

## New Richmond Design Guidelines

### I. Introduction

Historic properties have a way of disappearing. They quietly fall prey to demolition, neglect, or renovations that alter them beyond recognition. Building by building, site by site, the evidence of a community's heritage can gradually be lost through private and public action and inaction, taking with it much of the community's character, individuality, and vitality.

Like any limited resource, historic properties need careful planning and management to ensure their survival for current and future generations. They are subject to the complex pressures and issues of modern society, and often their preservation appears to be at odds with the immediate needs for affordable housing, economic revitalization, employment, education, and so on.

The preservation of our heritage is not a mere luxury. It actually helps combat the very problems that plague our communities by stabilizing neighborhoods, providing affordable housing, lowering crime, stimulating private investment, bringing people and businesses back downtown, attracting tourists, and strengthening community pride.

The Flood of 1997 devastated the Village of New Richmond and demonstrated, all the more, the importance of preserving the historic presence of the Village. In 1998 the Village Council adopted the Landmark Commission Ordinance: #1998-02. The purpose of the New Richmond Landmark Commission is to designate landmarks in the Village in order to preserve, protect and perpetuate places, buildings, structures, works of art and other objects having special historical, community or aesthetic interest or value.

Design Guidelines benefit the entire community. By retaining and enhancing the Village of New Richmond's older architecture, the community is recognizing the achievements of New Richmond's past while making these buildings useful for the future. This, in turn, will be translated into economic growth because of renewed community pride and enthusiasm in the Village's character and historical significance.

The New Richmond Design Guidelines will help property owners, businesses, developers, architects and contractors understand what the overall character of buildings should be as well as acceptable building details. The design guidelines are intended to provide a framework for making sound decisions about rehabilitation and new design. Through recommendations and illustrations, the guidelines offer information and advice on how to achieve appropriate design solutions. ***It is not the intent of the guidelines to result in replication of the past, but rather to respect the historic qualities through compatible building design.***

### **II. Historic Overview of New Richmond and Its Architecture**

Located about twenty miles east of Cincinnati on U.S. 52, New Richmond, Ohio has a history inextricably linked to the Ohio River. Historically, New Richmond represents an era when river commerce dominated regional trade and industry. Agricultural products raised in the immediate hinterland were brought to New Richmond for exportation via the Ohio River. New Richmond exported livestock and grain and processed significant quantities of flour, lumber and distilled spirits.

It was the Ohio River that first brought Jacob Light to the area from Lancaster, Pennsylvania. On September 22, 1814, Light officially platted the town of New Richmond with seven streets and 219 one-quarter acre lots. In February 1816, Thomas Ashburn, a native of Lancashire, England, laid out a town adjacent to New Richmond which he named Susanna. Susanna had a grand plan with spaces set aside for public buildings, wide streets and a public promenade along the river. It never fully developed as planned, because the two competing villages were merged in 1828 by an act of the Ohio General Assembly and the name New Richmond was retained. The name of Union Street in New Richmond is a reminder of its original purpose, the union of two separate towns.

With its magnificent site on the Ohio River, New Richmond soon became a center of commerce. Beginning with flatboats and continuing with steamboats, New Richmond was a terminus for both freight and passengers going to Cincinnati and further downriver. Clermont County farmers brought their produce to New Richmond for shipping, causing the county to be known as “Cincinnati’s Garden.” Throughout most of the nineteenth century, New Richmond was considered the county’s largest and most flourishing village.

Citizens of the town have always believed firmly in the freedom of the individual. In 1836, the famous abolitionist newspaper *The Philanthropist*, edited by James G. Birney, went to the presses in New Richmond. Although a sharply divisive issue, both the Presbyterian and Baptist churches of New Richmond passed resolutions against slavery as early as 1834. With its abolitionist tendencies, it is not surprising that New Richmond had a sizeable black population throughout its history with most of its residents settling near Center and Quarry Streets.

Although the river maintained its dominant position in transportation throughout the 19<sup>th</sup> and early 20<sup>th</sup> centuries, new forms of transportation began to have an impact. The Chesapeake and Ohio Railroad introduced service to New Richmond in the 1880s, an interurban line connecting New Richmond to Cincinnati operated from 1902-1922, and the increased usage of automobiles (and trucks) all provided alternate means of

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transportation for passengers and goods. The population of the community grew little between the late 19<sup>th</sup> and the late 20<sup>th</sup> centuries. New Richmond had 2,379 residents in 1880 , and 2,763 in 1980.

Ohio River floods have also had a dramatic impact on the community. Major floods occurred in 1884, 1913, 1937, and most recently in 1997 when over 500 buildings and businesses were damaged.

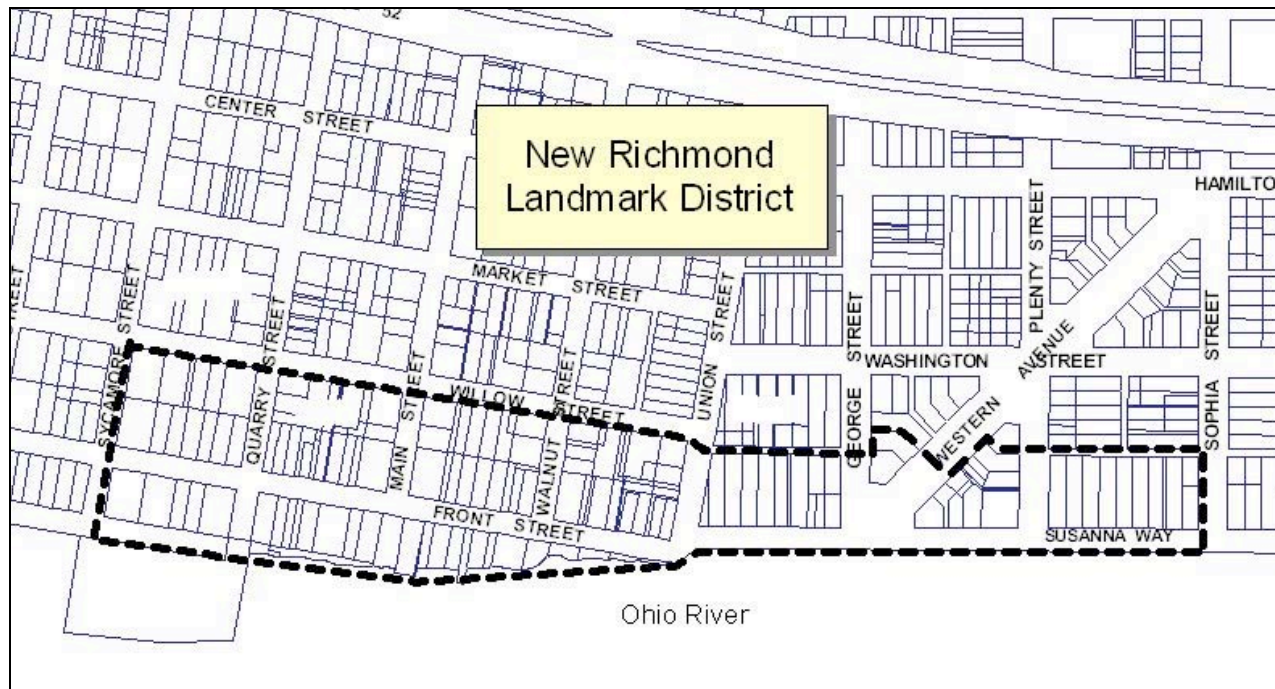
Today, New Richmond's location along the Ohio River is ideal for tourism and recreational boating. The entire route along the Ohio River in Ohio and Indiana has been designated as a National Scenic Byway and efforts are underway to promote heritage tourism in river communities.

### **New Richmond Landmark District**

A review of the history and development of New Richmond reveals certain patterns of development that give the town a distinctive character. For example, although there are individual commercial structures scattered throughout town, there is a concentration of commercial buildings along the riverfront where most of the early commercial activity took place. Another distinct feature is the layout of the street pattern from the former town of Susanna, which was merged with New Richmond early in its history. The broad diagonal street pattern and irregularly shaped lots provide a contrast to the remainder of the town with its grid pattern and rectangular lots.

These design guidelines will be adopted and used by the Landmark Commission in reviewing Certificates of Appropriateness for rehabilitation and new construction within the historic district along the river and for individual historic buildings throughout the community that have been recorded on Ohio Historic Inventory forms (a list is included in the appendix) in an effort to preserve and enhance the village's distinctive character. New residential construction located within the *designated floodplain boundaries* of the village shall meet particular provisions of these guidelines. See *Building According to Flood Standards* for specific requirements. Most of New Richmond's significant historic buildings date from the period 1830-1890. These buildings, along with later examples from the early-mid-20<sup>th</sup> century are addressed in these guidelines.

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The map above outlines the boundaries of the historic district that  
Also included are the individual

where these guidelines will apply.

### **New Richmond's Architectural Heritage**

New Richmond has a rich architectural heritage reflected in buildings located throughout the community. This section of the guidelines highlights examples of various architectural styles and their character-defining features to assist property owners in better understanding their building's architecture before undertaking rehabilitation and new construction projects. The dates following each architectural style refer to the period that the style was popular in New Richmond.

#### **Federal (1815-1830s)**

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Popular in the early years of the new American republic, the Federal style was influenced by 18<sup>th</sup> century Georgian architecture and its inspiration from classical architecture. In Ohio, the style is characterized by its formality and use of classical detailing. The most common form is a rectangular building with a gabled or hipped roofline; a three or five bay façade; entrances with fanlights or rectangular transoms; multiple-paned windows; multiple panel doors and classical detailing. The examples of the Federal period in New Richmond tend to be very simple vernacular versions of the style.

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**401 Front Street** (left above) – Built in 1825, the George C. Light Building is named after one of the early surveyors of Clermont County. It is one of the oldest remaining buildings in New Richmond. Its hipped roofline, symmetrical façade and entrance with transom and sidelights are features of the Federal style.

**120 Market Street** (right above) -- Although built in the 1850s, the Adam Moser Building exhibits characteristics common to buildings dating from the 1820s, such as the simple symmetrical façade, entrances with transoms and shallow-pitched hipped roofline.

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**208 Ohio Street** (above) – The Caleb Walker Building was constructed in 1835. It still retains its simple form, gabled roofline, end chimneys, multiple-paned windows and off-center entrance.

### **Greek Revival (1830-1850s)**

The Greek Revival style was influenced by interest in classical architecture which was prevalent in the early 19<sup>th</sup> century. As the name implies, the Greek Revival style was influenced by the architecture of the ancient Greeks, unlike the Federal style, which drew upon Roman architecture for inspiration. Character-defining features include entrances with transom and sidelights; gabled and hipped rooflines; gable ends facing the street; columns and pilasters; and multi-paned windows.

### **New Richmond Examples**

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**Cranston Memorial Presbyterian Church** (left above) – Built in the mid-1850s, this church has a temple-style form with a portico supported by four round columns. Other Greek Revival features include the symmetrical façade and tall vertical windows with smooth stone lintels. The steeple was a later addition.

**205 Market Street** (right above) – This house was built in 1854 and has an entrance with transom, six-over-six windows with stone lintels and sills, and a small front porch with frieze and brackets. It is considered one of the best examples of the Greek Revival style in New Richmond.



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**309 Front Street** (above) – Built in 1830, it is known as the Dr. Rogers Building, named after Dr. Rogers who officiated at the birth of Ulysses S. Grant in 1822. The building is part of a row of early 19<sup>th</sup> century architecture in New Richmond. The simple form, entrances with transoms and multiple-paned windows are typical of the style.

### **Gothic Revival (1840-1870)**

The Gothic Revival style was popularized nationally when several pattern books were printed in the mid-19<sup>th</sup> century. Books by Alexander Jackson Davis (*Rural Residences*, 1837), Andrew Jackson Downing (*Cottage Residences*, 1842 and *Architecture of Country Houses*, 1850) and Richard Upjohn (*Rural Architecture* 1850) promoted a picturesque style of architecture that drew its inspiration from Gothic Europe rather than ancient classical forms. Typical features of this style include irregular massing, intersecting gable rooflines, pointed (gothic) arch windows with decorative hoodmoulds, decorative bargeboards in the gable ends and decorative porches.

### **New Richmond Examples**



**206 Main Street** (above) – This building dates from the 1870s and has elements of the Gothic Revival style including an intersecting gable roofline, pointed-arch window in the gable and a decorative front porch.

### **Italianate (1850s-1880s)**

Among the most common architectural styles found in Ohio, Italianate architecture was popular for residential, commercial and institutional buildings. The roots of the style can be found in Italian villas, which were described in some of the mid-19<sup>th</sup> century pattern

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books described under the Gothic Revival style. Typical characteristics of the style include vertical proportions, low-pitched hipped or gabled rooflines, bracketed cornice, round or segmental arched windows and doors, decorative porches and projecting bays.

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**120-124 Front Street** (left above) – This building is an example of commercial Italianate architecture with its original cast iron storefront, bracketed cornice and decorative window hoodmoulds.

**228-236 Front Street** (right above) – Built in 1878, McMurchy’s Arcade was constructed by a prominent business and political figure in the community. The building features a bracketed cornice and hoodmoulds over the windows.



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**203 Market Street** (left above) – This building was constructed in 1882 for C.G. Seitz Dry Goods and Notions. It features round-arched windows with hoodmoulds and a cornice over the storefront.

**314 Ohio Street** (right above) Built in 1875, the Flora Roberts/Joseph Glagens House, is an example of residential Italianate architecture with its bracketed cornice, decorative porch, projecting bay and decorative hoodmoulds over the windows.

### Second Empire (1850s – 1880s)

Influenced by developments in France during the late 19<sup>th</sup> century, this style always features a mansard roofline. Other typical features include roof dormers, tall vertical windows and sometimes hoodmoulds and bracketed cornices.

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**401 Market Street** (left above) – This building, constructed in the 1870s, is an excellent example of a combination commercial building and residence. Its mansard roof and gabled roof dormers are typical of the Second Empire style. The original cast iron storefront is intact.

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**321 Sycamore Street** (right above) – This small-scale Second Empire home was built c. 1865. It features a mansard roof and roof dormers. The six-over-six windows indicate that this could be an earlier building that had the mansard roof added at a later date.

### Queen Anne (1880-1910)

The Queen Anne style was inspired by British Victorian architecture and became popular nationally at the end of the 19<sup>th</sup> century. The style is characterized by irregular massing; a variety of window shapes and sizes; use of multiple types of siding materials; wrap-around porches and square or round towers or turrets. Queen Anne houses tend to be large and extensively detailed.

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**121 Hamilton Street** (left above)– This Queen Anne style home was constructed c. 1890-95 and has several of the hallmark features of the style including irregular massing and a corner turret.

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**111 Washington Street** (right above) – Built c. 1890, this Queen Anne style home features irregular massing, a corner turret, and a variety of exterior materials typical of the style. This home is associated with L.S. Fridman, Secretary and Treasurer of Fridman Lumber Company, a thriving New Richmond business at the turn-of-the-century.

### Bungalow (1900-1940s)

The bungalow form of house was popularized in the early 20<sup>th</sup> century with the spread of the Arts and Crafts movement, which adhered to a philosophy of simpler design, natural materials and fine craftsmanship. Bungalows were also very practical because of their size and affordability. Characteristics include gabled rooflines, frequently with roof dormers; front porches; combination of building materials; wide-overhanging eaves, frequently with exposed rafter ends or kneebraces; and multiple-paned or one-over-one windows.

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**Front Street** (left above) – Built in the early 20<sup>th</sup> century, this residence features a gabled roofline with large front dormer, expansive porch across the front, wide overhanging eaves with kneebraces, and multi-paned windows, typical of the style.

**209 Plenty Street** (right above) – Built in the early 20<sup>th</sup> century, this bungalow has a gabled dormer and the roofline extends to cover the expansive front porch which are characteristics of bungalows.

### Foursquare (1900-1920s)

The American Foursquare is more of a building type than an architectural style. The term was recently developed to describe a house type that was common nationally during the first few decades of the 20<sup>th</sup> century. These homes were typically two or two-and-a-half stories, square in plan, with hipped rooflines, and a porch across the front. Their simplicity of design made construction efficient and affordable.

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**411 Front Street** (above) – Built c. 1910, this foursquare residence has a square plan, hipped roofline, central dormer and porch across the front – all characteristics of foursquares.

### Vernacular Architecture (1800-1950)

Although New Richmond has many examples of specific architectural styles popular during the 19<sup>th</sup> and early 20<sup>th</sup> centuries, it also has significant historic vernacular buildings. These buildings follow traditional forms and have little extraneous ornamentation. Although simpler than “high style” buildings, they make a significant contribution to the streetscape in terms of scale, texture, and materials.

### III. Design Review Process

The design review process in the Village of New Richmond is administered by the Community Development Office and is a responsibility of the Landmark Commission. The New Richmond Landmark Commission is an eight-member board appointed by the Village Council to review and approve exterior architectural changes within the New Richmond Landmark District and for designated historic landmarks. The Landmark Commission is authorized to approve applications for a Certificate of Appropriateness for projects, which are found to be compatible with the buildings or district's character and consistent with its adopted Design Guidelines. When conflicts arise the Landmark Commission works with the applicant to explore alternatives and work out acceptable solutions.

Owners and occupants of properties that are within the New Richmond Landmark District and the citizens of the Village of New Richmond, as a whole, will benefit in the process of design review by economic, physical, and cultural improvements.

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The Village of New Richmond Landmark Ordinance Legislation is intended to accomplish the following:<sup>1</sup>

- To safeguard the heritage of the Village of New Richmond by preserving sites and structures which reflect elements of the Village's cultural, social, economic, political, archaeological history or architectural history.
- To stabilize and improve property values.
- To protect and enhance the Village's attractions to residents, tourists and visitors, and to serve as a support and stimulus to business and industry.
- To enhance the visual and esthetic character, diversity and interest of the Village of New Richmond.
- To foster civic pride in the beauty and notable accomplishments of the past.
- To promote the use and preservation of historic and archaeological sites and structures for the education and general welfare of the people of the Village of New Richmond.
- To strengthen the economy of the Village of New Richmond.
- To take whatever steps as may be necessary to safeguard the property rights of the owners whose property is declared to be a landmark or is located in the area designated as a New Richmond Landmark District, and act in an advisory role to Architectural Commission of Review and Planning Commission and to other officials and departments of New Richmond's governmental system.

### **Certificate of Appropriateness**

A Certificate of Appropriateness is required before the owner or user of a property within the Landmark District or an otherwise designated property undertakes any alteration that causes an exterior or visual change. This also includes construction, reconstruction, demolition, and erection of a sign or landscaping and tree removal.

If an owner or tenant of such property (even vacant properties) is planning to make such a change, he or she must first apply to the Village of New Richmond Landmark Commission for a Certificate of Appropriateness submitted to the Community Development Office. If the proposed work requires a zoning or floodplain review, the owner or user shall file an application through the Community Development Office.

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<sup>1</sup> Village of New Richmond Landmark Commission Ordinance: 1998-02, Section 1: Purpose.

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### **Changes not Prohibited**

A Certificate of Appropriateness is not required for ordinary maintenance or repair of any exterior architectural feature of any property which has been designated a landmark or that is located in a designated New Richmond Landmark District, only if it does not involve a change in design, material or appearance. For any site or building change that is ordered by the Building Inspector of the Division of Fire or the Health Authority, the owner shall provide certification in writing that the change is required because of an unsafe or dangerous condition.

### **Application Procedure**

To apply for a Certificate of Appropriateness, pick up an application from the Village Administration Offices in the Light-Ashburn Building at 102 Willow Street, New Richmond, Ohio 45157. Instructions for completing and submitting the application will be included in the application packet. If the project involves maintenance and repair or a minor alteration (determined by the Landmark Commission) you may receive the go-ahead on the same day.

At an applicant's request, the Landmark Commission will hold a pre-filing meeting for an informal discussion of the proposed project. At this meeting, preliminary plans or ideas could be discussed at an early stage in planning of a project before plans are finalized. At this time, members of the Landmark Commission can provide assistance to applicants with designing a project that complies with these Design Guidelines.

The application for a Certificate of Appropriateness should be accompanied by other materials, photographs of the building or site, existing and proposed site plans showing the project's location on the lot, architectural drawings showing the proposed design, and manufacturer's information such as brochures or samples. Drawings should be sufficiently detailed to give a clear idea of the final design. Applications for a graphic or sign should include a drawing or rendering showing the design and its proposed location on the building. If masonry cleaning or repainting is proposed, the cleaning procedure should be specified.

Once an application is received, the Community Development Office will schedule a public hearing at the next meeting of the Landmark Commission. Landmark Commission meetings are held at 6 PM on the third Thursday of each month in the Light-Ashburn Building at 102 Willow Street, New Richmond, Ohio in Council Chambers. The applicant should be prepared to attend the hearing (or send a qualified representative) to discuss the project.

The Landmark Commission will review the application considering its appropriateness to the property and/or district and its consistency with these written guidelines. The application may be approved as submitted, approved with changes agreed upon at the hearing, tabled, continued pending changes or submission of new information, or denied. A written statement indicating that all the applicable approval

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criteria have been met will accompany an approved application for a Certificate of Appropriateness. At that point, building permits may be issued or work may begin.

If, after review by the Commission, it is determined that the proposed work would have an adverse effect on properties subject to the provisions of the Landmark Ordinance, the Commission shall state reasons as to why the project is denied in writing to the applicant along with recommendations for appropriate changes. The Commission will make every effort to work with the applicant for a period not to exceed six weeks, to develop a plan that is appropriate to the historic building and/ or district so that a Certificate of Appropriateness may be issued. At any time during this period, the Commission may refer the applicant to Council or if no satisfactory alternative plan has been worked out by the end of the six-week period, the Commission will refer the matter to Council together with the Commission's recommendations. The length of the negotiation period may also be extended by mutual agreement of the applicant and Commission in an effort to come up with a satisfactory solution.

The Council will review the findings and recommendations of the Commission, the property owner or tenant, and the views expressed in public hearings, which the Council may hold. The Council will determine whether a Certificate of Appropriateness will be issued. After twelve months, the process of application and appeal may be repeated as necessary.<sup>2</sup>

### **Design Review Criteria**

These design guidelines are written to provide guidance for maintenance and/ or repair, rehabilitation, and new construction projects undertaken in New Richmond's Historic District, as well as to other designated historic buildings located in the community. The guidelines should be used by building owners, building managers, and businesspeople who may be interested in something as simple as erecting a new sign, or as complex as rehabilitating or constructing an entire building. The guidelines are to be used in conjunction with The Secretary of the Interior's Standards for Rehabilitation, which are included in the Appendix. Most importantly, the Landmark Commission will use these guidelines in reviewing all applications for a Certificate of Appropriateness.

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<sup>2</sup> Village of New Richmond, Landmark Commission Ordinance: 1998-02, Section 8: Issuance of Certificate of Appropriateness #C.

## **IV. Rehabilitation Guidelines**

### **Introduction**

These guidelines are intended to assist commercial building owners, business owners, and homeowners in New Richmond when they renovate their houses, commercial buildings, and storefronts. The guidelines are intended to be a source of information, as well as providing a decision-making framework for owner and for the New Richmond Landmark Commission.

New Richmond is an old and historic community with a rich collection of 19th century buildings. The village has both commercial and residential examples of some of Ohio's earliest architecture, as well as almost all the major styles of the 19th century. Refer to the style guide for detailed information about these styles and their character-defining architectural features. Preserving these features is critical to maintain the village's attractive appearance.

This is not a set of rigid rules. The guidelines in this publication suggest appropriate ways to rehabilitate historic buildings while preserving their character, but the goal is still to allow flexibility in solving problems so buildings can be made safe, efficient, and functional.

### **Commercial Building Rehabilitation Guidelines**

#### **Streetscape and Building Form**

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New Richmond's commercial district has design characteristics that include closely-spaced buildings; a common storefront setback that creates a series of adjacent storefronts all in the same plane; simple rectangular building forms; and a consistent sense of human scale in its two-and three-story buildings.

Within this set of characteristics, which are common to many communities in Ohio, there is also tremendous variety, with design elements and architectural detail combined in a way that is unique to New Richmond and nowhere else. These elements include window and door trim, storefront details, window shapes, and similar features. Together with its riverfront location and its tree-lined streets, all these elements work together to give the village a unique sense of place.

Preserving that special feeling of place is a primary goal of these design guidelines. Most of the guidelines focus on architectural details such as storefronts, doors, and windows. However, it is also important to pay attention to the views along the streetscape and to the forms and shapes of the buildings occupying it.

### **Recommendations**

1. Avoid alterations that would cause building fronts either to be recessed or to project out from the established building line. Consistent setback and a shared building surface plane are important design elements.
2. Encourage retention of storefronts in their original sizes; avoid alterations that reduce the size of a storefront or fill in its large display windows.
3. Maintain the original forms of the commercial district's buildings. Most have flat or low-pitched roofs. Avoid reconstruction of roofs that would introduce incompatible forms.
4. Avoid major changes to the basic rectangular, boxy forms of the commercial district's buildings.

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Maintaining the continuous streetscape of traditional storefronts is important to preserving the character of downtown New Richmond.

### **Exterior Materials: Masonry, Wood, and Replacement Siding**

New Richmond's commercial buildings are typical of the solid, well-designed architecture of the 19th century and have a great variety of design achieved with a limited range of materials. The most common historic materials are masonry, typically brick and stone, and wood materials such as beveled siding and cut or carved ornamental elements. There is also some use of cast iron storefront and ornamental elements.

Treatment of exterior materials during maintenance or rehabilitation work can affect both the appearance and the long-term preservation of a building. For historic masonry and wood, there are certain practices that should be followed, and others that should be avoided. Abrasive cleaning such as sandblasting, for example, can be very destructive to soft 19th century brick and should always be avoided.

Modern masonry or wood building materials can have a strong visual effect on older buildings. Artificial siding, which is intended to resemble original siding materials, can harm a building's character. The most common problem with artificial siding is the removal or covering over of original wood decorative elements.

### **Masonry**

1. Cleaning of masonry, especially 19th century brick and soft stone such as sandstone or limestone, should be done using the least aggressive method possible. Avoid muriatic/ hydrochloric acid cleaners, which can stain or dissolve brick and some stone. First try plain water, which often can be a very effective cleaner. Next, consider mild detergent cleaners and, if those are not effective, then consider chemical cleaners. Always test a cleaning technique in an unobtrusive location to be sure it is effective and does not cause damage. Make sure that the wash water pressure is no more than 300 pounds per square inch. Avoid trying to get a building too clean; it is very hard to remove all of the dirt, and too much trying can give a building an artificial "scrubbed" look. Never use sandblasting or other abrasive cleaning methods.
2. Re-point masonry only when it actually needs it -- when mortar is missing, loose, or eroding away. Often a building can be spot-pointed rather than completely repointed. Be sure your mason understands older masonry and uses a re-pointing mortar formulated for your particular masonry. In general, no more than 1/4 to 1/2 part of cement (by volume) should be used in re-pointing mortar, to avoid making it too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.
3. Painted masonry buildings should be kept painted. Buildings and some of their components were sometimes painted in the past, to achieve certain color combinations, hide unsightly masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. Thus it is better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels. To prepare a painted masonry surface for repainting, hand-scrub the surface with a natural bristle, nylon or fiber brush to remove surface dirt and any paint that is flaking off. Paint scrapers may be necessary if brushing does not do the job, but be careful not to scratch or score soft brick. Since exterior paint may contain lead, work like this is usually best left to professionals familiar with protection and disposal requirements.
4. Unpainted masonry, on the other hand, should not be painted. Its color and its sometimes weathered surface are part of a building's history and should be left intact. In addition, painting can sometimes trap moisture and cause masonry deterioration.
5. Avoid removing stucco from masonry surfaces. The underlying masonry often was chipped and scarred in order to hold the stucco, and re-exposing such a surface to the weather can lead to rapid weathering of the brick; also, these surfaces can have a very unattractive appearance. If a stucco surface is to be refinished, remember that the only appropriate surface finish for stucco on New Richmond buildings is smooth.

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Very thin mortar joints are critical to the character of this wall, which combines brick and stone elements.



If brick has been painted, it should remain painted because removal of paint can damage the underlying masonry.

### Wood

1. Because wood exterior elements were subject to rapid weathering, they typically were painted rather than stained and varnished. Painting is the appropriate finish for all types of wood exterior elements on commercial buildings in New Richmond. Watch for signs of deterioration or paint loss which might indicate a problem with excessive moisture. Loose flashing at the parapet or a leaking gutter or downspout could let water soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot. Be sure to correct any such problems before repairing or re-painting wood elements.

2. Avoid removing original wood elements from your building. Storefront bulkheads, window sash and framing, doors, trim and decorative pieces, for example, are important components of a building's character. Wood elements that have become gray and weathered do not necessarily have to be replaced. If the wood is sound, it probably only needs a good coat of paint. When extensively deteriorated wood elements must be replaced, they should be replaced in-kind: the new pieces should be made of wood and should be the same thickness, size, shape, and profile as the item being replaced. Contemporary materials, such as aluminum, vinyl, or rough-sawn wood should not be used to replace original wood trim elements on a building.

### Artificial Siding

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1. Although most commercial buildings in New Richmond are built of brick masonry, there are some frame commercial buildings. Repair of historic wood siding is always preferred over artificial siding (aluminum or vinyl). Artificial siding may be appropriate in some rare instances where all three of the following conditions exist: the existing siding is so deteriorated and damaged that it cannot be repaired; the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; and the substitute material can match the historic material in size, profile and finish so that there is no visual change in the character of the building. In cases where a non-historic artificial siding has been applied to a building, its removal and replacement with an artificial siding would be an acceptable alternative if the conditions above are met.

If you are proposing to use replacement siding on your building, be prepared to submit a detailed proposal which gives a clear indication of current condition of the historic siding as well as how the new siding will be installed. It is important to select a siding installer sensitive to these considerations and able to do high-quality work..

2. Only the actual horizontal siding itself should be replaced. The appearance of the new siding should match the original in size, style and dimension meaning that it is the same width, profile and finish as the original. The surface texture of the replacement siding should be smooth, not wood-grained.

3. Decorative wood elements such as window and door trim, and ornamental materials should be left in place and not covered or removed when installing new siding.

4. Remember that installation of siding should not be a way of hiding or ignoring possible problems. Paint usually peels on wood siding because of moisture. Before re-painting, re-siding, or installing replacement siding, check to find the source of any moisture problems -- leaking gutters or downspouts, leaking pipes or drains inside a wall, roof leaks -- and make any necessary repairs. Ignoring these can lead to serious dry rot damage later on.

5. Existing wood soffits should not be covered with or replaced by vinyl or aluminum replacement materials. Doing so has a negative visual impact and can conceal moisture problems for so long that structural damage can occur.

6. Remember that replacement siding is not entirely "maintenance-free." It can collect dirt and dust; fade or change color; and get dented or broken. Some effort must be put into cleaning and maintaining any kind of siding.

### **Commercial Storefronts**

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Storefront display windows are the "front doors" of New Richmond's commercial district. They invite residents and visitors to see what the village's businesses have to offer. The main purpose of storefronts and their windows, of course, is to display the items for sale in a store, but they also are very important to how people experience the commercial district. In the heart of New Richmond, storefront display windows provide a series of views or scenes that connect the street with the interior of each commercial establishment. If they are well done and maintained, they make a walk through the area interesting and enjoyable. If storefront windows are blocked up, if the glass and display space are dusty and ill-kept, or if there are gaps in the streetscape with no storefronts, the effect is much less enjoyable. Shopping malls know the importance of storefronts and window displays and rely heavily on them to keep shoppers entertained and wanting to come back again; the same principles apply in a traditional downtown shopping area such as New Richmond.

Traditional storefronts were almost all designed in a three-part composition: a fairly low bulkhead, or base, beneath the display windows; large plate glass windows to provide display space and to light the interior of the store; and transom windows above the display windows, which provided additional natural light for the interior.

Wood or cast iron was the most commonly used material for storefronts of the 19th century.

In New Richmond, some storefronts retain historic design elements such as cast iron columns, recessed entries, and transom windows. Others have been modernized and contain aluminum-framed display windows and entry doors, often without bulkheads or transom windows. Other alterations include closed-up storefront windows with little visibility through to the interior. Overall, however, storefronts in the area have generally retained their large display windows and can play the "showcase" role so important to the character of New Richmond commercial district.

### **Recommendations**

1. Surviving historic storefront elements -- bulkheads, wood or metal trim or window hardware, transom windows -- should be retained if at all possible. Such elements are part of the fabric of New Richmond and contribute to its character and high visual quality.
2. Any new storefronts or renovations of existing ones should observe the sizes and proportions of elements typical of the area's older storefronts. They should, for example, have bulkheads, display windows, and transoms similar to those commonly used in the past. Make sure that the storefront fits within the original storefront opening that is defined by end piers or columns and horizontal members. Leave the piers or columns exposed rather than covering them with new materials.
3. Because a series of large display windows is such an important part of New Richmond's appeal and attractiveness to shoppers, display windows should not be covered up, removed, or downsized. Avoid any temptation to make the storefront look like a residence

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or office through the use of small or multi-paned windows. If necessary, screen large display windows with interior blinds if privacy is desired for an office use.

4. Traditional materials should be used when storefronts are rehabilitated or reconstructed in older buildings. For example, bulkheads should be of paneled wood for New Richmond's 19th century buildings. In this period, brick and stucco were not typically used in the bulkhead area. Display windows usually were supported by fairly light wood or metal framing systems, leaving a maximum of glass area. Heavy wood framing or masonry materials were not typically used in the display windows. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.



New Richmond is fortunate to have an original cast iron storefront with its builder's plate.



This cast iron storefront has all its basic elements intact: bulkhead, display window, transom and cornice.

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Even though the bulkheads and windows are later additions, this storefront follows the traditional pattern of bulkhead, display window, transom and cornice. Maintaining full-size display windows is important in a commercial district.

### **Doors and Entrances**

Commercial building entrances usually were incorporated into the storefronts. They generally blended in with the storefronts rather than standing out as distinctive features. This was true both of the entrances into the commercial spaces and of entrances to upper floors. Sometimes these entrances were placed symmetrically and sometimes not; upper-floor entrances often were placed toward the end of the storefront, but sometimes they were centered in the facade, between two separate storefronts. Entrance doors sometimes had glazing and sometimes did not. Doors into store spaces usually were glazed, often for nearly their full height as a means of providing still more natural light. Entrances to upper floors often did not have glazing but were simple paneled wood doors that provided privacy for those using the stairs; sometimes they did have both glazing and a transom to light the stairway. Doors were usually painted rather than stained and varnished; painted finishes tended to last longer.

### **Recommendations**

1. Older commercial building doors should be retained, and repaired if necessary. Often all that is needed is a good coat of paint, but a qualified carpenter should be able to replace deteriorated elements without having to throw out the entire door. If a door is extensively deteriorated and must be replaced, the new door should duplicate the design and materials of the original as closely as possible.

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2. Wood doors are most appropriate for the traditional storefronts of New Richmond buildings. In cases where a modern aluminum-and-glass storefront has been substituted, a standard aluminum-and-glass door may be compatible. Choose a dark enamel rather than a brushed metallic finish. For doors to upper floors, metal doors may be acceptable, though real wood is always the preferred option.
3. Keep painted doors painted; avoid the temptation to remove paint and apply a stained or varnished finish. Stained and varnished doors usually were found only on early 20th century buildings, most often in recessed doorways.
4. Historic commercial building storefront doors usually had large glazed areas, sometimes nearly the full height of the door. Glazed areas in existing doors should be kept their full size, and new or replacement doors should have glazing similar to the original. If you have no original to go by, the glazing should cover at least the upper half to two-thirds of the door. Doors leading to upper floors from the street often were unglazed, though they usually had transom windows. If your building has transoms over doors to upper floors, they should be retained and kept glazed to provide natural light for the hall or stairway inside.
5. Keep commercial doors very simple in design, unless historical evidence indicates a more decorative design is appropriate. Storefront doors should have half- to full glazing. Doors to upper floors may have two, four or six panels; flush doors are generally not recommended. Avoid adding false "historic" elements to a door, such as crossbuck bars, wood pediments, ornate grilles, or novelty windows and moldings.



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This distinctive corner entrance has a door with a window in the upper half. This is a traditional design element and is important in providing light to the store interior.

### **Canopies and Awnings**

Older commercial buildings controlled summer heat by means of fabric awnings, both on storefronts and on upper-floor windows. Storefront awnings usually were mounted on retractable metal pipe frames, enabling the merchant to raise and lower the awning as needed. Upper-floor awnings typically were fixed in place and were removed during winter months. They usually could be drawn up during bad weather to avoid wind damage.

Storefront awnings also provided a sheltered area on the sidewalk so shoppers could get out of the rain or avoid the hot sun; often along a street the awnings provided an almost continuous sheltered pathway. The fabric coverings often were in a striped pattern and usually were finished in colors compatible with those of the building. The front edges of the awnings often were scalloped. Upper-floor awnings usually were similar to the awnings used on the storefront.

On both storefronts and upper floors, awnings typically were flat and sloped downward from an attachment point between the display and the transom windows or, on upper floors, at the very top of the window. Some had triangular end panels and others did not. Rounded awnings saw some use, but usually only in round-arched openings.

The lower edges of the storefront awning, just above the sidewalk, sometimes contained the name or street number of a business. Such information, however, usually was not put on the flat, sloping surface of the awning.

Some New Richmond buildings have post-supported roofs above their storefronts. This was a common element in the 19th century until the arrival of fabric awnings, which were less expensive and more flexible. While fixed roofs with supporting posts can sometimes block the views of storefronts, they are appropriate for New Richmond. They should be kept very plain and simple, just like their 19th century predecessors.

Fixed metal awnings or canopies, usually made of lightweight aluminum, are a fairly recent development and were not typical of the 19th century.

### **Recommendations**

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1. Retain and repair any surviving historic awning hardware such as retractable frames. These often only need lubrication and adjustment in order to work properly. New hardware that works in a similar manner can also be found. Most awning hardware folds or rolls up the awning.
2. Maintain fabric awnings on a regular basis. Small tears should be repaired before they grow larger; the awning should not be stored when wet; and the awning should be washed once a year.
3. If your building has non-historic fixed metal awnings or canopies, consider replacing them with fabric awnings that would be more compatible with New Richmond's historic character.
4. If you are thinking about adding an awning to your building, carefully consider how it will appear in relation to your facade and to the streetscape as a whole. In particular, pay attention to the following: materials, color and pattern, shape, placement and size, number and signage.
5. Traditional awnings were of a heavy canvas material. Modern materials include man-made fibers that duplicate the appearance of canvas but avoid or slow down the process of staining, mildewing, fading, and rotting. Your awnings should use fabrics with an appearance like canvas; avoid materials with a glossy or shiny surface. The fabric should not be painted, since the paint usually will not hold up well due to the bending and flexing of the fabric.
6. Select awning patterns and colors compatible with the colors of your building. Avoid awning patterns that are too "busy" and that have too many colors. A solid-color awning, or one with two colors in alternating stripes, was typical of historic practice.
7. The traditional triangular awning with either open or closed ends is strongly recommended for New Richmond. The awning edge (or "valance") should be kept loose rather than made rigid by interior piping. Rounded or "bullnose" awnings generally should be avoided since they do not complement historic character very well. They may, however, be appropriately used in round-arched openings.
8. The design of the storefront should dictate the placement and size of the awning. In a traditional storefront, awnings were sometimes placed above the transom area and sometimes just below. The awning should be located within the storefront window or door opening itself, so that it does not obscure other architectural details. Awnings that are the wrong size or width for the storefront should not be used. Be careful that an awning is not so large that it overwhelms a building.
9. The number of awnings to be used should be determined by the design of the building. A single storefront will usually require a single awning. Larger properties may need two or three awnings to correspond with existing divisions between storefront windows and doors.

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10. Awnings should be a minimum of seven feet above the sidewalk, and the bottom of any valance should be a minimum of six feet, nine inches above the sidewalk. The angle of the awning should be close to 45 degrees, which will help to give the awning an appropriate and historically-correct amount of projection from the face of the building.

11. Illuminated or backlit awnings are not appropriate in New Richmond. Awnings can be used effectively for signage as long as the design and message are kept as simple as possible. The valance rather than the sloping surface of the awning is the preferred location for any signage.



This awning has a traditional pipe frame and open ends. It is appropriately scaled to its storefront.



Closed-end awnings are also appropriate. Awnings should be well above head height and should cover only the transom. Leave cornices and decorative details exposed.

### Upper Floors and Windows

The upper floors of commercial buildings were designed to be visually compatible with the street-level main floors, even though they looked different and served a different function. While the first floor spaces were almost universally used as store spaces, upper floors served as office, residential, or fraternal lodge spaces. Upper-floor windows usually were residential in size, proportion, and character -- though in some cases they were large and ornate -- and their spacing usually matched that of major storefront elements on the first floor. Window openings sometimes were simple rectangles, but often they had ornamental elements.

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Upper-floor windows usually had multiple-paned sash in early 19th century buildings and one-over-one sash in later buildings. In New Richmond some windows have been altered -- filled in, downsized, or their sash replaced with contemporary windows -- but most upper floors remain largely original.

### **Recommendations**

1. Repair and retain original upper-floor windows, because they are important to your building's overall architectural design. If older windows are so deteriorated they must be replaced, the replacements should duplicate the design and materials of the originals as closely as possible. Window manufacturers can produce high-quality windows with true through-the-glass muntins at reasonable prices. More often than not, however, a simple one-over-one design is the most appropriate and the least expensive.
2. While wood windows matching the original style are always most appropriate, in some cases vinyl-clad or aluminum-clad windows may be used as substitute materials for wood. These include; the historic wood windows are so deteriorated that they cannot be repaired; and the replacement windows match the size and appearance of the original windows. If such windows are used, they should match the appearance of the original windows as closely as possible, with the same dimensions and profile of the original sash and frames. Avoid stick-on or sandwiched muntins, which give the building a false "historic" look. A simple one-over-one design is the much-preferred choice.
3. If energy efficiency is a concern, consider adding interior or exterior storm windows to existing windows. Some window manufacturers also provide interior energy panels which have a minimal effect on the appearance of the window. Aluminum storm windows today come in a variety of colors that can be matched to the color of the window trim; they can also be painted. Brushed or metallic aluminum storms are not recommended. The storm windows should fit exactly (that is, meeting rails at the center of both windows should line up).
4. Avoid altering upper-floor window openings. Bricking in openings or downsizing them to accommodate lowered ceilings or smaller replacement windows has a significant adverse effect on the design of the entire building. Replacement windows should fill the original size of each opening; lowered ceilings should have a soffit at each window that allows retention of the full window height and keeps the ceiling from cutting across the window.
5. Avoid removing or altering window opening trim and ornamentation. Like the windows themselves, these elements are part of the building's design. Deteriorated elements should be repaired or replaced in kind. For extensively deteriorated details such as hoodmolds, replacement materials such as fiberglass may be appropriate.

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These round-arched windows are original to the building and are a major contributor to its character.



Multiple panes often indicate very old windows. Every effort should be made to repair and retain historic windows like these examples.

### **Cornices and Parapets**

Commercial buildings from the 19th century often had a terminating treatment at the top of the main facade, usually a projecting cornice. There are many of these in New Richmond, and they contribute greatly to the district's character. Another common treatment was use of a parapet wall, a section of wall rising above the roof to give an impression of greater height. Some parapet walls terminated in a projecting cornice, and some had none.

Cornices usually employed some combination of panels, projecting brackets, and horizontal elements. They could be extremely ornate, or as simple as a few projecting courses of brick. While some ornate cornices used stone elements, by far the most common materials were wood and pressed sheet metal. Inexpensive and flexible, these materials could be worked into intricate designs that resembled cut and carved stone.

Parapet walls are usually found on masonry buildings and extend anywhere from a few inches to several feet above the roofline. Sometimes they are fairly heavily ornamented, but often they simply are capped with stone or tile copings.

### **Recommendations**

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1. Because they are so exposed to the weather, parapet walls often require extra attention to ensure that they do not deteriorate excessively. Painted elements must be kept well painted, and you should watch for signs of excessive moisture, such as failing mortar, growth of moss or mildew, and stains or salt deposits resulting from excessive water accumulation.
2. Avoid lowering or removing parapet walls. Often they have flashing materials that are tied into the building's roof, and disturbing these can lead to moisture problems. Also, parapets are part of a building's architectural design, and lowering or removing them can adversely affect the building's character.
3. Watch cornice elements for signs of deterioration. Because so many are made of pressed sheet metal, peeling paint and rust spots are clear signs of damage. Watch also for loose elements that need to be re-attached. Sheet metal cornices are fairly easy to repair, since patches can be nailed, riveted, or soldered on, and new replacement parts can even be found in some building catalogues.
4. Avoid removing cornices or portions of them. They are important components of commercial building design, and their removal adversely affects architectural character and integrity.



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New Richmond is fortunate to have many intact decorative cornices and parapets. Because they are exposed to the weather but not easily inspected for deterioration, they require special attention. Keeping them as intact and original as possible is important to retaining the district's special character.

### **Roofs, Gutters, and Downspouts**

Roofs, gutters and downspouts should be thought of as an integrated system designed to collect and remove water from your building as quickly as possible. A failure or weakness in one component will hinder or prevent the others from doing their jobs. Keeping the system "up and running" does not have to be complicated or expensive; mostly it is a matter of watching for signs of trouble and correcting problems promptly.

The purpose of each component is easy to see. The roof, of which flashing is a part, provides a waterproof surface that uses gravity to drain water away as fast as possible. Gutters are used to collect the water and also keep it from running down the sides of the building, which can cause damage very quickly. The downspouts drain water from the gutters and carry it away from the building, ideally to an underground drain pipe.

Sometimes the best time to inspect your roof/gutter/downspout system is during a heavy rain when problems are easiest to spot (but not during a lightning storm). Watch for overflowing gutters, which can indicate a blocked gutter, a plugged downspout, or a low spot where the gutter has come loose and sagged. Look for water flowing on the outside of the downspouts, which may indicate a loose connection or a plugged or split downspout. Watch to see if water is overshooting the gutter at the roof's edge, or whether lack of a drip edge is letting water run down behind the gutter. If you can get into the attic or the space just under the roof, listen for dripping sounds or watch for drips that might indicate a leaking roof or flashing. Check for daylight coming through any part of the roof surface.

### **Recommendations**

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1. Regular maintenance and cleaning is the best way to keep your roof system in good shape.

Many New Richmond buildings have shallow, sloping flat roofs that are hard to see, so there is a tendency to forget about them until problems develop. Check the roof to look for blisters, breaks, tears, or holes in the roof surface, and to check the flashing for loose joints and open seams. This is also a good time to watch for other problems such as loose or filled-up gutters and downspouts. Watch for vegetation such as moss or grass which indicates accumulated dirt and retained moisture and can lead to damaged roof, gutter or downspout materials.

2. Be sure that water from downspouts is drained away properly. Ideally, downspouts should empty into underground drainpipes that take the water to sewer or street. If this is not possible, downspouts should empty onto metal, plastic, or concrete splashblocks that slope downward and away from the building. If splashblocks cannot be used for some reason, downspouts should have an elbow at the bottom that points away from the building, carrying water as far away as possible before letting it drain away. Note that no downspouts should drain onto sidewalks, since in the winter they can create a hazardous layer of ice.

3. On masonry buildings, the straps that hold downspouts in place should be nailed into mortar joints, not the masonry surface. Gutters held in place by straps should be nailed in place underneath roofing materials and not on the roof surface.

4. Watch for gutters that continue to drip long after rain has stopped; they may be retaining water in a low spot or in accumulated dirt. Check building walls for damp spots that might indicate gutter or downspout leaks not apparent during a rainstorm.

5. When doing roof system repairs, retain historic materials as much as possible; when replacement is necessary, try to match the historic materials. Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material, and pattern of the old as closely as possible.

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Growth of plants and weeds may indicate an overflowing downspout or drain line. Watch downspouts and drains are working properly.

during a heavy rain to see whether the gutters,

### **Signage**

Signage is a form of business advertising, and thus plays an important role in a commercial area such as New Richmond. The sign is used to alert customers to a business's purpose and location. Sometimes overlooked, however, is the image that the sign conveys about a particular business and the commercial district as a whole. In an effort to attract attention, signage can be inappropriately designed, sized, and placed on buildings, resulting in a negative effect upon both the business and the entire area. Business owners should remember that signage is an integral part of commercial architecture and can have a major impact on its appearance.

The key to creating a successful system of signage in New Richmond is to encourage diversity and creativity in signage while maintaining visual harmony through careful use of sign design, materials, size, color, and placement. As signage changes with changes in building use, the opportunity is presented to evaluate existing signage and guide any changes that are made. Appropriate signage in the commercial district and nearby residential areas will take its cues from the historic character of the buildings and the streets, and still effectively communicate the image and the message of the particular business.

## Signage Types

The following types of permanent signs, and methods of employing them, are appropriate for New Richmond:

- a. Wall signs: These signs are among the oldest type of signage, the earliest examples of which were painted directly on building walls. They were also made as separate panels, usually entirely of wood, which were mounted flush against the building wall. Both types remain popular today and are appropriate in New Richmond. As with other kinds of signage, the best signs usually are the simple ones which avoid ornate ornamentation and lettering.
- b. Projecting nameplate signs: Traditionally used in a pedestrian-oriented environment such as New Richmond, projecting nameplate signs are intended to make business identification easy for people walking along the sidewalk. Usually mounted perpendicular to the sidewalk, these signs generally consist of a mounting bracket and a signboard which hangs from the bracket. For best visibility, projecting signs should be hung above head height, but no higher than eight or nine feet above the sidewalk. The signs and supporting brackets should be simple in design and should avoid ornate ornamentation and lettering.
- c. Window signs: Another early form of signage that remains popular, the window sign is applied directly to glass, usually as individual letters. The sign is applied on the inside, to protect it from weathering and damage. The most popular window signs are painted on or applied as decals; opaque wood signboards or other types of signs that obscure the window are not appropriate. Window signs usually are done in light colors -- white and gold are typical -- in order to have enough contrast to stand out against the glass.
- d. Awning signs: These are painted directly onto the fabric awnings that shelter many storefronts, on the hanging valance at the awning's edge. This type of signage works best when it is done in a single light color -- usually white -- that stands out against the color of the awning fabric, and when designs and lettering are kept simple and plain.
- e. Ground signs: This type of sign is supported by a frame, bracket or posts set permanently in the ground, with the sign itself at or just above ground level. Easily seen by both pedestrians and drivers, ground signs usually are used in front of buildings that are set back from the edge of the sidewalk. Ground signs should respect the scale and character of the surrounding environment and should support the pedestrian environment. Brackets or posts should complement the building's architectural style and color scheme. The signboard should be a simple geometric shape such as square or rectangular. Ornate supports and signboards should generally be avoided.
- f. Joint identification signs: When several businesses or tenants occupy a single commercial structure, often joint signage is an appropriate way to identify each business. This is particularly true if the businesses share a common entrance. Joint identification

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signage usually clearly states the name and/or address of the building, then lists the businesses there, all in a single sign or in a cluster of smaller signs. This avoids the clutter that can result if each business has its own sign. Consistency of sign design, color, and lettering style is important to the success of this kind of sign.

g. Sandwich board signs: Usually hinged at the top, these self-supporting two-panel signs are placed on the sidewalk to draw attention to a business. They generally are used only when the business is open and are taken in at closing time. Most such signs are painted wood; some are made in a "chalkboard" design that permits changing of sign text.

### **Recommendations**

1. Be efficient in how you use signs. Remember that neither the commercial nor the residential areas of New Richmond are areas of high-speed traffic, so large signs intended to attract drivers' attention are not necessary. Try to use as few and as small signs as are necessary to get the business message across.
2. Take cues from the building in choosing a location for a sign. Many buildings have a flat area above the storefront which provides an ideal location for signage that is mounted flush on the facade. Historic photographs can often show you how signage was used in the past.
3. Good quality designs with simple graphics and simple messages are encouraged. Although common geometric forms, such as a rectangle, square, circle or oval, are encouraged, other signage shapes may also be appropriate. Letter sizes and styles should be easily readable. Use of one letter size and one type style is best.
4. Choose sign materials that complement the architectural character of the commercial district. Wood can be painted or carved; metal can be shaped, painted or polished; canvas can be used for awnings; and neon signs can be custom-made. Wood signs should be painted; the use of natural wood in signage downtown should be avoided as it is not appropriate to the area's architectural character. Plastic is also discouraged as a signage material as it can clash with the historic materials on commercial district buildings.
5. In choosing a sign, take into consideration how it will appear in relation to the entire facade. The sign should not dominate the facade; its shape and size should fit your building just as a window or door fits. Be careful that signs do not interfere with or conceal architectural features of the storefront or upper facade.

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6. Signage should always be pedestrian in scale. This means that the signage relates more to the sidewalk than it does to the street and is intended for viewing by people who are walking rather than driving.
7. Temporary signage is sometimes necessary to announce sales or special events. Their size should be kept small and time on display should be limited.
8. Projecting nameplate signs are usually attached to the building in the space above the storefront. These signs should be no larger than four square feet and the sign should project no more than three feet from the face of the building. The bottom of the sign should be a minimum of eight feet above the sidewalk.
9. An existing awning or canopy may be used for commercial building signage. Tasteful signs can be painted or silk-screened onto the valance of the awning.
10. Window signs are appropriate for both storefront display and upper floor windows. Lettering can be painted, applied, gold-leafed or etched. The window sign should cover no more than 25% of the glass area.
11. Ground signs should be limited to buildings which are set back from the public right-of-way. These signs should be pedestrian in scale and designed to complement the architectural character of the building. The supports for the ground sign should be considered part of the overall design of the sign.
12. Roof-mounted signs should not be used.



Signs painted or printed on awnings are very



A pedestrian-scaled post sign is

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traditional and are appropriate in New Richmond's commercial district.

easy to see and appropriate in size for New Richmond. Simple graphics and lettering make the sign visually interesting.

### **Access for People with Disabilities**

The Americans with Disabilities Act (ADA) is a civil rights act with wide-ranging implications for both new and older buildings. In part, the purpose of the act is to ensure that disabled people enjoy, to the maximum extent possible, the same access to buildings as people without disabilities. Both existing buildings and new structures are required to comply with ADA by removing architectural barriers to disabled people. Titles II and III of the act address physical accessibility requirements of publicly-owned facilities (such as schools or a city hall) and privately-owned facilities which are open to the public (such as stores, restaurants and some offices).

Title V, Section 4.1.7 of the act specifically addresses "Accessible Buildings: Historic Preservation." It provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building in question.

Provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. That is, the need to comply with ADA already exists and is not triggered by a decision to rehabilitate. If you have doubts about the applicability of ADA to your building, or about whether the historic preservation provisions may provide you some flexibility in complying, you should contact a qualified architect with ADA compliance experience.

### **Recommendations**

1. Because the ramps and lifts sometimes needed to provide the disabled with access to buildings can have a significant visual impact, their location, design, and materials are important. Whenever possible, these elements should be located at side entrances to minimize their impact on the main facade. The design of ramps and handrails should be simple and contemporary and should not try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls, which can make a ramp much more visually prominent than it needs to be.

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2. If providing access to a building's front entrance is only a matter of overcoming a few inches' difference between sidewalk and entrance, consider re-doing a portion of the sidewalk so that it slopes upward to overcome the height difference. A handrail may not even be necessary.
3. Consider use of a lift rather than a ramp, in some cases. Experience has shown that when the height to be overcome exceeds about three to three-and-a-half feet, ramps and lifts tend to cost about the same. A lift can be especially useful when space for a ramp is limited, or when the visual impact of a ramp would be too great.

### **Residential Building Rehabilitation Guidelines**

As in many smaller communities, New Richmond contains a large number of residential buildings, which form the neighborhoods around the commercial district. Residential buildings have many design elements that differ from those of commercial buildings. The guidelines that follow address such residential building elements as foundations, roofs, gutters and downspouts, windows, and porches.

#### **Foundations**

All buildings rely on their foundations for structural support. Foundations are designed to carry a building's load, or weight, down into the soil and to spread out that weight in a way that makes the load less than the soil's bearing capacity. Improper maintenance of or alterations to foundations can adversely affect their ability to do this job; the result can be settling of the building, with cracked plaster, damaged masonry, and uneven floors.

Residential building foundations in New Richmond are usually built of stone or concrete. Stone was by far the most popular material for foundations in the 19th century; concrete came into common use in the early 20th century. Most foundation walls extend only slightly above ground level, and often they are hidden either by plant materials or even by siding that extends down from the building wall.

Foundations do not require much maintenance effort. The most important considerations are avoiding alterations that could weaken your building's foundations; and keeping moisture away so it cannot cause problems.

#### **Recommendations**

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1. Avoid practices that can keep a foundation wall from drying out if it absorbs moisture. Vines and other plants should not be allowed to grow on the foundation, and weeds and shrubs should not be in contact with it. Be sure there is plenty of air space between the foundation and any plant materials, to permit proper drying. Don't pile dirt, mulch, firewood, or other materials against the foundation.
2. Keep any foundation ventilation openings clear; don't cover them up or fill them in. If security is an issue, consider adding a simple iron grate in front of the opening.
3. Be sure the soil around the foundation slopes down and away from it, so water will drain away and not soak into the ground next to the foundation. Wet soil can lose its bearing capacity, and structural damage can result. Watch for water that pools against the foundation during a rainstorm, and be sure it has a means of draining away.
4. Watch gutters and downspouts closely to be sure they are not leaking and allowing water to splash onto or soak into the foundation wall. Downspouts should be connected to underground drains (be sure these are not clogged) or should empty onto splashblocks that carry the water away. However, be sure water is not drained directly onto a sidewalk, where ice can be a hazard in winter.
5. Avoid cutting new openings in foundation walls. If you do undertake such alterations, do it with the advice of a competent structural engineer so you avoid the possibility of weakening the foundation.



Stone is a traditional foundation material in older buildings. It is very durable but can deteriorate if not cared for properly. Keeping water away from the foundation is the single most important maintenance effort.



Rock-faced concrete block is very common in early 20<sup>th</sup> century buildings. Its strong texture often contributes to a building's design.

## **Exterior Materials: Masonry, Wood, and Artificial Siding**

New Richmond's residential buildings are of both brick masonry and frame construction. Most frame houses have beveled siding and other elements of wood trim, while brick houses can be found both painted and unpainted.

Treatment of exterior materials during maintenance or rehabilitation work can affect both the appearance and the long-term preservation of a building. For historic masonry and wood, there are certain practices that should be followed, and others that should be avoided. Use of modern masonry or wood building materials can have a strong effect upon older buildings. One example is artificial siding, which is intended to resemble historic siding materials. It can harm the historic character of buildings if it is not used carefully.

### **Recommendations**

#### **Masonry**

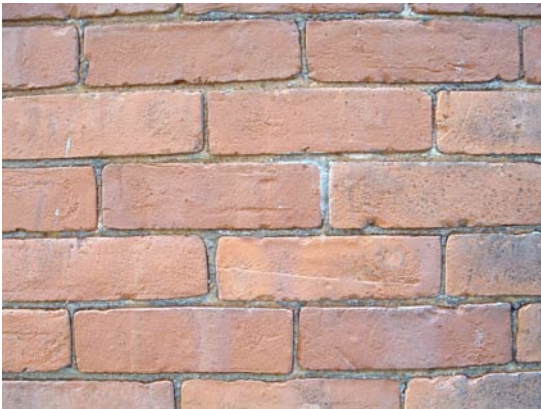
1. Cleaning of masonry, especially 19th century brick and soft stone such as sandstone or limestone, should be done using the least aggressive method possible. Avoid muriatic/ hydrochloric acid cleaners, which can stain or dissolve brick and some stone. First try plain water, which often can be a very effective cleaner. Next, consider mild detergent cleaners and, if those are not effective, then consider chemical cleaners. In any case, avoid using a wash water pressure of more than 300 pounds per square inch, and always test a cleaning technique in an unobtrusive location to be sure it is effective and does not cause damage. Avoid trying to get a building too clean; it is very hard to remove all of the dirt, and too much trying can give a building an artificial "scrubbed" look. Never use sandblasting or other abrasive cleaning methods on your building as these will damage the surface of the masonry.
2. Re-point masonry only when it actually needs it -- when mortar is missing, loose, or is eroding away. Often a building can be spot-pointed rather than completely repointed. Be sure your mason understands older masonry and uses a re-pointing mortar formulated for your particular masonry. In general, no more than 1/4 to 1/2 part of cement (by volume) should be used in re-pointing mortar, to avoid making the mortar too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.
3. Painted masonry buildings should be kept painted. Masonry buildings and some of their components were sometimes painted in the past, whether to achieve certain color combinations, hide unsightly masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. Thus it is better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels. To prepare a painted masonry surface for repainting, all that is needed is to wet the masonry by sprinkling with a garden hose and hand-scrub the surface with a natural bristle, nylon or fiber brush to remove surface dirt and any paint that is flaking off. Before washing, be certain that the wall is

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watertight, with sound masonry joints, and that all door and window openings are covered. Allow sufficient time (usually several weeks) for the masonry to dry before painting.

4. Unpainted masonry, on the other hand, should not be painted. Its color and its sometimes weathered surface are part of a building's history and should be left intact. In addition, painting can sometimes trap moisture that you don't know is in the wall and cause masonry damage and deterioration.

5. Avoid removing stucco from masonry surfaces. The underlying masonry often was chipped and scarred in order to hold the stucco, and re-exposing such a surface to the weather can lead to accelerated weathering; also, these surfaces can have a very unattractive appearance. If a stucco surface is to be refinished, remember that the only appropriate surface finish for stucco is smooth.



Before repointing any brick, note the size and profile of the mortar joints. This brick has its original mortar intact.



Painted brick should be kept painted. Removal could cause permanent damage to the underlying masonry.

### Wood

1. Original wood siding and other wood elements should be retained as much as possible. If it is extensively deteriorated, wood siding should be replaced with new matching wood siding; other wood elements such as cornerboards, jig-sawn trim, and similar ornamentation should be replaced in kind if they are beyond repair. Avoid using panel siding and rough-sawn "rustic" siding, since they would not have been original to the building.

2. Because wood exterior elements were subject to rapid weathering, they typically were painted rather than stained and varnished. Painting is the appropriate finish for all types of wood exterior elements on houses in New Richmond. Homeowners should watch for

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signs of deterioration or paint loss which might indicate a problem with excessive moisture. A leaking gutter or a downspout with an open seam could permit large amounts of water to soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot. Correct any such problems before repairing or re-painting wood elements.



Wood shingles and beveled wood siding are important design elements on a number of New Richmond buildings. Wood siding should be properly maintained and painted.

### **Artificial Siding**

1. Repair of historic wood siding is always preferred over artificial siding (aluminum or vinyl). Artificial siding may be appropriate in some rare instances when all three of the following conditions exist: the existing siding is so deteriorated and damaged that it cannot be repaired; the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; and the substitute material can match the historic material in size, profile and finish so that there is no visual change in the character of the building. In cases where a non-historic artificial siding has been applied to a building, its removal and replacement with an artificial siding would be an acceptable alternative if the conditions above are met.

If you are proposing to use artificial siding on your building, be prepared to submit a detailed proposal which gives a clear indication of how the siding will be installed, taking into consideration the following guidelines. It is important to select a siding installer sensitive to these considerations and able to do high-quality work.

2. Only the actual horizontal siding itself should be replaced. The appearance of the new siding should match the original in style and dimension, meaning that it is the same width and has the same profile as the original. The surface texture of the artificial siding should be smooth, not wood-grained.

3. Decorative wood elements such as window and door trim, and ornamental materials such as shaped wood shingles, carved brackets or porch elements should be left in place and left uncovered. Unfortunately, the application of new siding over old siding (and the J-

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channel that is required to accept the new siding) takes away from the profile and projection of the adjacent wood trim. Even so, it is best to leave the trim exposed, as this makes it possible to someday reverse the work and restore the appearance of the original siding underneath. Paint the J-channel the same color as the body of the house to make it less noticeable.

4. Remember that installation of siding should not be a way of hiding or ignoring possible problems. Paint usually peels on wood siding because of moisture. Before re-painting, re-siding, or installing artificial siding, you should check to find the source of any moisture problems -- leaking gutters or downspouts; leaking pipes or drains inside a wall; or roof leaks. Ignoring these can lead to serious dry rot damage later on.

5. Remember that artificial siding is not entirely "maintenance-free." It can collect dirt and dust; fade or change color; and get dented or broken. Some effort must be put into cleaning and maintaining any kind of siding.

### **Porches**

Porches are an important part of the design of many New Richmond homes. Intended to provide shelter from the weather, shade from the sun, and extended living space during good weather, porches are integral to residential building design, employing elements and ornamentation intended to fit into the building's overall design.

Because porches often extend out from the house and are subject to weathering and deterioration, they sometimes require extra maintenance, particularly elements such as wood floors and columns. Some porches have had their wood floors replaced with concrete or brick, and in some cases wood porch columns or posts have been replaced with decorative metal supports. In extreme cases, some homeowners remove porches entirely, which significantly changes a house's appearance.

Some homeowners seeking more living space have enclosed formerly open porches, incorporating them into the house's living space. If done improperly, this can permanently affect the original character and appearance of the house. If sensitively done, it may be a change that is reversible. Owners should always be sure that enclosing a porch does not violate local building or zoning codes.

### **Recommendations**

1. Inspect porches regularly for signs of deterioration and excessive moisture -- mildew, moss, soft "punky" wood showing signs of dry rot. Keep painted surfaces well painted, and be sure that the area under the porch deck has enough ventilation that it can dry out easily if moisture gets in.

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2. Retain porch elements such as columns, railings, and ornamentation. If these are deteriorated, first try to repair them. If they are beyond repair, replacement elements should be of the same material as the original and should duplicate the original appearance as closely as possible. Selective replacement of deteriorated parts is better and less expensive than replacing an entire porch.
3. Avoid using ornamental metal porch posts, rough-sawn or rustic-looking elements, and other treatments that are out of character with your house and that would not have been used historically.
4. If parts of an older porch are missing, look for evidence of their original appearance so you can duplicate the original feature as closely as possible. Old photographs are helpful, and you can also look for physical evidence on the porch itself, such as paint shadows. If no evidence exists, the best approach is to keep the design simple and compatible with the architectural style of the house.
5. Avoid permanently enclosing any porches, particularly those toward the front of the house. Be sure to check zoning and building codes that may govern porch enclosures. If a porch must be enclosed, try to select one near the rear of the house. Maintain the original porch supports and decorative elements by placing the enclosure inside the line created by the columns or posts. Maintain a feeling of transparency by using windows as much as possible within the enclosure. The enclosure should be as reversible as possible; that is, it should be able to be removed in the future without any permanent damage to the original porch.



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Porches in New Richmond take many forms, but in every case they are an important part of the house's architectural design. Certain porch designs are intended to go with certain styles. Wood is the most common material for posts, balustrades and floors. Some original porches, especially from the early 20<sup>th</sup> century, had concrete or brick foundations and floors.

### **Doors and Windows**

On many houses, the doors and entrances (entrances include the door and any surrounding sidelights, transoms, or trim) are important design features which help give the house a distinct character. Some kinds of doors and entrances are associated with particular architectural styles -- for example, the four- or six-panel doors with sidelights and transom found on Federal style houses. Many residential doors in New Richmond have a simple design, often with a narrow transom above the door. Regardless of their style, doors and entrances are important to any house as major design features.

Like doors and entrances, windows are important elements in the overall design of a residential building. Window type, size, and placement have a significant effect upon the image and character of a house. Wood windows with both multiple- and single-paned sash are the most common in New Richmond's residential areas. Single-paned windows (called "one-over-one") are fairly common, as are two-over-two. Older houses often have six-over-six or similar windows, and some houses combine different kinds of windows.

Older wood window sash had muntins, the thin wood bars that supported the glass when the sash had more than one large pane. Many modern replacement windows use either applied or sandwiched artificial muntins that don't actually support the glass and are used primarily to give the sash a "historic" look. These are generally not appropriate for use on older buildings.

### **Recommendations**

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1. Proper maintenance can keep older doors in good shape and aid their energy efficiency. Planing or sanding of the edges, or adjustments to hinges, can help solve problems with sticking doors. Weatherstripping or a storm door can add to energy efficiency. Wood strips added to the sides or top and bottom can help an older door fit its opening better, further enhancing energy efficiency.
2. Retain original door and entrance locations and sizes. Downsizing or covering over doors and entrances are not recommended because they can have a very adverse effect on a building by unbalancing the architectural design. If you add an entrance where there was none before, use a door type and entrance details appropriate to the design and period of the house.
3. Avoid replacing historic doors with incompatible new ones. Repair of existing doors is always preferable and is not necessarily complicated. Sometimes only a rotted lower rail or other piece needs to be replaced, which is generally much less expensive than a new door. If a door is so deteriorated that replacement is necessary, try to match the design of the original door as closely as possible -- number of panels, size and placement of glazing, decorative elements, and hardware.
4. If the original design for a door is unknown, try to choose a door compatible with the architectural style or character of the house. For example, six-panel doors are appropriate for Federal style homes, four-panel doors are suitable for Italianate and vernacular 19th century residences, and half-light or full-light doors may be used in Bungalows and American Four-Squares.
5. Wood is the preferred material for residential doors, rather than metal. Doors should be painted rather than varnished, as this would have been the treatment historically. Front entrance doors were sometimes varnished in Queen Anne style homes. Metal doors desired for security reasons should be located to the side or rear of the property.
6. Storm doors may be wood or metal. If metal is used, choose a finish that matches the color of the door or the trim on the house as closely as possible. Metallic or brushed aluminum is not recommended. Keep the storm door simple, preferably in a full-light design that shows the door behind it. Avoid cross-buck design storm doors.

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Simple wood panel doors are appropriate for most residential buildings in New Richmond. Older doors tend to be very substantial and will last for years if properly maintained and painted.

7. Window openings should be kept their original size; avoid filling in or downsizing these openings. Also avoid creating new window openings, since this usually disrupts the pattern of openings that is part of the house's original design. If new openings must be cut, they should be similar in size and proportion to other windows and should have simple one-over-one sash.
8. Retain and repair original window sash. Most sash are made of wood, which can deteriorate from exposure to sun and rain, as well as from dry rot. A qualified carpenter usually can repair the window at much less than the cost of a replacement window. Many sash are thick enough that they can be re-glazed with insulated glass units to improve energy efficiency. Interior or exterior storm windows are another option.
9. While wood windows matching the original style are always most appropriate, in some cases vinyl or aluminum clad windows may be used as substitute materials for wood. These include; the historic wood windows are so deteriorated that they cannot be repaired; and the replacement windows match the size and appearance of the original windows. If such windows are used, they should match the appearance of the original windows as closely as possible, with the same dimensions and profile of the original sash and frames. Avoid stick-on or sandwiched muntins, which give the building a false "historic" look. A simple one-over-one design is the much-preferred choice.

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10. If energy efficiency is a concern, consider adding interior or exterior storm windows to existing windows. Some window manufacturers also provide interior energy panels which have a minimal effect on the appearance of the window. Aluminum storm windows today come in a variety of colors that can be matched to the color of the window trim; they can also be painted. Brushed or metallic aluminum storms are not recommended. The storm windows should fit exactly (that is, meeting rails at the center of both windows should line up).
11. Avoid removing or altering window opening trim and ornamentation. Like the windows themselves, these elements are part of the building's design. Deteriorated elements should be repaired or replaced in kind. For extensively deteriorated details such as hoodmolds, replacement materials such as fiberglass may be appropriate.
12. Original wood window shutters should be kept in good repair and replaced with matching shutters if they are extensively deteriorated. However, many houses never were intended to have shutters, and application of shutters to a house that has never had them is not recommended. To see whether your house may have had shutters in the past, look for signs such as old hinges, shutter dogs (these held the shutters open), or marks on the house where such hardware may once have been installed.
13. If it is determined that shutters may be installed, keep in mind that their size, design and placement on the building are important considerations. Shutters must be sized and placed so that they will fill the window opening exactly if closed (even though they may be non-operable). The traditional wood-slat shutter design is most appropriate, although buildings that have a Bungalow or Craftsman style sometimes used shutters with flat panels. Wood shutters are greatly preferred over metal ones. Shutters should not be used if they make a facade appear too busy or crowded.