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



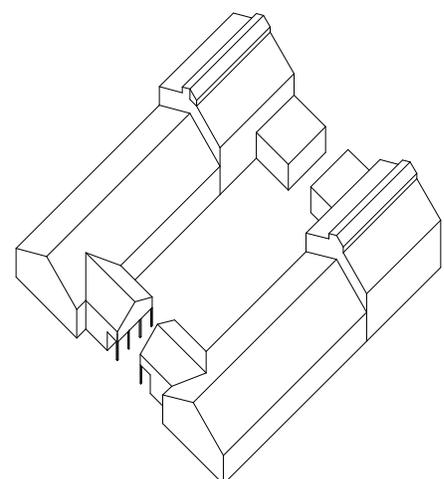
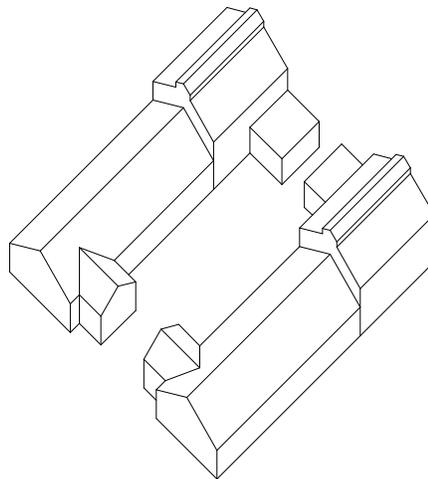
Deep Massing

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



Large Massing

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



Example Compositions

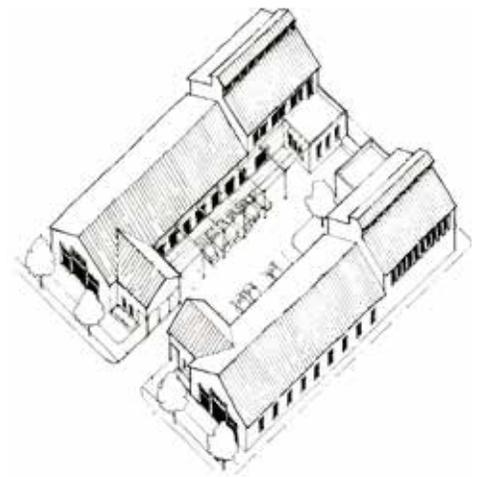
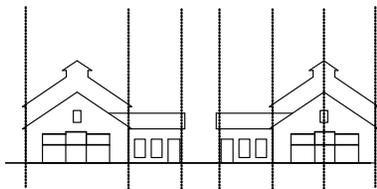
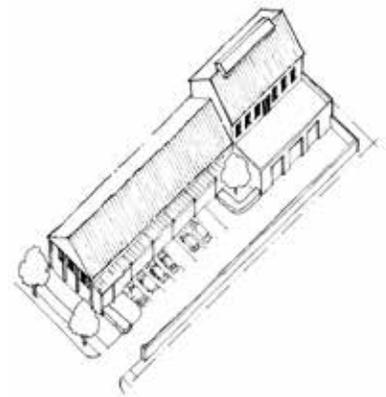
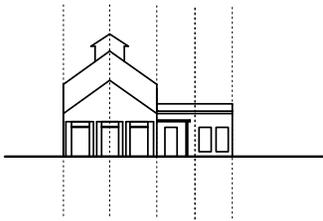
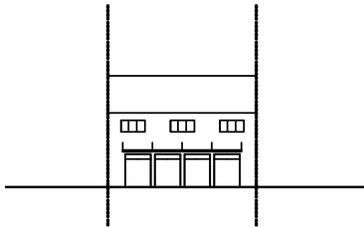
This page shows some massing and composition possibilities in the Industrial style that are appropriate for mixed-use and live/work residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the Industrial architectural style at different scales.

Openings and Composition

Windows and other openings are simple and laid out in a rational manner.

Illustrative Elevations and Axonometrics

These drawings illustrate the possible character and scale of Industrial buildings that would be appropriate in Richmond.



Massing Elements

Roof

Roof should have a low to medium pitch (3:12 - 6:12).

Roofs are typically clad with shingles or standing seam.

Materials: asphalt, metal.

Cornices

Minimal overhang on eave and rake.

Depth: 4" min. on eave and rake.

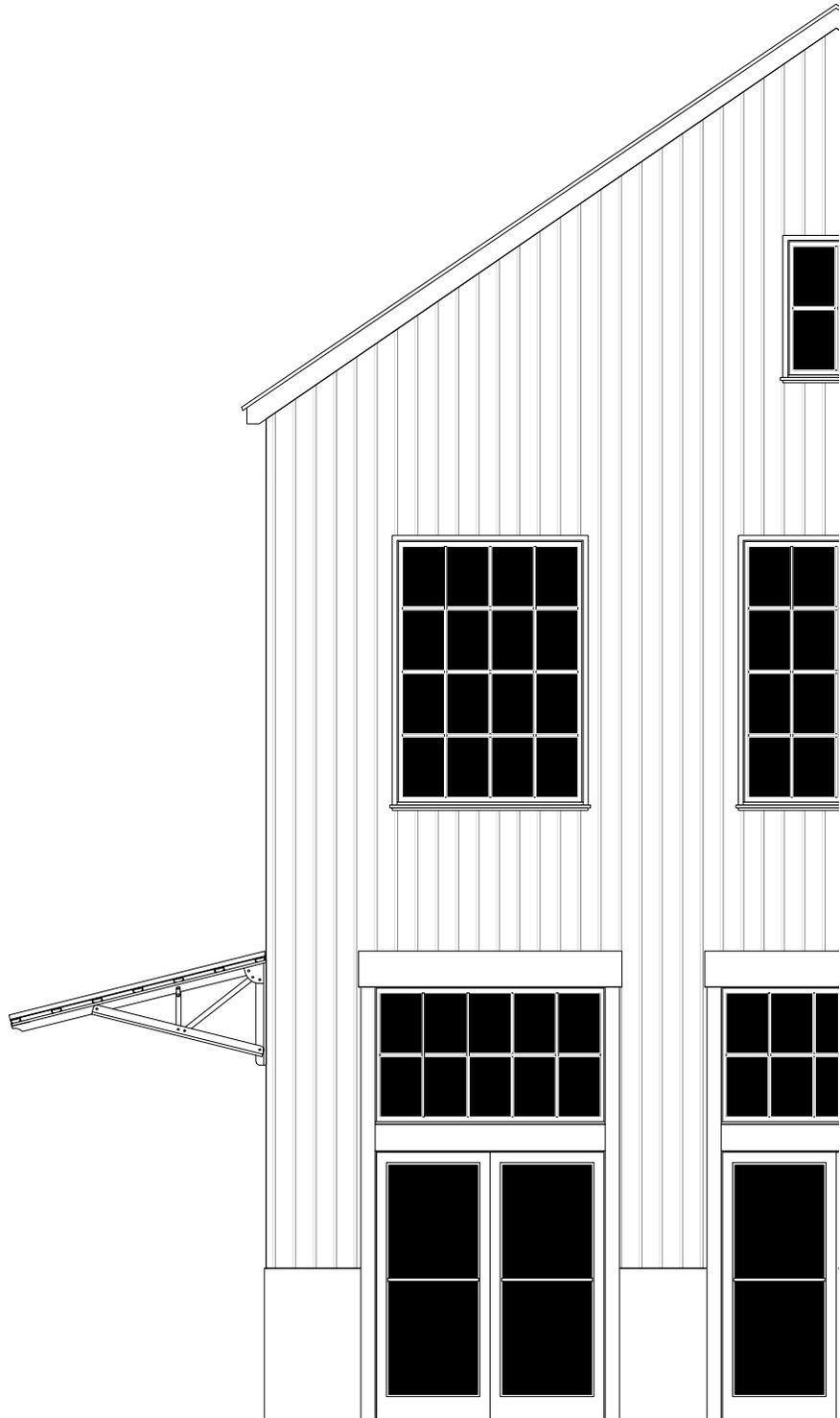
Primary Walls

Primary walls are typically clad in stucco or metal sheeting.

Facades are typically embellished with awnings or canopies.

Base

Exterior walls typically rest upon a brick, concrete or stone base.





Simple warehouse with a parapet



Gable ends side to side



Contemporary saw-tooth form



Boxed eave



Exposed purlin tails on gable end



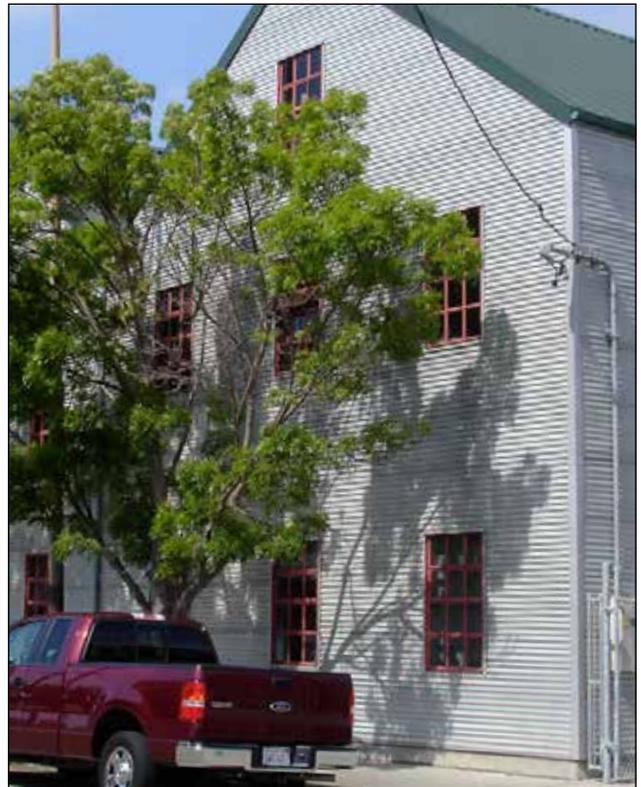
Exposed rafter tails on eave



Vertical corrugated sheet metal siding



Stucco finish



Horizontal corrugated sheet metal siding



Ground floor is painted to visually act as base



Painted concrete base



Single slider garage door with external track



Single slider garage door with external track



Single slider garage door with external track



Roll-up garage doors with square panels and window lites



Large swinging doors with transom windows



Swinging doors with windows



Swinging wood doors with segmented arch



Swinging doors with small canopy



Swinging doors with divided window lites



Doors with divided window lites

Doors

General

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

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

Doors are generally made of wood.

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

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

Garage doors are panelized with lites across the top.

Windows

General

Depth from wall plane to frontmost sash 1" min.

Mullions (if provided)

Width 4" min.

Depth 1" min.

Exterior, divided into vertical panes

Opening

Rectangular.

Type

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

Surround

Surrounds are to be made of wood or metal

Surround width 2" min.

Apron width 2" min.

Sill

All windows must have a sill.

The sill should not be integrated into a "picture frame" surround.

Depth 3/4" min. from the plane of the wall.

Shutters

Are not allowed.

Materials

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

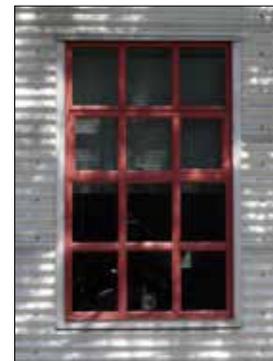
Panes: clear glass.



Horizontally proportioned fixed window with a central awning window



Paired fixed windows with pressed metal surrounds



Operable window with divided lites



Paired fixed windows with vertical divided lites



Paired double hung operative windows

Attached Elements



Roof monitor

Roof Monitors

Used for light and air ventilation, roof monitors should have ganged windows with divided lites along shed sides.

Roof pitch	Match main roof
------------	-----------------

Gable end width	6' min.
-----------------	---------

Roof materials: match main roof.	
----------------------------------	--

Panes: clear glass.



Roof monitor



Roof monitor



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



Metal canopy over windows

Canopies

Deep, structural elements over openings to provide shelter or shade.

Projection	30" min.
------------	----------

Materials: corrugated metal, glass between steel supports, or wood.	
---	--



Small glass canopy with roll-down shades that eliminate glare

Site Definition

Signage

Signage is an accent to architectural character.

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

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

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



Building signage



Cut-out address numbers



Site directory



Wall signage



Small address signage

Lighting

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

Avoid brass or gold finishes.



Suspended porch lighting



Exterior attached lighting



Exterior attached lighting



Continuous low concrete wall with taller wooden screens define the property edge

Walls and Landscaping

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

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

Internal courtyards and street-facing forecourts should be finished with hardscape, landscape, and, where appropriate, street furniture.



Low concrete wall with landscaping along sidewalk edge



Low wall offers more privacy with sheet metal panels above wall



Concrete wall and french drain

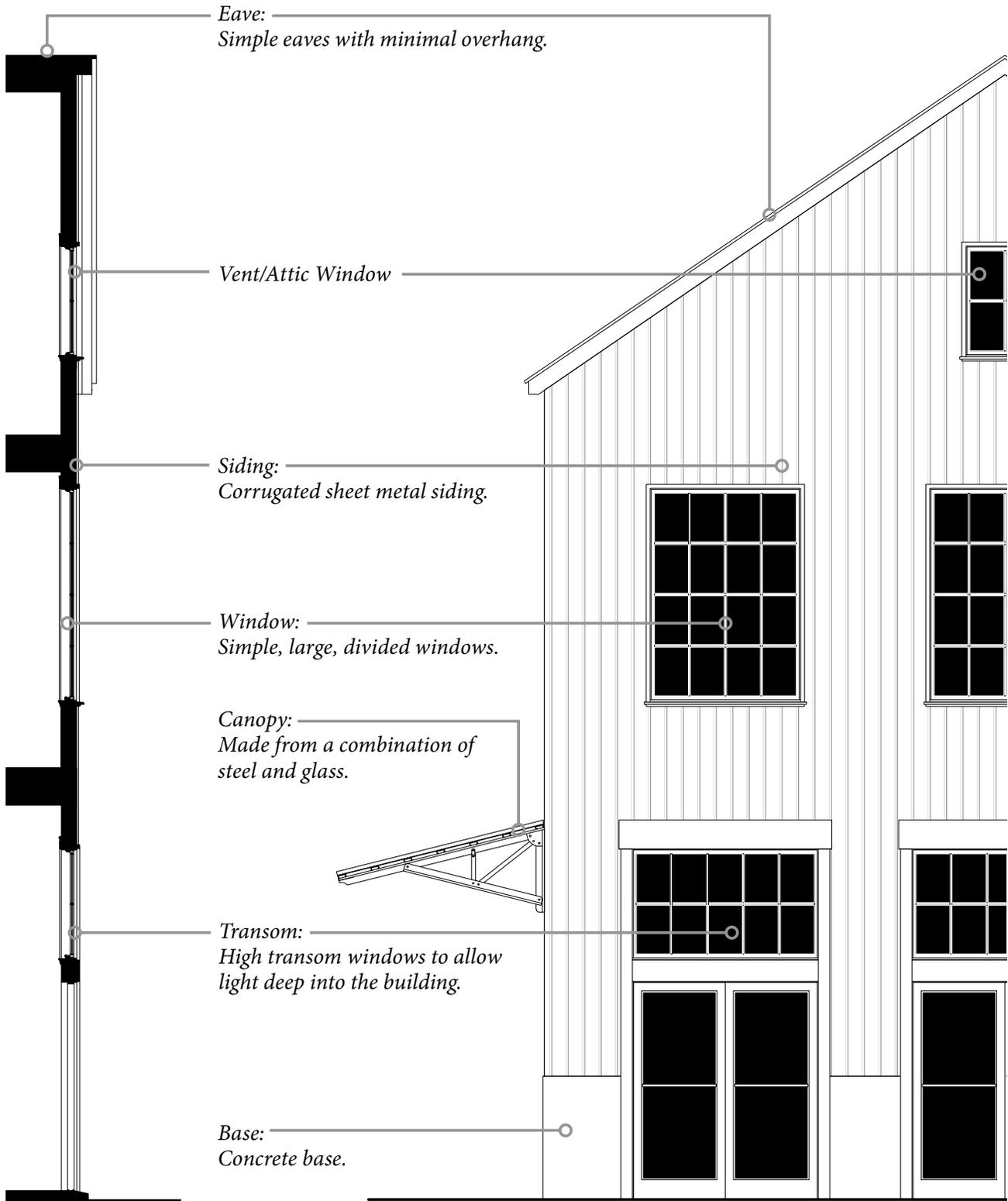


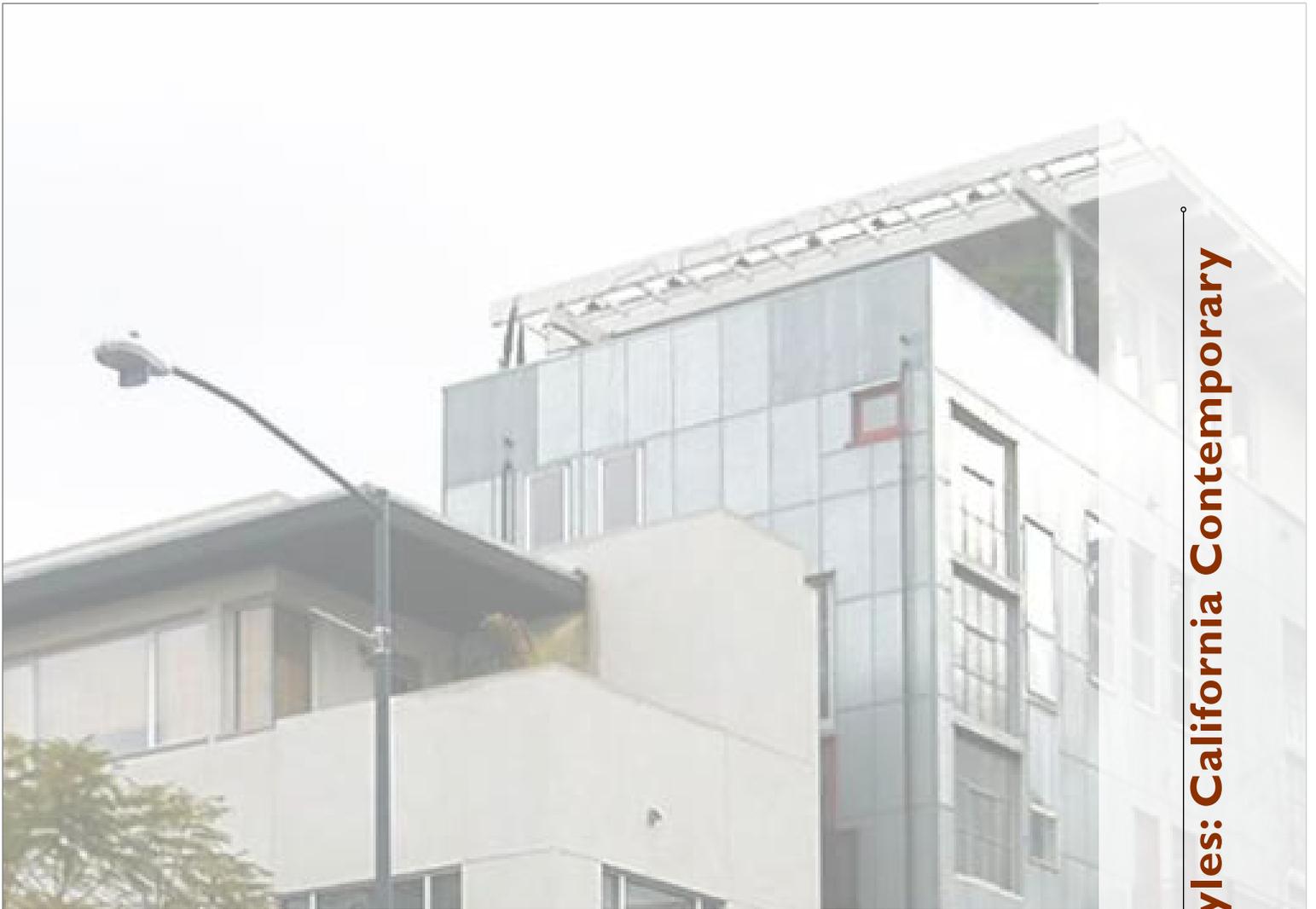
Gate to residential courtyard with signage



Gate and fence screen parking lot

Examples: Translating Style Into A Modern Building





Description

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

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

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

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

Key Characteristics

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

General Character



Starkly simple volumes, with base indicated by material change



Punched balconies are emphasized by a bright accent color



Corner windows create dramatic asymmetry with solid simple wall



Varied roof heights, large windows, deep overhangs accentuate volume



Rectilinear volumes without profiles in contrasting materials



Larger building with a primarily glass facade, and "floating" roof



Randomly sized rectilinear bays protrude from a simple box volume



Opening looks like "extrusion" by accent red set against simple facade



Windows on two levels read like one opening, composing facade



Unadorned building uses material texture, balconies, color for interest



Building uses simple lines on various facade layers to create visual interest, rather than details or ornament



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



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



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



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



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

Composition

Basic Massing

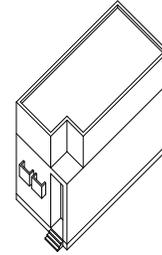
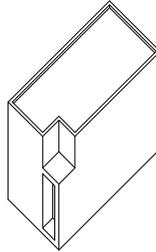
Simple rectilinear massings, with smaller rectilinear forms "pushing" and "pulling" the facades.

Detailed Massing Elements

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

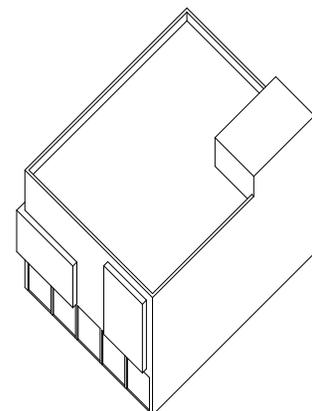
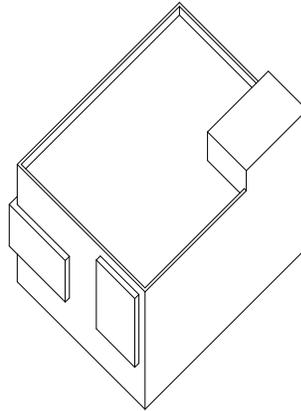
Narrow Massing

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



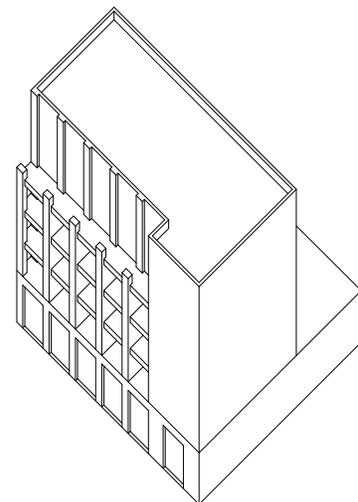
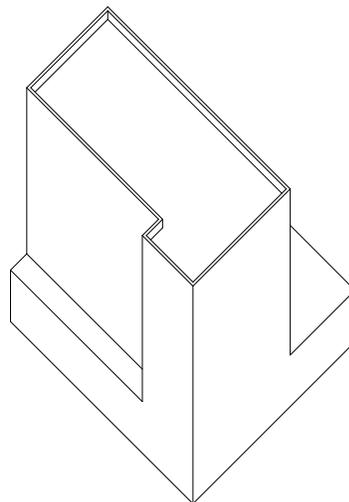
Wide Massing

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



Large Massing

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



Example Compositions

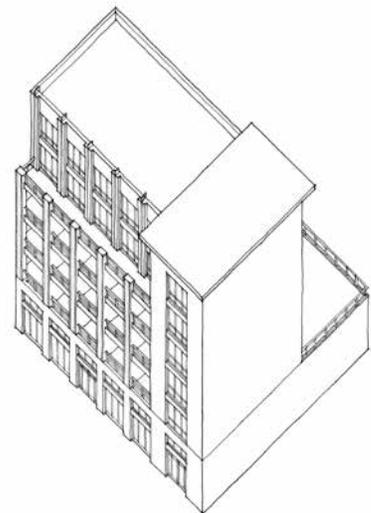
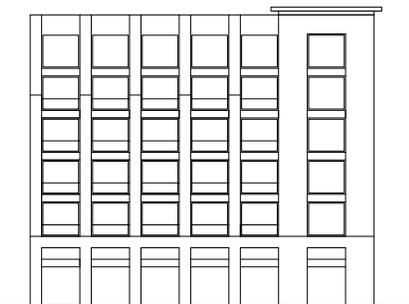
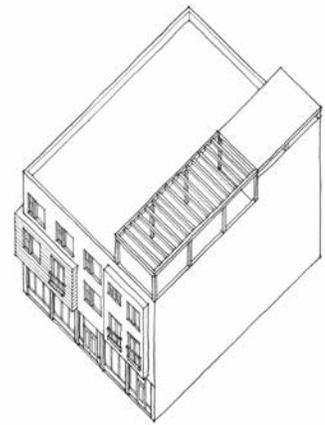
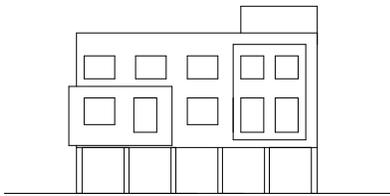
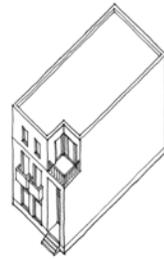
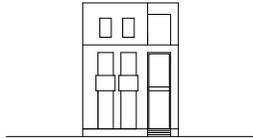
This page shows some massing and composition possibilities in the California Contemporary style that are appropriate for mixed-use and residential buildings. The examples shown are not intended to show every combination of massing and building type, but instead show how to apply the California Contemporary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

Openings and Composition

Facades have a rational pattern. The composition is broken by simple rectilinear bay windows, awnings, and balconies.

Illustrative Elevations and Axonometrics

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



Massing Elements

Roof

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

Roofs are often accessible and used as roof top terraces.

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

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

Materials: asphalt, metal or wood.

Cornices

Not typically used.

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

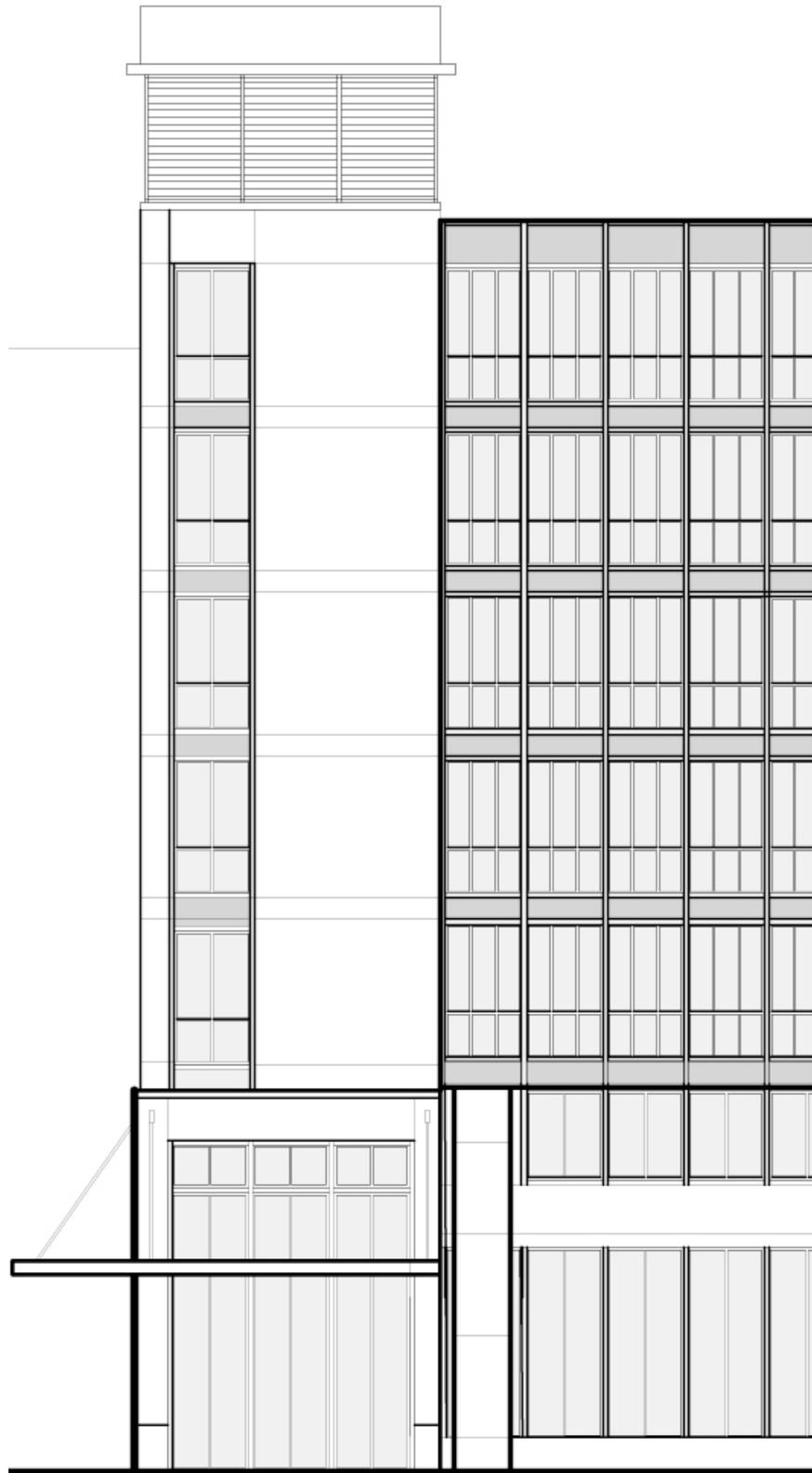
Primary Walls

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

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

Base

Exterior walls should rest upon a concrete or brick base.





Parapet wall hides a flat roof



Simple rectilinear massing



Thin cornice caps the building



Stucco wall



Contrasting wall materials: metal siding with glass, concrete



Color used to create a base



Curtain wall with balconies



Awning windows create rhythm on the facade



Fixed windows arranged to emphasize the vertical



Asymmetrical casement window



Casement window



Corner window extends to the ground



Aluminum frame windows

Windows

General

Composed in a consistent rhythm across facade.

Primary windows are typically vertically proportioned.

Accent windows may vary in proportion and shape.

Depth from wall plane 1" min. to frontmost sash

Type

Single or double hung, casement, French casement, fixed-highlight. Sliding windows are not allowed.

Sill

All windows must have a sill.

The sill should not be integrated into a "picture frame" surround.

Depth 3/4" min. from the plane of the wall.

Shutters

Shutters may swing open or slide open.

Width 1/2 or full opening width

Height Match opening height

Materials: wood or metal.

Materials

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

Panes: clear glass.

Bay Windows

General

Often articulated with different material or color.

Attached Elements

Canopies and Balconies

General

Canopies or balconies are often used as shading devices.

Canopies

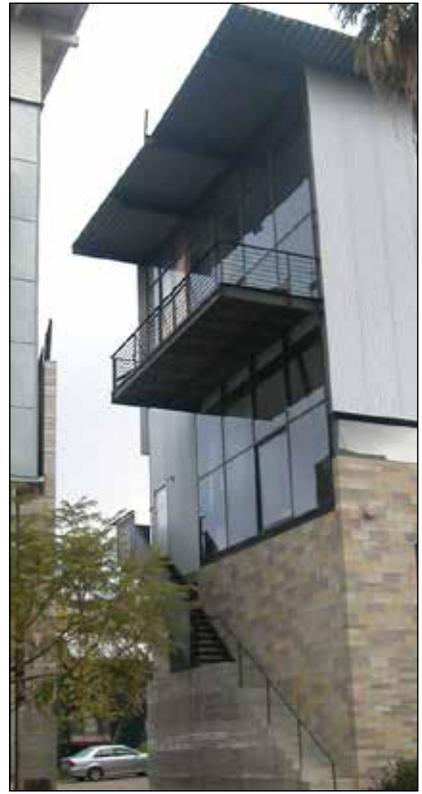
Typically placed above windows as horizontal accents and used to provide solar shading.

Depth 18" min.

Height 6" min., 12" max.



Corner canopy emphasizes the horizontal



Deep canopy caps the building



Horizontal tile cladding

Balconies

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

Typically stacked on a facade, with individual balconies not covered.

Depth 12" min. clear

Materials: metal, glass and concrete.



Uncovered metal balcony

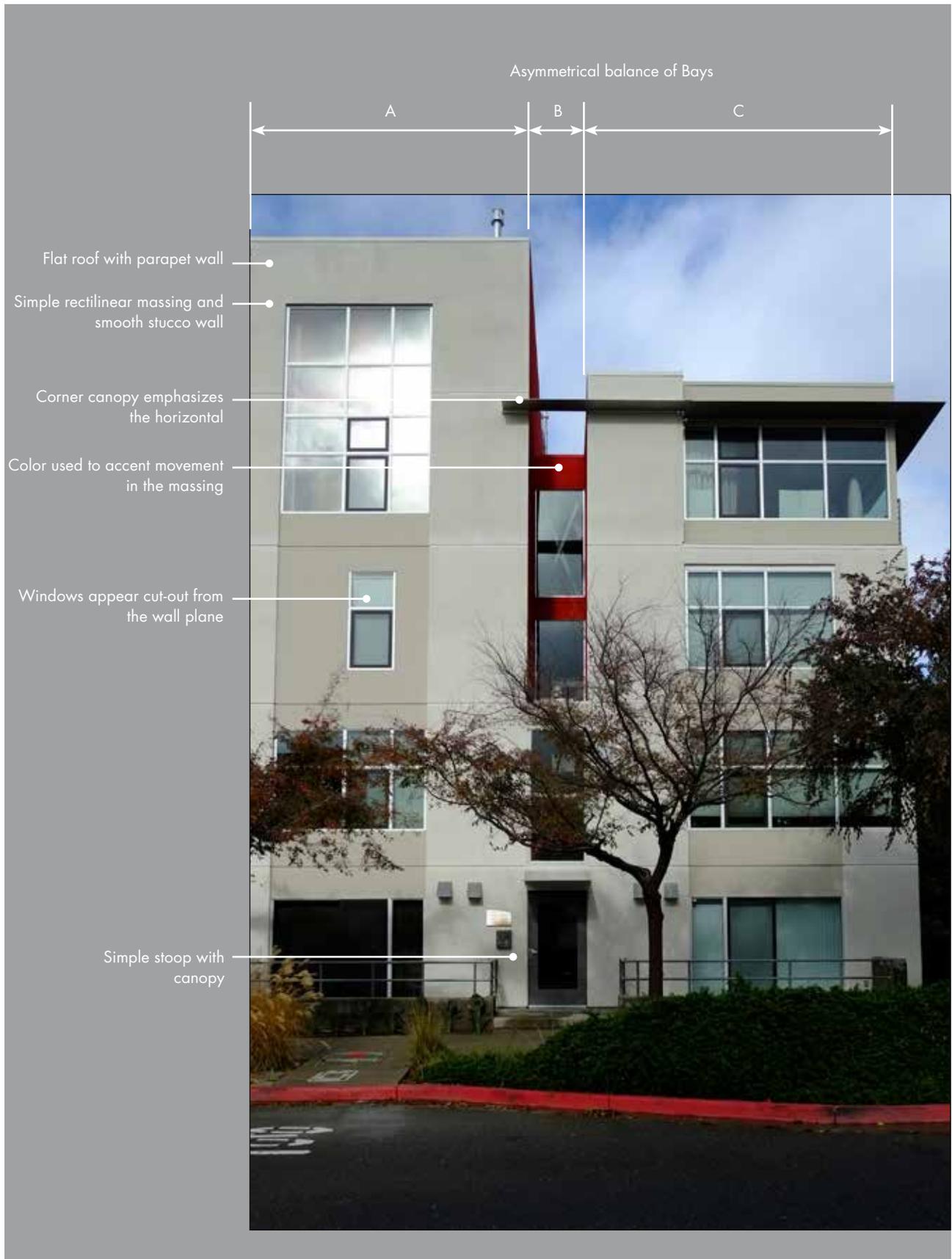


Balconies appear pushed into the building



Stacked glass balconies

Examples of Style





Composition, while rationally organized, does not rely on repeating pattern or symmetry

Flat roof hidden by parapet

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

Repeating recessed balconies create depth and a vertical emphasis on corner

Concrete canopy continues from balcony platforms, introducing strong horizontal lines

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

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

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

Concrete base