

# DOWNTOWN DESIGN MANUAL

CITY OF PORTSMOUTH, VIRGINIA



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# ACKNOWLEDGEMENTS

EFFECTIVE DATE

AUGUST 27, 2009

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# SECTION 1: SETTING THE COURSE

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# INTRODUCTION

## SETTING THE COURSE - SECTION 1.1

In 1979 the Portsmouth City Council adopted Article V.I of the City of Portsmouth Code to accomplish the preservation objectives in the downtown district. The original code required that before any modification, alteration, reconstruction, construction, repair, or maintenance activity occurred (including painting that was visible to the public), the plans must be reviewed by the Downtown D-1 Design Committee. Additionally, the ‘Design and Rehabilitation Guidelines’ were written to assist landowner compliance in regards to the procedures and standards expected in the downtown area.

In 1983 the boundaries of the D-1 District were expanded and the D-2 District was created. Although distinctly different, both districts shared the same set of guidelines and the Downtown Design Committee oversaw both districts.

In 2008 the Portsmouth Planning Department issued a Request for Proposals (RFP) to evaluate and update the existing Downtown Design Guidelines. Specifically, the RFP requested:

- An evaluation of current Downtown Design District regulations, design guidelines, administrative procedures, and current composition of the Downtown Design Committee (DDC)
- Development of new Design Guidelines / Standards and Procedures to facilitate reinvestment in properties within the Downtown districts while maintaining overall historic integrity and design quality
- Re-evaluation of current Downtown District boundaries and designations in terms of reclassification of districts, redefinition of boundaries and /or potential additional designations
- Development of an education program and community input strategy to effectively inform owners, residents, potential home buyers and citizens at-large of Downtown District status and guidelines

Commonwealth Architects and DesignForum, both located in Richmond, were commissioned by the City of Portsmouth to update the existing guidelines as described above. The process was highly public with the residents of Portsmouth determining the values that ultimately set a course for future building and development.

# GUIDE TO USING THE DESIGN MANUAL

## SETTING THE COURSE - SECTION 1.2

### INTRODUCTION

The purpose of this document is to promote positive and enriching development in Portsmouth's Downtown District by assuring that it aspires to a greater urban design and architectural standard. Armed with this manual, the Downtown Design Committee will have the ability to incorporate the positive aspects of the city's past and guide developers and property owners to enhance the city in the future.

This document is meant to serve as the basis for development, addressing all who affect downtown. This includes the development of large downtown projects, the building or renovating of individual properties, and all public sector projects.

### THE VALUES AND VISION OF PORTSMOUTH

As the city is a community of people, and not just streets and buildings, the first goal was to articulate a set of commonly held values. These Values (pages 27-29), ascertained through public meetings and stakeholder interviews, create the basis for the vision for the district. The Vision (pages 31-33), includes the goals and aspirations which, if met, will shape the downtown into a greater public realm, a more desirable place to live and work, and a destination for all. Consequently, a set of clear and objective guidelines and standards are prescribed; specific actions to be taken by entities seeking to build in the downtown district which will ensure that the vision is met and values upheld.

### ORGANIZATION OF THE GUIDELINES & STANDARDS

The Guidelines and Standards govern Portsmouth's Downtown District (boundary on page 37). They are both general in nature, guidelines applying to the entire district; and specific, standards applicable on a street by street basis. However, each guideline or standard cannot exist mutually exclusive of the others, as each contributes to a greater whole. Thus, when considering a proposal, each section of the Guidelines and Standards should be consulted, to assure compliance and adherence to the overall vision for the Downtown District. The Guidelines and Standards are divided into three categories, as follows:

**General Guidelines for the Downtown District (pages 39-53):** This section describes overarching policy issues which apply generally throughout the Downtown District. While architectural details and building types are specific to a parcel, the General Guidelines are the policy standards that complement the Master Plan and Comprehensive Plan, applying to the district as a whole. These are the elements that look beyond the individual parcel; to the block, the Downtown District and even beyond. The Downtown Design Committee (DDC) must be familiar with each of these guidelines, although not all will apply to every property. Each applicant should ensure the General Guidelines have been reviewed and addressed before proceeding to the Street by Street Development Standards.

**General Development Standards (pages 55-85):** The General Development Standards are requirements that apply to district wide issues, rather than specific streets or buildings. Standards regarding items such as signage and site furnishings, or the treatment and maintenance of materials, help ensure the district is recognized as a distinct neighborhood, unifying the public realm elements.

**Street by Street Development Standards (pages 87-167):** The Street by Street Development Standards are specific requirements for each street and parcel in the district (for more detailed information, see pages 88-91). These standards are divided into two sections: Urban Design Standards (the public realm and the building placement), and Architectural Standards (the building details). This section is written so that an applicant can easily find their property and the standards that apply to that particular street. Applicants will find the majority of specific development requirements in this section.

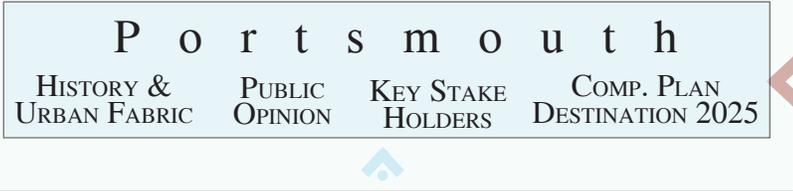
### APPROVALS

All information regarding the Downtown District Committee project approval process, including project types, schedules, application forms and submittal requirements are included in the Approvals section, found on pages 169-185.

# METHODOLOGY

## SETTING THE COURSE - SECTION 1.2

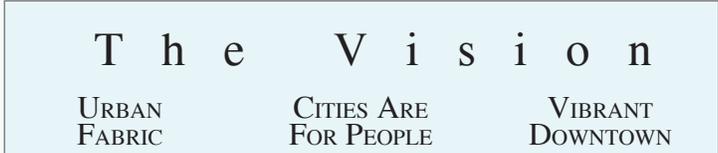
**portsmouth**  
 research/inventory the history and existing urban fabric of downtown Portsmouth and interview citizens/officials to establish identity of Portsmouth. Embrace the policies of the Comprehensive Plan.



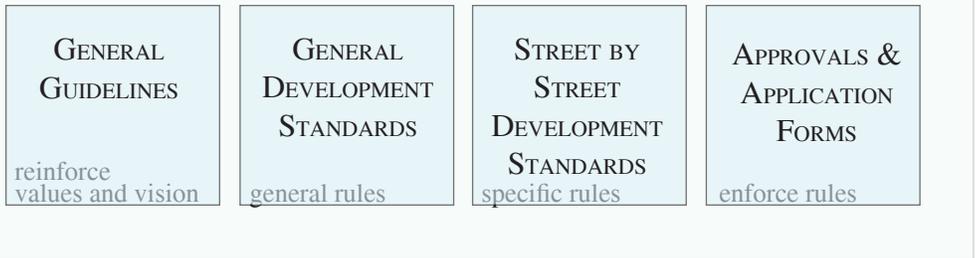
**values**  
 core values shared by Portsmouth informed by the research and interviews. These have and will contribute to and enhance its identity.



**vision**  
 specific goals are established based on the values of Portsmouth. These goals will help to achieve the desired identity of Downtown Portsmouth.



**guidelines**  
 Guidelines and standards are established to ensure that the values and vision of Portsmouth are carried out in the built realm. Procedure is also simplified to ease the execution process of the guidelines and standards.



INTERDEPENDENCY

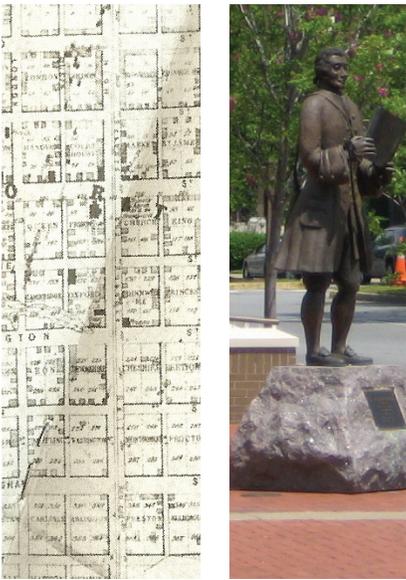
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# EXISTING URBAN FABRIC

## SETTING THE COURSE - SECTION 1.3

### PORTSMOUTH OF YESTERYEAR



To understand the Portsmouth of today and in the future, one must have a knowledge of Portsmouth's history. The following is a brief historical outline that explains the evolution of the urban fabric of Portsmouth.

The layout of Portsmouth is based upon early town planning that was established by the Royal government in Virginia. Early statutes of 1691 and 1709 dictated the size, road-orientation, and plan of all Virginian towns. They decreed that towns contain 15 blocks, primary north-south and east-west roads, and be comprised 1/2 acre lots. The 65 acres in Colonel William Crawford's plan of Portsmouth in 1752 was based upon the last statute passed in 1709. Drawn by Gershom Nimmo, a local surveyor, the plan was 15 blocks; 3 blocks wide and 5 blocks long. The blocks were divided by additional east west lanes or alleys that are narrower than the secondary east-west roads. This allowed for 8 lots per block. High and Crawford (Craford) Streets are the widest and are perpendicularly oriented, High being the central east-west road and Crawford being the easternmost north-south road.

The plan called for roads between 60 and 100 feet in width. Main streets, such as Court and High Streets have a width of 100 feet, while streets to the north, south, east and west of these have an average width of 60 feet. The alleys, like those directly behind High Street, were 32 feet wide, which facilitated the transport of goods to the commercial buildings along High Street.



Upon the addition of Thomas Veale's land in 1763 to the west, the plan continued its arrangement. The additional roads were laid out adhering to the original 1752 plan. The additional land to the west extended to present day Dinwiddie Street. It was during this period that each block was also named for proposed buildings on site, such as Courthouse Square or for well-known names in 18th century England and Virginia, such as Buckingham and Berkeley Squares. The street name origins were derived from streets named in Portsmouth, England. High Street was the commercial corridor in Portsmouth, England, which Crawford emulated for his town. Both Portsmouths were sea-faring towns with shipyards and played prominent roles in the shipping industry.



Portsmouth was inhabited and built up quickly. By 1780, there were over 100 buildings within its boundaries. Maps from the period, drawn by both French and English military personnel, show Portsmouth as a well defined community and evenly populated by building arrangements. The buildings within the plan were situated at the street, adjacent to a sidewalk or walkway, leaving the interior of the blocks open for yards. This building placement was maintained throughout Portsmouth's history. Though no buildings remain from this period, the framework of the plan remains intact, save modifications to its buildings and street materials.

In the period prior to the Civil War, the need for additional space within Portsmouth required the subdivision of the 1/4 block lots. Most dwellings were constructed at either the interior portion of the lot or on the corner. The need for additional dwelling space due to the growth of the population led many property owners to subdivide their

## EXISTING URBAN FABRIC



*A historic building located on High Street*



*Confederate Memorial*



*Historic Painting depicting High Street*

lots into two to four lots, creating eight to sixteen lots per block, versus the original four. The buildings constructed during the Antebellum Period are narrower, reflecting the increased density that is achieved through the subdivision of property. This is best reflected in the Federal style dwellings with their taller proportions and elevated basement stories.

In addition to remaining dwellings constructed during this period, the most significant building that remains is the Norfolk County Courthouse (400 High Street). The building was constructed on Courthouse Square at the intersection of High and Court Streets, which was the intended location for a courthouse in Colonel Crawford's plan. The placement of the courthouse at this location was strategic to the original plan of Portsmouth. The intersection of High and Court Streets was intended as the governmental and civic center with commerce dominating the dock area to the east. The "four corners" were originally to house a courthouse, market, church and jail.

In 1875, 10 years after the culmination of the Civil War, Portsmouth and Norfolk County erected a monument in honor of the Confederate dead. The monument was placed in the middle of Court Street north of the intersection of High Street adjacent to the Norfolk County Courthouse.

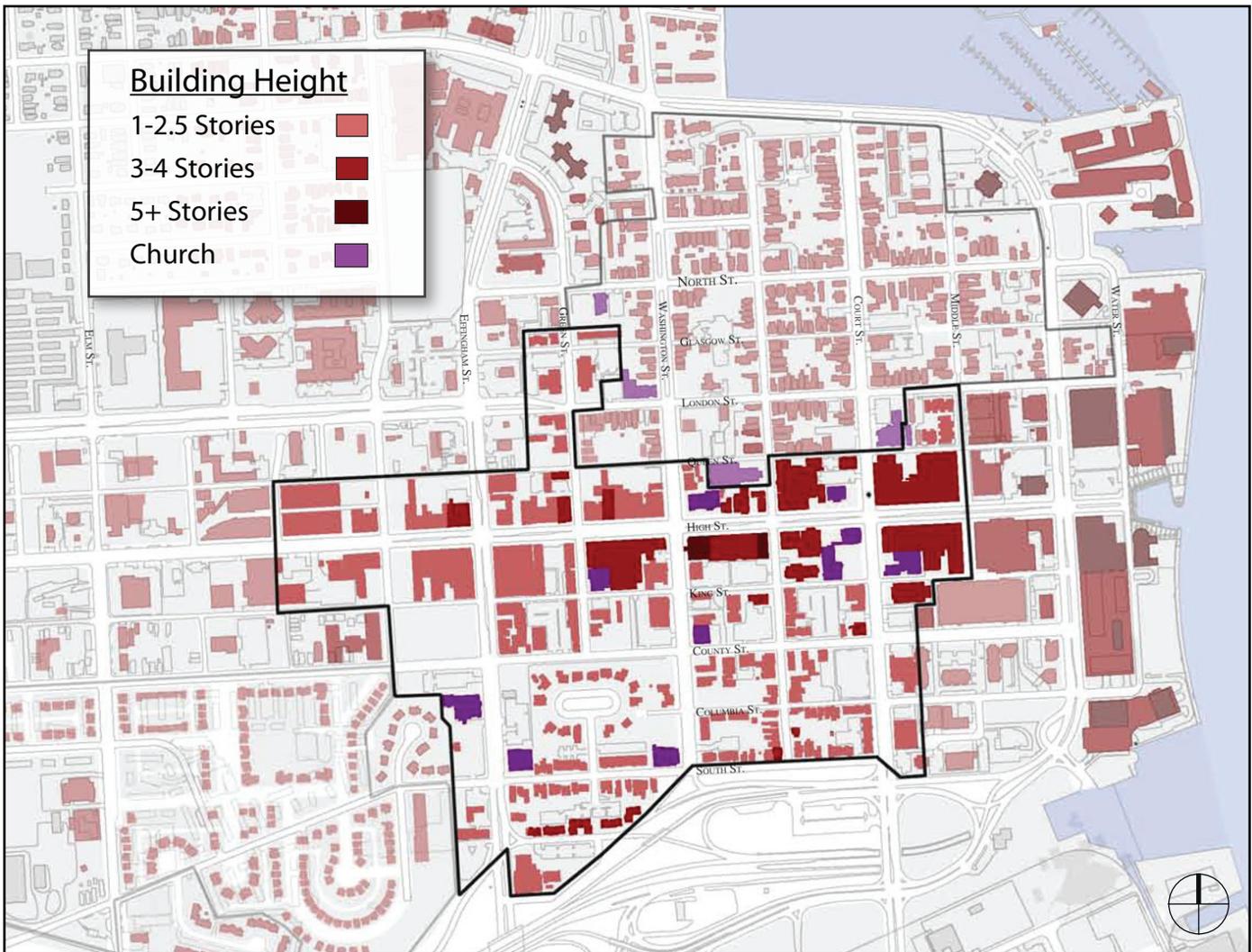
At the turn of the 20th century, the two main roads in Portsmouth were Crawford and High Streets. Most commerce in the 18th and 19th centuries was located at the east end of High Street, and along Crawford Street. As the growth in commerce and population occurred in the late 19th century, the need for additional commercial space prompted High Street to become predominantly commercial. Up until this point, it had been mixed, but mostly residential. In the early 20th century, residences were giving way to new commercial buildings. The new commercial buildings were placed along the street and currently define the streetscape of the district along High Street.

The west end of the district highlights the transportation focus of High Street and its relationship to the waterfront. Originally, there were railroad tracks traveling down the center of High Street and along Queen Street to the waterfront. The tracks were removed in the 1940's, but the buildings at the west end of High Street in the historic district retain their industrial focus and contours of the original rail line. Examples of supply buildings are found in the 1000-block of High Street. The corner of 1028 High Street, located at the northeast corner of the intersection of High and Primrose Streets, is angled and comes to a point at the intersection. The rail line originally ran along the north side of this building, bisecting the block diagonally.

By the 1940s, most lots had been built upon and there were few open spaces for additional buildings. The continued change of the functional space caused the demolition or adaptation of early buildings resulting in the 'international style' of single use, office buildings.



# EXISTING URBAN FABRIC



## BUILDING HEIGHT SUMMARY

The heights of the buildings within Downtown Portsmouth were surveyed in field over several days. It becomes apparent that several major corridors and districts contain some of the tallest, most dense buildings, and the building heights then taper off into the neighborhoods surrounding these areas. This pattern is consistent with traditional city building.

The tallest buildings, 3-5+ stories, exist along the High St., Crawford St., and Court St. corridors. As these corridors transition into the surrounding neighborhoods, the building heights decrease to mainly residential and small commercial structures of three or fewer stories.

Typically, the taller buildings in the historic areas of Portsmouth have a commercial component on the ground floor or are civic in nature, while the shorter buildings in these same areas are predominately residential in nature.



Typical 1-2.5 Story Building



Typical 3-4 Story Building

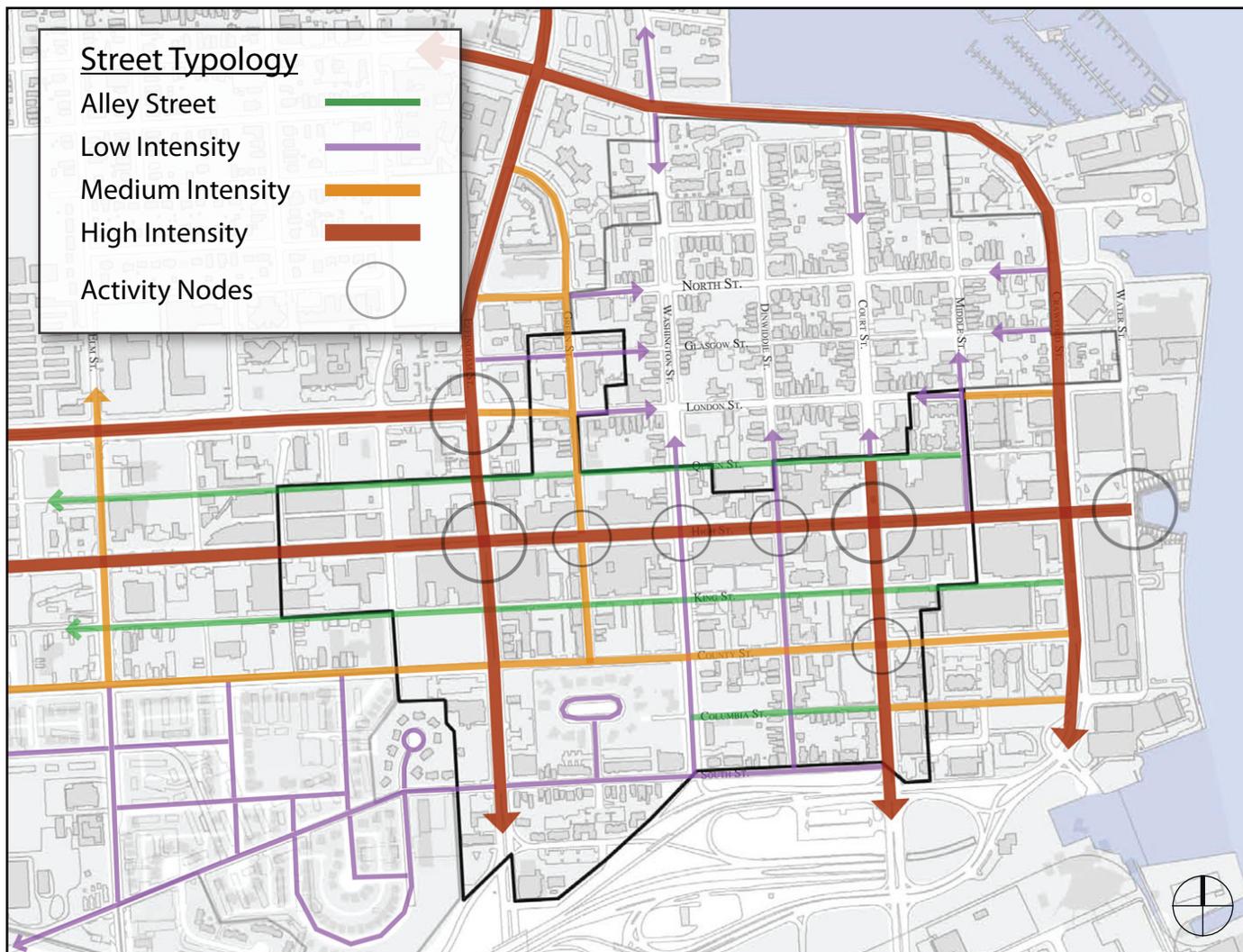


Typical 5+ Story Building



Typical Church with Steeple

# EXISTING URBAN FABRIC



## STREET TYPOLOGY SUMMARY

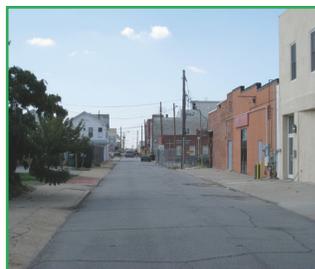
Alley Streets contain smaller scale residential, as well as provide service for the larger retail streets adjacent to them.

Low Intensity Streets are mainly residential in nature. They are typically two-way with on-street parking.

Medium intensity streets contain several uses, including retail, office and residential. Typically, they are the secondary traffic movers.

High intensity streets are the main retail and commercial corridors in Portsmouth. They are typically wider than other streets, and move more traffic along their lengths.

Activity Nodes are located at intersections along high intensity streets where taller buildings increase the density and activity of the space. Opportunities for unique architecture also exist in these nodes.



Alley Street (typ.)



Low Intensity Street (typ.)

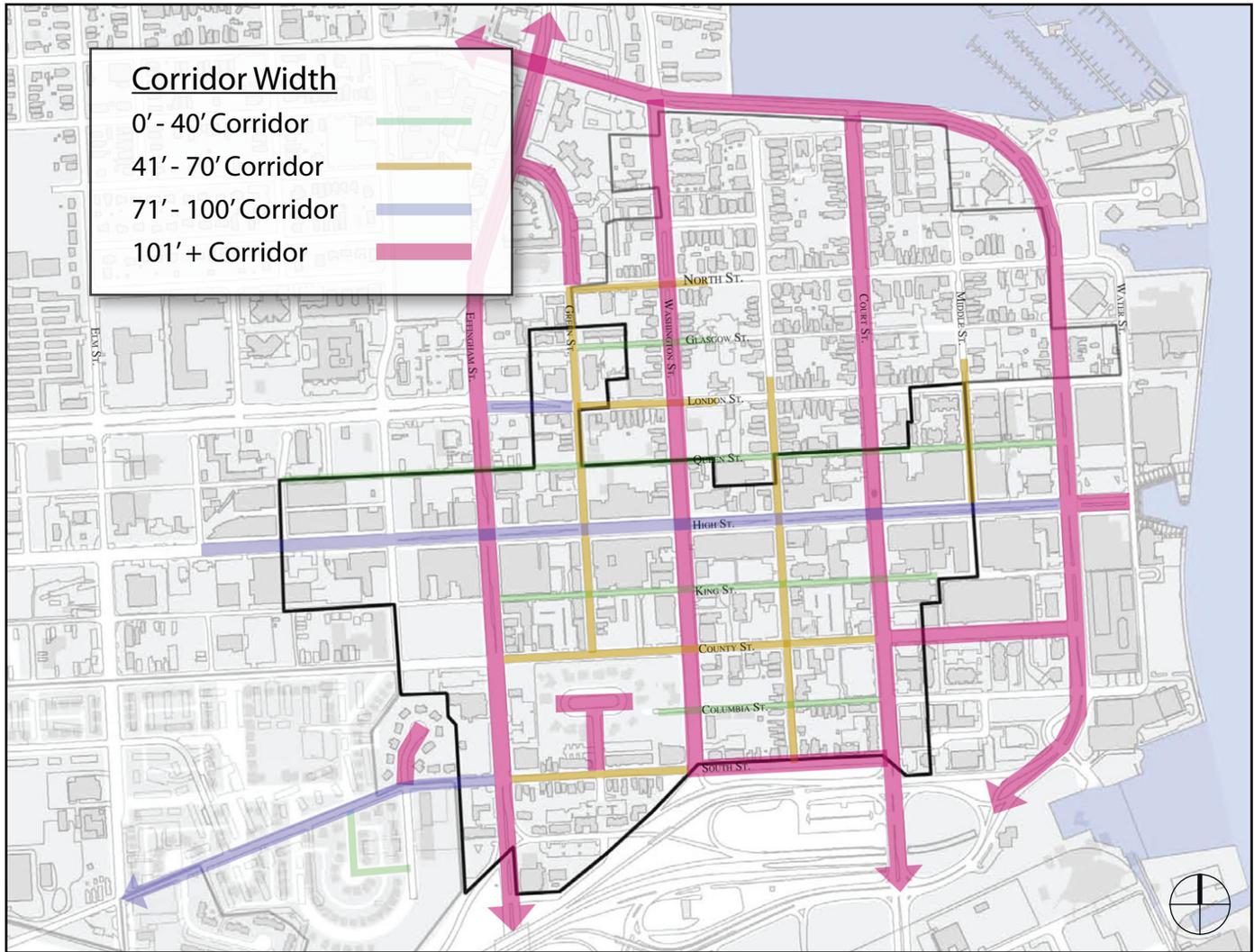


Medium Intensity Street (typ.)



High Intensity Street (typ.)

# EXISTING URBAN FABRIC



## CORRIDOR WIDTH SUMMARY

Corridor width is defined as the space between the streets building walls. The building wall can take several forms, whether it be the face of the building, a fence or wall, or the consistent alignment of large porches along a street. Typically, street corridors contains public elements such as travel lanes, on-street parking, sidewalk and street trees.

Portsmouth's north-south streets are typically 60' and 100' wide, with east-west streets varying from 36' alley streets, to the 98' High Street Corridor.



0'-40' Corridor (typ.)



41'-70' Corridor (typ.)

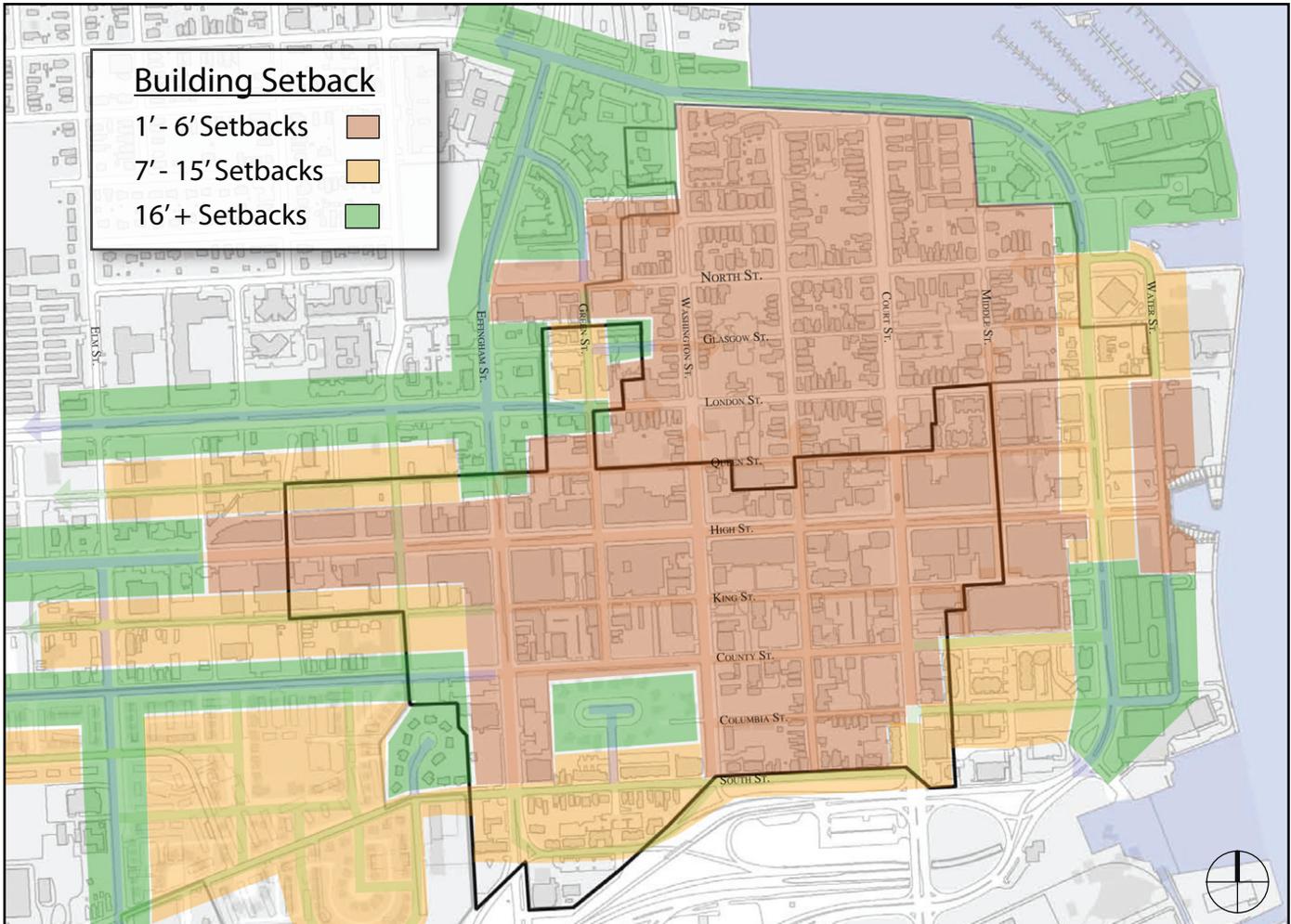


71'-100' Corridor (typ.)



101'+ Corridor (typ.)

# EXISTING URBAN FABRIC



## BUILDING SETBACK SUMMARY

The building setback is defined as the distance the building wall is pulled back from the street corridor, or right of way. The building wall can take several forms, whether it be the face of the building, a fence or wall, or the consistent alignment of large porches along a street. Typically, the more historic neighborhoods in Portsmouth have the smallest setbacks, with the newer urban commercial areas and automobile oriented commercial districts having the largest setbacks.



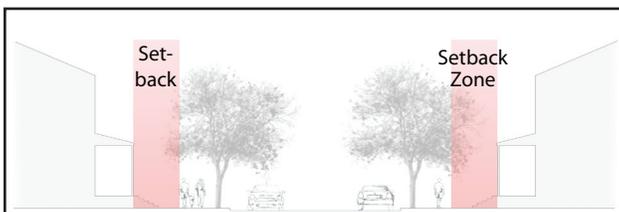
1'-6' Setback (typ.)



7'-15' Setback (typ.)



16'+ Setback (typ.)



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# PUBLIC OPINION

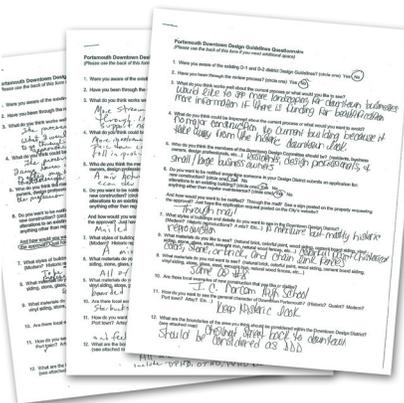
## SETTING THE COURSE - SECTION 1.4



The public studied analysis diagrams of the Downtown produced by the design team.



The analytical diagrams of the Downtown were presented to the public.



Comment sheets/surveys were distributed to the public and analyzed by the design team.

In setting the course, especially in determining the values of the community, public input was an essential component in the overall process. Knowing that it was *their* neighborhood, residents, business owners, and property owners were able to articulate the quality of life they wanted for themselves as Portsmouth grows and evolves.

Obtaining public opinion occurred in three ways: 1) a community meeting; 2) one-on-one meetings; and 3) surveys. The community meeting was a public forum in a ‘town hall format’ where residents were encouraged to speak freely on all matters within the district. Initial investigations by the design team conducted prior to the public forum helped direct the conversations in a way that ultimately helped determine the values of the community.

The public forum generated a broad range of subject matters that primarily focused on the broader, neighborhood issues. Knowing that specific and individual information was equally important for those in attendance as well as the design team, time was allowed at the conclusion of the public forum for one-on-one dialogue. These conversations allowed the design team to ask specific questions regarding individual properties or specific streets.

At the public forum each person was also asked to fill out a questionnaire. Included in the questionnaire were questions about the process, the Downtown Design Committee, building styles, building materials, architectural examples, and district boundaries.

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# KEY STAKEHOLDERS

## SETTING THE COURSE - SECTION 1.5

Portsmouth has a tremendous resource in the people who live and work there. Whether an individual, a group, or a governing agency, the unique perspective of each was captured in the ‘key stakeholder’ interviews. The purpose of the key stakeholder interviews was to focus attention and gather specific information from each group’s area of expertise.

Key stakeholder groups included:

- City Staff (Departments of Planning, Economic Development, Parks & Recreation, and Engineering),
- Current and Past Downtown Design Committee (DDC) members,
- Developers/ Past DDC Applicants,
- Past Applicants,
- Historic Preservation Groups / Associations,
- Civic Groups

The meetings and interviews helped the team to shape the objectives of the new design manual, the guidelines process and to understand the values each group placed on downtown. The historical character and evolution of the city, both of which establish Portsmouth’s urban fabric, along with information obtained from key stakeholder meetings, the public opinion and the Comprehensive Plan, set the values of the district. In turn, these values contributed directly to the vision for a future Portsmouth.

Below is a brief summary of the key stakeholder meeting notes.

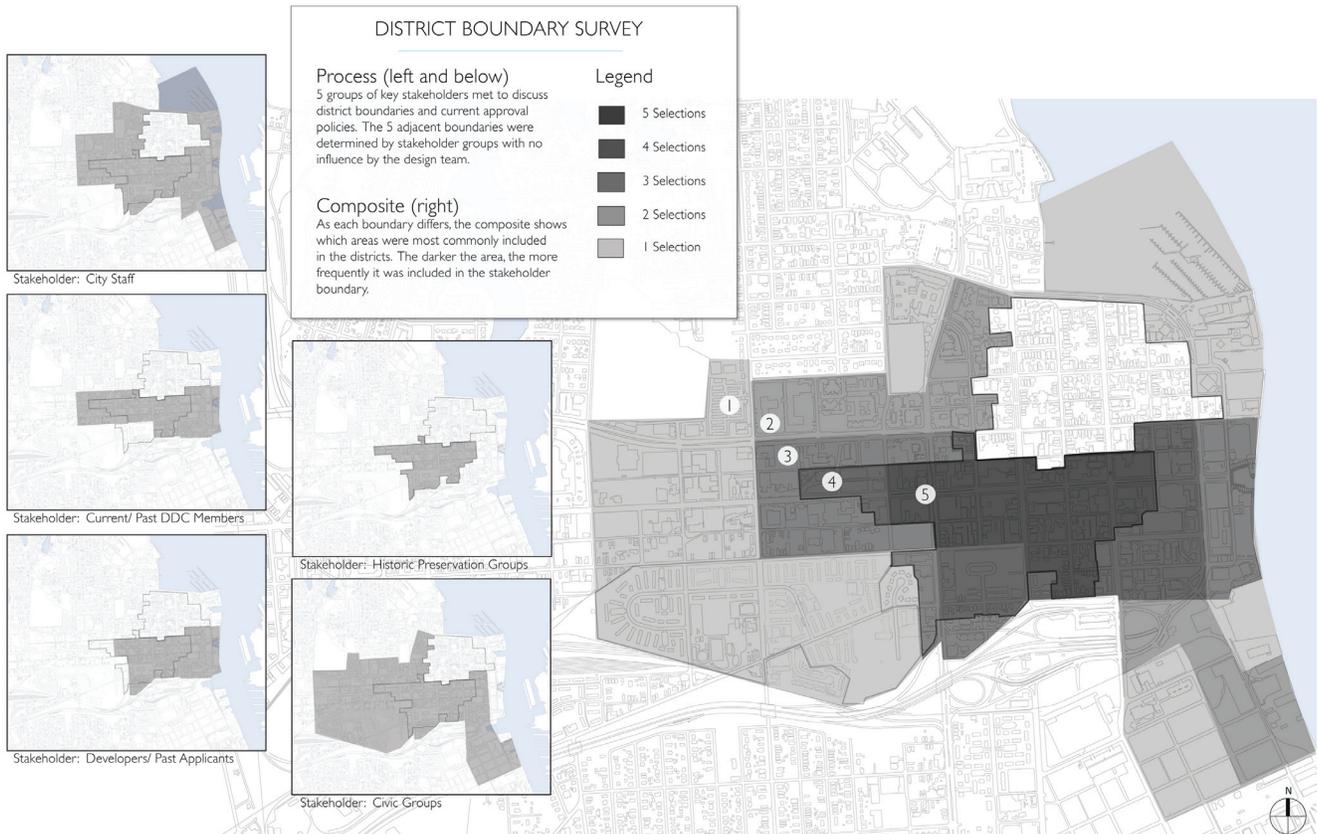


# KEY STAKEHOLDERS

In addition to interviewing the key stakeholders to shape the objectives of the new design manual, the design team also asked each stakeholder to identify their desired boundary of the Downtown District.

The individual boundaries identified, (below and left), were then overlaid by the design team. The resulting collage (below and right), indicates where the majority of the stakeholders felt the boundary of the Downtown District should be located. The darkest area on the map indicates where all five individual boundaries overlap. The lighter locations indicate areas where one or two stakeholders felt the boundaries should extend. Utilizing this overlay greatly aided the design team in proposing an updated boundary for the downtown district.

Please see page 37 for the final Downtown District Boundary.



# COMPREHENSIVE PLAN

## SETTING THE COURSE - SECTION 1.6

In 2005, Portsmouth City Council adopted the Comprehensive Plan. Titled *Destination 2025, Setting a Bold New Course*, the plan articulates a vision of the city in the year 2025 based on the expressed values and aspirations of Portsmouth’s citizens. It provides the means to realize the Vision through clear and consistent goals and policies and through specific action strategies that the City will implement over time to achieve the desired future.

The Comprehensive Plan reinforces City Council’s three spheres of success – fiscal strength, economic development, and neighborhood quality. Likewise, the *Downtown Design Manual* reinforces the Comprehensive Plan, especially with neighborhood quality.

It has been noted in the Comprehensive Plan that the Zoning Ordinance lacks the tools and standards that other cities use to manage and encourage good urban development in infill situations. For example, it has relatively few standards to address design issues such as landscaping, screening, lighting, signage, and compatibility with adjacent uses. To address this need, the Comprehensive Plan proposes Policy #5: Development Quality. The goal to “Raise the Bar” on private and public sector development includes:

- Adopting standards in the Zoning Ordinance that set minimum levels for the design quality of new development (i.e., landscaping, relationship to the street, pedestrian environment, meaningful park/open space set asides, etc.)
- Setting a standard of quality in the design of public buildings, facilities, streetscapes, roadway corridors, and infrastructure

The historical character and the evolution of the city, both of which establish Portsmouth’s urban fabric, along with information obtained from key stakeholder meetings, the public opinion and the Comprehensive Plan, set the values of the district. In turn, these values contributed directly to the vision for a future Portsmouth. The adoption of the *Downtown Design Manual* should help implement the vision set forth in the *Destination 2025, Setting a Bold New Course*.



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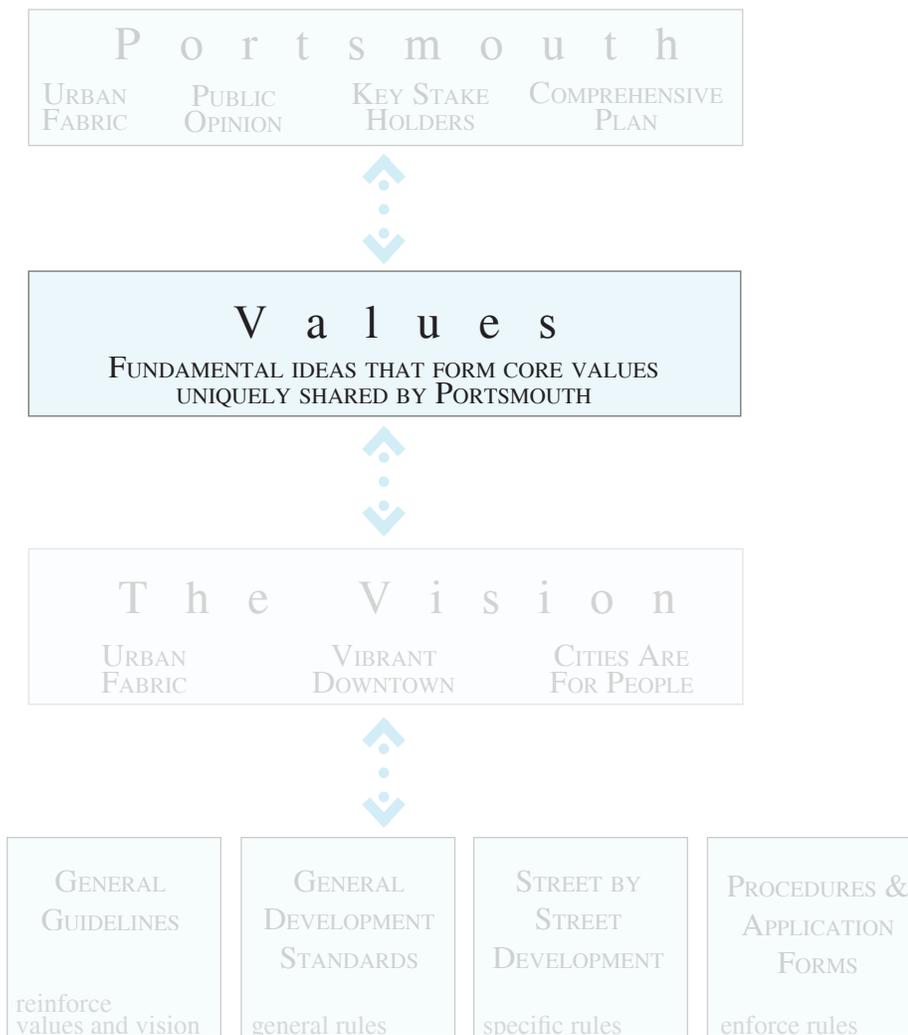
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# THE VALUES OF PORTSMOUTH

## SETTING THE COURSE - SECTION 1.7

The next chapter in ‘Setting the Course’ is a compilation of the historical character of Portsmouth and the evolution of the city, both of which establish Portsmouth’s urban fabric. But Portsmouth is more than a network of streets and a collection of buildings: it is a community of diverse people. Public opinion and information from key stakeholder meetings also determined the values of the district, which in turn, created the vision for a future Portsmouth. These reinforce the visions set forth in the Comprehensive Plan.

Described in more detail on the following pages, the fundamental ideas that form the core values uniquely held by Portsmouth, include: a sense of history, unique character, authenticity, pedestrian scale, safety, sustainability, architectural diversity, and civic spaces. Although not necessarily exhaustive in scope, these shared values work in concert with the Comprehensive Plan and constitute the foundation for the Downtown Design Manual and the future vision of Portsmouth.



# THE VALUES OF PORTSMOUTH

## V a l u e s

FUNDAMENTAL IDEAS THAT FORM CORE VALUES  
UNIQUELY SHARED BY PORTSMOUTH

### A SENSE OF HISTORY

The historic urban fabric and architecture of Portsmouth set it apart from many other cities in the region. Thus, it is imperative that these invaluable assets be protected to ensure the continuity of the historic Portsmouth neighborhoods and overall community. In many downtown areas in need of rejuvenation, accelerated growth has led to the destruction of significantly contributing architecture, the value of which is often realized too late, after their sources are gone. For this reason, the redevelopment which will occur downtown must serve to protect and reveal the history and stories of the place, while responding to the needs of the present and the future. Downtown is more livable, exciting, and valuable when one senses continuity throughout the past, the present and plans for the future.

### UNIQUE CHARACTER

Through the connection to the water and its original street grid and hierarchy, Portsmouth has established a character which is unique. A unique character has become crucial to the downtown in a time when cities, including newer parts of Portsmouth, are becoming homogenous collections of nondescript buildings, neighborhoods and arterials. But the downtown area of Portsmouth is a collection of what we find valuable in the region—special places, building types, styles, architectural details, and street types, as well as the activities of commerce, transportation and special events. Taken as a whole, all of these attributes contribute to the unique identity of Portsmouth, an identity that sets the city apart and one that must be preserved in the downtown.

### AUTHENTICITY

Over time, cities create a physical story of the life of that place and the people who live there, and it is important that those who shape the future Portsmouth do so with a sense of authenticity. The closer a city aligns with what is genuine about itself, and the real lives of the people who live there, the stronger the connection people can make between themselves, their identity, the history of the place and the physical environment. The people of Portsmouth have always had an innate connection to the water, as well as the gridded city plan that William Crawford layed out so many years ago, and the future of the downtown should protect and enhance these attributes. If these elements, as well as other distinctive characteristics of downtown Portsmouth, are honored, the buildings and spaces will accumulate meaning and significance naturally over time.

### SAFETY

Creating a downtown environment that feels safe and free from danger is crucial to attracting visitors and residents to downtown Portsmouth. Making people feel safe amongst strangers and amidst the hustle and bustle of every day city life can be accommodated by carefully considering the form each element of the city takes. Streets, sidewalks and buildings, lighting and lines of sight are all important considerations. These elements that make up Portsmouth's public realm, can help direct attention and promote the intuitive safety mechanism of observation.

# THE VALUES OF PORTSMOUTH

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## DIVERSITY

The support of architectural diversity is a principle that helps provide a city with greater character. Diversity can be defined as architectural style as well as building use. Places that incorporate diverse options for living become incubators of creativity and collaboration. In this way, multi-use or diverse development will create a vibrant place to live, work, socialize and play in downtown Portsmouth. As the city is transformed, it becomes a destination for the best and brightest of the region, leading to increased social and economic growth.

## PEDESTRIAN SCALE

Pedestrian scale is the basis for human comfort in a built environment. Innately, people feel more comfortable in an environment that is scaled with the human form in mind. Thus, continued design and development of downtown Portsmouth should demonstrate that the city center was built for people and should foster a sense in its inhabitants that this district was made for comfortable human living. If this sentiment is carried out in each design decision; from large projects, to small intricate details, a downtown consisting of appropriately scaled streets, buildings and parks will emerge, one with an advantage over adjacent cities when it comes to attracting prospective residents, workers and visitors. In this way, designers, developers and engineers have an extremely crucial role to play in the shaping of downtown Portsmouth.

## SUSTAINABILITY

Sustainability addresses more than the simple effort to minimize energy consumption, emphasize “green” construction practices, and institutionalize recycling. It also encompasses the reuse of the many underutilized existing buildings in Portsmouth, the creation of new buildings built of quality materials, and a flexibility within buildings for future adaptation or re-use. The most sustainable places are those where people feel comfortable living, working and playing, thus, the creation of mixed use districts throughout downtown Portsmouth is paramount to the city’s long-term economic and social sustainability as well. Should the downtown succeed in happily marrying sustainable methods in the built, natural and social realms, the city will flourish far beyond expectations.

## PUBLIC SPACE

Public spaces are an extension of the community. They are recognized and valued in cities and towns as places where their own special characteristics relate to and nurture the larger community and bring the public together. When they work well, like the waterfront area and the Pavilion at Harbor Center, they serve as a stage for our public lives. If they function in their true civic role, they can be the settings where celebrations are held, where exchanges both social and economic take place, where friends run into each other, and where cultures mix. They are the “front porches” of our public buildings such as post offices, courthouses, office buildings or private buildings such as financial institutions, offices, or restaurants.

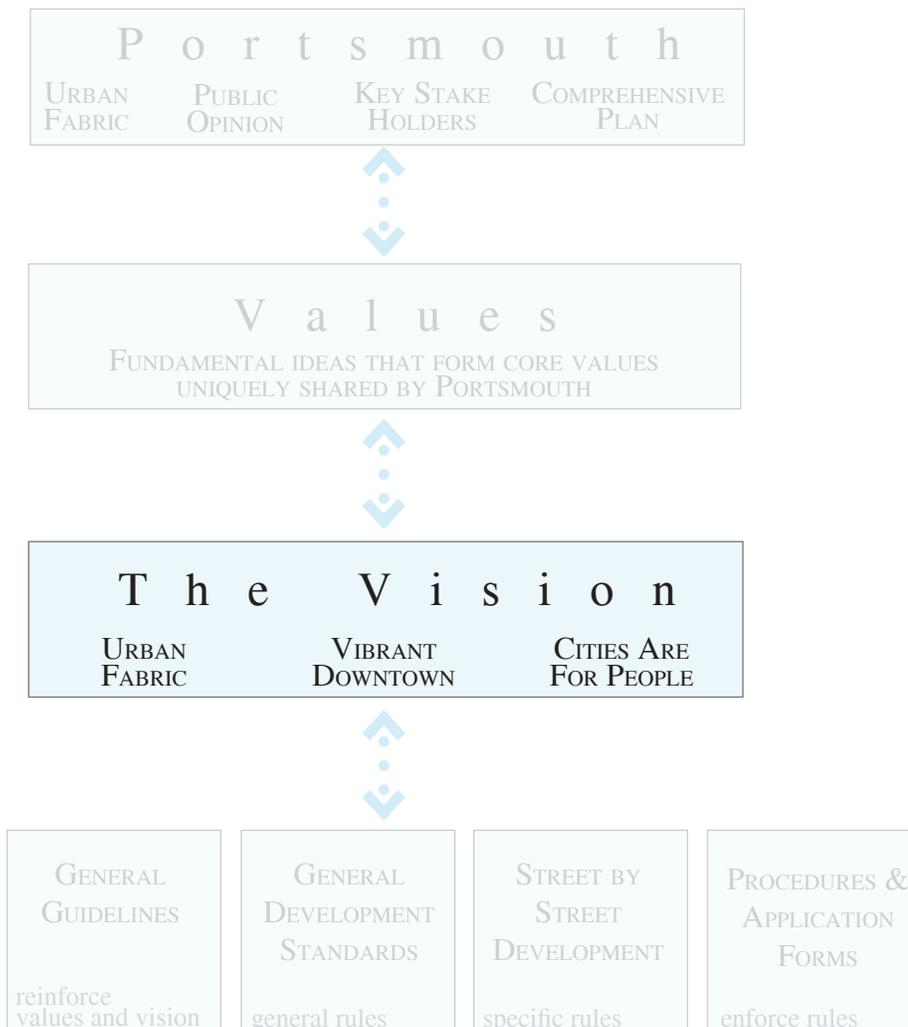
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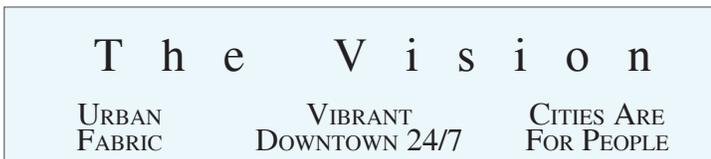
# THE VISION OF PORTSMOUTH

## SETTING THE COURSE - SECTION 1.8

The eight shared values described in the previous section are broad concepts that establish the vision for the future of Portsmouth. The overall goal, ensuring the regeneration of the downtown area into a vibrant and exciting urban center, is reinforced by the specific list of goals that follow in this section. These goals were derived from the shared values established during the public workshop and key stakeholder meetings. Each holds a complex and indirect relationship with the other, and the lines between these goals and the eight values frequently overlap. Separated into three categories, each goal is stated and its main point briefly explained. It should be noted that many of these goals extend beyond the limits of the Downtown District. Because the district is not ‘an island,’ the efforts realized in achieving these goals will create a better district, and more importantly, a better city.



# THE VISION OF PORTSMOUTH



## URBAN FABRIC

*Reinforce the unique character of Portsmouth.*

To better promote a sense of connection to and pride within Portsmouth, the downtown district should recognize new construction within the existing framework. Developing a unique character for downtown—unlike anywhere else—should start with what is already unique about Portsmouth.

*Reinforce the sense of historical continuity.*

This goal speaks to the preservation of historical buildings and other facilities and of historical layout, but equally important, speaks to the relationship among buildings built over time—including those built in the present time.

*Promote an intuitive understanding of Portsmouth's layout.*

The intensive use associated with thriving city centers may be enhanced if the physical layout can be easily understood. Understanding requires that we form a mental map of the area noting the hierarchy of streets, key places and buildings or landmarks that help orient ourselves and visitors.

*Maintain a sense of connection to the river.*

Portsmouth's waterfront is a primary contributing attribute. Every economically feasible effort to preserve, maintain and enhance and create connection to the waterfront should be pursued.

*Encourage quality building.*

Downtown should have a sense of permanence. Quality buildings, streetscapes, and open space add to the overall value of downtown.

*Actively promote civic art downtown.*

Art in a city's downtown describes the way in which the city honors its spirit and soul while helping to create a unique place. Public art can create a civic splendor that expresses community identity, myth and culture.

## CITIES ARE FOR PEOPLE

*Reinforce the sense that downtown belongs to everyone.*

The public nature of downtown is most apparent in public open space—plazas, sidewalks, streets and parks. The design of the street level of buildings is also vital in promoting inclusion for residents and visitors alike. Buildings can be inviting and engaging.

# THE VISION OF PORTSMOUTH

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## *Foster physical continuity.*

Physical continuity speaks to the freedom of movement in pedestrian, transit and automobile environments, but is most important in the pedestrian circumstance. Encouraging movement within downtown allows comfort and promotes people living downtown or staying downtown for a variety of activities.

## *Create a safe downtown.*

All of the users of downtown—men, women, children, young and old, those with physical challenges, natives and visitors, customers and service personnel— should be considered when designing downtown. A safe downtown will encourage economic activity and foster commerce.

## *Create a comfortable downtown for Portsmouth.*

Comfort includes: a) shelter from the harsh sun and other weather; b) a reorientation of downtown away from a fast moving, automobile oriented place and to a slower moving, pedestrian-oriented population and; c) an understanding of the intuitive way finding.

## A VIBRANT DOWNTOWN

### *Encourage a diversity of uses, activities and sizes of development.*

Achieving this goal will require balancing the existing uses downtown with additional uses that it lacks, such as residential and destination retail. It will also require that we do so while allowing for differing economic status of the residents. Diversity should apply to retail, residential, commercial, office, entertainment, and all other sectors.

### *Encourage street level activity.*

The street is a place for a multitude of extra activities — sidewalk seating, vendors, waiting for a bus and even window shopping. Activities that do not require enclosed spaces or are enhanced by being outside should be added to the activities that already happen outside to create street level activity.

### *Encourage a vibrant cultural atmosphere.*

Arts, entertainment, and other cultural activities add richness and vitality to our everyday lives. Such activity is an advantage to Portsmouth because it promotes economic development, cultural tourism, downtown and neighborhood revitalization, regional prestige and recognition, social service opportunities, and an improved quality of life for the community.

### *Promote downtown residential uses.*

A residential component provides for an extended daily life in downtown Portsmouth. Once offices close, the residential component is the base for retail activity, the advocates for downtown, the eyes and ears on the street. As the residential base grows it decreases the need for transportation for downtown workers since many are able to walk or bike to work. A mix of residential types is encouraged.

### *Create an economically vibrant downtown.*

None of the values can be promoted without the economic engine to drive downtown redevelopment.

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## SECTION 2: GUIDELINES & STANDARDS

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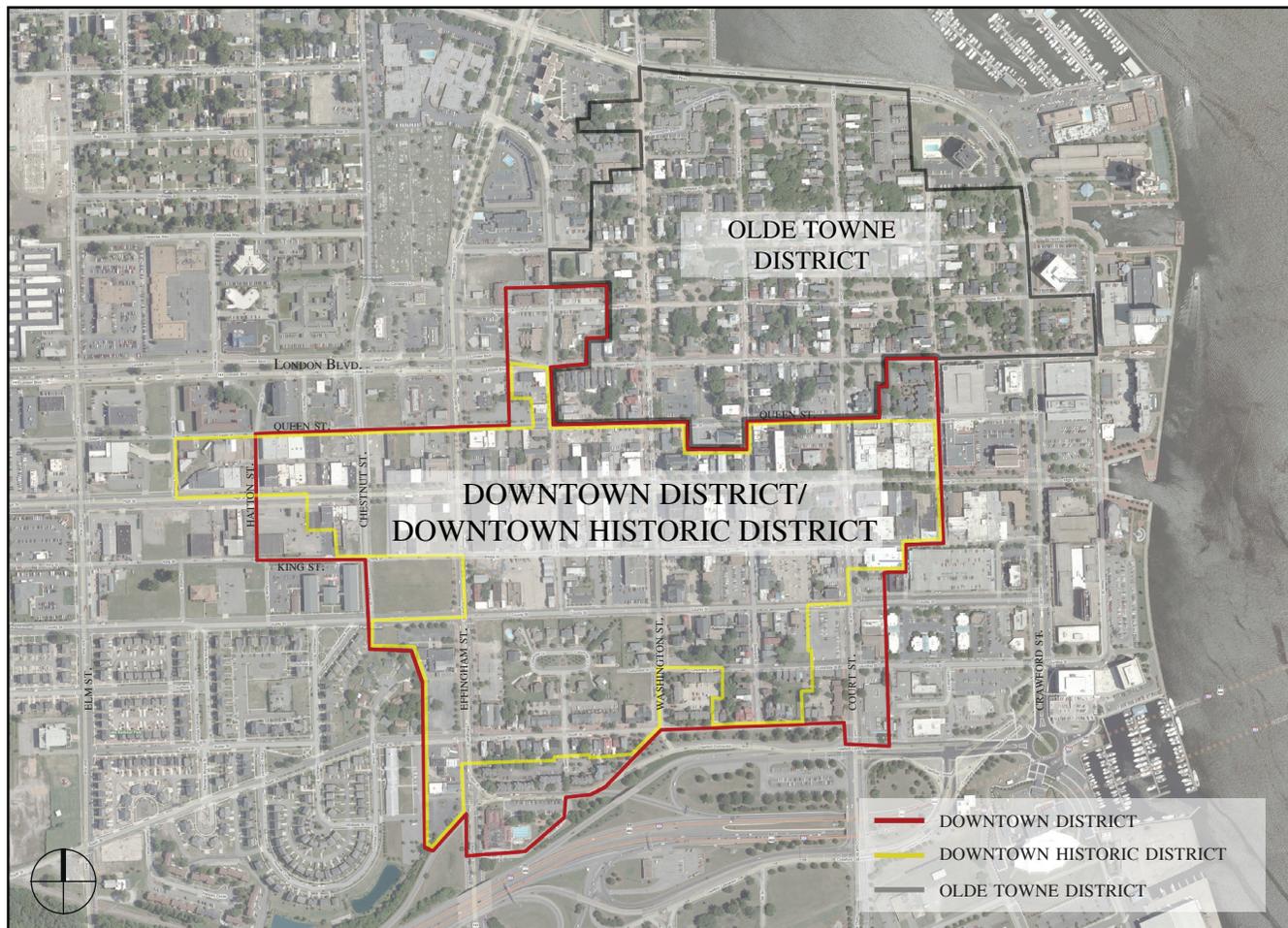
- 37 SECTION 2.1 - DOWNTOWN DISTRICT BOUNDARIES
- 39 SECTION 2.2 - GENERAL GUIDELINES FOR THE DOWNTOWN DISTRICT
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# DOWNTOWN DISTRICT BOUNDARIES

## GUIDELINES & STANDARDS - SECTION 2.1



## BOUNDARIES

The boundaries for the Downtown District were determined after public input and careful study of the urban fabric of Portsmouth. An existing National Historic District was also taken into account. Key stakeholders were interviewed and a public meeting held to form a consensus among the citizens of Portsmouth. That consensus, coupled with exhaustive study on foot throughout the city by the design team, informed the boundaries for the district.

- The western boundary begins along the High Street corridor at Hatton Street, encompassing the entire block to Queen Street and King Street to the north and south. This allows for an arrival sequence as one crosses into the major retail district on High Street. To the south of High Street, the Effingham Street corridor forms the western boundary.
- The district's southern boundary runs along the Crawford Connector and the I-264 on ramps.
- To the east, the district is bounded by Middle Street, from London Boulevard to King Street. As Middle Street ends in a parking garage, the boundary shifts to encompass the Court Street corridor to the Crawford Connector to the south.
- The northern boundary runs along the existing Olde Towne Historic District boundary, predominately along Queen Street to the Green Street corridor. At this point, the boundary follows Green Street and expands along a portion of Glasgow Street and London Street. As the district moves west of Green Street, the northern boundary shifts to Queen Street until terminating at Hatton Street.

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# GENERAL GUIDELINES FOR THE DOWNTOWN DISTRICT

## GUIDELINES & STANDARDS - SECTION 2.2

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- 54 ACKNOWLEDGE THAT ROOFTOPS ARE SEEN FROM OTHER BUILDINGS AND THE STREET
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## CREATE A MIXED USE DISTRICT

### EXAMPLES



*Residential areas in the downtown help to support commercial and civic uses throughout the district.*



*Civic uses add to the mix in the downtown and help create destination zones for residents and visitors.*



*Commercial and retail uses can be accommodated in a mixed use building that accommodates office or residential in the upper floors.*

### ISSUE & GOAL

Creating a variety of uses is critical to having a successful downtown. Historically, buildings in downtown Portsmouth supported a mix of uses; typically retail on the first floor and office or residential above. In Portsmouth's recent past however, the central core of the city has developed as a center of business, inhabited by office and government buildings, primarily with single tenants. People who work in these buildings frequently live outside of the area because there are few services available to support residential living. Large numbers of commuters leave the core each evening, taking with them the critical population necessary to support a well rounded downtown. Pockets of the downtown are 'ghost towns' after 5:00 p.m. and on the weekends. A diversity of development in the downtown area can better support residential development and retail uses including shops and restaurants, while decreasing the need for commuting, thus creating a city core where people are able to live, shop and work in a walkable area.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Diversity  
Pedestrian Scale  
Sustainability  
Public Space

### GUIDELINES

- While some streets in the district may contain a single use, such as residential, the entire district should contain a mix of uses.
- On certain streets where buildings are multi-storied, a mix of uses are encouraged in the upper floors (residential above retail for example).

## ALL STREETS ARE IMPORTANT

### EXAMPLES



*A corner building that addresses both streets.*



*A contemporary building on a corner lot that addresses both streets equally.*



*A residential building that addresses both the main street and side street on the ground floor.*

### ISSUE & GOAL

When William Crawford planned Portsmouth, he created a network of streets with varying widths. While a system such as this certainly creates a hierarchy, it shouldn't translate into the belief that any street is more important than another. All streets in downtown Portsmouth are important and each plays a pivotal role in the character of the city. Traditionally when buildings were placed on corner lots, they addressed both streets. The 'main' entrance may have been on the 'main' street, but the building engaged the side street as well. In our recent past, we have allowed buildings to address the main street, but ignore the side street, both in terms of entrances but also in architectural detail. The architectural treatment on the side street should be treated as if it were located mid block.

In addition, the streets other than the main commercial corridors in the downtown play a crucial role and should be treated as such. There are no "left-over" streets in the district, and the opportunity exists to incorporate, at the very least, residential uses on every street in the district. Thus, the streetscapes of all streets should be developed as uniformly as possible, creating a consistent building wall and/or fence/wall line and providing consistent sidewalks.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Pedestrian Scale  
Public Space

### GUIDELINES

- All buildings on corner lots, regardless of building use, must address both streets.
- Each street should be treated as an integral piece of the downtown fabric and should incorporate a consistent streetscape and building wall and/or fence/wall line to remain consistent with the overall district.

## PROTECT IMPORTANT VIEWS

### EXAMPLES



*Terminating vistas should end on open spaces or prominent architecture. In this case, an opportunity was missed.*



*Architectural features such as a steeple can create views that help orient the pedestrian.*



*Streetscapes and buildings should accentuate the views of positive attributes such as the river.*

### ISSUE & GOAL

The preservation of certain views in downtown can greatly enhance the experience of living in the city. Colonel William Crawford's plan of Portsmouth in 1752 established a grid of streets, with those running west to east terminating on the Elizabeth River. With the water views, unusual working waterfront across the river, and distant views of the Norfolk skyline, these views should be protected and enhanced, as they distinguish Portsmouth from other cities, reinforcing its unique character. In addition, views of prominent features help people orient themselves within the downtown grid, enhancing the character of Portsmouth. This connective downtown fabric was an integral aspect of Colonel Crawford's original plan, and should be respected with future development.

While Portsmouth has a grid network of streets, it also contains streets that terminate on a building or landmark. Historically these buildings are reserved for civic uses and are known as 'signature buildings'. An example of this is found where County Street terminates on the Civic Center building. As the Downtown Design District Committee reviews signature buildings in the future, they should be reminded of the importance that key buildings have in the overall design of the city.

Court Street is an example of a street that has accentuated its prominent location in the city over time. The placement of the Confederate Monument in the middle of Court Street north of the intersection of High Street is a good example of a change to a street that enhances the character of Portsmouth.

When a standard block of uniform buildings is broken by an architectural feature such as a church steeple (as seen in the photograph to the left), a unique view is created, typically from more than one angle. These features become landmarks and their prominence must not be in competition with new buildings.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Public Space

### GUIDELINES

- No street should be closed to create a superbblock and block views.
- Where streets terminate on a building, the building should be considered a signature building and add value to the street.
- New buildings should not compete with already established signature buildings.

## RESPECT ADJACENT BUILDINGS

### EXAMPLES



*The building across the street from these houses is out of place with the existing streetscape.*



*The brick building does not reflect the character, massing and detail of the existing houses.*



*The brick building does not reflect the character, massing and detail of the existing houses.*

### ISSUE & GOAL

Portsmouth's stock of historic buildings is made up of relatively small, highly detailed buildings. The majority of the Downtown District lies within a national historic district and is adjacent to Olde Towne, a historic, residential neighborhood. While buildings similar to those historic in nature can still be built, more typically seen today are buildings which are taller and more massive, and constructed of panels of glass, smooth stone or concrete. Today's construction methods can easily leave the older buildings appearing out of place, primarily because of the difference in scale and/or massing. A large building next to a small one has the potential of making the smaller one seem insignificant unless some gesture is made by the larger. Awkward juxtapositions can also be felt when adjacent buildings differ greatly in their sense of scale, exterior articulation or materials.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Diversity  
Pedestrian Scale  
Sustainability  
Public Space

### GUIDELINES

- Development in the core should respond to adjacent historically zoned buildings and avoid creating awkward or incompatible design solutions along the entire block.
- Compatible new designs should reflect a consideration of the scale, materials and massing of the adjacent historic buildings.
- New buildings may include small setbacks of upper stories as long as street level facades are consistent with correctly placed adjacent buildings.

## RE-USE EXISTING BUILDING INVENTORY

### EXAMPLES



*Relevant historic buildings should be preserved. Other buildings of value should be considered for re-use and integrated into new developments.*



*Historic uses of buildings can be adapted to new uses. This warehouse is being converted to a residential building.*



*Many restored buildings can take advantage of tax incentives.*

### ISSUE & GOAL

Existing buildings can provide a sense of continuity through the many memories people have associated with them. The buildings are a documentation of the changes over time that create an interesting and evolved streetscape. Keeping buildings can reinforce unique qualities of a place and may be more valuable than the cost of the materials alone. It is therefore important that even buildings which are not historically significant, but that successfully contribute to the street, be preserved and integrated into new development when possible.

Retaining existing historic buildings includes not just the physical shell, but the details and materials which comprise building. Original windows, storefronts, porches and other architectural elements all contribute to the overall character of the building and are important in design and material. These features and materials should be repaired rather than replaced if at all possible. If they must be replaced, they should be replaced in the same manner as the original or possibly with an approved substitute material. If a historic building has been altered in the past, such as having an original storefront replaced with an incongruous replacement, it is appropriate and encouraged to restore the original feature.

As with Section 40-55.1 of the historic district Zoning Ordinance: Demolition by Neglect (see Materials – Treatment and Maintenance in Section 2.3) property owners are required to provide adequate maintenance to prevent the deterioration of a building. This section of the ordinance mandates that the historic character of the property be retained by not removing character-defining features and, therefore, causing irreversible damage to the structure.

Much of the Downtown Design District is within a National Historic District which is eligible for Historic Rehabilitation Tax Credits. These tax credits can be an important economic aid in the rehabilitation of the historic structures within the district. Refer to the chapter on Historic Rehabilitation Tax Credits at the end of this section.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Diversity  
Sustainability

### GUIDELINES

- The preservation of historic buildings and their materials is required.
- Compatible new designs should reflect a consideration of the scale, material and massing of the adjacent historic buildings.
- The recycling of Portsmouth's significant downtown building stock is highly encouraged.

### EXAMPLES



*Example of a successful contemporary design.*



*Example of successful commercial rehabilitation.*



*Example of successful historic reproduction.*

### ISSUE & GOAL

Portsmouth's Downtown, like most other cities, has evolved over time and contains buildings from many different eras. Each of these buildings helps to create a piece of the city's history, including the many contemporary buildings built recently. Over time, building styles, construction methods, engineering practices, and building uses change with the natural evolution of technology, economy, and architectural values. Residents and visitors alike appreciate the sense of continuity created when buildings of the same scale from many eras combine in one urban setting. Their differences speak to the passage of time and to the variety and creativity of the human spirit.

When designing a new building to fit into the existing context of Downtown, it is important to respect the successful adjacent buildings by considering their scale, massing, rhythm and even style. However, the specific design elements of the new building must also be carefully considered. One can refer to the design styles of the past literally or by general inspiration or one can use contemporary design language. When replicating a historic style, it is important not to create a false sense of historicism that confuses the new construction with the genuine historic structures in the district. This is especially important when adding onto an existing historic structure. By thoughtfully altering details, a new building or addition can provide indications of its contemporary construction even when emulating a historic style. When designing a new building that is inspired by but not replicating historic details, it is important to understand how to use different architectural styles and if and when to combine them. Buildings which attempt to use historic architectural motifs without a cohesive overall design approach can result in a "transitional" or vague assemblage of elements which are not recognizable as a specific historic style nor are they a successful contemporary design. When approaching a new design with a contemporary architectural eye, a thoughtful new design can be successfully integrated into the street when the underlying principals of the surrounding historic structures are respected. This includes scale, massing, a pedestrian-oriented street level and appropriate materials.

### VALUES SUPPORTED

Sense of History  
Unique Character  
Authenticity  
Diversity  
Pedestrian Scale  
Sustainability

### GUIDELINES

- Avoid false historicism for new construction and building additions on historic buildings
- Carefully re-use historic architectural motifs.
- Contemporary design should consider the underlying design principles of the adjacent architecture.

## PROTECT THE PEDESTRIAN WHERE THE BUILDING MEETS THE STREET

### EXAMPLES



*A block with buildings that offer no protection from the weather.*



*Awnings that offer protection from the weather and unify different stores.*



*Awnings that offer protection from the weather while helping to reduce the scale of a large building.*

### ISSUE & GOAL

The comfort of the pedestrian is crucial to the development of an economically viable downtown. Like much of the south, Portsmouth has several months of hot and humid weather but can also have cold and wet winters. The tendency to dash across a parking lot from an air conditioned car into an air conditioned building is normal behavior in today's society. Likewise, so is the tendency to shop or eat only in places where parking can be found directly in front of the store or restaurant. Making the transition to a pedestrian oriented streetscape will require special attention to the comfort of the walker. Overhead cover provided along the commercial and retail streetscapes will encourage pedestrians to arrive by mass transit or ferry and walk to their destination. Because people are the economic base for downtown, it is important that they, as pedestrians, are comfortable. They will choose the most comfortable route, avoiding blocks which are less comfortable or which create gaps in the continuity of the protection.

In addition to man-made cover, an overhead canopy provided by street trees can greatly reduce the harshness of a streetscape in all areas of the downtown. In addition, these street trees provide a barrier between the sidewalk and street and inject a natural quality into the sometimes harsh urban downtown.

### VALUES SUPPORTED

A Sense of History  
Authenticity  
Safety  
Diversity  
Pedestrian Scale  
Public Space

### GUIDELINES

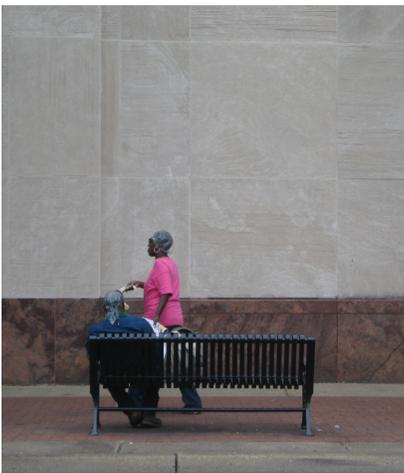
- A continuous overhead cover, offering adequate pedestrian protection from the sun and rain should be provided along the right-of-way. In existing buildings, it should reflect the nature of the building. In new buildings, it should occur between nine and fourteen feet from the level of the sidewalk, and should provide a minimum of eight feet of cover in width. Cover should not project closer to the curb than three feet.
- Overhead cover at the sidewalk may provide continuous protection without being continuous itself.
- Cover may take the form of either a projection from the building, an arcade, street trees, or a combination of all three. Arcades shall be open to the street.
- Projections may take the form of fabric awnings which are retractable, fabric awnings which are not retractable, or fixed non-fabric projected covers.

## INSTALL PEDESTRIAN-FRIENDLY MATERIALS AT STREET LEVEL

### EXAMPLES



*A pedestrian unfriendly building sets the tone that some streets are not important for pedestrians.*



*A blank wall at street level provides little opportunity for interaction between the pedestrian and building.*



*An example of the materials and construction of the building helping to create a comfortable setting for the pedestrian.*

### ISSUE & GOAL

As buildings meet the street they come into contact with people in a very physical way. Close up, we are able to get much more information about a design or material than we can when it is high above the street. Here we are able to see it close up, to run our hands along the sides, to see ourselves reflected in shiny places and observe the attention given to the crafting of the materials. We also have a tendency to attribute to a city the attitudes projected by its primary buildings. If these seem inhospitable, the city feels hostile. If they seem well built, the city seems strong and vital. If they seem cheap and temporary, it says the city does not care about the quality of the environment, the downtown or the people in it. It is important that the materials and construction of buildings downtown, at least on the lower floors, provide a level of detail and quality which is physically and emotionally comfortable for the pedestrian.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Diversity  
Pedestrian Scale  
Public Space

### GUIDELINES

- Building materials at street level should be pedestrian friendly.
- At least 60% of the street level of retail or commercial buildings should be windows and / or doors.

## ENHANCE THE STREETScape

### EXAMPLES



*A nice streetscape with brick sidewalks, street trees, sitting areas, safe crosswalks and site furnishings.*



*Trees enhance all streets.*



*Appropriate lighting.*



*Inappropriate lighting.*

### ISSUE & GOAL

Walks from one part of downtown to another without relief can be daunting to some pedestrians. Streetscape amenities such as benches, trash receptacles, planters, pedestrian lighting, kiosks, news stands, drinking fountains and bike racks enliven and support the public domain. Café tables in the right-of-way can bring activity to the street and provide a wonderful opportunity for people watching by diners and pedestrians. Consideration should be given to unification of these elements within a block and from street to street.

Trees improve air quality, reduce storm water runoff, provide cooling effects for the urban heat island, increase property values and provide shade for pedestrians during the warmer months. They can greatly increase the quality of life of every street in downtown. The importance of healthy trees will increase as the density and activity of downtown increases. In addition, proper sizing of tree wells contributes to the health of trees.

Light quality can strongly effect the character of a place. Harsh light creates an environment which seems inhuman, while too little light creates an environment which feels unsafe. The size and scale of lights and light poles also affect the character of the streetscape. Light fixtures scaled to the movement of cars will suggest to pedestrians that they are in a car's environment and that they may not be safe. Both the scale of fixture and type of lighting can easily create the sense that the sidewalks—and all of downtown—are the domain of the pedestrian.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Diversity  
Pedestrian Scale  
Sustainability  
Public Space

### GUIDELINES

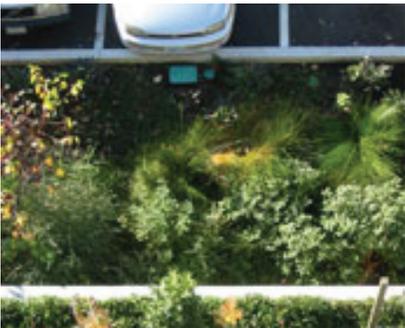
- Development and redevelopment in the district is encouraged to provide street furniture in the public right-of-way for pedestrian use. Street furniture may include benches, trash receptacles, water fountains, and clocks where appropriate.
- Café tables and kiosks may occupy a portion of the public right-of-way if adequate clear passage for pedestrians and emergency access is provided.
- The design of street furnishings should unify areas with distinct character.
- Appropriate plantings should be provided as noted in individual street sections.
- Encourage street vendors, sidewalk cafés, etc. as they attract pedestrian activity.
- Lighting should be pedestrian in scale (General Development Standards, Site Furnishings Section).

# INNOVATIVE STORMWATER MANAGEMENT

## EXAMPLES



*A green roof implemented in an urban context.*



*Vegetated swales like this one in Portland can be implemented in parking areas to reduce run-off.*



*Pervious paving such as that in this alley reduces run-off and has more aesthetic appeal than typical asphalt.*



*This urban swale allows for natural infiltration, while adding vegetation to the streetscape.*

## ISSUE & GOAL

Sustainability has been identified as a value that is of significant importance to the citizens of Portsmouth. Utilizing decentralized and site specific sustainable stormwater management techniques will restore the natural hydrologic cycle, reduce stormwater runoff, increase water quality, provide habitat for necessary insects and birds and serve as a catalyst for the overall greening of the Portsmouth Downtown District.

Below are several of the many techniques that have proven to be effective at reducing urban stormwater run-off. However, the design, guidelines and standards of each street must be carefully considered when attempting to implement any of the below:

### Building Techniques

**Green Roofs** - Absorb rainwater in addition to reducing maintenance and replacement costs, reducing heating and cooling costs, while providing amenity to adjacent buildings as well as users of the building.

**Cisterns** - Store rainwater collected from roofs for re-use in toilets, irrigation, etc.

**Green Walls** - Slow the flow of rainwater and provide amenity for adjacent buildings.

### Site Techniques

**Permeable Paving** - Increases the natural infiltration in walkways and parking areas.

**Parking Lot Swales** - Vegetated swales that allow water to naturally infiltrate. They may be curbless, or utilize curb cuts that allow the water to enter the swale.

### Street Techniques

**Curb Cuts w/ Vegetation** - Vegetated parallel parking bump-outs take in stormwater and allow it to naturally infiltrate.

**Permeable Paving** - Increases infiltration on sidewalk/plaza areas, as well as roadways.

**Street Trees** - Absorb much of the rainwater falling on the street and slow the fall of rainwater to the ground.

**Infiltration Trenches** - Allow water to infiltrate naturally in confined urban areas, slowing the peak runoff rate.

## VALUES SUPPORTED

Unique Character

Pedestrian Scale

Sustainability

Public Space

## GUIDELINES

- Implement green roofs whenever possible to minimize stormwater runoff from urban buildings.
- Utilize permeable materials and/or vegetated swales and rain gardens to reduce stormwater runoff in urban parking situations whenever possible.
- Utilize any other of the above listed stormwater management techniques or other creative solutions in an appropriate context to maximize natural infiltration and minimize stormwater runoff.

## REINFORCE PEDESTRIAN ACTIVITY

### EXAMPLES



*Sidewalks should never dead-end and sidewalk materials should always stay consistent.*



*A pedestrian friendly sidewalk with ample width, street trees, and awnings.*



*Street vendors add pedestrian activity to the street.*

### ISSUE & GOAL

Pedestrian related concerns are a priority in the creation of a successful downtown. Residents, tourists, and those conducting daily business all create pedestrian traffic. As in most cities, vehicular needs dominate the streetscape at the expense of pedestrians. In some areas, discontinuous sidewalks force pedestrians into the street to compete for space. Major points of interest, such as the waterfront, the pavilion and City Hall, need better pedestrian connections and more generous sidewalks that connect to the remaining downtown district. Lack of wayfinding tools such as signs and graphics, combined with discontinuous and inadequate sidewalks, discourage walking.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Diversity  
Pedestrian Scale  
Sustainability  
Public Space

### GUIDELINES

- Appropriately wide sidewalks should be provided from corner to corner along all property lines.
- In most urban instances, sidewalks should abut the street curb, with the exception of streets where a verge or planting strip has been thoughtfully established.
- Blocks without pedestrian connections should be identified and prioritized for sidewalk construction.
- Wayfinding tools such as specialty pavements, signs and graphics should be provided to facilitate pedestrian movement.
- Encourage street vendors, sidewalk cafés, etc. Food attracts pedestrian activity.

## MINIMIZE CURB CUTS

### EXAMPLES



*Numerous curb-cuts are unsightly and can be dangerous to pedestrians.*



*On-street garages and 90 degree parking is unsightly and a danger to pedestrians as well as other vehicles.*



*An example of a block with no curb cut interruptions.*

### ISSUE & GOAL

The safety and comfort of people walking on a sidewalk should be of greater concern than the convenience of a driver. Each time a car crosses a sidewalk, it presents a potential danger and inconvenience to the pedestrian. Streets where this occurs are typically avoided by pedestrians because of safety concerns. In addition, these streets lack the visual interest of a more exciting and dynamic street. For this reason, places where cars cross the sidewalk should be minimized throughout downtown. With new development and redevelopment, including residential, all vehicular access should be relegated to the street corridor, especially if it can be accessed by an alley.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Pedestrian Scale  
Sustainability  
Public Space

### GUIDELINES

- Curb cuts should be minimized, and concentrated at mid-block when possible.
- Where feasible, parking should be accessed by alleys.

## AVOID CONFLICTS BETWEEN PEDESTRIANS AND SERVICE

### EXAMPLES



*Utility boxes make a negative statement on street corners.*



*Un-screened service areas and trash cans are uninviting for pedestrians.*



*Service areas fronting the road give the area an unkept look and should be screened from view from the street.*

### ISSUE & GOAL

Generally speaking, utility equipment on Portsmouth's streets is rarely allowed to be placed in the public right-of-way. This policy should be continued so that future projects do not create unsightly sidewalks that may also conflict with pedestrian traffic. Utility boxes mounted on low poles at street corners can block pedestrian traffic in a place where continuity is particularly important. As the amount of power and communication wiring increases with growth, new utility upgrades and service to properties should be installed below ground. Above ground support for these services is discouraged to avoid clutter at the streetscape.

Mechanical equipment and dumpsters are necessary to the function of the buildings which comprise a successful downtown. Unfortunately, space must be found for these components, which are sometimes large, noisy and unsightly. Mechanical equipment and dumpsters, particularly when added after the building is in use, can interrupt the streetscape and public views, decreasing the comfort and livability throughout the area. These components should not conflict with pedestrian or vehicular circulation, and should be screened whenever possible.

### VALUES SUPPORTED

A Sense of History  
Unique Character  
Authenticity  
Safety  
Pedestrian Scale  
Sustainability  
Public Space

### GUIDELINES

- Utility connections and support should be located to avoid conflict with pedestrian movement in the right-of-way.
- Utility lines (wires) should be placed underground in the public right-of-way.
- Mechanical equipment and dumpsters should be screened from view and located away from the street edge.

# ACKNOWLEDGE THAT ROOFTOPS ARE SEEN FROM OTHER BUILDINGS AND THE STREET

## EXAMPLES



*The view of the water is negated by the lack of attention given to this rooftop.*



*These roofs add visual interest for pedestrians and from the windows of adjacent buildings.*



*The design of rooftops should be incorporated into the overall design of the building.*

## ISSUE & GOAL

As Portsmouth grows in size, it will also grow skyward. With this growth will come the opportunity for spectacular views of the Elizabeth River and skyline of Norfolk. But as building technology has advanced and building styles have changed, roofs have become flat and crowded with unsightly service equipment. Generally considered out of view, the service equipment located on rooftops can often be seen from other buildings of equal or greater height, and frequently seen from the ground. This practice detracts substantially from the unique views downtown should offer. While considering the design of a building's facade, rooftops and service equipment should also be considered.

## VALUES SUPPORTED

- A Sense of History
- Unique Character
- Authenticity
- Diversity
- Sustainability
- Public Space

## GUIDELINES

- Roofs should be designed and constructed in such a way that they acknowledge their visibility from other buildings and from the street.
- Mechanical equipment should be screened when visible from the street or from potential or existing buildings nearby.
- Unused equipment should be removed from view.

## TREAT THE FOUR CORNERS WITH SPECIAL CONSIDERATION

### EXAMPLES



*Building height increases at prominent intersections.*



*Monuments or civic uses often occur at intersections of high activity.*



*Civic uses and signature buildings are often located at major intersections where access and visibility are highest.*

### ISSUE

Courthouse Square, at the corner of High and Court Streets, was intended to be the governmental and civic center of Portsmouth in William Crawford's original plan in 1752. Although not quite the 'courthouse, market, church and jail' that was originally envisioned, the 'Four Corners' still denotes the center of town. And with that unofficial designation comes certain responsibilities. By recognizing the four corners, we place ourselves in the grid intuitively and understand where we are at that moment. It can create—if easily distinguishable—a powerful mental map of downtown while providing us with a sense of the scale and size of downtown. Further linking its identity to the physical streetscape, it easily draws people from the waterfront into the core of the community. The four corners extend beyond the immediate buildings. The sense that this is a unique place should be further enhanced as a sequence of events for all approaching streets.

Each four corners in the downtown is important, and the buildings placed upon them should reflect that notion. Increases in building height and intensity of uses are welcomed at most intersections of the downtown, especially those along the major commercial corridors of the downtown.

### VALUES SUPPORTED

- A Sense of History
- Unique Character
- Authenticity
- Diversity
- Pedestrian Scale
- Public Space

### GUIDELINES

- Buildings near the four corners should receive special architectural consideration.
- Buildings near the four corners at Courthouse Square should provide a fairly consistent building height and make an effort to establish the civic role as originally planned.
- Civic uses and / or public spaces should be incorporated into new designs.

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# GENERAL DEVELOPMENT STANDARDS

## GUIDELINES & STANDARDS - SECTION 2.3

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# THROUGH LOT STANDARDS

## EXAMPLES



*The red box identifies a through lot, located between High Street and Queen Street. Note the parking area located along the alley street at the rear of the building.*



*A parking area located on an alley street behind retail. In the future, this parking area will need to be screened with a fence or wall.*



*A potential through lot viewed from the alley street. In this case, either a wall, fence or building face must be set to the front build-to-line.*

## GENERAL INFORMATION

A Through Lot is defined as a parcel of land occupying the entire width of a block, with frontages on two consecutive parallel streets. Where this occurs, it is necessary to allow service entrances and possibly parking on the frontage of one street.

In Portsmouth, through lots are generally located on High Street or County Street. Subsequently, King Street, Queen Street and Columbia Street contain areas that are utilized for parking, dumpsters and loading access. In these cases, building frontage is not required on the alley street (King, Queen, Columbia), as is required in the specific Street by Street Development Standards section. However, the following standards apply:

### Screening Requirements

- A wall, designed to the standards set forth in the General Development Standards, Wall and Fence Standards must be incorporated into the parcel.

OR

- A fence with backdrop vegetation, designed to the standards set forth in the General Development Standards, Wall and Fence Standards section must be incorporated into the parcel.

### Frontage Requirements

- A wall, fence, or face of a building must be located along the front build-to-line as required in the Street by Street Development Standards section for the specific street.
- Driveways or service lanes are allowed to access parking or dumpsters, but can be no wider than 24'.

### Vegetation Standards

- All parking or service areas must be planted to the standards set forth in the General Development Standards, Parking Vegetation Standards section.

# WALL AND FENCE STANDARDS

## EXAMPLES



*An acceptable brick wall screening parking.*



*A combination fence. The brick columns are acceptable, however, the chain link fence between must be replaced. Note the location on the build-to-line.*



*An example of a wall existing in the city, built with quality materials and craftsmanship.*

## GENERAL INFORMATION

Not all streets in Portsmouth can have buildings fronting on them. In some cases, especially on the alley streets (King Street, Queen Street, Columbia Street), it is necessary to locate parking or service drives to serve the businesses or dwellings that front adjacent streets with higher levels of activity.

Every street is important, a notion set forth in the general guidelines section of this document. Regardless of size or function, each street contributes to the overall aesthetic of Portsmouth. Therefore, wall and fence standards have been established to ensure that the service oriented streets of Portsmouth present an attractive face to the community.

Walls and fences should keep consistent in scale and material with examples of quality construction already existing in the City of Portsmouth. The standards for Walls and Fences are as follows:

## WALLS

Walls should be incorporated where required, especially in highly visible areas. The specific standards are as follows:

### Placement

- The front side of the wall shall be placed on the front and side build-to-lines, where applicable. (Refer to the Street by Street Development Standards for specific requirements.)

### Size

- Walls must be a minimum of 4' in height.
- \* The width of walls may be variable, however, walls shall have a height to width ratio of at least 2:1.
- \* Walls must not conflict with vehicle sight lines. Wall and end pier height should be adjusted appropriately in the instance of such conflicts.

### Form and Materials

- Walls shall consist predominately of brick, the traditional masonry material of Portsmouth. Stone or pre-cast concrete caps are acceptable.

# WALL AND FENCE STANDARDS

## EXAMPLES



*A preferred wrought iron fence with plantings behind.*



*The form, materials and backdrop plantings of this fence are acceptable. The height, however, must be increased to 5' to meet new standards.*



*The form of this wrought iron fence is correct, however it not tall enough, and there are no plantings behind it.*

- In cases where a wall is required adjacent to a historic property, materials complementing those of the historic structure located on the property may be considered.
- Walls shall incorporate architectural interest, in the form of vertical or horizontal deviations.
- Combinations of brick and wrought iron may be accepted. These exceptions must be submitted for approval.

## FENCES

Fences should be incorporated where required. The specific standards are as follows:

### Placement

- The front side of the fence shall be placed on the front and side build-to-lines, where applicable.

### Size

- Fences must be a minimum of 4' in height.
- \* Fences must not conflict with vehicle sight lines. Fence and end pier height should be adjusted appropriately in the instance of such conflicts.

### Form and Materials

- Fences shall consist of black wrought iron, the traditional fencing material of Portsmouth. Black aluminum fencing may be accepted. These exceptions must be submitted for approval.
- The rear of fences must be screened with evergreen shrubs or small trees. This plant material must reach a mature height of at least 3'. Plant selections must be submitted for approval before installation.

# VEGETATION STANDARDS

## EXAMPLES



*Willow Oaks planted along High Street.*



*Street trees along Washington Street add character and ornamental interest.*



*Willow Oaks along the wide Court Street corridor provide shade and human scale for the pedestrian.*

## GENERAL INFORMATION

The vegetation of Portsmouth is crucial to both the sustainability of the city, as well as its overall image. Traditionally, cities are massive collections of impervious surfaces in the form of roads, parking lots, and rooftops. As is such, trees and vegetation must be incorporated into the fabric of the Downtown District to absorb as much rainwater as possible before it reaches the ground, easing the burden of runoff on the municipal storm sewers.

In addition, trees and vegetation provide an added element of human scale and unity to the Downtown District. As the number of streets and parking areas lined with trees increase, so too will the overall aesthetic appeal of the City of Portsmouth.

Below are listed acceptable vegetation specimens for planting in Canopy Trees: (Street/ Parking Area Trees) (See Note 2,4)

- \* ‘Allee’ Elm - *Ulmus americana* ‘Allee’
- \* ‘Valley Forge’ Elm - *Ulmus americana* ‘Valley Forge’
- \* White Oak - *Quercus alba*
- \* Willow Oak - *Quercus phellos*
- \* Red Maple - *Acer rubrum*
- Chinese Pistache - *Pistachia chinensis*
- London Plane Tree - *Platanus x acerifolia*
- \* Tulip Poplar - *Liriodendron tulipifera* (See Note 1)

\*Note 1: These trees require generous spaces to grow and should not be utilized in parking lots or narrow planting strip situations.

\*Note 2: Substitutions must be approved administratively

\*Note 3: \* Denotes Native Trees, which are strongly recommended for planting.

\*Note 4: \* Tree Plantings along a street frontage should remain consistent.

Medium/Ornamental Trees: (see Note 2)

- \* American Holly - *Ilex opaca*
- \* Flowering Dogwood – *Cornus florida*
- Crabapple – *Malus hupehensis*
- \* White Fringe Tree – *Chionanthus virginicus*
- Cornelian Cherry – *Cornus mas*
- \* American Smoke Tree – *Cotinus obovatus*
- Saucer Magnolia – *Magnolia x soulangiana*
- Star Magnolia – *Magnolia stellata*
- \* Sweetbay Magnolia – *Magnolia virginiana*
- Crape Myrtle – *Lagerstroemia indica*
- \* Eastern Redbud – *Cercis canadensis*
- Fragrant Snowbell – *Styrax obassia*
- Japanese Maple – *Acer palmatum*
- Paperbark Maple – *Acer griseum*
- Persian Parrotia – *Parrotia persica*
- Trident Maple – *Acer burgerianum*
- Yoshino Cherry – *Prunus x yedoensis*
- \* Carolina Silverbell – *Halesia tetraptera*
- Goldenraintree – *Koelreuteria paniculata*
- \* River Birch – *Betula nigra*

\*Note 2: Substitutions must be approved administratively

\*Note 3: \* Denotes a Native Trees, which are strongly recommended for planting.

# PARKING VEGETATION STANDARDS

## EXAMPLES



*The parking area to the left incorporates canopy trees, as well as shrubs, to alleviate the harsh quality of the service street.*



*Canopy trees and shrubs soften the open feel of this parking area.*



*The trees placed at the entrance to this parking lot provide shade and an overhead canopy. In addition, they enhance the entrance.*

## GENERAL INFORMATION

A healthy tree canopy is vital to the aesthetic and environmental well being of Portsmouth. Trees capture a high percentage of falling rainwater before it makes its way to the ground where it is collected and swept into sewer systems. This increased absorption provides immediate relief from overburdening or flooding to municipalities and property owners. In addition, a healthy, robust tree canopy provides a natural cooling effect for cities, which by nature, contain a high percentage of impervious and heat absorbing surfaces. A protective urban tree canopy can play a large part in reducing the urban heat island effect.

### Parking Area Tree Quantity Requirements

- One (1) canopy tree per seven (7) parking spaces.
- \* Within 15 years of planting, tree canopies should provide a minimum of 50% shading on lot surfaces. This assumes a 400 square foot coverage area for each canopy tree planted.
- \* Street Trees may be counted towards the canopy requirement, as long as they border the lot. The center point of the canopy trees must be within 10' of the surface of the parking lot, with no vertical interruption between, in order to count towards the requirements.

### Tree Planting Area Requirements

- Trees should be planted in a minimum twenty-five (25) square foot area, within a minimum dimension of 5'x5'.
- Irregular shaped planting areas may be allowed if a minimum of twenty-five (25) square feet of surface area is provided. Irregularly shaped areas must be approved administratively.

### Tree Species Requirements

- Trees should be selected from the “Canopy Trees” list, located in the “General Development Standards, Vegetation Standards” section.
- Please note that several species have been deemed unsuitable for parking lot usage.
- In addition to the canopy tree requirements, additional Medium/Ornamental Trees may be added at the owner’s discretion.
  - These trees may not be counted towards the Tree Quantity Requirements.

# SIGNAGE STANDARDS

## EXAMPLES



*The Commodore Theater, an Art Deco Building*



*Signage should reflect the architectural style of the building and the period in which it was built.*



*Signage in the Downtown District should not be stand alone or designed at a vehicular scale.*

## GENERAL INFORMATION

Signs in Portsmouth were historically relatively simple. Since no two buildings were the same, neither was the signage. While there was no 'standard', as each varied in size and location (based on the building), most were basic painted panels with simple lettering styles.

Traditionally, buildings were designed with "built-in" signage locations. The area directly above the transom on a storefront was a common location to identify the occupant. Other signs were painted directly on the building wall. If signs were illuminated, an indirect light source was typical.

As Portsmouth has grown over the years, architectural styles have changed as well. Signs should reflect the architectural style of the building rather than a theme for the entire district. For instance, the signage on the Commodore Theater differs from that found on the ground floor of the nearby Governor Dinwiddie Hotel, yet the two signs contribute in a positive manner to the High Street corridor.

The goal of these signage standards is to limit the size and number so that no single sign dominates the setting, but, rather, the block, street and entire district read as a distinct neighborhood. Signs in the Downtown District should be designed at a pedestrian scale, not a vehicular scale.



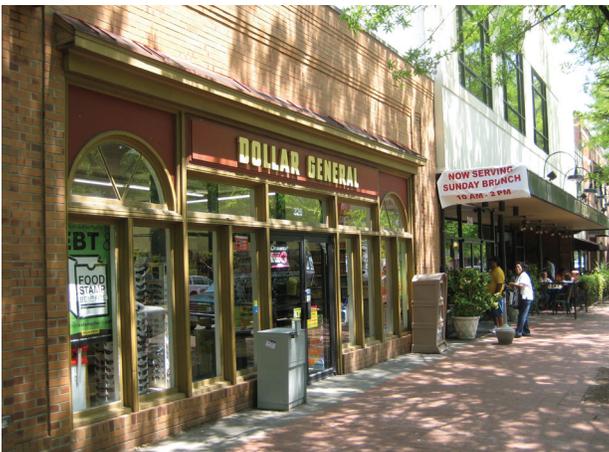
*Signage in the Downtown District should be incorporated into the design of the building and at a pedestrian scale.*

# SIGNAGE STANDARDS

## EXAMPLES



*A well designed facade allows the sign to focus on conveying information in a well conceived manner.*



*The overall facade composition, including ornamental details and signs, should be coordinated. Signs should be in proportion to the building, such that they do not dominate its appearance.*



*Inappropriate: A sign should be subordinate to the overall building composition.*

## SIGN CONTEXT

A sign typically serves two functions: To attract attention, and to convey information. If a building is well designed, the facade alone can serve as the ornamental function, allowing the sign to focus solely on conveying information in a well conceived manner. All new signs should be developed with the overall context of the building in mind and help prevent visual disruption in the district's character.

Consider the building face as part of an overall sign program:

- Consider the overall facade composition, including ornamental details and signs.
- Signs should be in proportion to the building, such that they do not dominate the appearance.
- Develop a master sign plan for the entire building front, which should be used to guide individual sign design decisions.

A sign must be subordinate to the overall building composition:

- A sign shall appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself.
- In no case should a sign obscure architectural details or features.
- Mount signs to fit within existing architectural features.
- Use signs to help reinforce the horizontal lines of moldings and transoms seen along the street.

# SIGNAGE STANDARDS

## EXAMPLES



*This flush-mounted sign is framed by decorative moldings that define the sign panel.*



*Projecting signs increase visibility and may be appropriate providing they do not interfere with pedestrian traffic.*



*Painted window signage.*

## PERMITTED SIGN TYPES

Flush-mounted wall signs may be considered.

- A flush-mounted wall sign is one that is mounted flat to the wall. When feasible, place a wall sign such that it aligns with others on the block. When planning a wall sign, determine if decorative moldings exist that could define a “sign panel.” If so, locate flush-mounted signs such that they fit within panels formed by moldings or transom panels on the facade. In no case should a sign obscure significant facade features.

Projecting signs may be considered.

- A projecting sign should be located near the business entrance at, or slightly above, pedestrian level, just above the door or to the side of it.
- Signs shall not project from the building more than four (4) feet.
- Signs shall not extend above the highest point of the roof line
- No more than one (1) sign shall be allowed per premise
- Maintain a clearance height of at least ten (10) feet.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.

Window signs may be considered.

- A window sign may be painted on a window.
  - A window sign may cover approximately twenty percent (20%) of the total window area.
  - Window signs should be tastefully designed and should not dominate the appearance of the building.
  - Multiple window signs for corner buildings must be approved.
- A directory sign may be considered.

- Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory to make them easier to locate.
- Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.

# SIGNAGE STANDARDS

## EXAMPLES



*This sign's materials and form address the building and street. However, its location is cumbersome for visitors to the shop.*



*This sign's scale and location on the street are permissible. However, its materials do not complement the street or adjacent buildings.*



*Signs on canopies and awnings may be appropriate if scaled appropriately.*



*Banner signs can only be used temporarily and must be approved.*

## A-Frame Signs

- Signs shall not exceed two (2) feet in width and three and one half (3.5) feet in height. One sign is permitted per establishment.
- Signs must be located in front of, and within sixteen (16) feet of the main entrance to the establishment it advertises.
- Placement of the sign must allow a minimum of seventy-two (72) inches of unobstructed sidewalk clearance between it and any building or other obstruction.
- The sign must be free-standing and shall not be affixed, chained, anchored, or otherwise secured to the ground or to any pole parking meter, tree, tree grate fire hydrant, railing, or other structure.
- The sign must be internally weighted so that it is stable and windproof.
- The design of the sign shall complement and be compatible with the design of the establishment's primary signs and the general streetscape in the immediate vicinity of the establishment.
- Placement signs on the sidewalk must not in any way interfere with pedestrian traffic, curb ramps, access to the building, driveways or access to any fire escape.

## Signs on canopies and awnings may be considered

- Signs on canopies and awnings are acceptable provided the overall color of the awning and the color of the lettering is consistent in style and color with other building's signs in the area.

## Temporary Signs

- Banners and flags may be used on a temporary basis if needed until the permanent signage for the building is completed.
- Temporary signs are subject to administrative approval.

# SIGNAGE STANDARDS

## EXAMPLES



*Monumental and pole mounted signs may be appropriate in other parts of Portsmouth, but not in the Downtown District.*



*Sign materials, colors and style should be compatible with the building.*



*Painted signs, even at this scale, may be considered on blank walls since they were used historically in Virginia.*

## Inappropriate Sign Types

- Pole Mounted Signs
- Monumental Signs
- Signs overpower the building or obscures architectural features
- Signs that move, rotate, or flash.

## SIGN MATERIALS

- Sign materials shall be compatible with that of the building facade.
- Painted wood and metal are appropriate materials for signs and their use is encouraged.
- Painted signs on blank walls were common historically and may be considered.
- Unfinished materials, including unpainted wood, are discouraged because these materials are out of character with the historic context Downtown District.
- Highly reflective materials that will be difficult to read are inappropriate.
- The use of plastic on the exterior of a sign is prohibited.

# SIGNAGE STANDARDS

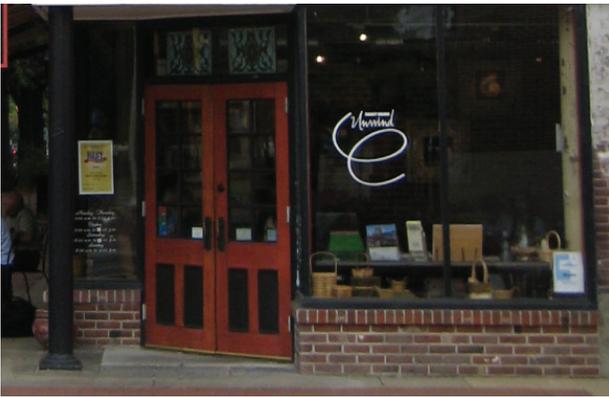
## EXAMPLES



*Light shall be directed towards the sign.*



*Neon in limited amounts may be considered.*



*A symbol sign often adds interest to the street.*



*Simple sign designs are preferred.*



*A simple sign and symbol (logo) with color complementing the building.*

## SIGN LIGHTING

- One should be able to perceive the historic character of individual buildings and of the district as a whole during both day and night. Sign lighting should be compatible with the character of the street.
- Light shall be directed at the sign from an external, shielded lamp. Internal illumination of a sign is inappropriate, with few exceptions.
- Backlighting signs are discouraged but may be allowed if only the letters are backlit.
- A warm light, similar to daylight, is appropriate.

The use of neon and/or incandescent bulbs may be considered.

- Use neon in limited amounts so it does not become visually obtrusive.

## SIGN CONTENT

- Symbol signs are encouraged as they add interest to the street, are quickly read and are remembered better than written words. Symbol signs must be in scale with the rest of the building character.
- Colors for signs should be compatible with those of the building front. Limit the number of colors used on a sign. In general, no more than three colors should be used.
- Simple sign designs are preferred.
- Preserve and reuse historic painted signs where they exist.
- Typefaces that are in keeping with the architectural style and period are encouraged. Avoid sign types that appear too contemporary unless the building is contemporary.
- Select letter styles and sizes that will be compatible with the building front and facade.

# SITE FURNISHING STANDARDS

## EXAMPLES



*An existing bench along High Street that should be considered for use throughout the district.*



*An existing trash receptacle along High Street that should be considered for use throughout the district.*

## GENERAL INFORMATION

Street furnishings, including benches, trash receptacles, lighting, bike racks, etc., consist of materials primarily utilitarian in character and function. However, because of their visual impact on the street, their style, image and color are important elements to the overall visual environment of the Downtown Portsmouth. Street furnishings can be used to unify the district; giving unique streets a common element that reflects the character of the city. Therefore, where possible, the benches, trash receptacles, tree grates and bollards utilized along a street frontage should remain consistent in material and form.

## BENCHES

The benches that have traditionally been used along High Street are should be considered for future use throughout the district.

Design elements to consider:

- Painted steel (powder-coated for durability).
- Vertical slatted design for comfort.
- Benches should be at least six (6) feet long. Smaller or larger benches or seats may be considered relative to the context in which they are intended to be used.
- Benches should have backs and arm rests.
- Backless benches may be considered depending on the context in which they are incorporated.

## TRASH RECEPTACLES

Similar to the design of the benches, the trash receptacles currently utilized along High Street are of an acceptable design and should be considered as the standard for future use.

Design elements:

- Painted steel (powder-coated for durability).
- Vertical strap-type design similar to benches.
- Receptacles should be equipped with plastic liners.
- Coordinate size with the City of Portsmouth to ensure correct size of collection.
- Trash receptacle should be located with priority given to corners and outside food eating establishments.

## SITE FURNISHING STANDARDS

### EXAMPLES



*A typical tree grate already in use within district serves as an example of acceptable design.*



*The photo on the left depicts bollards already in use in Portsmouth. This design is acceptable, however, more ornate examples such as those to the right are strongly recommended for future use in the Downtown District.*

\*NOTE - Cigarette urns should conform to the same standards as trash receptacles, as specified earlier in this section.

### TREE GRATES

Tree grates provide a walkable surface for pedestrians and simultaneously protect the trees root system from being compacted over time.

Design elements:

- Painted or unpainted steel.
- Designed for a 16" minimum diameter tree opening size.
- Designs should be expandable to allow for tree growth.
- Designs should be pedestrian-safe.
- The minimum grate size should be 5' square for tree health.
- For streets with existing tree grates, the design should remain consistent along the entire street.

### BOLLARDS

Bollards are very useful for keeping pedestrian areas free from cars and should be used as either a permanent or removable feature depending on it's specific location.

Design elements:

- Painted steel.
- Concealed mounting.
- Crafted ornamentation is recommended to reflect Portsmouth's character.
- Bollards should be between 24" to 30" in height, spaced 3' to 10' on center.
- Bollards may be lit where necessary, as long as the form and materials are consistent with those traditionally used in Downtown Portsmouth and specified above.
- Removable bollards should be incorporated where necessary for emergency or service functions.

# SITE FURNISHING STANDARDS

## EXAMPLES



*Existing pedestrian lights should serve as the design example for the rest of the district, thus unifying the district.*



*Light poles can be used for multiple purposes.*



*No longer an option.*

*A larger scale light fixture that can be used for parking lots.*

## STREET LIGHTING

Street lighting performs a number of important functions on every street, in addition to impacting the visual environment of downtown. Thus, lighting should be used as a unifying streetscape element. This has already occurred along some streets, such as High Street, that have a distinct pedestrian scale light. This light fixture should serve as the design example for the rest of the district, thus unifying the district. Additionally, consideration for energy conservation should be included in the site lighting design process. Incorporating LED street lamps should be pursued as the technology becomes available, both to improve lighting levels and save operation and maintenance costs.

- As existing buildings are being renovated and new buildings are built, it is the responsibility of the property owner to survey and upgrade or install new pedestrian style lighting to match the city standard (as shown in the illustrations at left) if it has not been done so already.
- In addition to lighting, light poles can be used for street signs, banners and other signage. By using the light pole for more than one purpose, it helps reduce the clutter on the street, as well as cost.
- For lighting of signs, see the previous Signage Standards section.
- Cobra head / highway style lighting is strictly prohibited on the public streetscape in the downtown district.
- Parking lot lighting may be a larger size than streetscape lighting but must have a high quality, detailed design in keeping with the streetscape lighting.

## SITE FURNISHING STANDARDS

### EXAMPLES



*Bike racks can be used to identify the district through incorporating the city logo.*



*A properly installed bike rack.*

### BICYCLE PARKING

Bicycle parking facilities are an essential element in providing safe and convenient bicycle transportation. Places without adequate and secure bike parking available discourage bicycle use. While there is no standard as to the location of bike racks, business and civic buildings should consider incorporating the use of bike racks into their properties.

#### Design elements:

- Racks should be comprised of galvanized steel.
- Embedment mounting is encouraged where possible.
- Rack design should be carefully considered with the following in mind:
  - User ability to attach a bike without damaging it.
  - Ensure that the rack is securely mounted as per manufacturers specifications for security.
  - The racks should be designed to accommodate a wide range of bicycle shapes and sizes.

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# SIDEWALK DISPLAY STANDARDS

## EXAMPLES



*Clothing on racks entice passers by to stop, feel the materials, and often times step inside the store to shop.*



*People stop to look up merchandise set up outside of a shop. People are more inclined to linger in an area where the activity levels are higher.*



*Antiques set outside of a shop give the passer by an indication of the merchandise located within the store. This can lead to increased patronage.*

To enhance the viability of retail establishments in the commercial areas of Portsmouth, retail business owners are allowed to display some of their merchandise on a portion of the sidewalk in front of their businesses. This will increase the visibility of merchandise within the commercial areas of downtown, and in turn, add interest and activity to the city streets. In order to display merchandise on city property, retail establishments must gain approval from the City of Portsmouth and meet the following requirements:

## MERCHANDISE REQUIREMENTS

- Display merchandise can be placed only on the sidewalk in front of the retail establishment applying for the permit.
- The sidewalk in front of the business must be wide enough such that a minimum of six feet of pedestrian clearance, free of all obstacles, can be established.
- Placement of display merchandise on the sidewalk must not in any way interfere with pedestrian traffic, curb ramps, access to the building, driveways or access to any fire escape.
- Placement of display merchandise on the sidewalk must conform to all Federal, State, and Local laws and regulations.

## DESIGN GUIDELINES

- The top of the display must be at least two and a half (2.5) feet above the sidewalk.
- The finish materials used for display merchandise must be smooth, nonabsorbent and cleanable.

## APPLICATIONS

- Applicants must submit and meet all requirements of an application for a sidewalk display to the Portsmouth Department of Planning and Zoning. Information regarding the application can be found at <http://www.portsmouthva.gov/>.

# FORM & CONTEXT

## EXAMPLES



*Incompatible Scale.*



*Appropriate massing and scale.*



*A well-detailed garage.*

## SIZE AND SCALE

The DDC reserves the right to deny any proposed construction, which appears to be excessively large for the selected lot or for the context. Criteria used in making this determination may include a combination of height and width appearance and/or location. Refer to the Urban Design Standards for Building Requirements.

Buildings shall be of an appropriate scale in relation to the human form. This includes the overall effect of sizes of building material units, windows, doors and applied elements such as trim. Particular attention must be paid to street level pedestrian scaling.

## MASSING AND FORM

The overall massing of a building should consist of a simple primary volume with any additive secondary and subordinate volumes thoughtfully incorporated into the design. The total massing of the volumes should be kept simple and balanced. The massing of the volumes, including exterior wall elements, roof planes and porches, shall be appropriately scaled with the required amount of glazing. The DDC reserves the right to require that large planes be broken up with additional windows, offsets or into smaller volumes to maintain appropriate form.

The proposed roof slope should be consistent with the identifiable architectural style of the building and must be proportioned to the façade. A roof's slope, or pitch, is measured by the rise in inches per foot of horizontal run. Roofs shapes may be flat, gabled, gambrel or hipped on the primary volume. Shed roofs and roofs which flare at the eave line may be permitted if they are consistent with the architectural style of the building.

The arrangement and massing of gables and roof planes shall be well balanced and limited in number. Extraneous parallel gables and stacked volumes shall be avoided. The number of gables shall be limited to the number that provides symmetry or asymmetrical balance to the overall form without appearing repetitive or busy. A simple balanced front façade is encouraged per the architectural style.

Attached garages or porte-cochères shall be integrated into the overall design and massing of the building and shall be subordinate to the primary volume.

## ACCESSORY STRUCTURES

DDC approval is required for secondary detached garages, carports, sheds or other structures. Detached structures must be subordinate in their physical position and visual presence relative to the primary volume. Where alley or side street access is possible, detached garages and carports must be located behind the primary building and accessed from the alley or side street. Where this is not possible, detached garages and carports must be recessed from the front plane of the building and preferably located behind it altogether. Any other accessory structures must be located behind the primary building. The design of the accessory structure should be compatible with the character of the primary building.

# FORM & CONTEXT

## EXAMPLES



*A successful mixture of uses.*



*The center building breaks the rhythm of the street.*



*This one-story infill building manages to fit in due to the pedestrian scaled detailing.*

## ACCESSORY ITEMS

Exterior light fixtures, satellite dishes, exhaust vents and other accessory items should be selected and located with care as they impact the visual effect of a building. Lighting fixtures should be compatible with the style of the architecture. Residential lighting typically includes a pendant, sconce or pair of sconces by the front entrance. Commercial and public buildings have greater lighting requirements and may include recessed lighting under canopies or in recessed entrances. All lighting fixtures shall be considered as part of the DDC review for appropriateness. Mechanical vents, satellite dishes and other utilitarian items should be located off of the primary elevation and out of view from the street if at all possible.

## USE

The Downtown Design District is comprised of a vibrant mix of residential, commercial, civic, religious and mixed-use buildings. It is important to consider the use of the building and the use of the adjacent buildings when changing a building's use or constructing a new infill building. The City Zoning Ordinance must be followed for new development, but the design of the new work must be consistent with the proposed use from an architectural viewpoint. The fundamental principles in these Guidelines apply to all building uses in the district. By considering and responding to the context of a proposed project, the design can reflect the residential, commercial or mixed use character that is required. Architectural detailing can convey different cues to a pedestrian.

For residential properties, for example, the front porch can be a key element that transitions from the public to the private realm. Windows are also another element which convey a clear residential or commercial character. For a commercial building on High Street, the storefront is an essential element that identifies the architecture as an interactive space with the public. When a mix of uses occurs within the same building, a hierarchy must be established and the most compatible use must dominate the design while secondary uses are supported through subordinate design elements, such as doors to second floor apartments over retail spaces. The apartment should be accessed through doors located off to the sides of the primary central storefront below. Where a mix of uses occurs within the same block, such as a drycleaner or office on the corner of a residential street, the design of the non-typical use should consider its context and may call for details of a more residential character than a commercial storefront, for example.

## CONTEXT

The DDC will consider each application within the context of the surrounding structures. Style, color, materials, design and siting will all be evaluated in determining the appropriateness of new construction. The DDC reserves the right to deny applications for buildings whose architectural style is "transitional", hybridized, overly stylized or insufficiently proportioned, defined or detailed.

# ARCHITECTURAL STYLES

## EXAMPLES



*Federal*



*Greek Revival*

## STYLE

Downtown Portsmouth is comprised of a variety of architectural styles that have developed over time. The architecture is a reflection of the development patterns of the city and the styles in which buildings have been constructed contribute essential character to the Downtown. It is important to preserve the architectural legacy of these buildings as Portsmouth develops in the future. Emulation of this architectural design is acceptable, but by no means required. It is also important that new development be permitted to reflect its own time, just as the now historic buildings once did. Modern or contemporary design can be incorporated into the dynamic yet cohesive language of architecture that enlivens the Downtown Design District. It is important to also realize that historic buildings have changed over time and may incorporate elements of various periods, but new designs, whether emulating historic styles or using contemporary language, should be cohesive and thoughtful and not mix a variety of styles in one structure or present a false sense of history.

Portsmouth's architecture dates from its 18th century origin through turn of the 20th century population increase to continued modern day redevelopment. Common architectural styles found in the Downtown Design District include: Early Republic (Federal), Mid-19th Century (Greek Revival), Late Victorian (Italianate, Second Empire, Queen Anne, Renaissance Revival), Late 19th and early 20th Century Revivals (Beaux Arts, Colonial Revival, Classical Revival, Gothic Revival) and 20th Century/Modern (Art Deco, Modern).

### Federal

Surviving Federal buildings are the oldest buildings in Downtown. Constructed of brick or wood and often have raised basements. Identifying features of the Federal style may include gable roofs, semicircular fanlights over the front door, sometimes as part of a larger door surround with a pediment and sidelights (in some cases extended to form a small entry porch or portico.) The cornice band will often be accented with dentil molding. Windows provide symmetry to this style and are horizontally and vertically aligned and never placed in pairs. The double-hung wooden windows typically have six panes per sash with their wooden supports (or muntins) between the panes.

### Greek Revival

The Greek Revival style was often used for civic or religious buildings. Residential versions were sometimes constructed on an English basement following the precedent established by the earlier Federal style. Cornice lines, doorways, porch columns and windows can often distinguish Greek Revival examples. A wide, typically unadorned board below the eave often accentuates the main roof line as well as the porch roof. Many doorways are capped by a rectangular transom and often framed by narrow sidelights. Greek Revival doors, whether a single door or a pair, often have fewer raised panels than earlier styles leading to a more vertical appearance. Porch columns, whether round or square, are often derived from the simple Doric style and omit fluting in the column shaft. Windows retain the same pane configuration as in the Federal style but can often be distinguished by their larger openings and stylized decorative crowns.

# ARCHITECTURAL STYLES

## EXAMPLES



*Renaissance Revival*



*Second Empire*



*Queen Anne*



*Colonial Revival*

### Renaissance Revival

Renaissance Revival and Italianate style houses, civic buildings and commercial buildings are usually two or three story structures and are characterized by low-pitched roofs with widely overhanging eaves that appear to be supported by decorative carved brackets. The top floor can also be compressed between a water table and the eave. Tall, narrow windows are often capped by crowns or masonry lintels on the first level and may be arched on the second level. These windows give Italianate houses a definite vertical orientation. Renaissance Revival buildings can have a more horizontal orientation or palazzo character. This style also introduced the use of segmentally arched window tops and the frequent use of windows in groupings.

### Second Empire

Second Empire architecture can be identified through its unique Mansard or dual-pitched hipped roof shape. The steeply sloped lower roof is punctuated by dormer windows and bounded by molded cornices both above and below. Further embellishment is achieved through the mounting of decorative brackets below the eaves. Aside from their distinctive roof shape, that served to reduce the visual mass of a third story, these buildings are stylistically similar to the Italianate style.

### Queen Anne

Queen Anne architecture is typically residential. It can often be identified by a more irregular shape than seen in previous styles. A variety of textures and materials, combine with bay windows, or towers and are used to avoid a smooth-walled appearance in some designs. A number of Queen Anne structures in the district incorporate a partial-width, one-story porch or portico into their facades. Many examples of this style can be divided into two sub-styles on the basis of their decorative detailing; either spindlework, also known as “gingerbread”, or free classic that employs classical details often associated with the Colonial Revival style.

### Colonial Revival

A number of buildings display elements of the Colonial Revival style in the Downtown Design District. It is common for residential, commercial and civic buildings. Simply massed gable roofs employ details such as Palladian windows, classical cornices, and pedimented porticos indicative of this style. Windows are typically one-over-one and basements may be raised.

# ARCHITECTURAL STYLES

## EXAMPLES



*Classical Revival*



*Gothic Revival*



*Beaux Arts*



*Art Deco*



*Modern*

## STYLE

### Classical Revival

A very popular style for civic and commercial architecture, this style is similar to Colonial Revival and Greek Revival styles, but references Roman architectural detailing.

### Gothic Revival

The Gothic style is easily recognized by its use of pointed arches, steeply pitched roofs, gable dormers and arched windows. It is commonly used for religious architecture.

### Beaux Arts

A formal style often used for civic buildings, characterized by a monumental and imposing appearance, a symmetrical façade, embellished wall surfaces, a flat low-pitched roof and sometimes stone finishes.

### Art Deco

A popular commercial style for architecture, Art Deco design is characterized by linear, angular lines, stepped facades, zig-zag, chevron and geometrical volutes as decorative elements and often projections above the roofline for vertical emphasis.

### Modern

Modern architecture is used generally to describe architecture developed in the mid-20th century. Art Moderne specifically refers to a streamlined appearance, asymmetrical façade, smooth wall surfaces, rounded corners, limited ornamentation, bands of windows that sometimes wrap corners, horizontal grooves or metal banding and a flat roof.

Definitions adapted from the Olde Towne Historic District Design Guidelines, Old & Historic Districts of Richmond, Virginia and The Old House Dictionary (Philips, Stephen; John Wiley & Sons: 1994).

# MATERIALS - TREATMENT & MAINTENANCE

## EXAMPLES



## MATERIALS

Proper maintenance is an important part of a building's contribution to the character of the surrounding street. Peeling paint, broken windows and rotting soffits are not only eyesores, but permit water infiltration that deteriorates the building materials and can lead to substantial structural problems. Building owners must ensure that their properties are properly maintained by keeping their buildings watertight and structurally sound through responsible maintenance. Damages and deterioration should be addressed within a timely manner for the wellbeing not only of the building, but for public safety.

### Demolition by Neglect

As with Section 40-55.1 of the historic district Zoning Ordinance: Demolition by Neglect, Design District property owners are required to provide adequate maintenance to prevent the deterioration of a building in to a hazardous or unsafe condition. In general, this means that a property owner needs to protect the property from the elements by making sure that it has a sound roof, walls, windows, and doors.

The following sections discuss the maintenance of common materials found within the district. Additional detailed information is available through the National Park Service Preservation Briefs available at [www.nps.gov/hps/tps/briefs.htm](http://www.nps.gov/hps/tps/briefs.htm).

### Masonry

Masonry in that exists in a deteriorated condition can introduce moisture, insects, and vegetation to the wall system and to the interior of the building. In order to correct these deficiencies, general masonry repair and repointing is required where deterioration occurs.

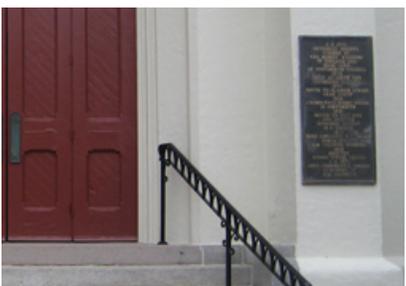
When repointing masonry joints, mortar should be removed to a depth two-and-a-half times the width of the joint, so that the joint may be sufficiently anchored. The finished joint should match in character the strike of the joint around it. New mortar should match the historic mortar in color and texture, and should be appropriate to the structural needs of the building.

Mortar is intended to be maintained, but masonry can also be damaged and require attention. Spalling, flaking, scaling, crumbling and cracking are all possible condition problems which require repair in order to maintain a sound structure. Any new brick or stone should match the historic masonry in color, texture, and proportion. "Dutchman" repairs, patching and consolidating are all repairs which should be done by a qualified mason. Where masonry loss is the result of oxide jacking, or from the corrosion of ferrous metals beneath, the rusted metals must be treated first by cleaning, priming and painting, prior to repairing the surface masonry. This often occurs around steel lintels and where steel posts or supports enter the masonry.

Masonry may also be stained or soiled by several elements. Gutter leaks, efflorescence, oxidation of ferrous metal objects or copper can cause streaking and biological growth such as mosses, lichens and mildews can stain masonry as well as trap water and dirt. Pollution, backsplashed soil, bird droppings, and other environmental elements can also result in dirty masonry. Use of a professional masonry conservator is recommended. The gentlest means possible should be tried first, such as a low-pressure water wash and

# MATERIALS - TREATMENT & MAINTENANCE

## EXAMPLES



mild detergent, reserving more aggressive methods for spot-cleaning stubborn stains. Abrasives, such as sandblasting, must not be used.

### Wood

Deterioration begins within two months of exposure to sunlight. It begins with a change in wood color due to decomposition of lignin (the material that holds individual wood cells together). Absorption and the release of moisture result in swelling and shrinking. This in turn leads to formation of cracks, checking, cupping and warping. The end grain is more susceptible to water damage than the other surfaces. All surfaces are vulnerable to mildew and fungal growth when damp. Address water sources (repair gutters, aim downspouts away from the building, eliminate splashback, etc). Slightly deteriorated wood may be consolidated and/or patched with epoxies. Small areas of advanced deterioration may be repaired with a dutchman. Severe deterioration may be addressed by replacement with a wood or synthetic replica. Rotted elements should be removed or shaved back to sound wood, and replacements should match the original wood as closely as possible.

The double-hung windows typical of historic structures are prone to broken glass, loose or missing glazing putty, broken sash cords, and inoperable sashes. Sills and lower sashes are susceptible to damage from pooling water, which can cause swelling, rot, and loosened joints. Replace deteriorated glazing by removing all failed putty with a scraper or gentle stripper (use of heat guns, etc. may result in broken glass). Prime bare wood with an oil-based primer and use back bedding putty on all vertical surfaces. Insert the glass and secure it with glazing pins, then apply a beveled bead of glazing putty. Allow the putty to dry for several days before priming and painting it. Broken sash cords may be replaced by removing the affected sash, installing a new sash cord and attaching the sash weight. Removal of excess paint may also assist in restoring sash movement. Rotten wood should be addressed as recommended in the previous discussions of deteriorated plain and painted wood surfaces. Loosened joints may be addressed by dismantling the joint, cleaning the members, and reassembling with a wood dowel and waterproof glue.

### Paint

Like the previously mentioned stucco, paint is designed as a sacrificial layer that protects woodwork from natural weathering and associated deterioration. When properly applied, paint has a lifespan of up to eight years. When inappropriately applied, or when it has reached the end of its functional life, paint will peel, crack, flake and alligator. These fissures allow moisture to penetrate and support biological growth, and contribute to the deterioration of the surface beneath. Remove the old paint film down to bare wood (or plaster) substrate by using hand-tool removal, scraping and sanding, chemical removal, or a combination of all three methods. The use of an oil-based primer is recommended, together with an oil-based intermediate coat and top coat for best adhesion to the historic wood surfaces. For exterior trim or exterior woodwork, the top coat is to be gloss or semi-gloss. Follow manufacturer's recommendations addressing proper application temperatures, exterior humidity levels, and length of duration of proper temperature for recommended drying times. Do not prime or paint if rain is forecast within 72 hours. If rain is forecast, take precautions to protect exposed wood surfaces, in order to prevent water saturation.

## MATERIALS - TREATMENT & MAINTENANCE



Protect adjacent surfaces and materials against damage from paint application. Correct damage to adjacent materials and surfaces by cleaning, repairing, replacing, and refinishing, as approved by the architect, and leave in an undamaged condition. At the completion of the project, touch up and restore any damaged or defaced painted surfaces.

For pre-approved paint colors, refer to an original color chart provided by the DDC. Colors not identified on the chart may be permissible upon individual review by the DDC.



### Metal

Iron oxidation results in rust, a porous film that attracts and retains moisture. The process of oxidation continues until the metal is completely destroyed. Of the ferrous materials found in most buildings, wrought iron tends to rust most quickly but is more resistant to severe corrosion than cast iron. Galvanized iron (iron with a zinc coating) is highly resistant to corrosion, even when the zinc coating is compromised. Maintain any painted surfaces (paint protects the iron). Minor paint failure may be addressed by cleaning, priming and repainting. Severe deterioration may require paint removal and rust remediation prior to recoating.



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# HISTORIC REHABILITATION TAX CREDITS

## Overview and Standards

### Program Benefits

State: 25% (Virginia)

Federal: 20%

There is also a 10% Federal credit available for buildings found not to be eligible for the National Register, but which are non-residential and were constructed prior to 1936. The program benefit on the state level varies from state to state; Virginia has the highest level of benefit than any other state in the Nation.

## Eligibility Requirements

### State:

- The resource must be certified “eligible” for the Virginia Landmarks Register; or listed on the Register either individually or as a contributing structure in a district
- The resource can be income producing or owner-occupied
- The cost of qualifying rehabilitation expenses must equal at least 50% of the assessed value of the resource (25% if owner-occupied)

### Federal:

- The resource must be listed on the National Register of Historic Places either individually or as a contributing structure in a district
- The resource must be income producing
- The cost of qualifying rehabilitation expenses must equal at least the adjusted basis of the resource, or \$5,000, whichever is greater

The State and Federal programs require that the rehabilitation work be completed within a 24-month period, or, if stated in advance, the project can be phased over a 60-month period.

## Qualifying Expenses

- Qualifying expenses include hard costs (work related to the structure, and operation of the building such as walls, plumbing and wiring) and soft costs (such as fees for architectural and engineering services).

Expenses, which do not qualify for either State or Federal Tax Credits, include items such as the acquisition cost of the resource, site work, cabinets, appliances and new additions.

## Timeline

Part 1*	30-45 days for approval per agency
Nomination (two-part process)*	Reviewed in March, June, Sept. and Dec.
Part 2*	30-45 days for approval per agency
Part 3	30-45 days for approval per agency (end of project)

\*Note: Part 2 can be submitted concurrently with Part 1 and the preliminary Nomination

# HISTORIC REHABILITATION TAX CREDITS

## State Processing Fees:

	Fee Amount	Cost of Rehabilitation
Part 1	\$0	N/A
Part 2	\$0	less than \$50,000
	\$250	\$50,000-\$99,999
	\$400	\$100,000-\$499,999
	\$750	\$500,000-\$999,999
	\$1,500	\$1 million or more
Part 3	\$100	less than \$50,000
	\$250	\$50,000-\$99,999
	\$400	\$100,000-\$499,999
	\$750	\$500,000-\$999,999
	\$1,500	\$1 million or more

## Federal Processing Fees:

	Fee Amount	Cost of Rehabilitation
Part 1	\$0	N/A
Part 2	\$0	less than \$20,000
	\$250	\$20,000 or more
Part 3	\$0	less than \$20,000
	\$500	\$20,000-\$99,999
	\$800	\$100,000-\$499,999
	\$1,500	\$500,000-\$999,999
	\$2,500	\$1 million or more

## Additional Fees:

- Accountant and legal fees should also be anticipated. Projects pursuing State credits over \$100,000 must have a Certified Public Accountant verify all Part 3 expenses.

Additional information is available from the Virginia Department of Historic Resources ([www.dhr.virginia.gov/tax\\_credits/tax\\_credit.htm](http://www.dhr.virginia.gov/tax_credits/tax_credit.htm)) and the National Park Service ([www.nps.gov/history/hps/tps/tax/index.htm](http://www.nps.gov/history/hps/tps/tax/index.htm)).

## Impact on Historic Resource

- The Secretary of the Interior’s Standards (Department of Interior Regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building’s site and environment as well as attached, adjacent, or related new construction.
- The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.
- The Treatment Recommendations made in the next section follow the “Secretary of the Interior’s Standards for Rehabilitation”. The “Standards” are accepted as the national preservation standard for the appropriate treatment of state and national landmarks.

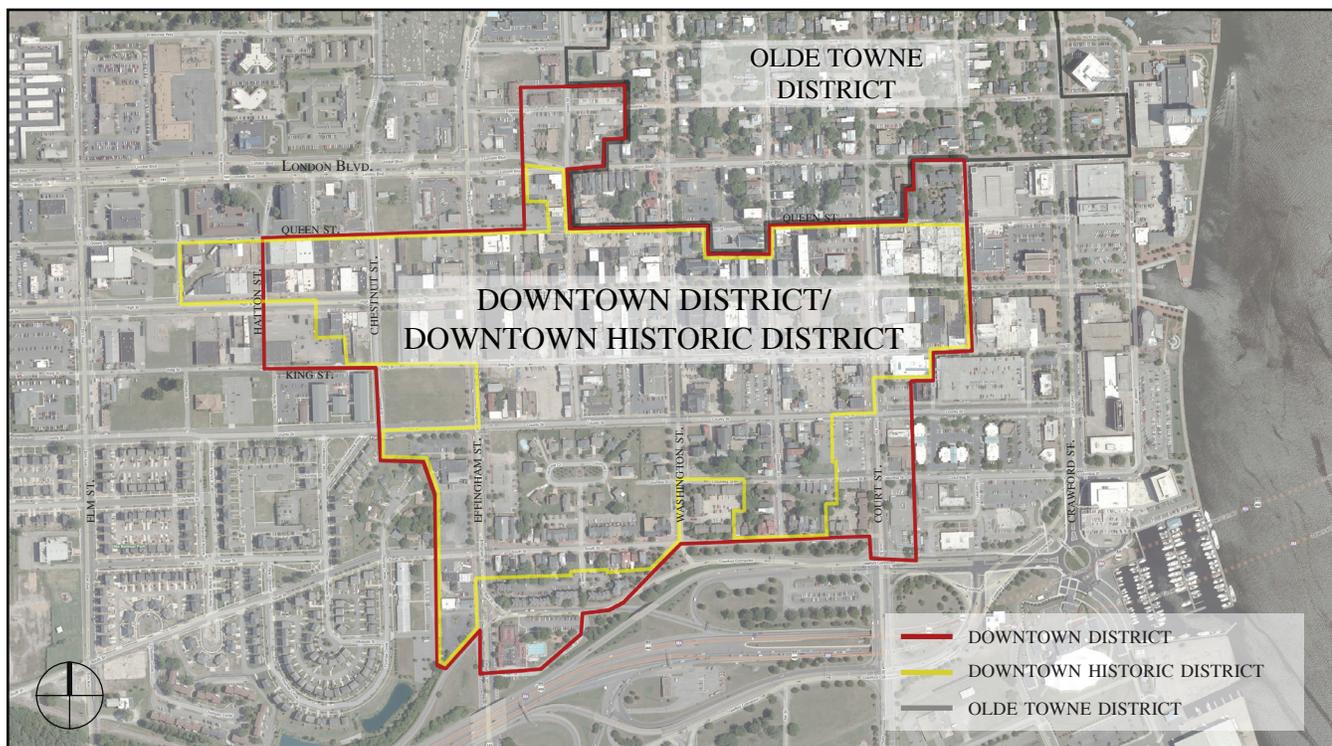
“Rehabilitation” is defined as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions of features which convey its historical, cultural or architectural values.”

# HISTORIC REHABILITATION TAX CREDITS

## The Secretary of the Interior's Standards for Rehabilitation

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

Preservation Briefs detailing historically acceptable treatment procedures are available at <http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>



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# STREET BY STREET DEVELOPMENT STANDARDS

## GUIDELINES & STANDARDS - SECTION 2.4

90-	FORMAT OF THE STANDARDS
94-97	BART STREET ADJACENT TO I-264
98-101	CHESTNUT STREET QUEEN-KING
102-105	COLUMBIA COURT BETWEEN WASHINGTON AND EFFINGHAM (ACCESSED BY GREEN STREET)
106-109	COLUMBIA STREET WASHINGTON-COURT
110-113	COUNTY STREET CHESTNUT-COURT
114-117	COURT STREET QUEEN-COUNTY
118-121	COUNTY-SOUTH
122-125	DINWIDDIE STREET QUEEN-SOUTH
126-129	EFFINGHAM STREET QUEEN-GREEN
130-133	GLASGOW STREET GREEN-HISTORIC DISTRICT EDGE
134-137	GREEN STREET GLASGOW-COUNTY
138-141	HIGH STREET CRAWFORD-HATTON
142-145	KING STREET APPLE-COURT
146-149	MIDDLE STREET LONDON-KING
150-153	QUEEN STREET (SOUTH SIDE) HATTON-MIDDLE
154-157	SOUTH STREET EFFINGHAM-WASHINGTON
158-161	WASHINGTON-COURT
162-165	WASHINGTON STREET QUEEN-HIGH
166-169	HIGH-SOUTH

# FORMAT OF THE STANDARDS

## EXISTING STREET CHARACTER - TO BE MAINTAINED

Predominant Street Character

Street Location Map

Street Photos and Brief Description

Existing Street Section

Existing Street Dimensions

### EFFINGHAM STREET (QUEEN-GREEN)

EXISTING STREET CHARACTER

**PREDOMINANT STREET CHARACTER**  
 A major connector street, Effingham Street connects the highway to the Naval Base. Development along the corridor is sparse in places, and inappropriate in others, as chain restaurants have been injected into the urban fabric in places. Numerous civic buildings stand alone along the street with vacant lots adjacent to the structures. The existing connections across the street are minimal, and it feels dangerous to cross. Nonetheless, great potential for office, retail and residential exists based on the sheer amount of traffic moving through the corridor each day. A unified streetscape, along with development that respects the street could serve to encourage this growth.



Location Map



Buildings pushed to the street create an inviting pedestrian space and value for offices and retail.



Consistent details along the street create a unique and memorable character.

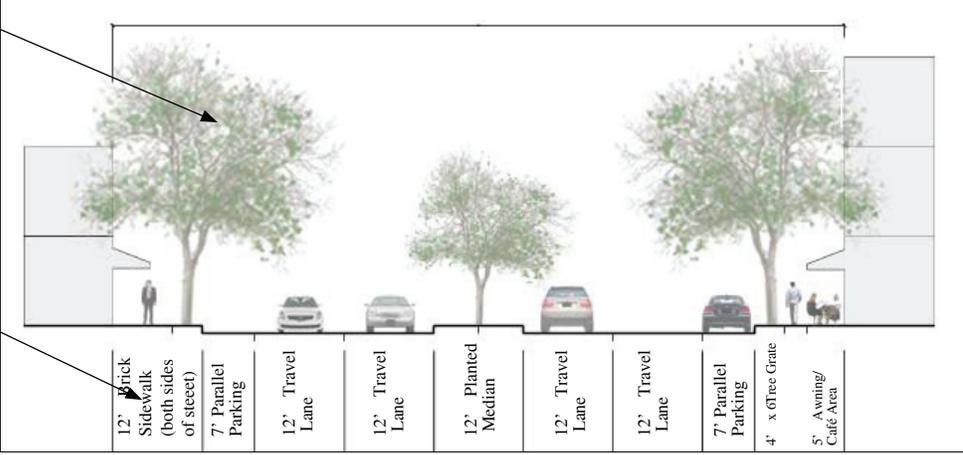


Multi-use buildings close to the street afford opportunities for retail/office with residences above.



Street trees protect and provide shade for the pedestrian. They also lessen the harshness of the wide road.

98' building face to building face



12' Brick Sidewalk (both sides of street)	7' Parallel Parking	12' Travel Lane	12' Travel Lane	12' Planted Median	12' Travel Lane	12' Travel Lane	7' Parallel Parking	4' x 60' Tree Grate	5' Awning/Café Area
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126 DOWNTOWN DESIGN MANUAL - CITY OF PORTSMOUTH

90 DOWNTOWN DESIGN MANUAL - CITY OF PORTSMOUTH

## URBAN DESIGN STANDARDS - TO BE ENFORCED

### EFFINGHAM STREET (QUEEN-GREEN)

#### URBAN DESIGN STANDARDS

##### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick w/ 2.5' concrete band surrounding tree wells and at base of buildings
Tree Wells/ Grates	6' wide x 4' deep iron tree grate
Tree Spacing	30' on center
Tree Species	Willow Oak (to match existing)
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. (See Note 3)

##### Notes:

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

##### BUILDING

###### Building Setbacks

Front Build-to-Line	Required to be within 12' of property line or Right-of-Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12' on High Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	5' maximum depth for outdoor dining and / or awnings. No requirements on width.

###### Building Dimensions

Building Height at Corner Locations	3 Story Min, 5 Story Max
Building Height at Nodes - Effingham & High - Effingham & County	3 Story Min, 5 Story Max 3 Story Min, 5 Story Max

All buildings that are not located on a corner or node

2 Story Min, 4 Story Max

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

##### Notes:

Buildings on corner lots are considered to have two fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Effingham Street must have a retail, civic or office use on the street level. 60% of the street level facade must have 60% or more in windows.

##### STREET CORRIDOR MAP



Public Realm Requirements

Building Requirements

Street Corridor Map with Nodes

# FORMAT OF THE STANDARDS

## ARCHITECTURAL STANDARDS

Roofs

### EFFINGHAM STREET (QUEEN-GREEN)

#### ARCHITECTURAL STANDARDS

Gutters and Downspouts



*Appropriate roofline on church.*

#### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

#### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

Walls



*Roof, gutters and siding.*

#### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.



*Typical wall materials.*

#### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are "true simulated divided light" that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century "Revival" styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are "true simulated divided light" that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Windows



*Original double-hung window.*

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

ARCHITECTURAL STANDARDS

EFFINGHAM STREET (QUEEN-GREEN)

Door Standards

ARCHITECTURAL STANDARDS



Appropriate entry door.

**Doors**  
Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

Trim and Cornices



Cornice at parapet.

**Trim and Cornices**  
Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.

Storefronts and Awnings



Storefronts with awnings.

**Porches and Awnings**  
Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.

**Foundations**  
Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.



Appropriate awning and fence.

Architectural Styles

**Styles**  
Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
Civic/Religious/Institutional: Beaux Art, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire

# BART STREET

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Currently, Bart Street is an afterthought in the fabric of Portsmouth. Serving as an offshoot of I-264, heavy traffic flows down the street at high speeds. A dedicated ramp onto Effingham Street is a major contributor to this traffic, as much of the time, cars do not have to stop completely to access the city from Norfolk. The sidewalk is narrow, and no trees exist between it and the busy road, leaving the pedestrian vulnerable to oncoming traffic. The buildings, an apartment complex and a YMCA, also turn their back on the street, electing to front on an interior parking court and Effingham Street respectively.



Location Map



The busy highway off-ramp that is Bart Street.



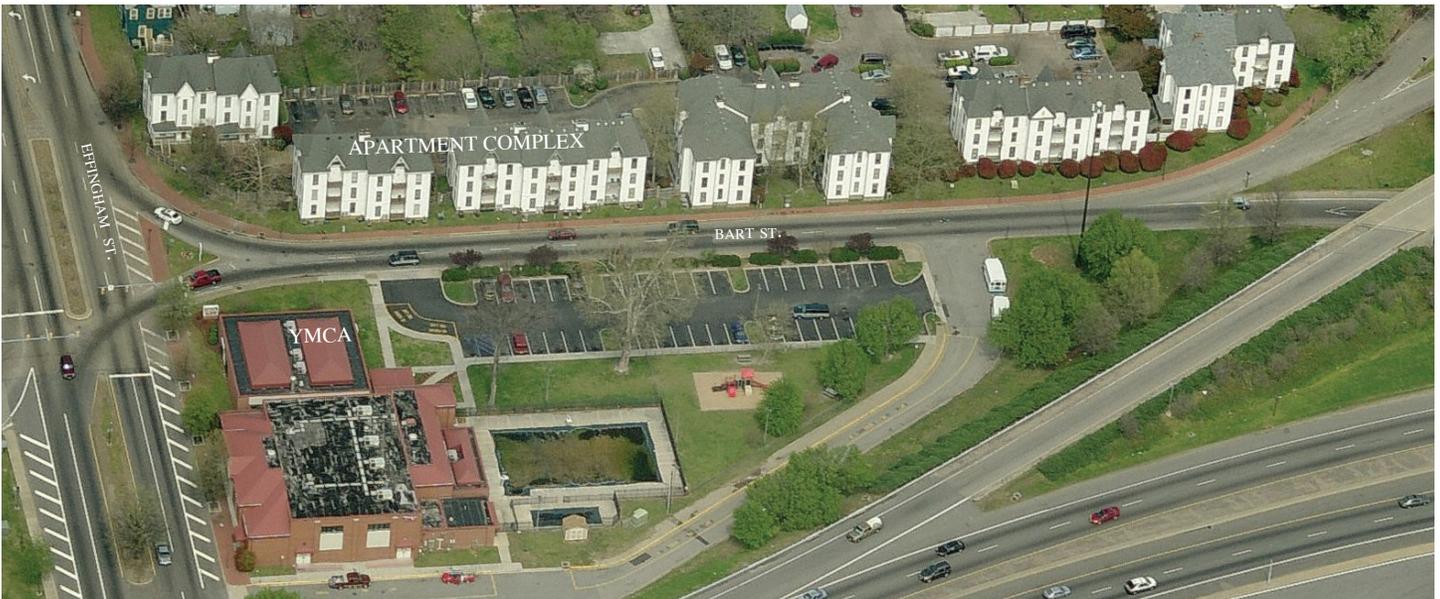
Very few trees exist along the Bart Street corridor, with the exception of several located in courtyards.



Although constructed of brick, the sidewalk and streetscape provide no refuge for the pedestrian.



Parking for the apartment complex along Bart Street is accomplished in an interior parking court, accessed from South Street.



Note: As the current frontage on Bart Street is an apartment complex and a YMCA, no street analysis has been performed, with the exception of a photo inventory. At such time that the apartment complex or YMCA have deteriorated to the point that re-development opportunities arise, any plan should be presented to the Downtown Design Committee (DDC) for approval. This plan must incorporate a street presence on Bart Street, paramount to the approval and subsequent success of the project.

URBAN DESIGN STANDARDS

Note: The below pictures depict the form that future development on the Bart Street corridor could take. All images are merely a suggestion, as creative license should be taken when developing and approving proposals for the site.



Attached dwellings set back a bit from the street add protection from busy roads. A consistent streetscape also gives the street a pedestrian scale.



Homes and buildings with broad front porches pay respect to the traditional architecture of Portsmouth while providing a human scale along the street.



A landscaped median provides an added buffer from busy highway ramps.



This portion of South Street provides a great example of potential Bart Street development.



Wide sidewalks with street trees increase pedestrian safety and aesthetics.



A streetscape along South Street that could be implemented along Bart Street. This portion, adjacent to highway on-ramps, is an exceptional street.

STREET CORRIDOR MAP



# BART STREET

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern

Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



Raised brick foundations.

# CHESTNUT STREET (QUEEN-KING)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Chestnut Street runs north-south through Portsmouth, linking the London Boulevard and County Street corridors. The street is two way, with parallel parking on either side. The majority of the street is fronted by surface parking lots which serve High Street, in addition to vacant lots. However, the street has great potential for future development, as it exists within the city grid, between two major corridors. The Westbury neighborhood is located at the southern end of the street, with the London Boulevard corridor at the northern terminus. Also, a prominent intersection ripe for re-development exists on the corner of Chestnut and High Streets.



Location Map



A prominent development opportunity located at the corner of High Street.



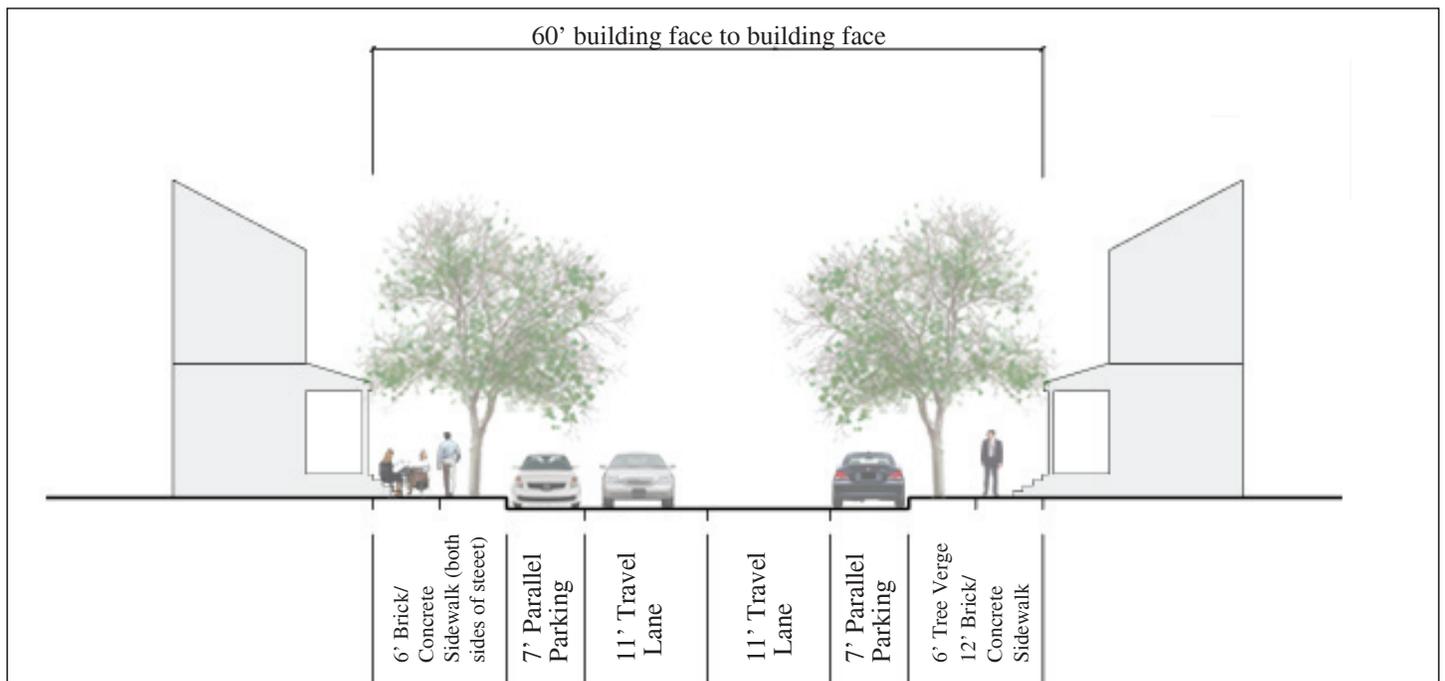
Existing buildings on the corner of High Street ripe for re-development.



The existing streetscape has the potential to be retrofitted with street trees and additional vegetation.



Blank walls and empty lots should be redeveloped to provide a building wall and presence close to the street.



# CHESTNUT STREET (QUEEN-KING)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick
Tree Verge	6' Sod Planting Strip
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation Standards, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 5' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 5' on Chestnut Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum at corner of Chestnut and High.

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - Dinwiddie & High	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Chestnut Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# CHESTNUT STREET (QUEEN-KING)

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

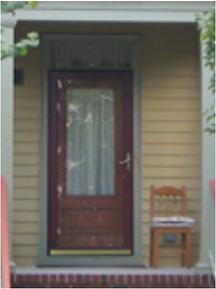
### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.



Rhythm of porches along street.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.

### Foundations

Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.



Raised brick foundations.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire

# COLUMBIA COURT

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Currently, Columbia Court is an isolated neighborhood existing within the fabric of the Downtown District. Green Street has been cut off from access from the north, and a cul-de-sac entrance from South Street serves the parcel from the south. Newer single family homes, out of character with the surrounding neighborhoods in the district, make up the building stock. The neighborhood is walled off to the north, along County Street, and its internal streetscape is totally segregated from the surrounding community. Should the area be redeveloped, a return to the connective street fabric of the traditional Downtown District is extremely crucial.



Location Map



The entrance road leading into Columbia Court. The neighborhood is entirely self contained.



The homes in the court are situated around a common space. However, this park feels private due to the unconnected nature of the parcel.



Sideyards within the parcel are quite wide. This is contrary to the traditional arrangement seen in the Downtown District.



More traditional dwellings located along South Street back up to the newer homes in the court.



Note: As Columbia Court is an internally focused, development within the existing city grid, no street analysis has been performed, with the exception of a photo inventory. At such time that the street becomes available for re-development, any plan should be presented to the Downtown Design Committee (DDC) for approval. This plan must incorporate a street presence on County Street, and seek to re-connect Green Street through the site and re-establish Columbia Street as a residential street/ service alley. This will be paramount to the approval and subsequent success of the project.

## URBAN DESIGN STANDARDS

Note: The below pictures depict the form that future development on the Columbia Court development could take. All images are merely a suggestion, as creative license should be taken when developing and approving proposals for the site.



*Traditionally, homes in the Downtown District are set close to the street with large front porches, as should the re-development of Columbia Court.*



*Homes and buildings with detailed facades pay respect to the traditional architecture of Portsmouth while providing a human scale along the street.*



*A connective street fabric is essential to keep the Downtown District as a cohesive neighborhood within the City of Portsmouth.*



*This portion of Dinwiddie Street provides a great example of the potential of re-connecting the Columbia Court development to the urban grid.*



*Wide sidewalks with street trees increase pedestrian safety and aesthetics.*



*An example of housing located on Columbia Street near the Columbia Court site. Housing such as this can be incorporated on a reconnected alley street.*

## STREET CORRIDOR MAP



# COLUMBIA COURT

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

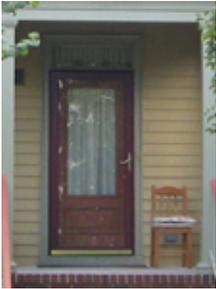
Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

**Doors**

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

**Trim and Cornices**

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

**Porches and Awnings**

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

**Foundations**

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

**Styles**

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



Raised brick foundations.

# COLUMBIA STREET (WASHINGTON-COURT)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Columbia Street serves a dual purpose in Downtown Portsmouth. The northern side of the street includes some residential housing, but also serves as service to some businesses and civic buildings that front on County Street. The south side of the street consists mainly of single and multi-family housing. A one-way street, Columbia includes one travel lane, with parallel parking on one side. The narrow brick sidewalks are lined with small houses set close to the street. While there is little room for street trees along the corridor, some residents have installed trees and landscaping in the setback area, which softens the street.



Location Map



A consistent building wall encloses the street, creating a corridor scaled for the pedestrian.



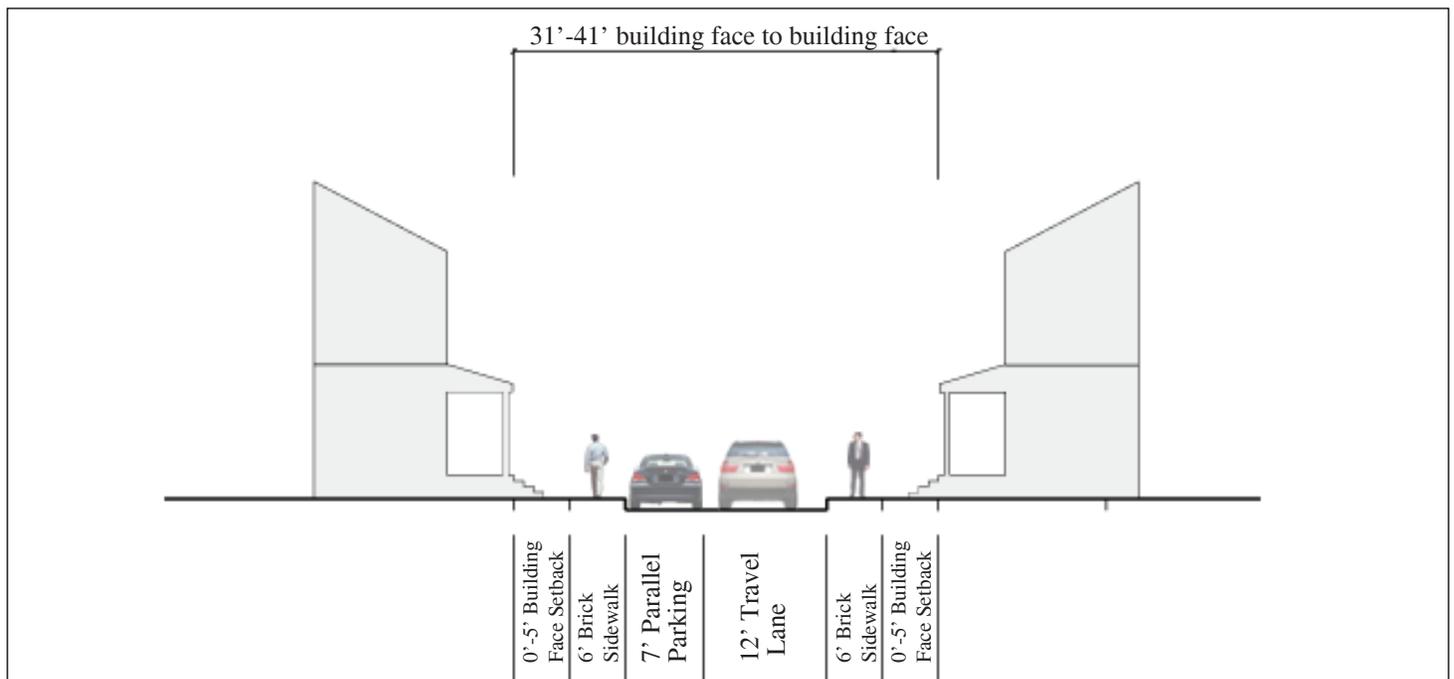
Houses lining the street provide opportunities for various residential arrangements.



Unified and combined signage lessen the clutter along the street and tie all elements of the streetscape together.



Consistent streetscape materials unify the street and add to the character.



# COLUMBIA STREET (WASINGTON-COURT)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern.
Tree Wells/ Grates	N/A
Tree Spacing	N/A
Tree Species	N/A
Lighting	Decorative Lamps (To match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (To match existing, See Note 2)
Signage	Decorative street signs. (See Note 3)

**Notes:**

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 5' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 5' on Columbia Street. Side streets to match existing building wall.
Rear Setback	5' minimum
Sidewalk Encroachment	N/A

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max
<u>Note:</u> The DDC can approve appurtenances beyond the height limits if warranted.	
Building Width	50% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

The remainder of street frontage must incorporate a wall or fence at the front build-to-line (with the exception of a 24' driveway lane. Please refer to the General Development Standards, "Wall and Fence Standards" section for wall and fence design requirements.

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

### STREET CORRIDOR MAP



# COLUMBIA STREET (WASINGTON-COURT)

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

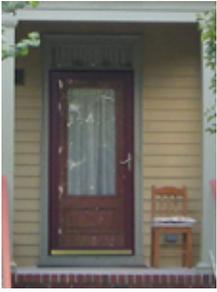
For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

# COLUMBIA STREET (WASHINGTON-COURT)

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.



Raised brick foundations.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire

# COUNTY STREET (CHESTNUT-COURT)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

A mixed use street stretching east-west and south of High Street, County Street is home to many small businesses and residences. The mixture of these uses is random, as many old single family homes have been converted to offices and restaurants. The buildings are set close to the street, with no setback from the 12' wide sidewalk. In places, the sidewalk narrows to 6' wide to allow for porches or awnings to protrude from the buildings. Parallel parking is provided on the east bound side of the street only and is not metered. The Columbia Court housing development borders the street on one side toward the western boundary of the study area. A brick wall separates the development from County Street.



Location Map



Buildings set close to the street enclose the corridor.



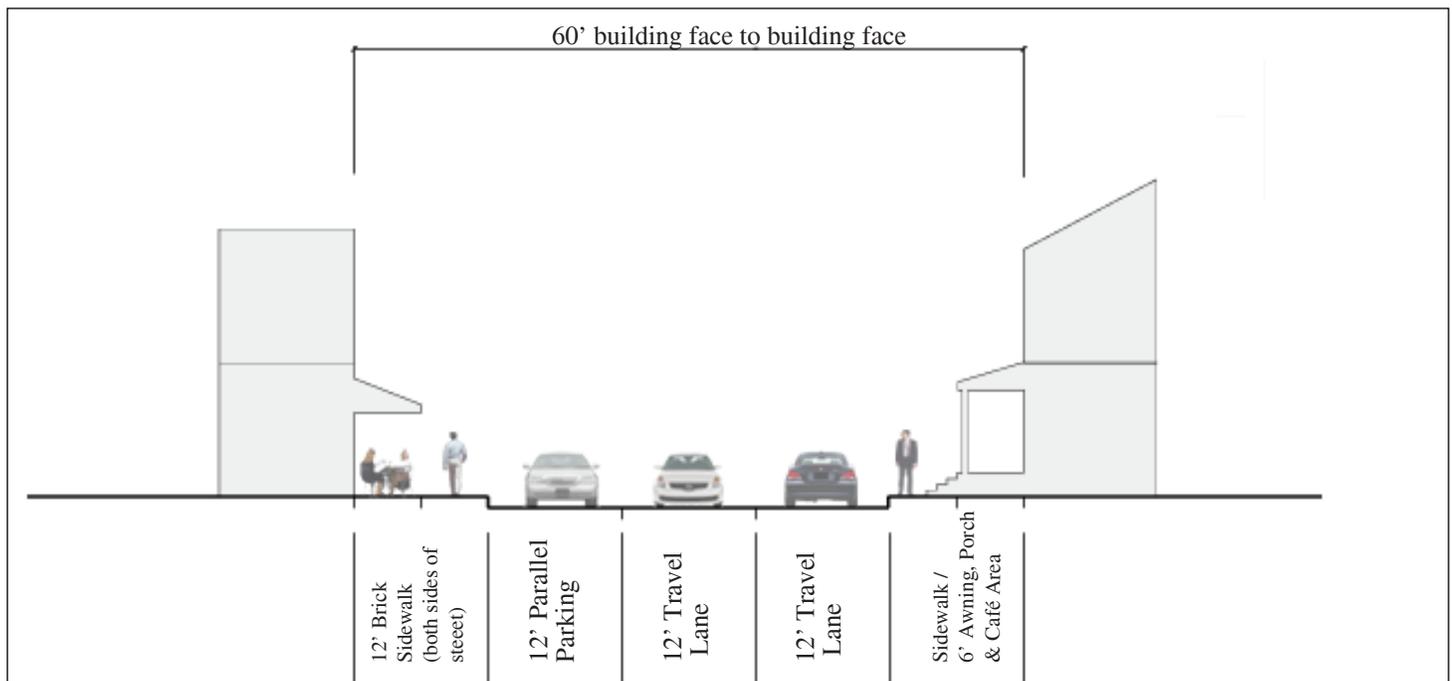
Consistent streetscape details add character to the street.



Corner buildings should address both County Street, and the street which intersects it.



Buildings on the corners of major nodes such as High and Effingham should be scaled appropriately.



# URBAN DESIGN STANDARDS

## PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	N/A
Tree Spacing	N/A
Tree Species	N/A
Lighting	Decorative Lamps. (See Note 1)
Site Furnishings	Benches, Trash Receptacles. (See Note 2)
Signage	Decorative street signs. (See Note 3)

Notes:

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

## BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12” of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12” on County Street. Side streets to match existing building wall.
Rear Setback	6’ minimum
Sidewalk Encroachment	6’ maximum depth for outdoor dining and / or awnings. No requirements on width.

Building Dimensions

Building Height at Corner Locations	3 Story Min, 4 Story Max
Building Height at Nodes - County & Effingham	3 Story Min, 4 Story Max
- County & Court	3 Story Min, 4 Story Max

All buildings that are not located on a corner or node 2 Story Min, 4 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two ‘fronts’ and the street level facades must address both streets.

No building facade can exceed 40’ in width without an architectural deviation.

All buildings on County Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

## STREET CORRIDOR MAP



# COUNTY STREET (CHESTNUT-COURT)

## ARCHITECTURAL STANDARDS



Consistent roofline on the right and inconsistent roofline on left.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. 20th Century Revival styles are comprised of a front parapet which conceals the roof behind it. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper) and possible asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Compatible gutters.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted), stone, or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block is not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted may be permitted for Modern styles, but low-e glass is acceptable.



A mix of wall materials can be acceptable, but does not include exposed concrete block.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window with appropriate storm window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Noncompliant doors, trim, roof form porches and materials.



Compliant detailing on the left - non-compliant on the right.



Side by side residential and storefront elevations.



Appropriately fenced side yard.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters or columns, must coordinate with the storefront or porch material.

### Storefronts, Porches and Awnings

Like windows and doors, the storefront or porch design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern. Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Modern

# COURT STREET (QUEEN-COUNTY)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

The Court Street commercial corridor stretches from County Street to Queen Street and the Olde Towne District. Along the corridor, businesses, civic buildings and several residences are set close to a four lane road. The perceived center of Portsmouth, the intersection of Court Street and High Street, is the site of the Confederate Memorial. Several cafés punctuate the broad sidewalk on either side of the street, interspersed with churches and the Portsmouth Library as well. Commercial development subsides at the north end of the commercial corridor, giving way to single and multi-family dwellings.



Location Map



Cafés and awnings protruding into the wide sidewalk are encouraged and break down the street to a more human scale.



Consistent streetscape materials, furnishings and street trees provide the street with a pedestrian scale and

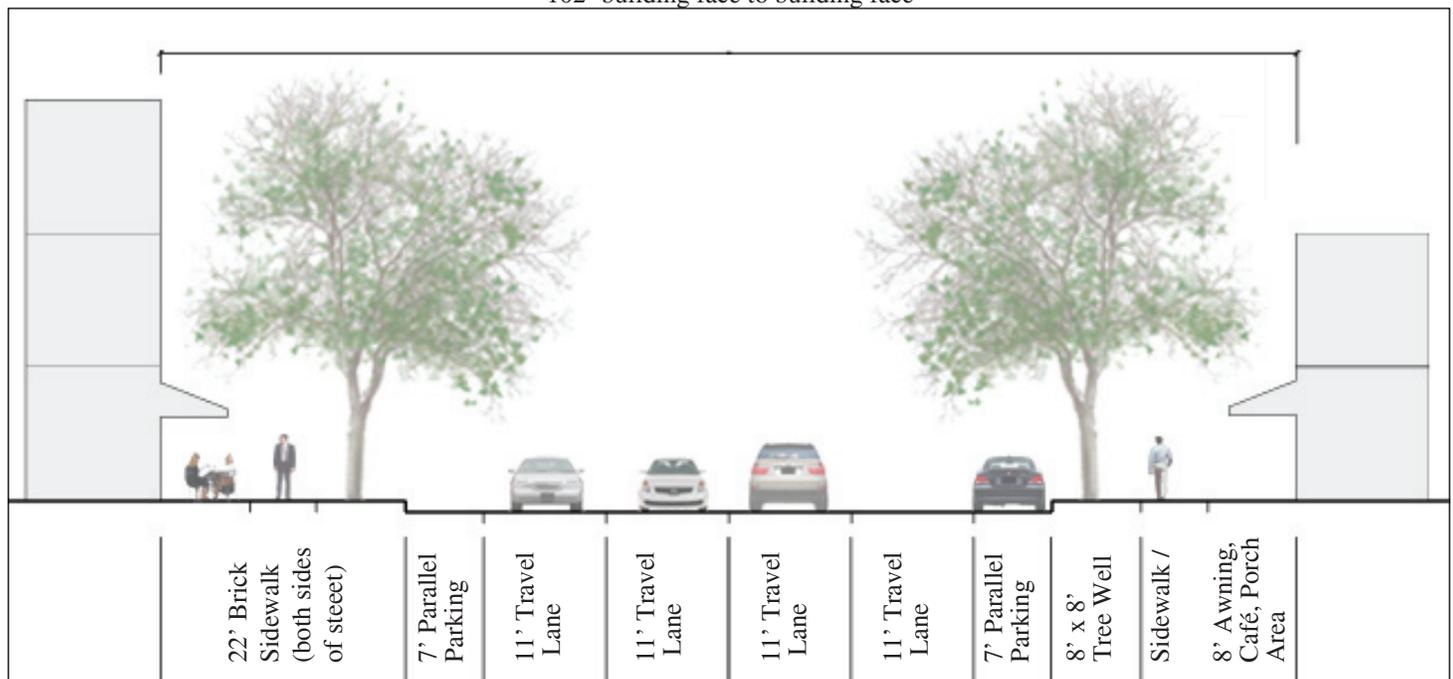


The location of the Confederate Memorial exemplifies the importance of the Court Street corridor.



Walls adjacent to civic buildings maintain the established streetwall while unifying the street.

102' building face to building face



# COURT STREET (QUEEN-COUNTY)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern.
Tree Wells/ Grates	8' wide x 8' deep wells, mulched
Tree Spacing	30' on center
Tree Species	Willow Oak (to match existing)
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. Banners on light fixtures (See Note 3)

**Notes:**

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on Court Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	12' maximum depth for outdoor dining and / or awnings. No requirements on width.

Building Dimensions

Building Height at Corner Locations	3 Story Min, 5 Story Max
Building Height at Nodes	
- Court & High	3 Story Min, 5 Story Max
- Court & County	3 Story Min, 4 Story Max
All buildings that are not located on a corner or node	2 Story Min, 4 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street facades level must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Court Street must have a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# COURT STREET (QUEEN-COUNTY)

## ARCHITECTURAL STANDARDS



Appropriate roofline on church.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Roof, gutters and siding.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.



Typical wall materials.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

## ARCHITECTURAL STANDARDS



Appropriate entry door.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Cornice at parapet.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.



### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Storefronts with awnings.

### Foundations

Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



Appropriate awning and fence.

# COURT STREET (COUNTY-SOUTH)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Located between the Interstate 264 ramps and the Court Street commercial corridor, this area is developed with a residential and office mixture. The existing sod verge buffers the sidewalk from the road, creating a transition zone between the highway and central core of Downtown Portsmouth. Buildings are often set back from the sidewalk several feet, leaving room for foundation landscaping. The Portsmouth Museum of Military History is located in the area, further signifying the importance of the Court Street corridor. Large Poplar trees provide shade and protection from the four lane road.



Location Map



The existing verge creates a transition zone between Interstate 264 and the Court Street commercial corridor.



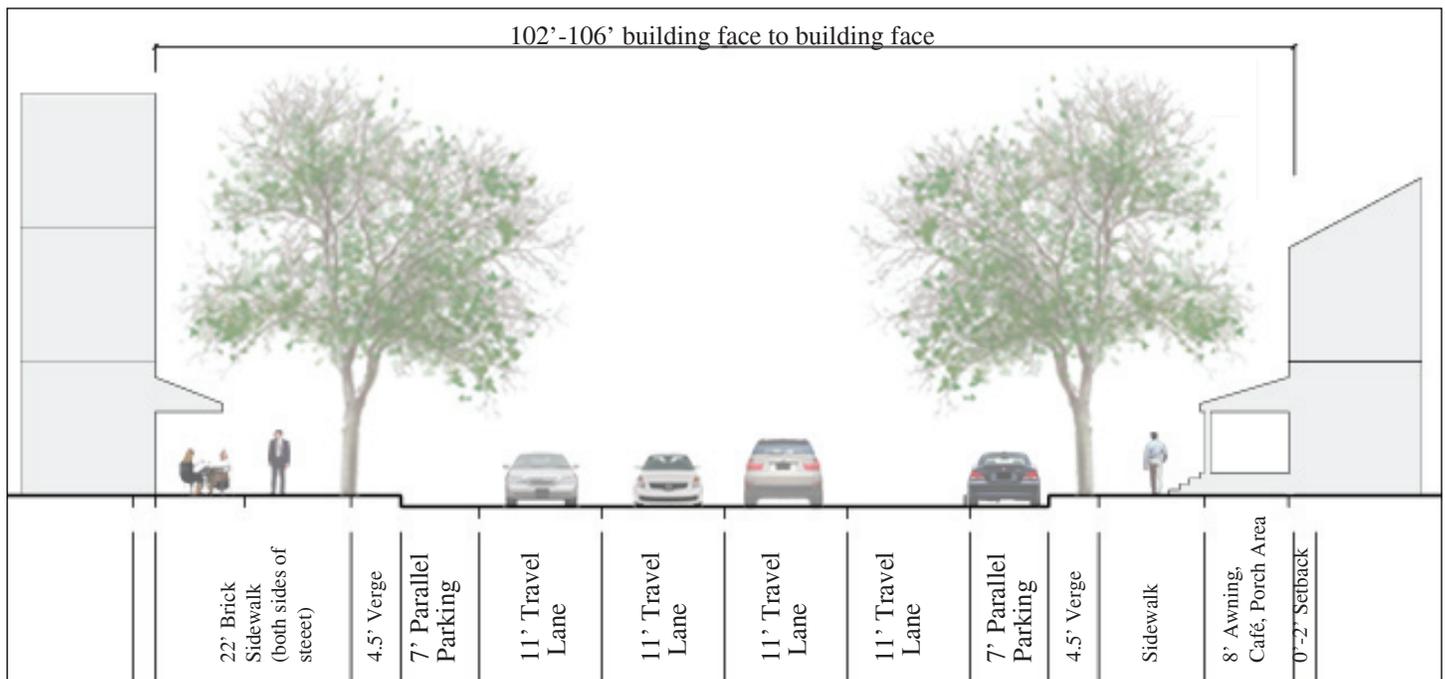
The Portsmouth Museum of Military History signifies the importance of Court Street. The building is set back from the sidewalk as are several other buildings.



Buildings brought close to the sidewalk, with architectural detailing add interest to the street.



Surface parking and lack of a streetscape create a "dead zone" between Columbia and County Streets.



# COURT STREET (COUNTY-SOUTH)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Verge	4.5' with sod
Tree Spacing	30' on center
Tree Species	Poplar (to match existing)
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. Banners on light fixtures (See Note 3)

Notes:

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 2' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 2' on Court Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum depth for outdoor dining and / or awnings. No requirements on width.

Building Dimensions

Building Height at Corner Locations	3 Story Min, 4 Story Max
Building Height at Nodes - Court & County	3 Story Min, 4 Story Max
All buildings that are not located on a corner or node	2 Story Min, 4 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Court Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# COURT STREET (COUNTY-SOUTH)

## ARCHITECTURAL STANDARDS



Appropriate roofline on church.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Roof, gutters and siding.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.



Typical wall materials.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

## ARCHITECTURAL STANDARDS



Appropriate entry door.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Cornice at parapet.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.



### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Storefronts with awnings.

### Foundations

Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



Appropriate awning and fence.

# DINWIDDIE STREET (QUEEN-SOUTH)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Dinwiddie Street consists mostly of single and multi-family residential buildings. The street is two way, with parallel parking on either side. The 12' brick sidewalk is lined with large porches, adding character to the street and increasing safety. The intersection of Dinwiddie and High Streets serves as the main node of the street. Also, several retail establishments occupy the corner of Dinwiddie and County Streets. Street trees are infrequent, as overhead utilities exist along the length of the corridor.



Location Map



Large front porches encourage interaction and increase the amount of eyes on the street.



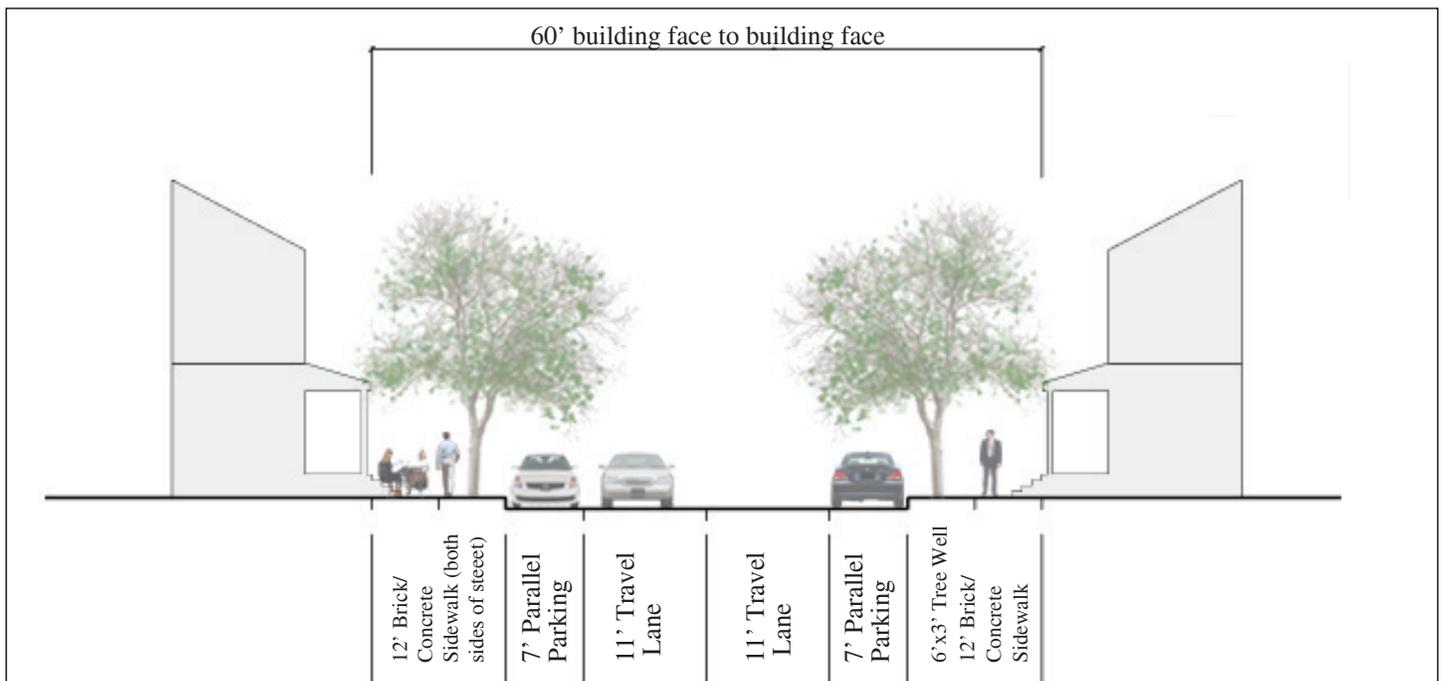
A building located on the corner of High Street may be a bit taller, but should fit within the existing street character in terms of setback and street level facades.



Attention to detail in the architecture creates a corridor full of character and charm.



Consistent streetscape materials enhance the public realm for pedestrians and residents.



# DINWIDDIE STREET (QUEEN-SOUTH)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	3' wide x 6' deep mulched
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation Standards, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on Dinwiddie Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum at corner of Dinwiddie and High.

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - Dinwiddie & High	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max
<u>Note:</u> The DDC can approve appurtenances beyond the height limits if warranted.	
Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Dinwiddie Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# DINWIDDIE STREET (QUEEN-SOUTH)

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

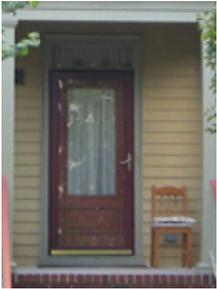
Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



Raised brick foundations.

# EFFINGHAM STREET (QUEEN-GREEN)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

A major connector street, Effingham Street connects the highway to the Naval Base. Development along the corridor is sparse in places, and inappropriate in others, as chain restaurants have been injected into the urban fabric in places. Numerous civic buildings stand alone along the street with vacant lots adjacent to the structures. The existing connections across the street are minimal, and it feels dangerous to cross. Nonetheless, great potential for office, retail and residential exists based on the sheer amount of traffic moving through the corridor each day. A unified streetscape, along with development that respects the street could serve to encourage this growth.



Location Map



Buildings pushed to the street create an inviting pedestrian space and value for offices and retail.



Consistent details along the street create a unique and memorable character.

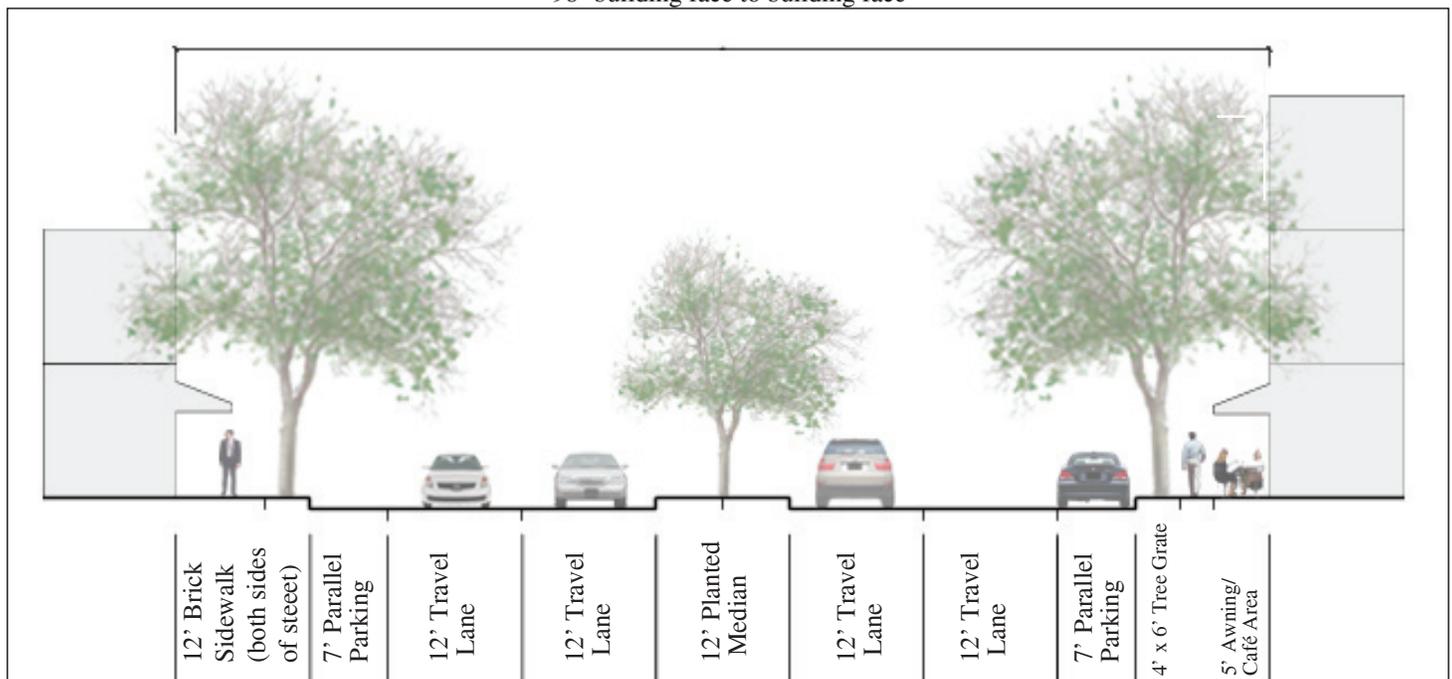


Multi-use buildings close to the street afford opportunities for retail/office with residences above.



Street trees protect and provide shade for the pedestrian. They also lessen the harshness of the wide road.

98' building face to building face



# EFFINGHAM STREET (QUEEN-GREEN)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick w/ 2.5' concrete band surrounding tree wells and at base of buildings
Tree Wells/ Grates	6' wide x 4' deep iron tree grate
Tree Spacing	30' on center
Tree Species	Willow Oak (to match existing)
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. (See Note 3)

**Notes:**

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

#### Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on High Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	5' maximum depth for outdoor dining and / or awnings. No requirements on width.

#### Building Dimensions

Building Height at Corner Locations	3 Story Min, 5 Story Max
Building Height at Nodes - Effingham & High	3 Story Min, 5 Story Max
- Effingham & County	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 4 Story Max

**Note:** The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

**Notes:**

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Effingham Street must have a retail, civic or office use on the the street level. 60% of the street level facade must have 60% or more in windows.

### STREET CORRIDOR MAP



# EFFINGHAM STREET (QUEEN-GREEN)

## ARCHITECTURAL STANDARDS



*Appropriate roofline on church.*

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



*Roof, gutters and siding.*

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.



*Typical wall materials.*

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



*Original double-hung window.*

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

## ARCHITECTURAL STANDARDS



*Appropriate entry door.*

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



*Cornice at parapet.*

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.



### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



*Storefronts with awnings.*

### Foundations

Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



*Appropriate awning and fence.*

# GLASGOW STREET (GREEN-HISTORIC DISTRICT EDGE)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

A narrow, one way corridor, located between the Effingham corridor and the historic Olde Towne District, Glasgow Street is primarily a residential street. Several larger one-story businesses are scattered along the street, contributing to the piecemeal nature of the street. One eastbound travel lane is accompanied by parallel parking on the north side of the street. The narrow brick sidewalk is set against the street, with the buildings set back several feet. Foundation plantings and small ornamental trees are planted in the front yards, softening the streetscape. Variations in the architecture of attached residential units add interest to the street.



Location Map



Buildings are set close to the street to continue the urban feel of Glasgow Street as established in Olde Towne.



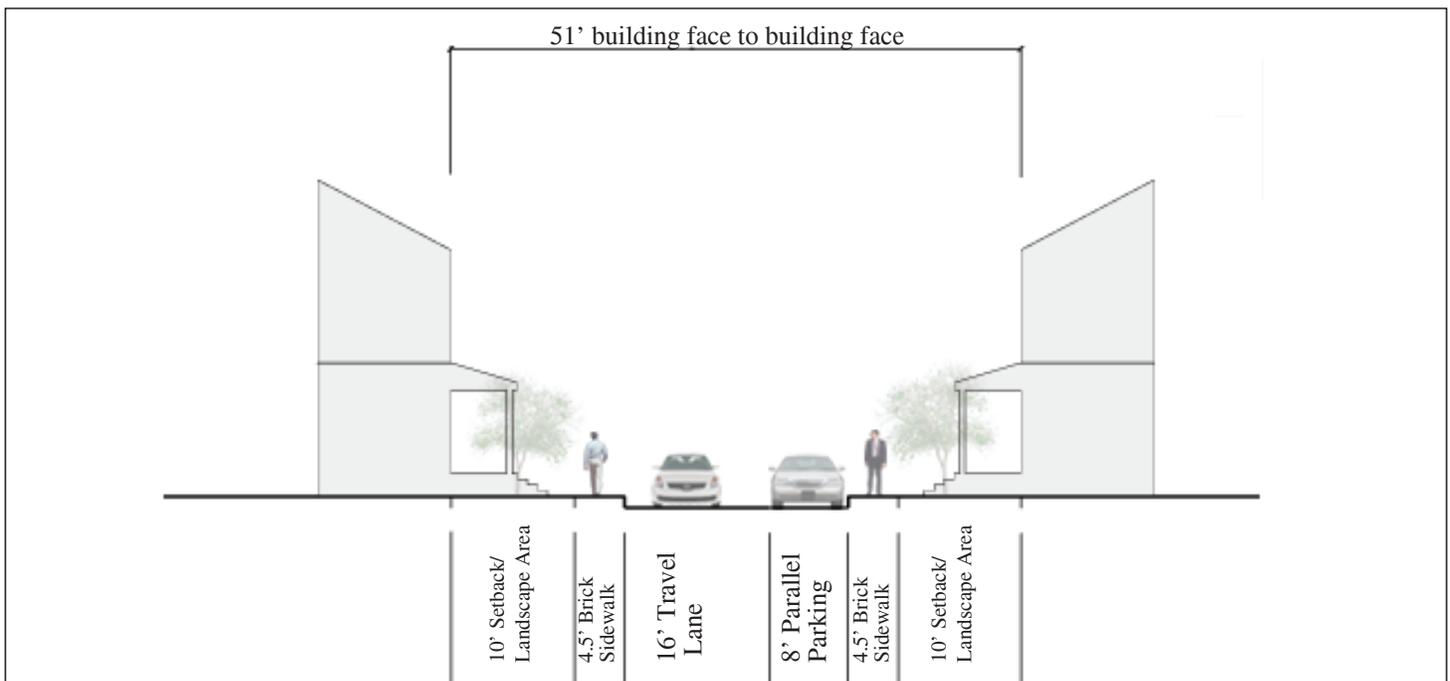
Consistent sidewalk materials unify the street and house, while front yard plantings soften the corridor.



Variations in architecture and broken up building faces add interest to the street.



As portions of the street are redeveloped, they should connect with the existing fabric in Olde Towne.



# GLASGOW STREET (GREEN-HISTORIC DISTRICT EDGE)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	N/A
Tree Spacing	To be planted by owner in Landscape Area
Tree Species	To be planted by owner in Landscape Area
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs (See Note 3)

Notes:

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 10' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 10' on Glasgow Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	N/A

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max
<u>Note:</u> The DDC can approve appurtenances beyond the height limits if warranted.	
Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Glasgow Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# GLASGOW STREET (GREEN-HISTORIC DISTRICT EDGE)

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

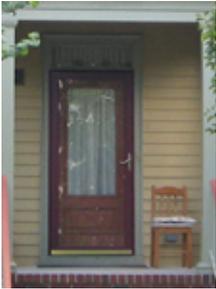
For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

# GLASGOW STREET (GREEN-HISTORIC DISTRICT EDGE)

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.



Raised brick foundations.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire

# GREEN STREET (GLASGOW-COUNTY)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Green Street is a mixed-use corridor running north-south through the district from County Street to the south and Effingham to the north. Along the corridor building types range from residential homes with large front porches, to buildings incorporating ground floor office and retail with residential above. Thus, Green Street offers a variety of building uses and forms along it, adding interest to the Downtown District. This mixed use aspect is most prevalent at key intersections along the corridor, especially at High Street and London Boulevard. The landscaping along Green Street is somewhat inconsistent sometimes changing mid-block and should be unified with future projects.



Location Map



Mixed use buildings provide valuable space for ground floor office/ retail and residences above.



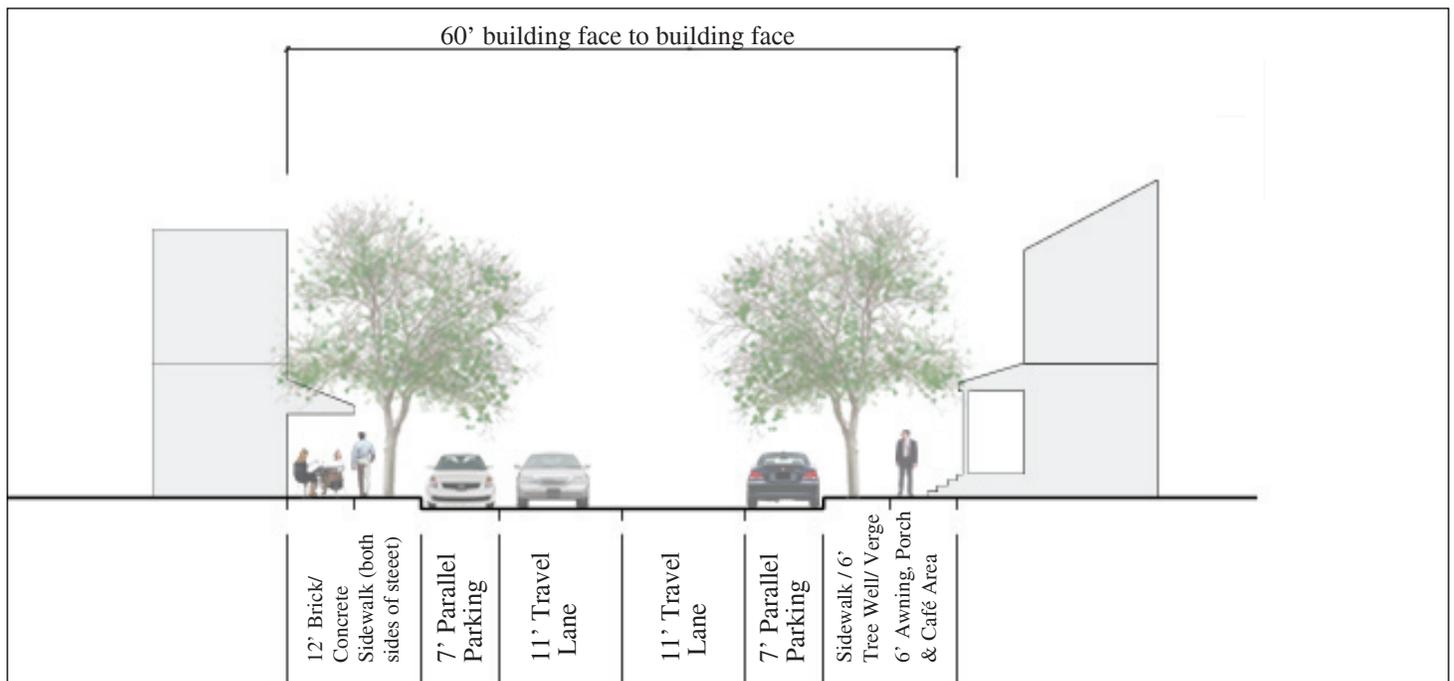
Buildings located on corners address and engage both streets.



Street trees and consistent sidewalk materials increase the human scale of the street and give it a unique character.



Buildings close to the street promote interaction between pedestrians and residents. They also increase the number of "eyes on the street"



# GREEN STREET (GLASGOW-COUNTY)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	10' wide x 5' deep wells, mulched. 6' planted verge to match existing on portion of street is acceptable.
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. Banners on light fixtures (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on Green Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	6' maximum depth for outdoor dining and / or awnings. No requirements on width.

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - Green & High	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max
<u>Note:</u> The DDC can approve appurtenances beyond the height limits if warranted.	
Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Green Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# GREEN STREET (GLASGOW-COUNTY)

## ARCHITECTURAL STANDARDS



Consistent roofline on the right and inconsistent roofline on left.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. 20th Century Revival styles are comprised of a front parapet which conceals the roof behind it. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper) and possible asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Compatible gutters.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted), stone, or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block is not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted may be permitted for Modern styles, but low-e glass is acceptable.



A mix of wall materials can be acceptable, but does not include exposed concrete block.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window with appropriate storm window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Noncompliant doors, trim, roof form porches and materials.



Compliant detailing on the left - non-compliant on the right.



Side by side residential and storefront elevations.



Appropriately fenced side yard.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters or columns, must coordinate with the storefront or porch material.

### Storefronts, Porches and Awnings

Like windows and doors, the storefront or porch design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern. Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Modern

# HIGH STREET (HATTON-CRAWFORD)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

The major retail street of the Downtown District, High Street is a vital piece of the historic downtown fabric. Buildings constructed during the past two hundred years, in combination with several more modern buildings, create a consistent ‘building wall’ along the length of the street. Outdoor cafés and retail shops with large windows encourage passers-by to shop, eat and mingle. Mature trees in tree wells line the brick sidewalk, providing shade during the summer and a barrier to the traffic on the street. Shops and offices are located on the street level, while residences and additional offices occupy the upper stories.



Location Map



Cafés that utilize the extra wide sidewalks make the street more exciting and unique.



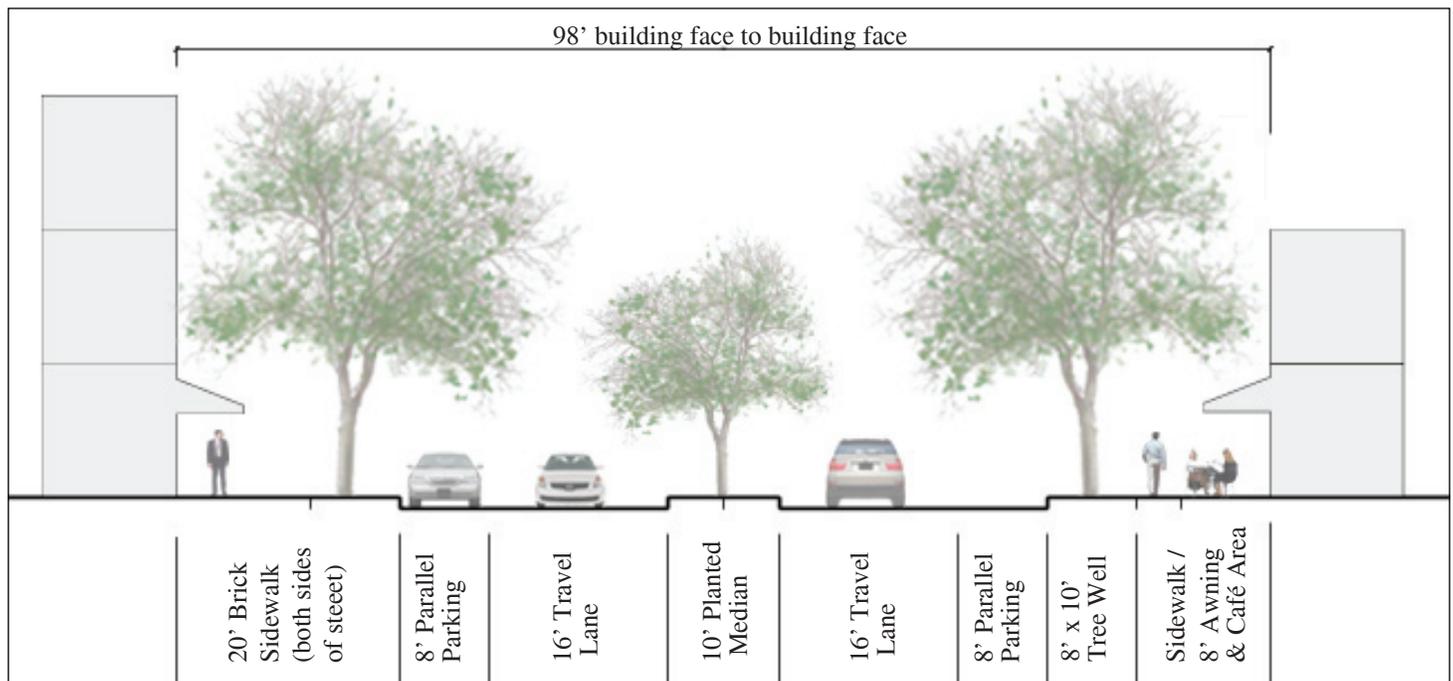
Buildings located on corners address and engage both streets.



Renovated buildings fit within the established character of the street and building wall.



The public realm, including walks, street trees and site furnishings, is just as important as the buildings.



# HIGH STREET (HATTON-CRAWFORD)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick w/ 2.5' concrete band surrounding tree wells and at base of buildings
Tree Wells/ Grates	10' wide x 8' deep mulched
Tree Spacing	30' on center
Tree Species	Willow Oak (to match existing)
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. Banners on light fixtures (See Note 3)

**Notes:**

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on High Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum depth for outdoor dining and / or awnings. No requirements on width.

Building Dimensions

Building Height at Corner Locations	3 Story Min, 5 Story Max
Building Height at Nodes	
- High & Court	3 Story Min, 5 Story Max
- High & Effingham	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 4 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on High Street must have a retail, civic or office use on the the street level. 60% of the street level facade must have 60% or more in windows.

### STREET CORRIDOR MAP



# HIGH STREET (HATTON-CRAWFORD)

## ARCHITECTURAL STANDARDS



*Typical parapet roofline.*

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. Most of the existing commercial buildings on High Street are 20th Century Revival styles which are comprised of a front parapet which conceals the roof behind it. If not visible from a public right-of-way, the materials are not under review. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, or standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper).



*Compatible gutters.*

### Gutters and Downspouts

Most of the commercial buildings on High Street are 20th Century Revival styles which are comprised of a front parapet with no gutter and downspout on the front elevation. Where present, its form, scale and placement should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



*Typical wall materials.*

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or stone. The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, horizontal siding of any material (wood, cement board or vinyl) and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.



*Original double-hung window.*

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

For new construction, windows should match the style of the building in which they are present. Typically for High Street, one-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would also be appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



*Inappropriate new windows.*

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Shutters are not permitted in this commercial area.

# HIGH STREET (HATTON-CRAWFORD)

## ARCHITECTURAL STANDARDS



*Appropriate entry door.*

### Doors

For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. Wood composite and vinyl doors are not permissible. Insulated glass may be used, but cannot be tinted and must be true simulated divided light if muntins are present and cannot be tinted. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. A typical High Street commercial building feature is a recessed entry. This breaks up the solid plane of the storefront and also enables the door to swing outward without impeding the flow of pedestrian traffic.



*Upper cornice below parapet.*

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.

### Storefronts and Awnings

Like windows and doors, the storefront design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.



*Typical storefront pattern.*

### Foundations

Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern

Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival



*Appropriate awning and fence.*

# KING STREET (APPLE-COURT)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

King Street serves primarily as a service street for the businesses located along High and County Streets. A one way street with parallel parking on one side, the street is lined with surface parking lots, service drives, and trash dumpsters. The majority of the street is treeless, and the sidewalk has been discontinued in many spots due to the overwhelming demand for access drives to parking and service areas. However, several properties have incorporated decorative walls and/or tree and shrubs to shield the service street from the necessary functions behind the various shops.



Location Map



King Street is utilized primarily as a service street for the businesses fronting High and County Streets.



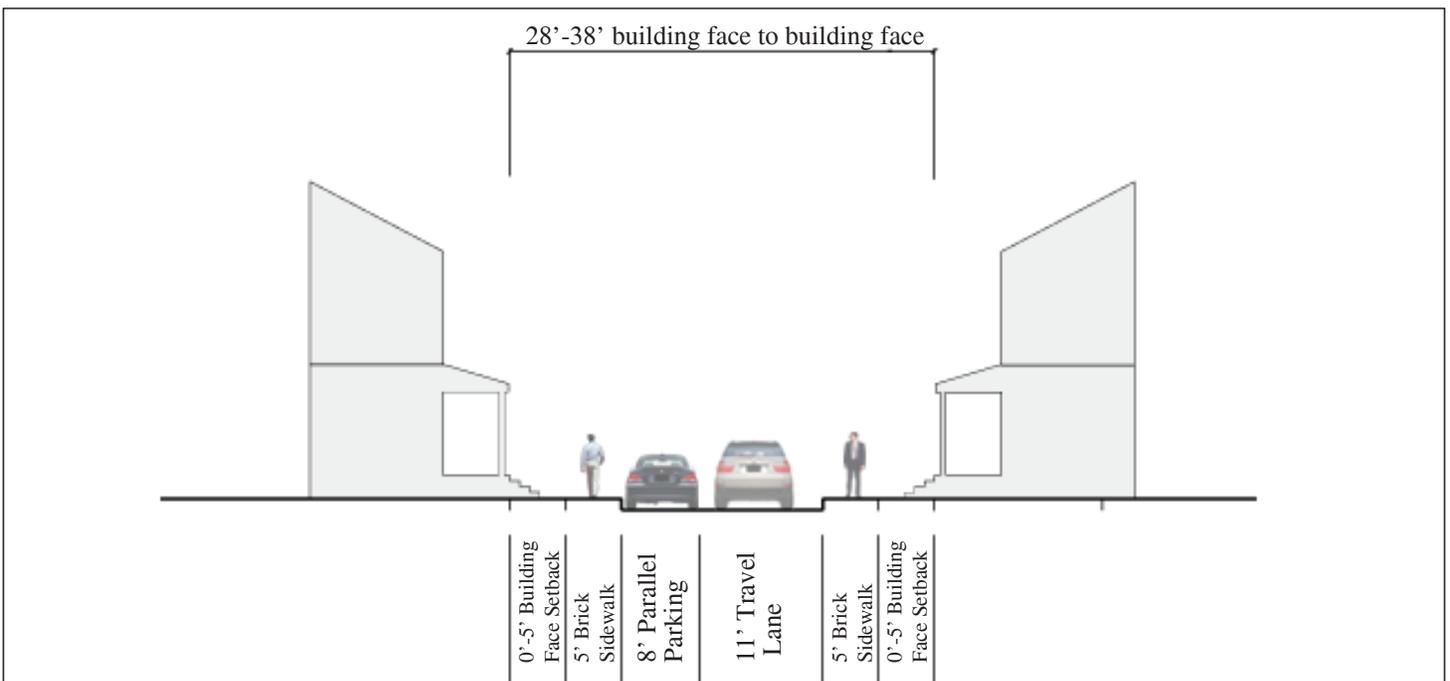
Walls constructed along the building face line and trees planted by property owners soften the harsh realities of a service street.



The narrow King Street corridor provides a necessary route for deliveries and excess parking.



Screening for service areas and parking unify the street.



## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern.
Tree Wells/ Grates	N/A
Tree Spacing	N/A
Tree Species	N/A
Lighting	Large Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. (See Note 3)

- Notes:
- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
  - 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
  - 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 5' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 5' on King Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	N/A

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
All buildings that are not located on a corner or node	1 Story Min, 3 Story Max
<u>Note:</u> The DDC can approve appurtenances beyond the height limits if warranted.	50% minimum of lot width.
Building Width	No Minimum or Maximum
Building Depth	

Notes:  
The remainder of street frontage must incorporate a wall or fence at the front build-to-line (with the exception of a 24' driveway lane. Please refer to the General Development Standards, "Wall and Fence Standards" section for wall and fence design requirements.

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

### STREET CORRIDOR MAP



# KING STREET (APPLE-COURT)

## ARCHITECTURAL STANDARDS



Appropriate roofline on church.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Roof, gutters and siding.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.



Typical wall materials.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Tinted glass may be considered for Modern styles. Windows sills and lintels, whether stone, brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

## ARCHITECTURAL STANDARDS



Appropriate entry door.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Cornice at parapet.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters, must coordinate with the storefront material.



### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Storefronts with awnings.

### Foundations

Raised foundations are common in residential construction, and are encouraged in the right context. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
 Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire



Appropriate awning and fence.

# MIDDLE STREET (LONDON-KING)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

This portion of Middle Street contains several superblock buildings, as well as single and multi-family residential. The portion of the corridor from High Street to Queen Street utilizes a planted median, along with a 0' setback to create an urban corridor. The block between Queen Street and London Boulevard has no median, and utilizes a 7' setback as the street transitions into the Olde Towne District. The paving material along the corridor is not consistent with the rest of the city, as red stamped asphalt is utilized. The corner of High Street and Middle Street is an important node to the downtown fabric and should be treated as such.



Location Map



The planted median at the intersection of High St. and Middle St. signifies an important corridor.



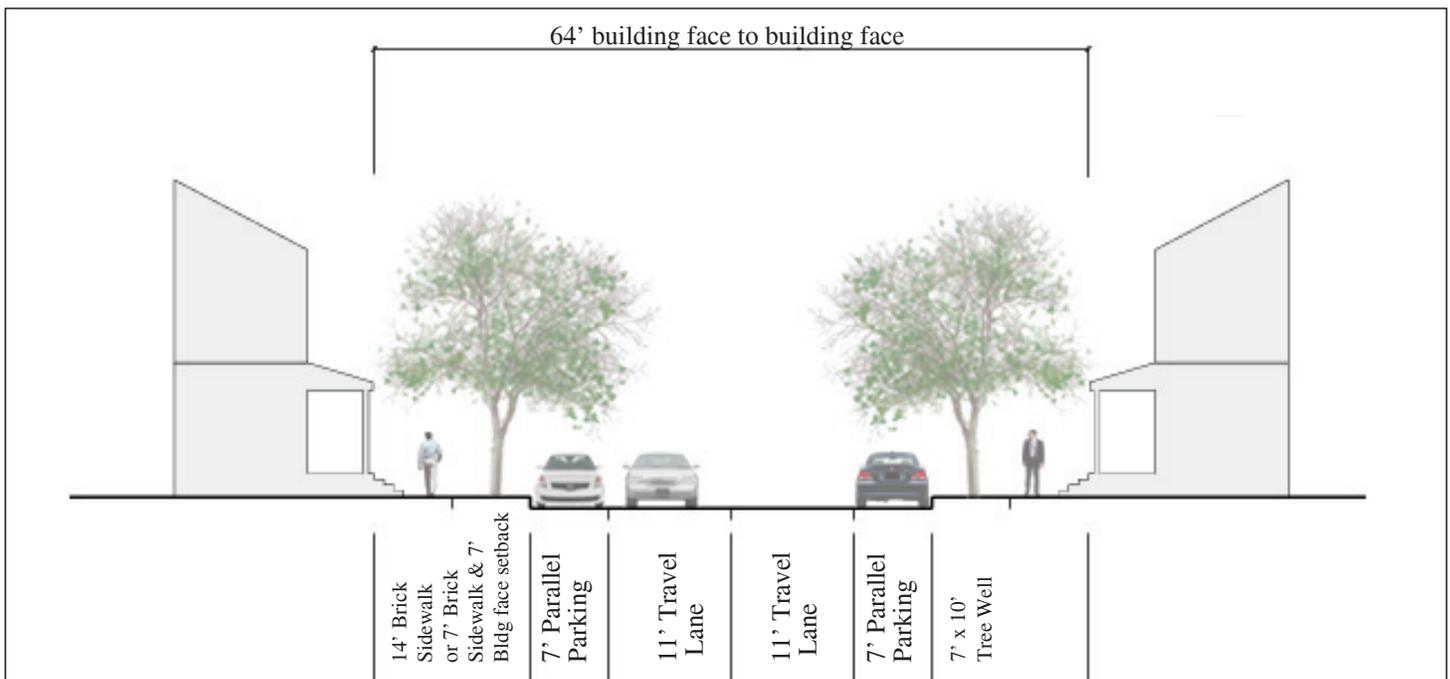
The Virginia Sports Hall of Fame building is located on the corner of Middle St. and High St.



Multi-family residential buildings are set back off of the street to allow for landscaping.



A good example of a brick wall addressing the Queen St. corridor, utilized mainly as service for High St.



## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	10' wide x 8' deep mulched
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation Standards, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 7' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 7' on Middle Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	6' maximum at corner of Middle and High.

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - Middle & High	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Middle Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# MIDDLE STREET (LONDON-KING)

## ARCHITECTURAL STANDARDS



Consistent roofline on the right and inconsistent roofline on left.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. 20th Century Revival styles are comprised of a front parapet which conceals the roof behind it. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper) and possible asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Compatible gutters.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted), stone, or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block is not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted may be permitted for Modern styles, but low-e glass is acceptable.



A mix of wall materials can be acceptable, but does not include exposed concrete block.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window with appropriate storm window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Noncompliant doors, trim, roof form porches and materials.



Compliant detailing on the left - non-compliant on the right.



Side by side residential and storefront elevations.



Appropriately fenced side yard.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters or columns, must coordinate with the storefront or porch material.

### Storefronts, Porches and Awnings

Like windows and doors, the storefront or porch design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern. Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Modern

# QUEEN STREET(SOUTH SIDE) (HATTON-MIDDLE)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

Queen Street is a narrow alley street located between the High Street corridor and the Olde Towne Historic District. The north side of Queen Street is a primary border of the Downtown Design District. While much of the street is utilized for service and parking for High Street businesses, there are areas where small dwellings and single family homes line the narrow street. These areas are an excellent place to locate slightly less expensive or smaller residential units. In addition, the service areas that run along the street should be “dressed up” with trees and decorative fences in the future to enhance the viability of residential uses along the corridor.



Location Map



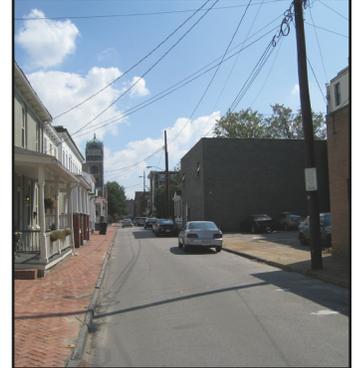
Refurbished or newly constructed homes should respect the existing street framework.



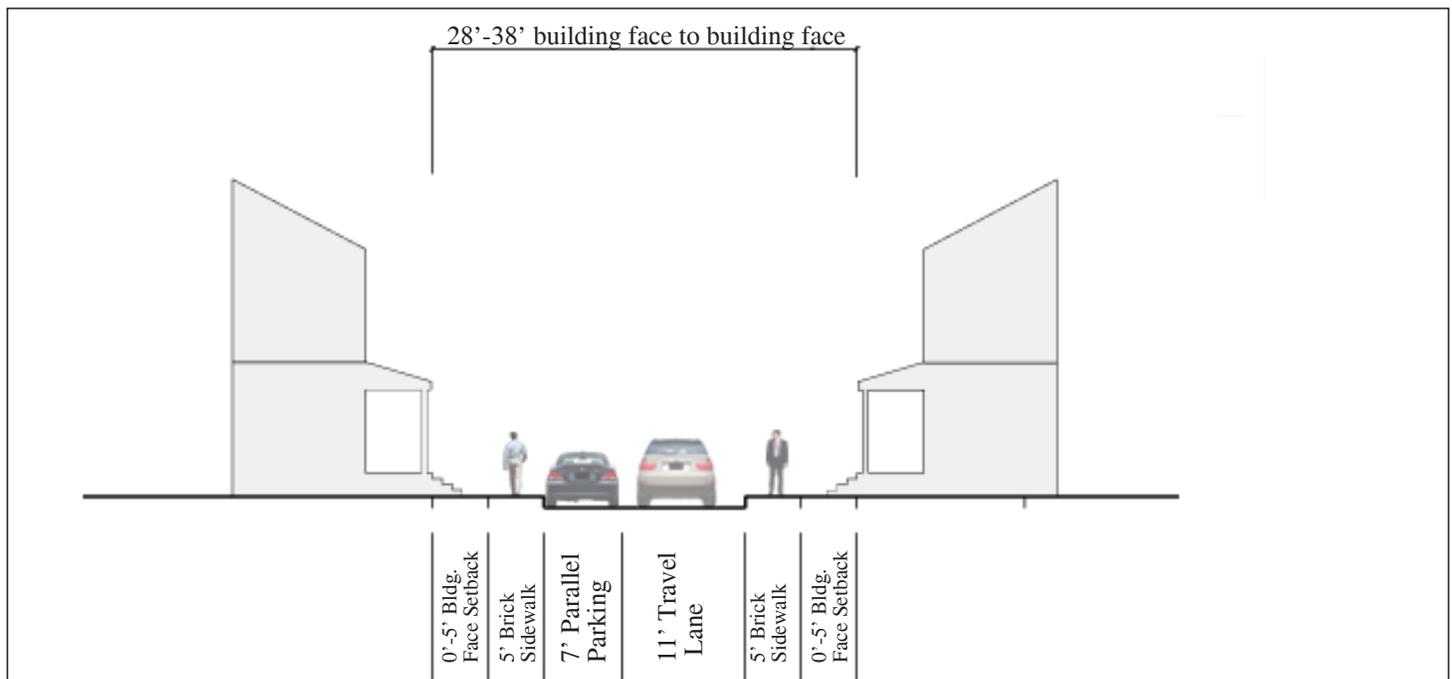
Opportunities for smaller, more affordable housing are plentiful along Queen Street.



The quaint street is located in the heart of the city adjacent to the Olde Towne district.



In many instances, Queen Street serves as a service alley for the businesses fronting High Street.



# QUEEN STREET(SOUTH SIDE) (HATTON-MIDDLE)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern.
Tree Wells/ Grates	N/A
Tree Spacing	N/A
Tree Species	N/A
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. (See Note 3)

- Notes:
- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
  - 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
  - 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

#### Building Setbacks

Front Build-to-Line	Required to be within 5' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 5' on Queen Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	N/A

#### Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max
<u>Note:</u> The DDC can approve appurtenances beyond the height limits if warranted.	
Building Width	50% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:  
The remainder of street frontage must incorporate a wall or fence at the front build-to-line (with the exception of a 24' driveway lane. Please refer to the General Development Standards, "Wall and Fence Standards" section for wall and fence design requirements.

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

### STREET CORRIDOR MAP



# QUEEN STREET(SOUTH SIDE) (HATTON-MIDDLE)

## ARCHITECTURAL STANDARDS



Consistent roofline on the right and inconsistent roofline on left.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. 20th Century Revival styles are comprised of a front parapet which conceals the roof behind it. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper) and possible asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Compatible gutters.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted), stone, or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block is not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted may be permitted for Modern styles, but low-e glass is acceptable.



A mix of wall materials can be acceptable, but does not include exposed concrete block.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window with appropriate storm window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

# QUEEN STREET(SOUTH SIDE) (HATTON-MIDDLE)

## ARCHITECTURAL STANDARDS



Noncompliant doors, trim, roof form porches and materials.



Compliant detailing on the left - non-compliant on the right.



Side by side residential and storefront elevations.



Appropriately fenced side yard.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters or columns, must coordinate with the storefront or porch material.

### Storefronts, Porches and Awnings

Like windows and doors, the storefront or porch design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern. Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Modern

# SOUTH STREET (EFFINGHAM-WASHINGTON)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

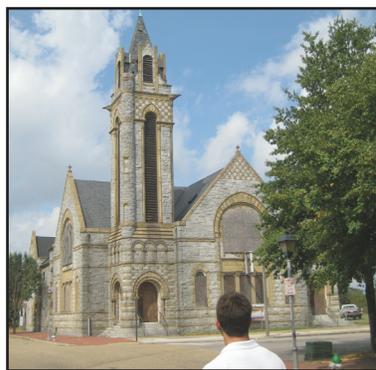
South Street is a two-way residential street with parallel parking on both sides of the street. The majority of the street is comprised of attached and detached, single and multi-family buildings. A mixture of recent and historic construction is scattered throughout the corridor. Churches on the corners of Washington Street and Effingham Street make up the remaining building stock. Street trees are planted along the brick paved sidewalk, creating a pleasant experience for pedestrians. Ornamental light fixtures add to the character of the street. Setbacks vary, from 0' to 12' depending on the building type and location.



Location Map



A consistent building wall is important to the unity and character of the street.



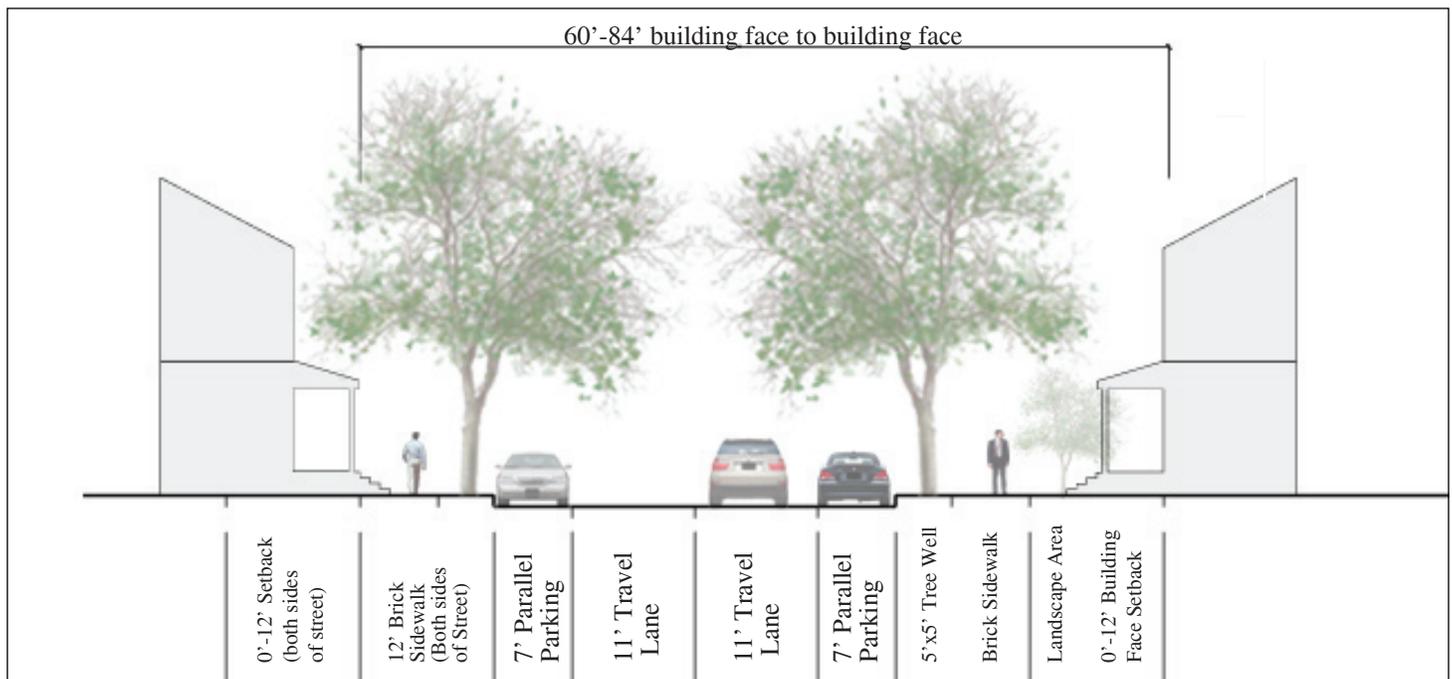
Corner buildings that address both streets unify the neighborhood. Civic buildings may include towers and other structures that exceed height requirements.



Consistent sidewalk materials and street trees make the street more inviting for pedestrians.



Large front porches and windows at the street level result in more eyes on the street, making it safer.



# SOUTH STREET (EFFINGHAM-WASHINGTON)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	5' wide x 5' deep mulched, with concrete banding
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12' on South Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum at corner of South and Effingham

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - South & Effingham	3 Story Min, 4 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on South Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# SOUTH STREET (EFFINGHAM-WASHINGTON)

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

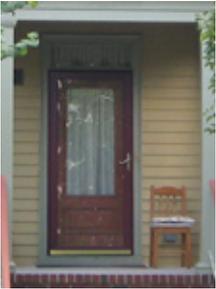
For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

# SOUTH STREET (EFFINGHAM-WASHINGTON)

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.



Raised brick foundations.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern  
Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire

# SOUTH STREET (WASHINGTON-COURT)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

A residential corridor, the street begins at Court Street to the east and transitions into a residential area to the west. South Street is comprised mainly of historic single family residential buildings, complimented with several multi-family structures. Two way traffic, with parallel parking exist through the corridor. A wide brick sidewalk, with street trees planted in tree wells, provides a pleasant public realm for residents or passers by. Buildings are set back up to 12', due to the street's proximity to I-264. Also, varying side setbacks exist between buildings along the corridor. A large, planted park occupies one side of the street, providing a buffer from I-264.



Location Map



Consistent street trees and sidewalk materials enhance the quality and character of the street.



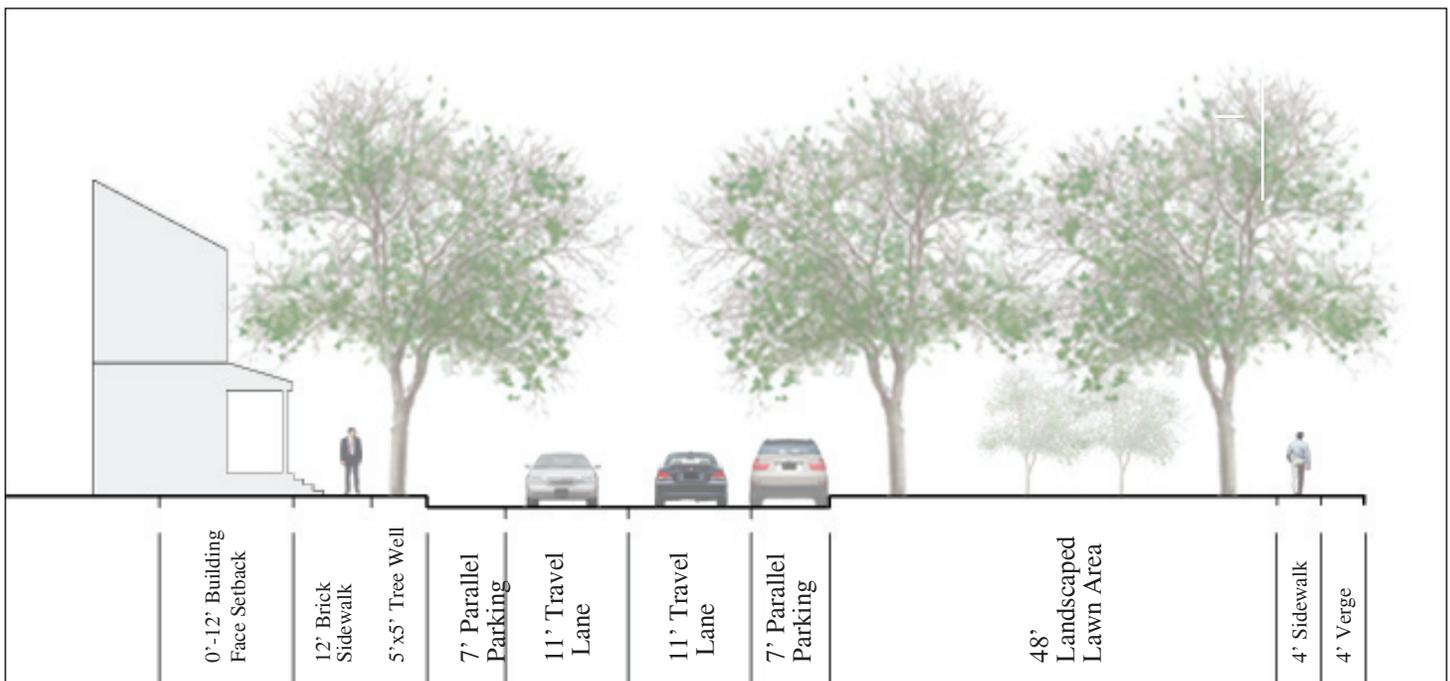
Slight setbacks lessen the impact of the I-264 connector road adjacent to residential buildings.



Buildings with large porches and many windows at street level increase the safety along the corridor.



The large planted median buffers the residential street from I-264.



# SOUTH STREET (WASHINGTON-COURT)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick, to match existing herringbone pattern
Tree Wells/ Grates	5' wide x 5' deep mulched. Concrete banding to match existing
Tree Spacing	30' on center
Tree Species	Willow Oak, Poplar (to match existing)
Lighting	Decorative Lamps (to match existing, See Note 1)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 2)
Signage	Decorative street signs. (See Note 3)

Notes:

- 1) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 2) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 3) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12' of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12' on South Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum at corner of South and Court

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - South & Court	3 Story Min, 4 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on South Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# SOUTH STREET (WASHINGTON-COURT)

## ARCHITECTURAL STANDARDS



Appropriate new roof form.



Compatible gutters.



Inappropriate siding covering pilaster.



Original double-hung window with properly sized and mounted shutters.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. If visible from a public right-of-way, the roof material is also under review and must be compatible with the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper), wood shingle and concrete shingle, metal shingle/flat seam, and, in carefully considered cases, asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted) or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block are not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

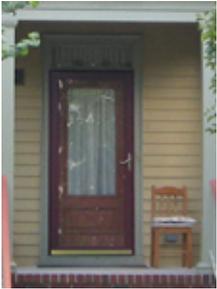
Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted glass is not permitted, but low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Appropriate entry door, including subtle storm door.

### Doors

Doors must match the style of the building in which they are located. Typically, they are wood, with or without glass panels, in most residential styles. Metal doors may also be permitted and may even be preferable for Art Deco and Modern styles of architecture. Insulated glass may be used and must be true simulated divided light if muntins are present. The scale and proportions of the door should be compatible with the overall design of the entrance. Where height permits, the use of transoms over the door should be considered. Storm doors should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.



Trim appropriate to style.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim should have appropriate detailing to suit the style of the architecture. The use of architectural detailing in moldings, brackets, pilasters, latticework, etc. does not create a style in of itself. These elements are to be incorporated into the overall massing, scale and other details of form to create an identifiable style. Mixing stylistic elements and creating a “transitional” appearance is not permitted. Materials may include wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC.

### Porches and Awnings

Porches are a common feature of residential architecture in downtown Portsmouth and contribute to the appealing rhythm of the street. Porches should be preserved where historically present and should be considered for new construction if the context supports it. Porches must be scaled accordingly to the facade and front entrance. Columns, pilasters, railings, moldings and other detailing should be compatible with the rest of the building in design and materials.



Rhythm of porches along street.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Raised foundations are common in residential construction, and are encouraged in the right context. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.



Raised brick foundations.

### Styles

Residential/Commercial Buildings: Federal, Colonial Revival, Classical Revival, Renaissance Revival, Second Empire, Art Deco, Modern

Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Second Empire

# WASHINGTON STREET (QUEEN-HIGH)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

A wide, mixed use street, Washington Street takes on several different forms as it runs through Portsmouth. The portion of Washington Street from Queen Street to High Street incorporates parallel parking in the center of the street, surrounded by two travel lanes and parallel parking on each side. Several large square medians are placed along the length of the street between parallel parking. Large street trees planted in the verge and medians provide shade and overhead cover for the pedestrian. Several civic buildings exist along the corridor, mixed in with single and multi-family housing. The corner of Washington Street and High Street serves as the major node along the corridor.



Location Map



Trees planted in the verge, coupled with those in the median provide valuable shade for the wide street.



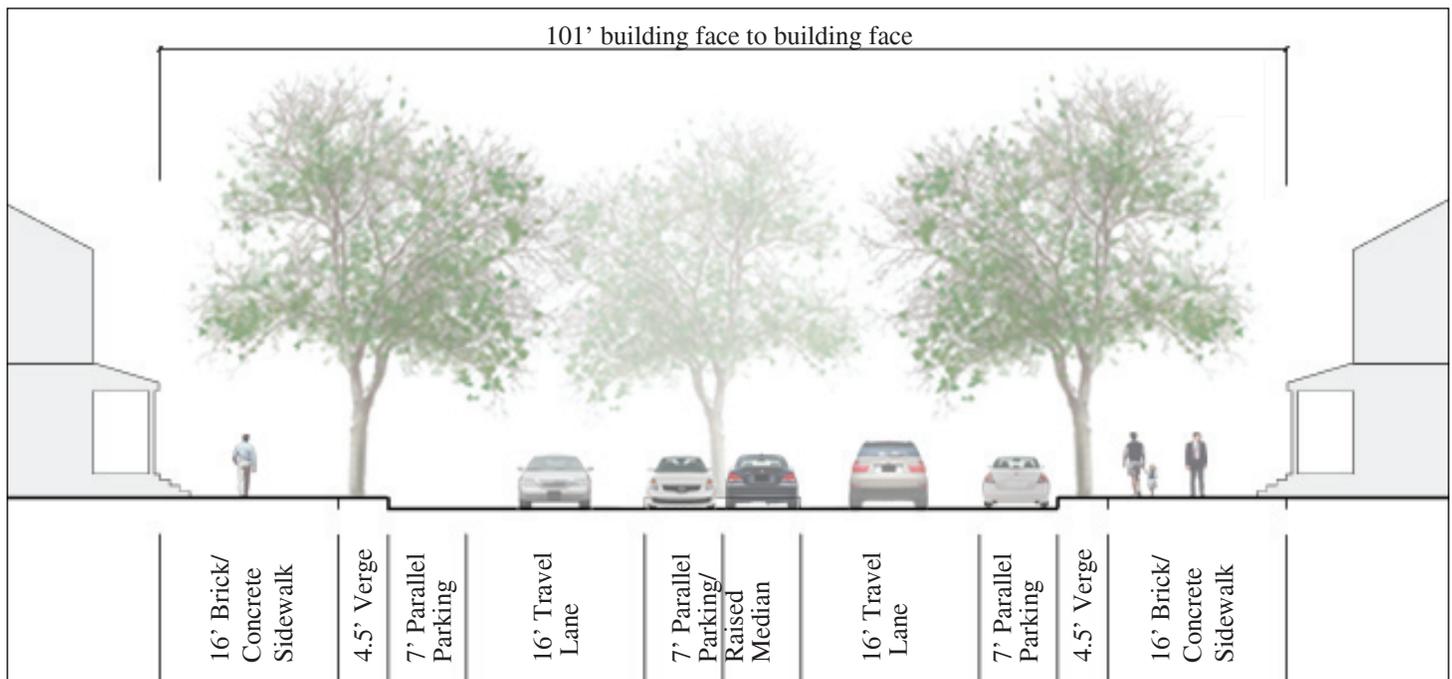
Vertical elements such as fences maintain the established street wall.



Parallel spaces in the median provides additional parking for church traffic and residents.



The intersection of Washington and High Streets is a major node along the corridor.



# WASHINGTON STREET (QUEEN-HIGH)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick or concrete (streetscape material should remain consistent on both sides for the entire block)
Verge	4.5' Planted
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on Washington Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum at corner of Washington and High

Building Dimensions

Building Height at Corner Locations	2 Story Min, 4 Story Max
Building Height at Nodes - Washington & High	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Washington Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# WASHINGTON STREET (QUEEN-HIGH)

## ARCHITECTURAL STANDARDS



Consistent roofline on the right and inconsistent roofline on left.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. 20th Century Revival styles are comprised of a front parapet which conceals the roof behind it. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper) and possible asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Compatible gutters.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted), stone, or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block is not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted may be permitted for Modern styles, but low-e glass is acceptable.



A mix of wall materials can be acceptable, but does not include exposed concrete block.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window with appropriate storm window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Noncompliant doors, trim, roof form porches and materials.



Compliant detailing on the left - non-compliant on the right.



Side by side residential and storefront elevations.



Appropriately fenced side yard.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters or columns, must coordinate with the storefront or porch material.

### Storefronts, Porches and Awnings

Like windows and doors, the storefront or porch design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern. Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Modern

# WASHINGTON STREET (HIGH-SOUTH)

## EXISTING STREET CHARACTER

### PREDOMINANT STREET CHARACTER

A wide, mixed use street, Washington Street takes on several different forms as it runs through Portsmouth. The portion of Washington Street from High Street to South Street incorporates 45 degree parking along its edge along side two wide travel lanes. The street also features 20' wide sidewalk on both sides, affording a generously sized public realm. Overhead power lines along the street take the place of the usual street trees installed in the area. Several civic buildings exist along the corridor, mixed in with single and multi-family housing. The corner of Washington Street and High Street serves as the major node along the corridor.



Location Map



A consistent building face wall unifies the street for the pedestrian.



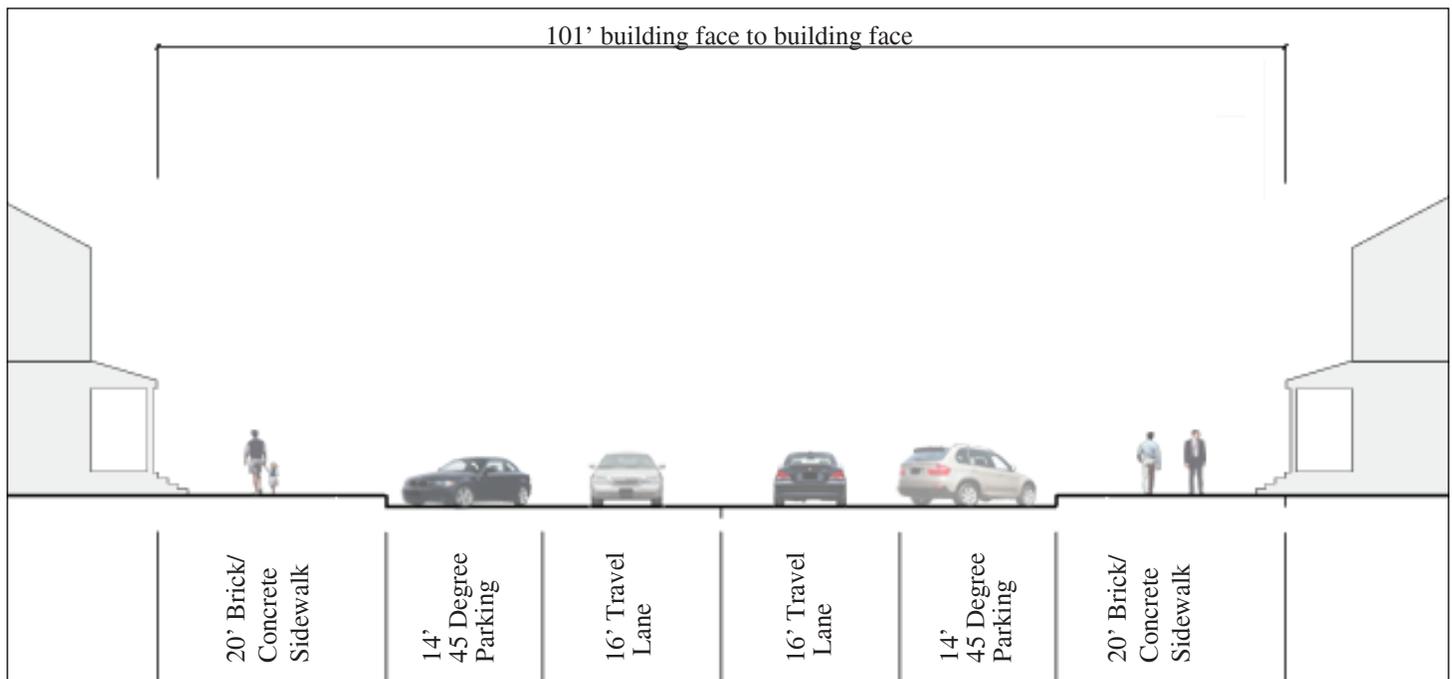
The major node of the corridor lies at the intersection of Washington and High Streets.



Corner buildings addressing both streets unify the street.



A mixture of building types exist along the street.



# WASHINGTON STREET (HIGH-SOUTH)

## URBAN DESIGN STANDARDS

### PUBLIC REALM

Note: The scope of every project includes: a) the building; b) the site; and 3) the public realm. The items in the public realm as listed below must be addressed for each project. In many cases, especially on High Street, existing conditions are acceptable. In other cases, the public realm must be brought up to the standards below.

Sidewalk	Brick or concrete (streetscape material should remain consistent on both sides for the entire block)
Tree Wells/ Grates	N/A
Tree Spacing	30' on center
Tree Species	(See Note 1)
Lighting	Decorative Lamps (to match existing, See Note 2)
Site Furnishings	Benches, Trash Receptacles (to match existing, See Note 3)
Signage	Decorative street signs. (See Note 4)

Notes:

- 1) See General Development Standards - Vegetation, for acceptable tree species.
- 2) See General Development Standards - Lighting Standards, for acceptable fixtures.
- 3) See General Development Standards - Site Furnishings, for acceptable furnishings.
- 4) See General Development Standards - Signage, for acceptable signs and banners.

### BUILDING

Building Setbacks

Front Build-to-Line	Required to be within 12" of property line or Right - of - Way.
Side Build-to-Line	None Required (see Building Width restrictions below)
Corner Lot Setback	Within 12" on Washington Street. Side streets to match existing building wall.
Rear Setback	10' minimum
Sidewalk Encroachment	8' maximum at corner of Washington and High

Building Dimensions

Building Height at Corner Locations	2 Story Min, 3 Story Max
Building Height at Nodes - Washington & High	3 Story Min, 5 Story Max
All buildings that are not located on a corner or node	2 Story Min, 3 Story Max

Note: The DDC can approve appurtenances beyond the height limits if warranted.

Building Width	90% minimum of lot width.
Building Depth	No Minimum or Maximum

Notes:

Buildings on corner lots are considered to have two 'fronts' and the street level facades must address both streets.

No building facade can exceed 40' in width without an architectural deviation.

All buildings on Washington Street with a retail, civic or office use on the the street level must have 60% or more in windows on the street level facade.

### STREET CORRIDOR MAP



# WASHINGTON STREET (HIGH-SOUTH)

## ARCHITECTURAL STANDARDS



Consistent roofline on the right and inconsistent roofline on left.

### Roofs

Roof forms for new construction should be appropriate for the architectural style of the building. 20th Century Revival styles are comprised of a front parapet which conceals the roof behind it. If visible, the roof material must match the architectural style of the building. Acceptable materials include slate, faux slate, standing seam metal (painted terne, terne coated steel, painted galvanized metal, copper) and possible asphalt shingle.

### Gutters and Downspouts

The form, scale and placement of gutters and downspouts should be compatible with the design of the façade. Half-round, ogee moldings and angular profiles should be selected to best blend with the eave. Acceptable materials include painted galvanized steel and copper are acceptable. Vinyl and PVC materials are not acceptable.



Compatible gutters.

### Walls

The primary visible wall material should be unpainted brick (or brick color if already painted), stone, or horizontal siding (wood or cement board). The use of stucco shall be reviewed on a case by case basis. Synthetic stucco, vinyl siding and bare concrete masonry block is not permitted. Brick color should be within a close range of red to brown color tones. Other shades of brick shall be considered on a case by case basis. Where first floor wooden storefronts are present, refer to *Storefronts and Awnings* for materials and design. The material of any new building shall be carefully considered within the context of the adjacent existing buildings. Refer to the Urban Design Standards on the previous page for specifics regarding building heights, dimensions and any glazing requirements.

### Windows

Existing windows, if original, should be retained or replaced with windows that match in all dimensions and profiles to the originals. Replacement window materials should match the historic window, but wood windows may be replaced with wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Tinted may be permitted for Modern styles, but low-e glass is acceptable.



A mix of wall materials can be acceptable, but does not include exposed concrete block.

For new construction, windows should match the style of the building in which they are present. One-over-one or two-over-two double hung windows are appropriate for the 20th Century “Revival” styles. For Federal, Greek Revival and Colonial Revival buildings, multiple divided light windows, such as six-over-six, would be also appropriate. For Art Deco and Modern buildings, single pane, fixed or casement style metal windows may be appropriate. Double hung windows may be wood, metal-clad wood or wood-composite. Insulated glass is acceptable, so long as muntins, if present, are “true simulated divided light” that include an internal spacer bar. Low-e glass is acceptable. Windows sills and lintels, whether brick or wood, should be carefully considered along with the design of the windows and architectural style of the building.



Original double-hung window with appropriate storm window.

Exterior storm windows are acceptable, so long as the frames do not extend in front of the window panes and the meeting rail on the storm window, if present, aligns with the meeting rail on the window. Exterior storm windows must be glass and frames may be metal or wood. Screens are also acceptable. Shutters may be permitted on a case by case basis. Vinyl and metal shutters are not permissible.

Awnings over windows shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

## ARCHITECTURAL STANDARDS



Noncompliant doors, trim, roof form porches and materials.



Compliant detailing on the left - non-compliant on the right.



Side by side residential and storefront elevations.



Appropriately fenced side yard.

### Doors

Doors must match the style of the building in which they are located. For the 20th Century Revival styles of commercial architecture, wood doors are required, as matches the requirement for the storefronts. Art Deco and Modern styles may have metal doors. The scale and proportions of the door should be compatible with the overall storefront design and should be commercial in character. Where height permits, the use of transoms over the door should be incorporated. Recessed entryways may be appropriate, as with High Street, and help break up the solid plane of the storefront and clear door swings. Insulated glass may be used and must be true simulated divided light if muntins are present and cannot be tinted. Residential doors are typically wood, with or without glass panels, but may also be metal. Storm doors are permissible in residential construction and should have frames which blend with the door color and should reveal the basic design of the door. Storm doors must match the material of the door over which they are hung. Awnings over windows and doors shall be reviewed on a case by case basis. Where permitted, they must be properly fitted above the window or door in which they are located.

### Trim and Cornices

Cornices, window trim, columns, pilasters and other trim (see Storefronts below) should have appropriate detailing to suit the style of the architecture. Cornices are not only often present at the upper level near the roof line, but often appear above the storefronts and below the second story windows on 20th Century Revival style buildings. This lower cornice can be an important architectural device for defining the pedestrian street-level scale. Cornices may be of wood, copper, painted metal or substitute materials, such as urethane or other high density composites, but not vinyl or PVC. Upper level window trim may be wood or an approved substitute material, but not vinyl or PVC. Street level trim, such as applied pilasters or columns, must coordinate with the storefront or porch material.

### Storefronts, Porches and Awnings

Like windows and doors, the storefront or porch design and materials should match the style of the building. For the 20th Century Revival styles of commercial architecture, wood storefronts are required. Art Deco and Modern styles may have metal storefronts. The typical pattern of storefront design includes a base or low wall, a display window above that, a transom over the window and then a cornice. Storefronts may have central or off-center entrances. Pilasters are often utilized as a means of dividing the bays of the storefront and defining the outer ends. Art Deco and Modern styles may break from this traditional layout and exhibit different proportions of glass in relation to the overall storefront. Awnings and signage, if present, are to be located between the top of the windows, or transoms if present, and any second floor windows. The bottom of an awning shall be no more than seven feet above the sidewalk. See signage requirements for details of signage.

### Foundations

Raised foundations are a typical feature in downtown Portsmouth residential architecture and are encouraged, as with front porches, in new residential construction. Commercial structures should minimize raised foundations and entrances. Street level entrances support the connection to the street and provide accessibility to commercial spaces. Foundation heights should be determined by the adjacent structures. Brick is the most common foundation material, but other materials, such as stone or stucco, may be considered. Bare concrete masonry block is not permitted.

### Styles

Commercial Buildings: Colonial Revival, Classical Revival, Renaissance Revival, Art Deco, Modern. Civic/Religious/Institutional: Beaux Arts, Gothic Revival, Greek Revival, Romanesque Revival, Modern

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## SECTION 3: APPROVALS

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# APPROVALS MATRIX

## APPROVALS - SECTION 3.2

**LEGEND**    One-step - Application and Staff Review  
                   Two-step - Application and Staff Review, Final Review  
                   Three-step - Application and Staff Review, Preliminary Review, Final Review

APPROVAL REQUIRED	One-step	Two-step	Three-step
DEMOLITION		X	
PARTIAL DEMOLITION		X	
NEW CONSTRUCTION			X
ADDITIONS			X
REHABILITATION (see note 1)	(same color/materials)	(alter color/materials)	
Windows	X	X	
Storm Windows	X	X	
Shutters	X	X	
Awnings	X	X	
Siding	X	X	
Roof		X	
Porch		X	
Doors (see note 2)	X	X	
Chimney	X	X	
Cornice	X	X	
Foundation	X	X	
Gutters	X	X	
Lighting	X	X	
Paint	X	X	
SITE			
Walkways	X		
Driveways/Parking		X	
Lighting	X		
Outbuildings		X	
Appurtenances			X
Walls and Fences		X	
Signage		X	
Site Furnishings	X		
Vegetation	X		
Parking Vegetation	X		
Sidewalk Displays	X		

\* Note 1: Replacement with the same materials/color require a One-step administrative approval.  
 Replacement with altered materials/colors requires a Two-step DDC Review.

\* Note 2: Fiberglass, metal or composite wood doors may be considered but require a Two-step DDC Review.

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# APPLICANT PROCESS

## APPROVALS - SECTION 3.3

### APPROVAL PROCESS

The new design review process strives to reflect the community's objectives for guiding new investment and redevelopment in Portsmouth's downtown district. It uses a tiered system of reviews to reflect the scale and context of new projects. The process supports the design manual with a two-step or three-step design review process for major projects and historic landmarks. A one-step process is required for minor projects.

The following procedures have been established to assist City Planning Staff and the Downtown Design Committee (DDC), to expeditiously review and determine the merits of each design review application. Applications and submittal should follow the design process from the first submittal date to the final decision by the Design Review Committee. Once the review process has been completed, and the project approved, a Certificate of Appropriateness will be issued to the owner, and work may proceed. The following procedural outline identifies the major steps involved. Should there be any questions or clarification necessary, please contact the City of Portsmouth Planning Department at 757-393-8836.

### REVIEW REQUIREMENTS

As per the Approvals Matrix, located on page 173, the review requirements for each type of project are as follows:

One-Step Review: 1) Formal Application and Staff Review

Two-Step Review: 1) Formal Application and Staff Review, and 2) Final Review.

Three-Step Review: 1) Formal Application and Staff Review, 2) Preliminary Review, and 3) Final Review.

### REVIEW TYPES

Formal Application and Staff Review: "Submittal Requirements" (see next page) outlines the information required for review of the application. Submit application form and the drawings and/or exhibits as detailed in Submittal Requirements. At this time, The Planning Department will review the Application to insure all required materials are submitted.

Preliminary Review: The first DDC review of the general height, scale, and mass of a building or addition as it relates to its site, its street context, and downtown Portsmouth. Review of a project's overall design as developed from the conceptual level to design development. The applicant is expected to make a presentation to the Committee. At this time, the DDC will provide recommendations regarding the project to ensure approval upon Final Review.

Final Review: Review of the final construction drawings and proposed materials. The applicant is expected to make a presentation to the Committee.

# APPLICANT PROCESS

The following information is to be submitted in both hardcopy and digital format. Digital format requirements: Photos are to be .jpeg format. Site plans and architectural plans are to be in .pdf format. The aforementioned digital submittals should be in read-only format, named using the following naming format: )project\_document name\_meeting date.fileextension), (ex. 534HighStreet\_SouthElevation\_2.8.07.pdf)

## FORMAL APPLICATION AND STAFF REVIEW

All projects must be submitted with a formal application for Staff Review. One-step projects will be approved or denied after Staff Review. Two-step and Three-step projects will be reviewed and then submitted for subsequent DDC review.

A Formal Application and Staff Review consists of:

- Completed application form.
- 3 half-size sets of drawings as described below (one full-size set may also be requested by staff).
- Conceptual Site plan, to scale, depicting:
  - Proposed layout of all structures (include property lines and adjacent streets).
  - Proposed layout of all driveways, walkways, parking areas, walls, mechanical equipment, etc.
  - Parking analysis indicating number of parking spaces required and number of spaces provided.
  - Existing building(s) adjacent to the property (see also required streetscape elevation as described below)
  - Any demolition of existing site features.
  - The site plan shall show the ground floor plan and how it relates to the site.
- Conceptual Landscape plan, to scale, depicting general vegetation characteristics to be installed, as well as any hardscape materials to be installed.
- Conceptual Architectural drawings, to scale, depicting:
  - Floor plans.
  - Elevations (including general notations regarding materials and dimensions).
  - Each individual elevation should be depicted on a separate page so that details and notes are of sufficient size for review.
  - Include documentation of existing grade/flood plain requirements where relevant.
  - Where an addition to an existing building is proposed, provide existing plans and elevations, noting any removal of existing building elements.
- Photographs (3 sets) of all sides of existing site and structure (if any). Also include photographs of surroundings sufficient to explain context. This includes, but is not limited to, streetscape, adjacent buildings, signs, and site features.

# SUBMITTAL REQUIREMENTS

## APPROVALS - SECTION 3.4

- For new construction, provide a Streetscape Elevation drawn to scale, of adjacent buildings, and across street. The proposed new construction must be included in the streetscape for comparison.

### PRELIMINARY REVIEW

A Preliminary Review by the Downtown Design Committee (DDC) is required only for Three-step projects. Two-step projects bypass the Preliminary Review and proceed directly to Final Review.

A Preliminary Review consists of:

- 7 half-size sets of drawings as described below (one full-size set may also be requested by the DDC).
- Site plan, to scale, depicting:
  - Proposed layout of all structures (include property lines and adjacent streets).
  - Proposed layout of all driveways, walkways, parking areas, walls, mechanical equipment, etc.
  - Parking analysis indicating number of parking spaces required and number of spaces provided.
  - Existing building(s) adjacent to the property (see also required streetscape elevation as described below)
  - Any demolition of existing site features.
  - The site plan shall show the ground floor plan and how it relates to the site.
- Design Development Landscape Plan, to scale, depicting a preliminary plant palette including all vegetation to be installed, in addition to hardscape specifications.
- Design Development Architectural drawings, to scale, depicting:
  - Floor plans.
  - Elevations (including general notations regarding materials and dimensions).
  - Each individual elevation should be depicted on a separate page so that details and notes are of sufficient size for review.
  - Include documentation of existing grade/flood plain requirements where relevant.
  - Where an addition to an existing building is proposed, provide existing plans and elevations, noting any removal of existing building elements.
- Photographs (4 sets) of all sides of existing site and structure (if any). Also include photographs of surroundings sufficient to explain context. This includes, but is not limited to, streetscape, buildings, signs, and site features.
- For new construction, provide a Streetscape Elevation drawn to scale, of adjacent buildings, and across street. The proposed new construction must be included in the streetscape for comparison.
- A perspective drawing of the general characteristics and form of the project to include streetscape, building facades and general relation to the surrounding area.

# SUBMITTAL REQUIREMENTS

## FINAL REVIEW:

Two-step and Three-step projects must be submitted for Final Review by the Downtown Design Committee (DDC). After Final Review, the DDC will vote to either approve or deny the project.

Final Review consists of a review of a project's overall design as developed from the conceptual level to construction level drawings.

A Final Review consists of:

• 7 half-size sets of drawings to scale as described below (one full-size set may also be requested by the DDC):

- Site plan, Streetscape, Photographs:
  - See Conceptual Review requirements.
- Landscape plan, to scale, including:
  - Plant species, locations and quantities.
  - Hardscape locations and material specifications.
  - Site furnishing locations and specifications. (Includes benches, lights, bollards, trash receptacles, tree grates.)
  - Location of any irrigation to be installed.
- Architectural floor plans (all floors), in addition to Conceptual Review requirements, depicting:
  - Arrangement of interior spaces.
  - Locations of windows and doors.
  - Mechanical equipment (exterior).
  - Electrical meter location and electrical service access.
  - The relationship between the ground floor and the site (sidewalks, walls, etc.).
  - Where an addition to an existing building is proposed, provide existing floor plans noting any removal of existing building elements.
- Architectural elevations (all exterior sides) depicting:
  - Proposed materials, including those for walls, roofs, chimney flues, gutters and downspouts, and porches, window types, etc.
  - Existing grade and proposed grade, with finished floor elevations, and building height.
  - Mechanical vents and equipment.
  - Location and type of outdoor lighting fixtures.
  - Design and location of signage.
  - Where an addition to an existing building is proposed, provide existing elevations noting any removal of existing building elements.

# SUBMITTAL REQUIREMENTS

## APPROVALS - SECTION 3.4

- Building Sections and Wall Sections (both typical and atypical) depicting:
  - Vertical dimensions.
  - Building Sections should depict those areas where significant changes in the building's volume occur (i.e., one section may be through a two-story brick tower and another through a glass-enclosed entry element) and should be at sufficient scale for review (typically 1/4" min.).
  - Similarly, Wall Sections should depict the various construction systems and materials of the building (i.e., not simply a "typical" wall section).
  - The Wall Section(s) should be at a sufficient scale (3/4" min.) for review of material relationships, and generally should depict the wall construction from the ground plane to the building's parapet or eave line.
- Material selections including:
  - Samples, brochures, and/or photographs of all exterior materials, finishes, windows, and fixtures.
  - Samples are primarily required for atypical materials (i.e., a synthetic cornice) and not for wood, stucco, etc.
- A perspective drawing of the general characteristics and form of the project to include streetscape, building facades and general relation to the surrounding area.
- Scale model (if required by the City Staff and/or DDC due to size of project).
- An on-site, full-scale sample panel may be required by the DDC for review of materials and craftsmanship.

### ISSUANCE OF CERTIFICATE OF APPROPRIATENESS:

After Staff Review (One-step projects) OR Final Review (Two-step & Three-step projects) has been completed, and the project has been granted full approval by Staff OR the Downtown Design Committee (DDC), a Certificate of Appropriateness (COA) will be issued to the owner.

The COA allows work to proceed and is valid for one (1) year from the date of approval. If work has not begun within one (1) year, the COA will be considered null and void. The owner must then apply for review by the DDC to regain approval.

### APPEAL OF THE DECISION OF THE DDC:

To appeal a decision of the DDC, the property owner must cite an error in the findings of the DDC that the proposed work was not compatible with the guidelines and standards set forth in the Downtown Design Manual. The appeal is first reviewed for grounds by the Appeals Review Committee (ARC) which consists of the Director of Planning and the Senior Deputy City Attorney or their designees. If the ARC finds grounds for appeal, it will then be placed on the City Council agenda for the next available meeting. Appeals must be filed with the ARC within 30 days of the final action of the DDC.

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# Application

Meeting Date Requested: \_\_\_\_\_

## Downtown Design Committee

CITY OF PORTSMOUTH DEPARTMENT OF PLANNING  
City Hall Building, 801 Crawford Street, 4th floor, Portsmouth, VA 23704

Property Address: \_\_\_\_\_ TMS No.: \_\_\_\_\_

Existing Zoning: \_\_\_\_\_ Proposed Land Use: \_\_\_\_\_ In Compliance w/ Zoning? \_\_\_\_\_

Property Owner: \_\_\_\_\_ Daytime Phone: \_\_\_\_\_

Applicant: \_\_\_\_\_ Daytime Phone: \_\_\_\_\_

Applicant's Mailing Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Applicant's e-mail Address: \_\_\_\_\_

Applicant's Relationship:  Owner  Design Professional  Contractor  Real Estate Agent/Broker  Other

Review request (Please see the Downtown Design Manual, Section 3.3, Approvals Matrix for applicable review):

One-Step Review  Two-Step Review  Three-Step Review  
 Appeal Decision of the DDC

In your own words describe what you are requesting: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Submittal Requirements (Please see the Downtown Design Manual, Section 3.4, Submittal Requirements for specific review requirements.)

### INCOMPLETE APPLICATIONS WILL NOT BE INCLUDED ON A COMMITTEE AGENDA.

I hereby acknowledge by my signature below that the foregoing application is complete and accurate and that I am the owner of the subject property or the authorized representative of the owner. I authorize the subject property to be posted and inspected, and the application heard by the Downtown Design Committee of the City of Portsmouth on the meeting date specified.

Applicant's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Print name legibly: \_\_\_\_\_

\* After Final Review has been completed, and the project has been granted full approval by the Downtown Design Committee (DDC), a Certificate of Appropriateness (COA) will be issued to the owner. The COA is valid for one (1) year from the date of approval. If work has not begun within one (1) year, the COA will be considered null and void. The owner must then apply for review by the DDC to regain approval.

For Committee Use Only:

Approved  Denied  Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (more on back if necessary)

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# Committee Appointees

## Downtown Design Committee

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### CITY OF PORTSMOUTH DEPARTMENT OF PLANNING

City Hall Building, 801 Crawford Street, 4th floor, Portsmouth, VA 23704

The Downtown Design Review Committee consists of seven (7) residents of Portsmouth and up to three (3) alternates appointed by City Council. The terms of committee members are for three years for a maximum of six years. Individuals with expertise and/or education in architecture, civil engineering, landscape architecture, construction, or graphic design are encouraged to apply. Applications may be obtained from the Planning Department.

#### Committee Members Consist of:

- (2) Registered Architects
- (1) Registered Landscape Architect (see note 1)
- (2) Resident or Business Owner (see note 2)
- (2) Other (engineer, contractor, realtor, etc.) (see note 3)
- (3) Alternate (see note 4)

Note 1: If a Registered or Certified Landscape Architect residing in Portsmouth is not available, a landscape designer may fill the position until such time as a Landscape Architect becomes available.

Note 2: Resident: Preference is given to a resident of the Downtown District. If none are available, preference is then given to adjacent neighborhood residents before opening membership to any resident of Portsmouth.

Business Owner: Preference is given to a business owner of the Downtown District. If none are available, preference is then given to adjacent neighborhood business owner before opening membership to any business owner of Portsmouth.

Note 3: Open to anyone who lives, works, or does business in Portsmouth.

Note 4: The Alternate may comment on a submittal but is not allowed to vote. Attendance to each meeting by the alternate is necessary to ensure that a full vote is cast in the event of an absentee. Also, attendance guarantees that the alternate is familiar with the procedure and will be ready to step in, should a vacancy occur.

If a vacancy occurs before a term expires, the alternate will fill that position for the remainder of the term and be allowed to vote. If the vacancy is for a required position (an architect, for example) and the alternate is not an architect, an architect must be appointed to an architect in waiting position. This architect in waiting will serve as the alternate for the remainder of the term. At the completion of the term, the architect in waiting will take the empty architect position.

#### General Notes:

All committee members are appointed by City Council.

All committee members serve a term of 3 years and can be re-appointed once.

All terms begin March 1. Two member's terms expire each year except the third year, in which case only one member's term will expire.

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# Committee Appointee Application

## Downtown Design Committee

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CITY OF PORTSMOUTH DEPARTMENT OF PLANNING

City Hall Building, 801 Crawford Street, 4th floor, Portsmouth, VA 23704

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Please answer the questions below. If extra space is required to fully complete the answers, please attach a separate sheet of paper. When submitting this application to the Planning Department, please include a letter of interest along with a resume.

1. Why are you interested in serving (or continuing to serve) as a Downtown Design Committee Member?
2. What qualifications or attributes do you possess that will make you a valuable member of the Downtown Design Committee?
3. Have you read the Downtown Design Manual?
4. Are you familiar with other City of Portsmouth planning documents?
5. Have you attended Town Council, Planning Commission, or Downtown Design Committee meetings within the past year?
6. What other volunteer positions do you currently hold or have held in the past? What is the time commitment you can devote to this position on a weekly basis?

Thank you for your interest in the Downtown Design Committee. If you have additional questions, please contact the City of Portsmouth Planning Department at 757-393-8836

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# APPENDIX I: DEFINITIONS

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**ALLEY** A public or private way permanently reserved as a secondary means of access to abutting property.

**ALTERATION** Any construction, change, alteration, modification, renovation, reconstruction, repair, restoration or demolition to materials, color, texture or details of all or a part of the exterior of any building, structure, or site, other than normal repair, maintenance, and general landscaping.

**APPURTENANCE** Squared building stone characterized by a high quality of finish in bonding surfaces and thin horizontal and vertical mortar joints.

**ARCH** A structural method of spanning an opening, usually with masonry, whereby curved, pointed or flat upper edges of the opening are formed.

**ARCHITECTURAL DRAWINGS** A set of detailed drawings, which are used by the contractor to build a building. The drawing set includes floor plans, elevations of all sides of the house and building sections to identify all building materials and details.

**ARCHITECTURAL DESIGN GUIDELINES** See GUIDELINES

**ARCHITECTURAL FEATURES** The architectural style, general design and general arrangement of the exterior of a building or other structure, including the color, the kind and texture of the building material, the type and style of all windows, doors, light fixtures, signs, decorative features, and other appurtenances.

**AWNING** A roof-like shelter installed over a window, door or porch to protect from rain or sun. In historic times, usually movable, and of a flexible cloth material. Awnings may also be rolled material hung vertically, as at the edges of porches and commercial walkways.

**BALUSTRADE** A series of vertical balusters and rails as on staircases, porches, roofs, etc.

**BAY** A reference to the vertical division of a façade into segments according to the grouping of windows.

**BRACKETS** Projecting elements underneath eaves to provide support or ornamentation.

**BUFFER** A common area within the neighborhood that is located between adjoining Lots and roads and which may or may not contain trees, brush, grass or other features.

**BUILDING IMPROVEMENT** Accessory buildings and additions and the construction, alteration, modification, renovation, reconstruction, repair, restoration or demolition of any part or surface of any building, shed, garage, roof, painting scheme, finish or other such improvements.

**CASEMENT WINDOW** A window that is hinged on one side and swings open outward.

**CERTIFICATE OF APPROVAL** The approval statement issued and signed by the DDC which certifies the appropriateness of a particular request for the construction, alteration, modification, renovation, reconstruction, repair, restoration, or demolition of all or a part of any building, structure or Lot, and which is independent of all other permits required by City, State or Federal law. A Lot Owner will receive a Certificate of Approval when the DDC approves the Downtown Design Committee Review Application.

**CERTIFICATE OF COMPLIANCE** The statement issued and signed by the DDC which certifies that a particular construction, alteration, modification, renovation, reconstruction, repair, restoration, or demolition of all or a part of any building, structure or Lot is in compliance with these Guidelines, but does not state compliance with any other City, State or Federal law. A Lot Owner will receive a Certificate of Compliance when the DDC approves the Downtown Design Committee Review Application.

**CITY** City of Portsmouth

**CLAPBOARD** Siding consisting of horizontal boards that are thicker at their bottom edge than at the top. Installed, the bottom edge overlaps the top of the board below.

# DEFINITIONS

**CLASSICAL** Pertaining to architecture of ancient Greece and Rome; especially the column orders and their associated elements.

**CLEARING** Any removal of natural vegetation, including trees, underbrush, obnoxious and poisonous vegetation, from a Lot.

**COLONIAL REVIVAL** An architectural style referencing elements of early colonial American architecture. It is characterized by a balanced façade, emphasis on the front door including sidelights, fanlights and porticos, double hung windows with multiple panes. Houses are larger than true colonial era houses with more liberty taken in detailing. Porches on front are typical.

**COLONNADE** A series of regularly spaced columns; an open passage defined by columns.

**COPING** The protective uppermost course of masonry of a wall or parapet. Sometimes it may project beyond the wall surface below it to throw off rain.

**CORNICE** Exterior trim of a structure at the eave; usually consists of bed molding, soffits, fascia and crown molding.

**CUPOLA** A small structure crowning a roof or tower.

**DDC** Downtown Design Committee. The group charged with review and approval of new construction and alterations within the Downtown District.

**DECORATIVE OBJECT** Any permanent or temporary object, of any material or size, which is placed or installed in an exterior setting for ornamental purposes.

**DEMOLITION** The dismantling, breaking apart, tearing down or razing of all or part of any building, structure or site.

**DESIGN MANUAL** Shall mean and refer to content of this book. The development standards and guidelines for the City of Portsmouth Downtown District.

**DETACHED GARAGE** A garage where no wall (whether structural or decorative) is shared with the principal building. A garage connected by a breezeway to the principal building is a detached garage.

**DORMER WINDOW** Vertical window which projects from a sloping roof, placed in a small gabled enclosure projection.

**DOUBLE HUNG WINDOW** Window with two vertically operating sashes sliding in two directions to enclose the opening.

**DOWNTOWN DISTRICT** The collection of buildings, lots, common areas and roads contained within the boundary identified on Page 37.

**DRIP LINE** The area on the ground underneath a tree as defined by the outermost circumference of the tree canopy.

**EAVE** The lower edge of a sloping roof which projects beyond the wall.

**ELEVATION** Exterior face of a structure. Front, side, or rear.

**ECLECTIC** A style employing elements from various earlier styles in architecture. The mixing of elements from several styles.

**ENTABLATURE** The horizontal moldings supported by a column. An entablature consists of three parts: an architrave, a frieze and a cornice.

**EYEBROW WINDOW** A low dormer on the slope of a roof formed by the roofing material being carried over the opening in a wave line.

**FAÇADE** Exterior face of a building, which is the formal front.

**FEDERAL STYLE** An architectural style characterized by a symmetrical, smooth façade with emphasis on elegant classical detailing including a front door with a fan light or elliptical light over a large paneled door. Brick is a typical building material.

**FENESTRATION** The arrangement of windows and other exterior openings within a façade.

**FINISH** A coating applied to a material on the job site, such as paint or stone.

**FINISHED GRADE** The elevation of a Lot after site improvements.

**FLOOD PLAIN** Land that borders a body of water that may be subject to flooding. 100-year flood plain indicates land, which statistically is subject to flooding once within a hundred years and is subject to special government regulations. Construction in the 100-year flood plain is discouraged.

**FLOOR PLAN** A drawing showing the layout of the enclosing walls of a structure, its doors and windows, and the arrangement of interior spaces as viewed from above.

**FOOTPRINT** Outline of a structure as viewed from above.

**FOUNDATION** The structural base whereby the entire load from the building is transmitted to the ground. The foundation wall is usually constructed out of masonry materials. The footer runs under the foundation wall and is typically concrete.

# DEFINITIONS

**FRONT PROPERTY LINE** The property line bounding on the street.

**FRONT SETBACK LINE** A line inside the lot's Front Property Line, established at the time of platting, which may also serve as the build-to line for a building on the lot.

**FRONT SETBACK ZONE** The area between the Front Property Line and the Front Setback Line, in which no structures may be placed, except as specifically provided herein.

**FRONTAGE** The side of a building parallel to, or most closely parallel to, and nearer to the Front Property Line.

**GABLE** The vertical triangular portion of the end of a structure having a double sloping roof from the level of the eave to the ridge of the roof.

**GAMBREL ROOF** A roof having two slopes or pitches from the level of the eave to the ridge of the roof.

**GEORGIAN STYLE** An architectural style characterized by formal symmetry, balanced proportions, detailing inspired by classical Rome, a projecting pedimented front door with a Palladian window on the floor above, divided light windows, central chimney and gabled roof. Stone is a typical building material. This style reflected a break from ties to Medieval English architectural details.

**GENERAL LANDSCAPING** Adding plants, ground cover or flower gardens in existing beds, or pruning and grubbing of existing plant material.

**GUIDELINES** Shall mean and refer to the Design Manual for the City of Portsmouth.

**HALF-TIMBERING** Originally, a method of constructing walls with horizontal, vertical and diagonal timbers which the spaces infilled and then finished with plaster. Contemporary use of this effect is decorative only.

**HEIGHT** The vertical distance in feet or stories measured from one foot above Finished Grade at the front build-to-line to the highest point of the finished roof surface, excluding parapets and cupolas.

**HIPPED ROOF** A roof with four pitches – one on each side of the house. Gable and gambrel roofs are referred to as “hipped” if the end walls of the house flatten at the eave line and permit an additional pitched roof plane up to the ridge.

**IMPERVIOUS SURFACES** Surfaces on a lot that would not absorb water, including roofs, parking area, driveways, roads, sidewalks, and other areas of concrete and/or asphalt, given as a percentage of the net acreage of a lot.

**JAMB** Vertical member or edge forming the sides of an opening for doors or windows.

**LIGHT** An individual pane of glass in a window. A divided light sash is a window sash divided into a grid of individual panes. A side light refers to a window of vertical panes of glass, as by a door.

**LOT** An individual property in the neighborhood, which is designated by the developer for residential development.  
Synonym: SITE

**LOT COVERAGE** The horizontal area measured within the exterior walls or foundations of the building(s) on a lot.

**LOT OWNER** Property Owner

**MAJOR LANDSCAPING** Any alteration to existing topography, removal of any tree or shrub greater than 6 inches in diameter as measured 2 feet from the ground, creation or removal of areas of plantings or lawn and the planting of any tree.

**MASSING** The arrangement of the parts or forms of a house to create an overall volume. Massing should be additive in nature, should display a sense of hierarchy of a primary simple mass with subordinate secondary masses and should respond to topographic context.

**NEIGHBORHOOD** The lots, houses, common areas and roads that make up the Downtown District of Portsmouth.

**NEW CONSTRUCTION** Any construction within the Downtown District, which is independent of an existing structure or an expansion of an existing structure.

**NORMAL REPAIR AND MAINTENANCE** Any work involving the replacement of existing work with equivalent material, design, color, and workmanship for the purpose of maintaining the existing condition of the building, structure or site.

**OBNOXIOUS OR POISONOUS VEGETATION** Natural vegetative growth with a wild unkempt appearance such as uncontrolled vines, briars, poison ivy, poison oak, poison sumac.

**OTHER STRUCTURES** Any shed, greenhouse, gazebo, deck, pergola, open pavilion, children's play house, spa, above-ground hot tub, trellis or other occupiable or unoccupiable constructed or installed object or space which can be seen from any common area or road.

## DEFINITIONS

**PALLADIAN WINDOW** A window that is composed of three sections with the central one being larger and arched. The scale, proportions and location of use must be consistent with the architectural style of the house, other windows and wall proportions.

**PEDIMENT** A gabled element used over entrances primarily.

**PERGOLA** A garden structure with an open wood-framed roof, often latticed.

**PILASTER** A partial column or pier, corresponding to the Classical orders, which projects shallowly from a wall surface.

**PICKET FENCE** A fence formed by a series of vertical pales, posts, or stakes and joined together by horizontal rails.

**PITCH** See SLOPE

**PLAN** A two-dimensional view of a building or horizontal section of it, seen from above; hence, a precise drawing showing the arrangement of design, including wall openings and dimensions.

**PORTE-COCHERE** A covered porch under which a car may be driven or parked.

**PORTICO** A covered entrance walk or porch supported by columns or pillars.

**PUBLIC VIEW** That which is visible from any road, common area, the lake or Kinloch Golf Club.

**PRE-FINISHED MATERIAL** Material that has received a factory finish and is ready to install upon delivery to the construction site (i.e. roofing shingles).

**PREDOMINATELY** More than 50%.

**PRESERVATION** Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Protection and Stabilization are included under this treatment.

**PROPERTY LINE** Legal limits of property, property edge. (Note: The front property line is not the edge of pavement or curb. See: RIGHT-OF-WAY)

**QUOINING** Rectangular stones or blocks of wood found at the corner of a building in alternating lengths. Originally to help reinforce the corners, they can be purely decorative, as well.

**RECONSTRUCTION** Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.

**REHABILITATION** Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

**RESTORATION** Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods.

**RIGHT-OF-WAY (R.O.W.)** A linear strip of land, which has been granted by deed or easement for the construction or maintenance of a roadway. Traffic signs, mailboxes and driveway entrances are allowed in this area.

**RISERS** The vertical portion of a stair.

**ROADS** Streets, lanes or parkways.

**SASH (WINDOW)** The framework of a window that holds the glass.

**SCALE** (1) A system of proportions used in architectural drawings so that the actual size of an item to be drawn can be reduced to a size small enough to fit on a sheet of paper (i.e.  $\frac{1}{4}''=1'0''$ ). (1/4 of an inch on the drawing represents one foot of actual size of the item being drawn).  
(2) Term used to relate to the proportional balance of all elements of a building.

**SCREENING** Shielding method using either natural vegetation or a structure to conceal an unsightly condition from view, or provide protection from noise or wind.

**SELECTIVE CLEARING** Limited removal of trees permitted outside of area of clearing and grubbing work. Primarily the removal of dead or diseased trees, scrub undergrowth, the thinning of overly dense growth and the removal of obnoxious or poisonous vegetation. This is accomplished with hand labor rather than heavy equipment to prevent damage to the roots of trees or plant materials to remain.

**SETBACK** Required distance inside all property lines, which cannot be built in as required by the City of Portsmouth or this design manual.

**SIDE STREET LINE** The side lot line coincident with a street on a corner lot.

**SIGNATURE BUILDING** A building located in a prominent location within the fabric of a city, including high traffic corners, or at the termination of views or vistas. Can also be a building consisting of ornate or distinctive architecture.

**SITE** The land bounded by the property lines of a Lot. Acknowledged are its specific characteristics including topography, soil, vegetation, orientation and surrounding context.

# DEFINITIONS

**SITE IMPROVEMENTS** Any changes to a property including but not limited to the construction, alteration, modification, renovation, reconstruction, repair, restoration or demolition of walls, fences, structures, paving, pools, decorative objects, plant material and trees or earth moving of any form.

**SITE PLAN** A plan of a Lot indicating the footprint of houses, accessory buildings, driveways, property lines, setbacks, buffers, easements, roads, curbs and utilities, major landscaping, existing trees greater than 6 inches in diameter as measured 2 feet from the ground, wetlands, topography in one foot contour lines, north arrow, scale, the normal pool level and 100 year floor plain, as well as other pertinent information.

**SKID** A small platform laid on the ground that serves as the foundation for a moveable accessory building.

**SLOPE (ROOF)** The indication of the steepness of a roof measured by the amount of rise in inches per foot of horizontal length. An 8:9 slope is a rise of 8 feet for every 9 feet horizontally.

**STOOP** An uncovered platform and steps at an entrance.

**STORY (2 1/2 STORY HOUSE)** A floor area on one level, enclosed by the house walls (ex: first floor = first story). A ½ story refers to a floor area enclosed within the roof area, above the top of the house walls (attic areas both finished and unfinished).

**STRING COURSE** A decorative horizontal band around a building which helps visually divide the façade, often reflecting the division of floors.

**SUBMITTAL** A drawing, specification or sample required by the DDC in support of an application for any property improvement.

**SYNTHETIC STUCCO** A pre-manufactured exterior finish material resembling cement stucco with smooth or textured surfaces, which can be applied over the exterior sheathing of a building. (A surface component of exterior insulated finish systems [EIFS] such as Dryvit).

**THROUGH LOT** A parcel of land occupying the entire width of a block, with frontages of two consecutive parallel streets.

**TOPOGRAPHY** A description of the vertical characteristics of land (flat, sloping, hills, valleys, etc.).

**TRANSITIONAL STYLE** For the purposes of this design manual, Transitional architecture includes houses of mixed historical styles and houses of mixed historical and contemporary styles. This “style” is not permitted.

**UNDERBRUSH** Shrubs, bushes or small trees growing beneath more mature larger trees.

**UNFINISHED MATERIAL** Material that does not receive a special coating to alter the natural appearance but may be treated with a preservative to prevent decay (i.e. salt treated lumber).

**VEGETATION** Plant growth (trees, shrubs, grass, etc.) either in its natural setting or a transplanted location.

**VERGE** A strip of grass or vegetation, usually containing street trees between the roadway and sidewalk along a given street.

**VOLUME** Space as defined by architectural elements, such as walls, roofs and floors.

**WATER TABLE** A horizontal band around a building appearing between the foundation and the first floor in order to assist in the shedding of rain away from the foundation.

**WINDOW AND DOOR TRIM** Board or molding installed around perimeter of a window or a door to conceal the joint.

**ZERO LOT LINE HOUSE** A house located with one wall on a side lot line.

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Downtown Austin Design Guidelines, City of Austin Design Commission, Austin, TX, 2000.

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## APPENDIX II: PARKING STRUCTURE STANDARDS

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# PARKING STRUCTURE STANDARDS

## EXAMPLES

- ND** One-step - Application and Staff Review
- Two-step - Application and Staff Review, Final Review
- Three-step - Application and Staff Review, Preliminary Review

OVAL REQUIRED	One-step
DEMOLITION	
REPAIRS	
RECONSTRUCTION	
ALTERATIONS	
RENOVATION (see note 1)	(same color/materials)
Windows	X
Storm Windows	X
Shutters	X

*An example of a parking structure incorporating retail uses on the ground floor and parking above. Note the structure fits into the existing urban context.*



*This mixed-use garage fits within the urban context. Also, note that rooftops can be used as a place for amenities.*

## GENERAL INFORMATION

The streets of Portsmouth were originally designed for pedestrians and horse-drawn carriages and were the hub of activity in the downtown. As the population grew and the city evolved, streetcars were added along High Street, but were subsequently removed as the automobile became the major mode of transportation in the city. This Parking Structures Appendix of the Downtown Design Manual, created in 2009, seeks to accommodate the necessity of the automobile in today's society, while also providing for a comfortable, safe environment for the pedestrian, the original and most crucial user of the streets.

In a busy and historic downtown such as Portsmouth, the added conflicts between pedestrian and vehicle should be minimized. Any time automobiles and humans are in direct conflict, safety issues arise. Likewise, visual impact of a car dominated society can be harmful to the existing urban fabric of a historic downtown such as Portsmouth. This impact should be minimized by designing attractive parking facilities including surface lots and parking structures that complement and enhance the existing streets and buildings of Portsmouth's historic and downtown area.

As the downtown area continues to grow and land values increase, so too will the demand for structured parking. While surface parking has been addressed in other sections of the Downtown Design Manual, the guidelines and standards in this appendix are intended to result in parking structures that are integrated into the existing and desired design fabric of the street or block in which the structure is located. The final design of the parking structure should be viewed as a long-term, quality amenity to the city and not as a utilitarian 'quick-fix' for a parking problems. Landscaping should complement the architecture of the structure but should not be thought of as a method to screen the parking garage. Using high quality materials and pedestrian friendly facades at the sidewalk edge can mitigate potentially negative impacts of new parking facilities.

## SITE DESIGN

Like all buildings in the downtown district, parking garages should follow the General Guidelines for the Downtown District found on pages 40-53 of the Downtown Design Manual. Since garages tend to be larger buildings and require more land, architects should pay particular attention to the following General Guidelines:

- Respect Adjacent Buildings (including those across the street),
- Protect the Pedestrian Where the Building Meets the Street,
- Enhance the Streetscape,
- Install Pedestrian Friendly Materials at Street Level,
- Acknowledge That Rooftops Are Seen From Other Buildings, and
- Create a Mixed-Use District (and/or building).

# PARKING STRUCTURE STANDARDS

## EXAMPLES



*Landscaping should follow the standards of the street and complement the building's architectural features.*



*Where parking structures and pedestrian areas adjoin, the garage should have a high level of detail.*

Parking structures are no exception to the Street by Street Development Standards on pages 88-167 of the Downtown Design Manual. Development standards such as the treatment of the public realm, building face setbacks, building dimensions and height requirements must meet the requirements established for the street on which the project is proposed.

In addition to the General Guidelines and Street by Street Development Standards, the following site requirements shall apply:

### Public Realm Elements

All public realm elements such as paving, lighting, and landscaping should follow the standards set forth in the General Development Standards and Street by Street Development Standards of the Downtown Design Manual. In addition:

- Landscaping should soften the building and complement the architecture.
- Landscaping should be appropriately selected based on the mature size of the planting and the space in which it will be planted to avoid future maintenance issues.
- Landscaping should not be used as a means of hiding or screening a badly designed building.

### Access Points

Access points to the parking structure for pedestrians should be located to avoid pedestrian/vehicle conflicts.

- If a parking structure is located on the corner, the access drives shall be located on the secondary street whenever possible.
- Where an access drive conflicts with a sidewalk or pedestrian walkway, a material change in the pavement shall be required.

### Enhance the Pedestrian Experience

Where parking structures and pedestrian areas adjoin, the exterior facade of the parking structure should exhibit a high level of architecture detailing.

- Such areas shall include at least one of the following:
  - Overhead trellises,
  - Planter/seat walls, or
  - Louvers or screens.
- Pedestrian scaled lighting may be added to the façade in addition to street lightings.

# PARKING STRUCTURE STANDARDS

## EXAMPLES



*This parking structure is wrapped with residential units and incorporates retail on the ground floor, thus hiding the utilitarian parking uses.*



*The varying depths of this parking structure, coupled with a rhythm of openings, creates an interesting facade.*

## Viewsheds

Where parking structures do not adjoin pedestrian areas, the structures should be landscaped with greater intensity in areas most easily viewed from surrounding uses. Parking structure walls facing residential areas should minimize openings to avoid noise and light impacts.

## Lighting

Parking structure lighting should be designed with the adjacent sites in mind, as well as the requirements of the parking structure itself.

- All lighting on the exterior of the parking structure shall consist of full cut-off fixtures.
- Minimize glare and visibility of pole mounted light fixtures on upper decks of parking structures by:
  - Employing full cut-off fixtures.
  - Limiting lights to 16 feet and locating them between internal parking rows rather than at the structure's perimeter.
- Interior lighting should be uniform and planned at the minimum level required for security of areas within the parking structure.

## Staging Areas

Staging areas shall not create disruption within the public right-of-way.

- Parking ingress and egress must not interfere with street movement or pedestrian circulation.
- An appropriate view angle and pedestrian crossing at exits and entrances should be provided in all parking structures.

# PARKING STRUCTURE STANDARDS

## EXAMPLES



*Ground level parking with residential units above. This structure incorporates a green roof over the parking.*



*An example of a retail use housed within a parking structure. Note the human scaled detailing.*



*The pedestrian entrance of this parking structure is emphasized and treated as a focal point on the building.*

## ARCHITECTURAL DESIGN

Parking garages, by their nature and functional requirements, tend to be larger structures and lend themselves to monolithic elevations that can be detrimental to the surrounding urban neighborhood. Their design requires careful consideration to offset this potential. In some instances, there may be Historic or Design Districts whose requirements will define measures that will mitigate this likelihood. Here, we establish a set of architectural guidelines that shall supplement District requirements and provide a baseline for any parking facility considered in Downtown Portsmouth.

On review of issues presented by parking structures, four areas were identified that present a serviceable outline for development of these guidelines: Massing, Context, Pedestrian Character and Materials.

### Massing

Massing issues are apparent. Parking facilities may run the length of a city block and the potential impact on the surrounding neighborhood can be visually detrimental if the established building scale is smaller. Generally, the designer should consider methods that emphasize verticality or those that otherwise reduce the apparent size of the building. The following options may be employed:

- Locate the garage on the interior of a block, with occupied building functions street forward to the greatest extent possible. If the garage is screened by occupied businesses, retail or housing, it presents neither massing or context issues.
- Create an alternating rhythm in the façade between recessed and projected bays to shorten the building.
- Alternate façade materials in a pattern that reduces the apparent length of building. This can be effectively combined with the stepping noted in the above method.
- Introduce vertical pilasters in a regular pattern to provide texture and emphasize the verticality of the building.
- Consider ‘punched openings’ in façade rather than horizontal slots for ventilation and fenestration. Emphasize vertical axis of punched opening and stack openings to underscore vertical.
- Consider banding the structure to create a traditional ‘base’, ‘shaft’ and ‘head’. This can relieve monotony in the vertical elements. Each component can exhibit different materials & detailing as appropriate.

# PARKING STRUCTURE STANDARDS

## EXAMPLES



*A parking structure well integrated into the existing context of the neighborhood.*



*Lighting, signage, architectural details, quality materials and screening contribute to the pedestrian experience along this parking structure.*

- In larger garages, articulate the stair/elevator functions located in garage corners as either positive or negative tower elements. Again, this reduces the continuous facade length and leads the eye up.
- Generally add detail or texture as possible to make the structure more visually interesting.

### Context

Over and above generic measures that reduce the scale of a parking structure, the façade should always be deferential to the local context and pick up on cues from surrounding structures:

- Use materials and mirror detailing that is typical of the immediate neighborhood or district. Reference the period and style of adjacent architecture.
- Do not exceed the height of the tallest adjacent structures (if the ordinance permits taller structure, the designer should make every effort to be deferential to the scale of adjacent buildings).
- Fenestration and openings should be orthogonal; i.e., ramped tiers should not be expressed on the façade. Buildings occupied for commerce and living do not have sloped floors; nothing more clearly announces a parking structure.
- Vertical differentiation of the parking structure (see Massing) should mimic the lot size or rhythm of existing buildings in immediate area.
- Pick up the horizontal rhythm of the surrounding buildings where possible. As previously noted, traditional buildings often express a base, shaft & head (often cornice or entablature). These lines may be carried into the parking structure façade. For example, in traditional 'main street' architecture, the commercial floor (storefront level) is often taller and separated by horizontal banding from the punched openings in floors above (the shaft). This same horizontal banding can be reflected in the base of a parking facility.
- Fenestration of the parking structure should reflect the window pattern of adjacent architecture to blend in.
- Cars should be screened from view by walls, grills, parapets and other devices.
- It is important to consider that the parking structure should not only blend in from the street, it must be considerate of its view from adjacent buildings. Detailing needs to be cognizant of the view from above. For example, a parapet screening the

# PARKING STRUCTURE STANDARDS

## EXAMPLES



*This Art Deco parking structure exemplifies attention to architectural detail from the street level to the cornice line.*



*Detailing of the facade add interest to this structure. Note the ground level treatment, with rhythmic openings and ornate iron work, which adds to the human scale along the ground level.*

upper deck a structure from the street may have finished materials on both sides, rather than exposing the structural substrate on the parking structure face.

### Pedestrian Character

The parking structure may pick up on the surrounding context at upper levels and still be unsuccessful if it does not engage the pedestrian at the street. It is not only important that a parking garage maintain the street edge, its base should also have a scale and visual interest that is pedestrian friendly. This is true even if the surrounding architecture does not provide such context.

- Whenever practicable, the street level of a parking facility should incorporated occupied businesses. Retail or food service is generally preferable, but commercial office works as well. Parking count requirements may not allow an aisle of parking to disappear, however, the corner of a parking facility is often dead space. Conversely, this is prime commercial footage and the design should provide for such opportunities.
- The base of the facility at the sidewalk should be given a human scale and open voids into parking depths avoided. This is particularly important on elevations facing main commercial avenues (open parking structures must have open facades to meet ventilation requirements and it is preferable that this occur on side streets & service alleys). There are a variety of devices that can be employed, including planters, trellis structures and landscaping (see SITE DESIGN). The designer may also consider decorative screens, integrating public art, display cases or awnings.
- A parking facility can be an opportune place to incorporate public bike racks: providing a convenience to the community, promoting environmental responsibility and increasing activity at the street level.
- The parking facility should have readily identified pedestrian entries that are appropriate in character to the street that they face. Entrances facing side streets may be more modest in character. Entries on the main commercial avenue should be celebrated and reflect the scale of the façade on which they are located.
- Pedestrian entrances should be separate from the vehicular entrances.
- Stair and elevator traffic should be linked clearly to the pedestrian entries and way-finding signage should be employed that easily orients pedestrian to garage and street.

# PARKING STRUCTURE STANDARDS

## EXAMPLES



*In treating this parking structure as seven separate facades, this mass is successfully blended into the context of the existing street.*



*The varied facades above this parking structure and ground level detailing allow it to blend in with the surrounding buildings.*

## Materials

District requirements and street by street guidelines may dictate material choices for some facilities, however, the overriding principles that should guide the architect are permanence and integrity of the finish materials. Materials that are susceptible to degradation or staining are to be avoided. Likewise walls with painted surfaces should not be employed. Materials with integral color or shop applied finishes are preferred. Among the many options available to the designer are:

- Brick, decorative CMU, calcium silicate, stone and other masonry products.
- Pre-cast concrete panels may also be appropriate.
- Metal grillage and screens can be used effectively on garages.
- Curtain walls or storefront are appropriate materials in some contexts.
- Stucco, if detailed properly.

There are other products not listed and some that undoubtedly are not yet on the market. Again, the guiding principles that the architect should employ are permanence and integrity of the material.



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