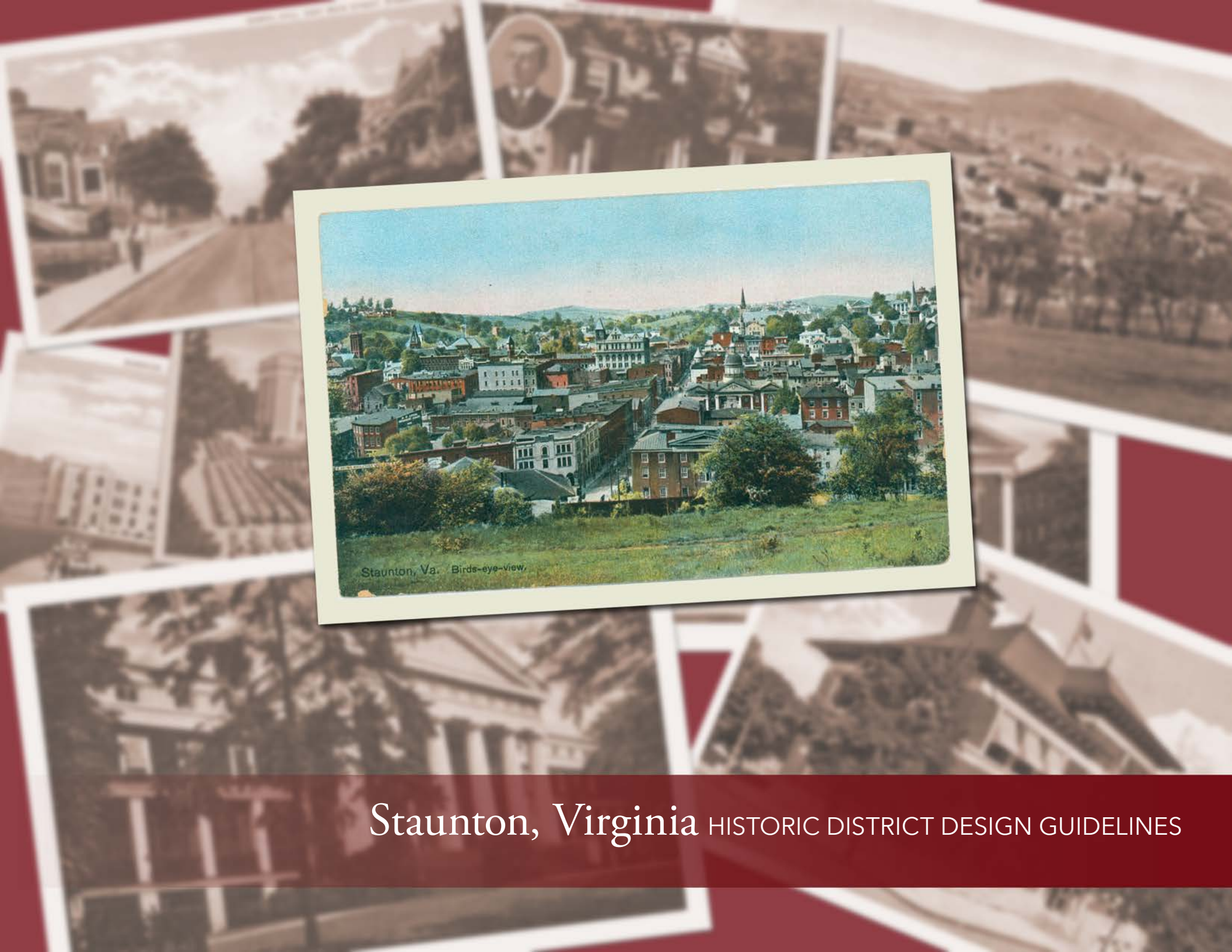
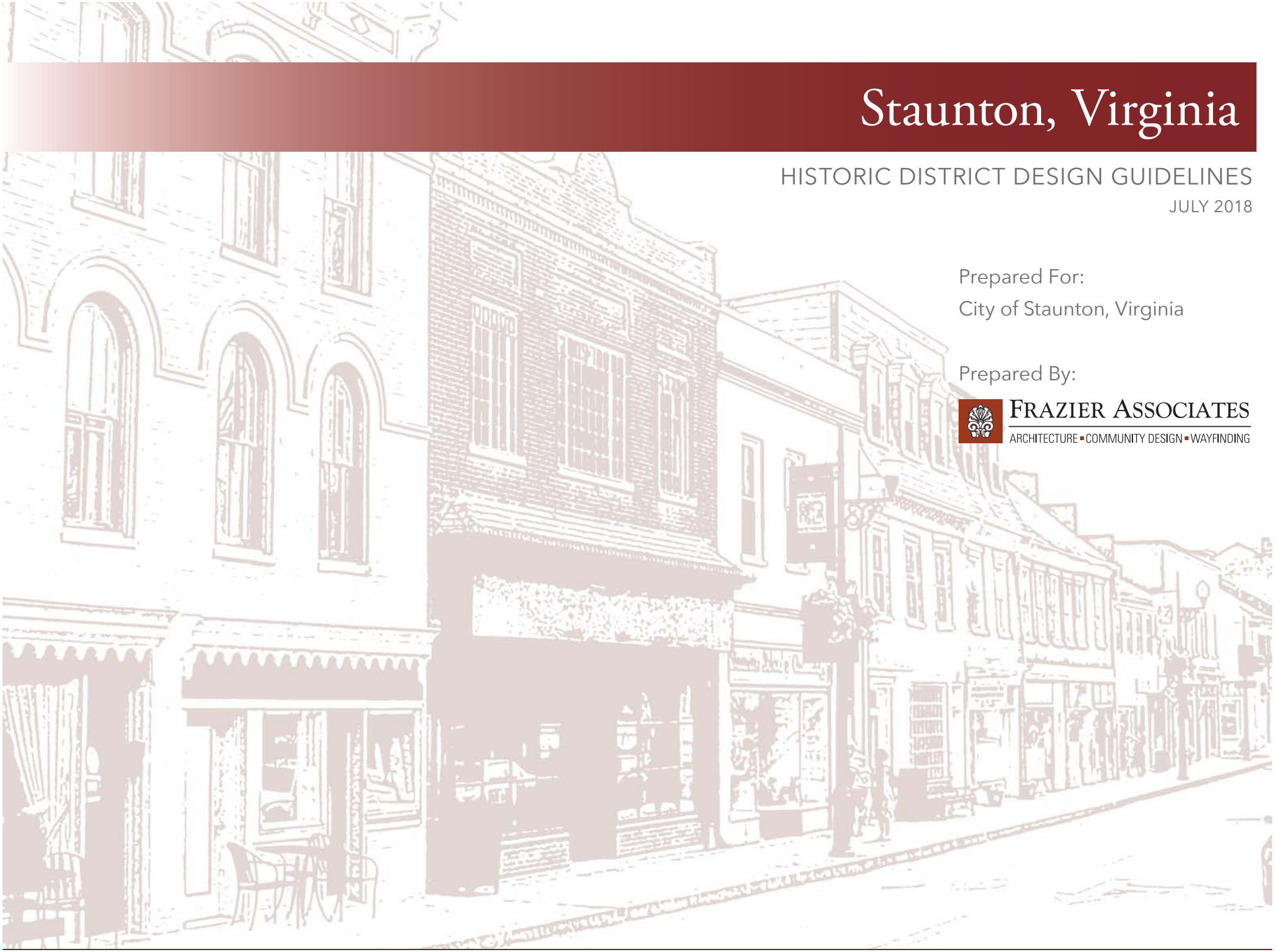


Staunton, Virginia HISTORIC DISTRICT DESIGN GUIDELINES

Staunton, Virginia

HISTORIC DISTRICT DESIGN GUIDELINES

JULY 2018



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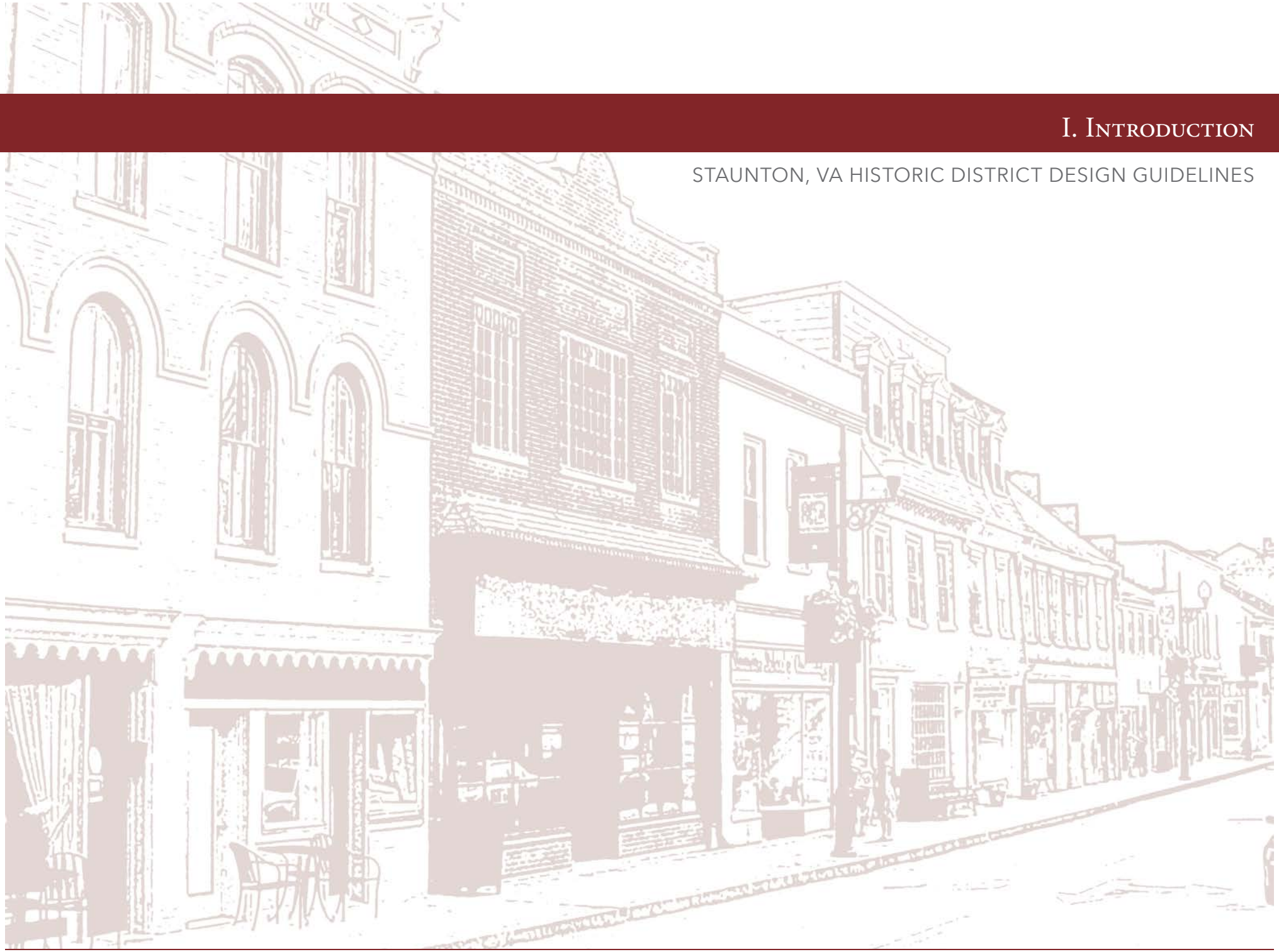


The dramatic setting of Staunton's historic downtown as seen at night.

A. Background

The City of Staunton, located in the heart of the Shenandoah Valley, is a small city with a large sense of history. Staunton's amazing collection of historic architecture is nationally celebrated for its extraordinary beauty and its preservation success. The grid of streets overlays a series of hills that create wonderful vistas throughout the community. This dramatic setting along with its rich architectural heritage has provided a textbook story of physical and economic revitalization in the past 40 years. The result is that Staunton has received numerous accolades form a very wide variety of national media in recent years.

"The city's greatest spectacle is the cityscape itself, a magnetic panorama of period architecture that draws the visitor in like a painting by Norman Rockwell," says *Virginia Living* magazine. The city is lauded for having one of the "Greatest Main Streets in America" by *Travel + Leisure*, was picked as one of the "Best Small Towns in America" by *Smithsonian* magazine, has been chosen as one of the "Great Places in America" by The American Planning Association, and it was the first designated "Great American Main Street" in Virginia by the National Trust for Historic Preservation.

Staunton boasts beautifully maintained buildings designed in an eclectic mix of architectural styles. Much of the city's celebrated architecture can be attributed to one man, T. J. Collins, a talented architect who practiced in Staunton from 1891 to 1911. He designed or remodeled nearly 200 buildings in Staunton, many of which still survive today.

The skyline of Staunton is richly punctuated by cupolas, domes, & steeples.

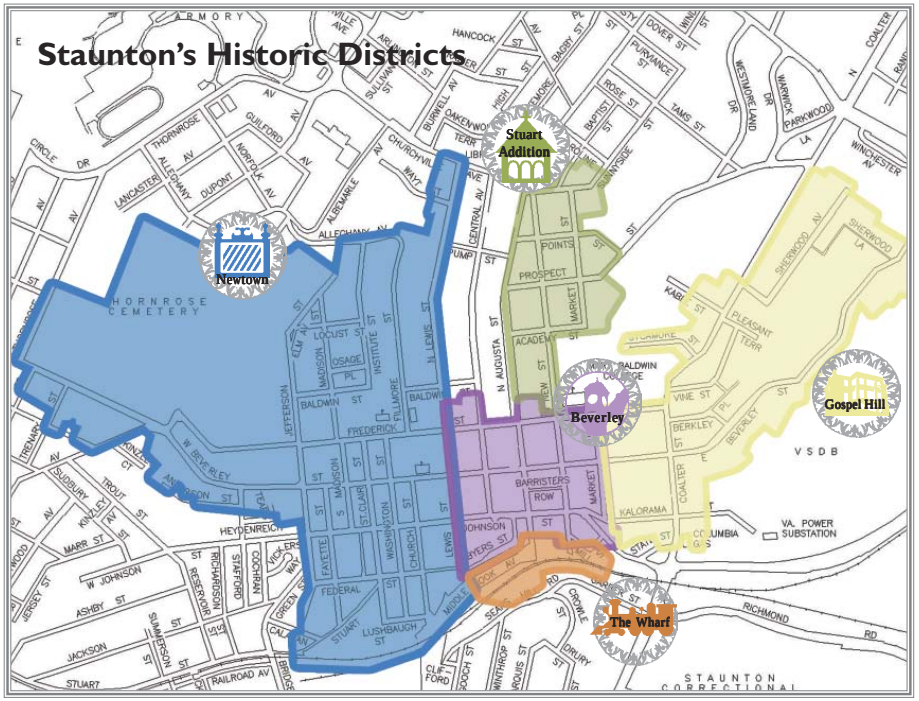
B. Historic Designations

1. Local Historic Overlay District

As cities and towns develop through time, each generation leaves its physical imprint on the community. The results are different periods of architectural styles, building types, street patterns, and open space. These individual buildings, neighborhoods, and commercial areas become more distinct and treasured as they survive subsequent generations of development.

The City of Staunton has wisely recognized the importance of instituting policies to ensure the preservation of this rich architectural heritage by locally designating the historic districts that were previously listed on the state and national registers.

With this local designation, any properties within the district boundaries are subject to design review of any changes, additions, new construction, or demolition of buildings by the Staunton Historic Preservation Commission (HPC).

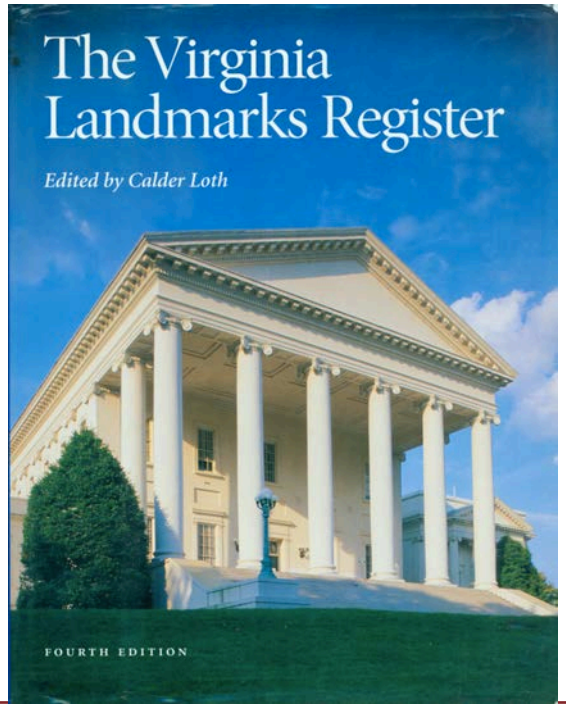


2. State and National Historic District Designations

The National Register of Historic Places was established in 1966, and the National Park Service manages it. The official list of structures, sites, objects, and districts embody the historical and cultural foundations of the nation.

The Virginia Landmarks Register, also established in 1966 and managed by the Department of Historic Resources, is the state's official list of properties important to Virginia's history. The same criteria are used to evaluate resources for inclusion in the state register as are used for the National Register.

Listing on these two registers does not require owners to seek permission to make changes to their properties as do the Staunton local historic overlay districts. If an owner wishes to take advantage of the state and/or federal historic rehabilitation tax credits, however, then the owner must submit plans (both exterior and interior of the project) for state and/or federal approval as a part of the tax credit application



This publication contains summaries of all the state-designated historic districts as well as individually designated landmarks.

The following district and properties in Staunton are listed on the National Register and on the Virginia Landmarks Register:

1. Listed Historic Districts (5)
   - Beverley Historic District
   - Gospel Hill Historic District
   - Newtown Historic District
   - Stuart Addition Historic District
   - Wharf Area Historic District
2. Individual Listed Properties (25)
   - Augusta County Courthouse
   - Booker T. Washington High School
   - Breezy Hill
   - Catlett House
   - Cobble Hill
   - Hilltop
   - Hoge, Arista House
   - Kable House
   - Mary Baldwin University: Main Building
   - Merrillat, J.M. C. House
   - Michie, Thomas J. House
   - Miller, C. W. House
   - Montgomery Hall Park
   - National Valley Bank
   - Oakdene
   - Oaks
   - Old Main, Stuart Hall School
   - Robert E. Lee High School
   - Rose Terrace
   - Sears House
   - Steephill
   - Stuart House
   - Trinity Episcopal Church
   - Waverley Hill
   - Western State Hospital
   - Woodrow Wilson Birthplace
3. State-Owned Listed Properties (1)
   - Virginia School for the Deaf & Blind
4. Federally Owned Listed Properties (1)
   - Staunton National Cemetery

NOTE: The locally designated historic districts also match the boundaries of the Virginia Landmarks Register and the National Register of Historic Places. Listed districts are subject to design review by the HPC. Individually listed properties that are outside of the locally designated historic districts' boundaries and the state- and federally owned and listed properties are NOT subject to local design review by the HPC.

For more information on the National Register, visit the website of the National Register of Historic Places. For more information on the Virginia Landmarks Register, visit the website:

https://www.dhr.virginia.gov/registers/register.htm/

C. The Comprehensive Plan & The Design Guidelines

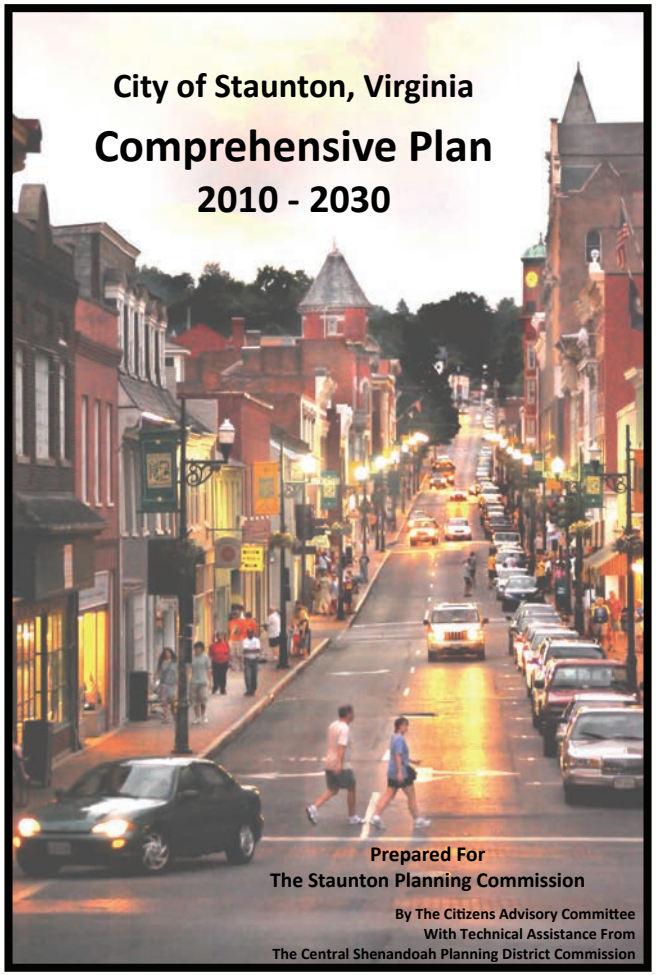
The existing Comprehensive Plan of the City of Staunton was adopted in 2012, and a new plan is currently being developed in 2018. The existing design guidelines relate only to residential properties and were completed in 1996. This document is an update to those guidelines and includes guidelines for buildings in Staunton's commercial historic districts as well. The update of these guidelines aligns well with the intent of the current comprehensive plan as seen in the first of the plan's four overriding goals. It states:

"A desire to conserve and/or protect the City's natural resources, historic character, and scenic qualities."

Furthermore, the section on Historic and Scenic Qualities states:

"Staunton's historic character is a hallmark which has been recognized throughout the nation. The movement to preserve and protect the City's historic heritage has been a driving force for over four decades. The continued protection of historic structures is fundamental to the heritage, character, and sustainability of the community. Heritage tourism is a vital component of not only Staunton's but also the region's tourism programs. Preserving the character of the City through protection of existing structures helps to support the tourism industry. The redevelopment of buildings and the development of new structures in historic districts should be done with sensitivity to the historic character and setting of the district. Also, important to historic structures is the surrounding landscape elements, which need to reflect the context of the site and the structure in terms of materials and land form. Likewise, development outside historic districts should complement and support the overall character of the City while relating to the surrounding neighborhood setting. The City's major entrance corridors should be developed in a manner that protects and enhances their scenic beauty and distinct character. Structures, landscaping, signage, and overall site development can and should be designed and developed in a fashion that creates attractive corridors leading to the City's historic downtown. The use of both creative design standards and codes supports economic development while maintaining Staunton's historic and scenic fabric."

Note that the last statement in that section refers directly to the "use of both creative design standards and codes support[ing] economic development while maintaining Staunton's historic and scenic fabric." This statement reflects the City's current funding of this guidelines project and the support of the city staff in this effort.



D. Historic Districts' Goals

1. Preserve historic buildings according to professional standards.
2. Avoid wholesale removal and replacement of historic elements and features of historic buildings.
3. Avoid demolishing buildings that contribute to the historic character of the districts.
4. Build on the existing character of the historic districts.
5. Maintain and strengthen the street "wall" in the downtown and Wharf areas.
6. Respect the boundary between the commercial areas and surrounding neighborhoods.
7. Respect the existing architectural character when designing new buildings in the historic districts.
8. Respect the existing physical street patterns and lot orientation of the historic districts.
9. Ensure that zoning and other City regulations support the preservation goals of the historic districts.

Staunton's downtown has benefited from a free design assistance program for façade improvement drawings, first through Historic Staunton Foundation & later from the Virginia Main Street Program.

E. Role of Design Guidelines

What Guidelines do:

- Assist in the preservation and rehabilitation of historic buildings in the districts;
- Provide guidance up front before property owners, architects/ designers, and contractors make plans and present to the HPC;
- Give detailed guidance to property owners and the HPC;
- Result in appropriate changes to historic buildings and improve the quality of new development in the districts;
- Help resolve specific design concerns that may be present in the districts;
- Assist the building industry by helping it better understand districts' physical character;
- Help protect current property values in the districts;
- Increase public awareness about the community vision for the districts;
- Help provide an objective and fair basis for the HPC's review of projects;
- And help reduce the frequency of appeals by providing clearly stated guidelines to both the property owner and the HPC.

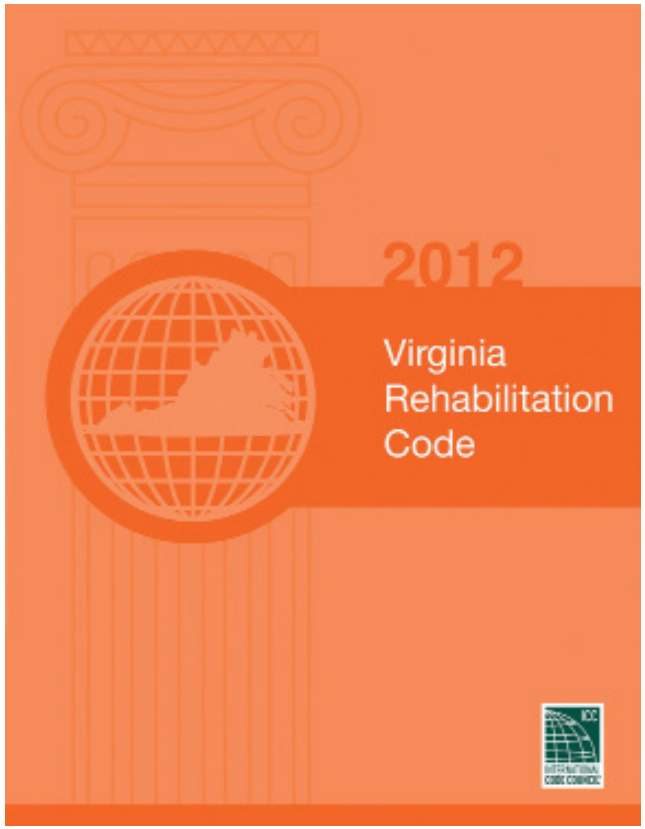
What Guidelines don't do:

- List specific standards for building size requirements, landscaping standards, detailed parking requirements, sign regulations, and other specific elements of a building project. Many of these requirements are found in the zoning ordinance and other local regulations;
- Regulate amount/location of new development. (Zoning defines those aspects.);
- Increase new construction or rehabilitation activities. (That activity is the role of the private market.);
- Improve maintenance of existing properties. (Locally adopted maintenance codes contain those requirements.);
- And regulate interior design. (The HPC does not review interiors, but building codes have a wide variety of requirements for the entire building dependent upon its proposed use.)

F. Zoning Ordinance & Building Codes

Various provisions of the Zoning Ordinance located in the City Code and the building codes provide more specific regulations when undertaking a project throughout the City. Refer to the zoning ordinance and appropriate building codes when planning and designing your project. Property owners and their representatives should also consult with the Department of Community Development before undertaking any type of building project within the historic districts.

Whereas new construction must comply strictly with the letter of the building codes, the Virginia Rehabilitation Code allows a certain amount of flexibility for historic buildings located within the historic districts depending on the type of rehabilitation planned. Refer to the code or speak to building officials for further guidance. Repairing or replacing historic elements/materials also does not have to meet current building code requirements.



Chapter 12, Historic Buildings & Section 408, Historic Buildings of the Virginia Rehabilitation Code provide alternative ways to meet the code when reviewing historic building projects.

G. Design Review Authorities

Under the Code of Virginia, there is state-enabling legislation to give localities the power to create preservation ordinances. (See: 15.2-2306: Preservation of historical sites and architectural areas.) In general, this state legislation allows communities to pass an ordinance that establishes a locally designated historic district, and creates a review board with powers to review changes to the exterior of a historic building or to any new construction or addition within the district. It also provides similar review to any properties on designated corridors that lead to historic districts. This section also provides for appeals to the local governing body or beyond to the circuit court, and it provides a demolition delay provision as well.

Staunton's Historic Preservation Commission (HPC) meets monthly in City Council Chambers in City Hall to review projects in the locally designated historic districts.

1. Historic Preservation Ordinance Purpose

   In 1995, the City of Staunton adopted a Historic Preservation Ordinance in order:

   - To preserve and improve the quality of life for residents of the city by protecting familiar and reassuring visual elements in the area;
   - To promote tourism investment and business growth by protecting historical and cultural resources attractive to visitors and thereby supporting local business and industry;
   - To stabilize and improve property values by providing incentives for the upkeep and rehabilitation of older structures and by encouraging desirable uses and forms of economic development;
   - To educate residents on local cultural and historic heritage as embodied in the historic districts and properties, and to foster a sense of pride in this heritage;
   - To promote local historic preservation efforts and to encourage the identification and nomination of qualified historic properties and districts to the National Register of Historic Places and the Virginia Landmarks Register;
   - To prevent the encroachment of additions or new buildings and structures that are architecturally incongruous with their environs within areas of architectural harmony and historic character;
   - And to recognize and develop the historic areas as integral parts of the city so that succeeding generations may build with the quality and sensitivity of past generations.

   http://www.codepublishing.com/VA/Staunton/html/Staunton18/Staunton1885.html#18.85

2. Historic Preservation Commission

   The Historic Zoning Ordinance provides for the establishment of the Historic Preservation Commission (HPC). This quasi-judicial board has five voting members, each of whom has knowledge of and interest in the preservation of the historic character of the city. These members are appointed to the HPC by City Council and serve a three-year term.

3. Changes requiring a Certificate of Appropriateness

The Historic Zoning Ordinance requires that a Certificate of Appropriateness (COA) be issued by the HPC before a material change in appearance is made to a property designated historic by the overlay zoning. A material change in appearance is defined by the historic preservation ordinance as:

- A change that will affect either the exterior architectural character or environmental features of an historic property or any contributing or noncontributing building, structure, site, object, or landscape feature within an historic district such as:
  - Reconstruction or alteration of the size, shape, or façade of an historic building, including relocation of any doors or windows or removal or alteration of any architectural features, details, or elements.
  - Demolition or relocation of an historic structure.
  - Change in the location of advertising visible form the public right-of-way.
  - The erection, alteration, restoration, or removal of any building or other structure within an historic property or district, including walls, fences, steps, and pavements or other appurtenant features.
  - New construction within an historic district.

4. Exemptions from Design Review

Ordinary maintenance or repair of any exterior architectural or environmental feature in or on an historic property or a building, structure, site, or object within an historic district to correct deterioration, decay ,or damage or to sustain the existing form and that does not involve a material change in design, material, or outer appearance thereof does not require a COA. Such actions may include:

- Repainting resulting in the same or in a different color. (Original painting of masonry surfaces is not exempted from review.)
- Replacing broken window panes, missing roof shingles, or missing features with matching in kind materials.
- Addition or deletion of storm windows and doors, window-box gardens, awnings, temporary canopies, window air conditioners, or similar appurtenances.
- Addition or deletion of television or radio antennas, skylights, or solar collectors in locations not visible from a public street.
- Planting of grass, trees, and shrubs but not including landscape treatment that substantially alters the contour of a site or involves landscaping or construction of parking areas, fences, walls, walkways, pools, fountains, and the like that materially affect the appearance of a site and that is visible from a public street.
- Any changes to a structure that are not visible from a public street.

5. Appeal of the Decision of the HPC

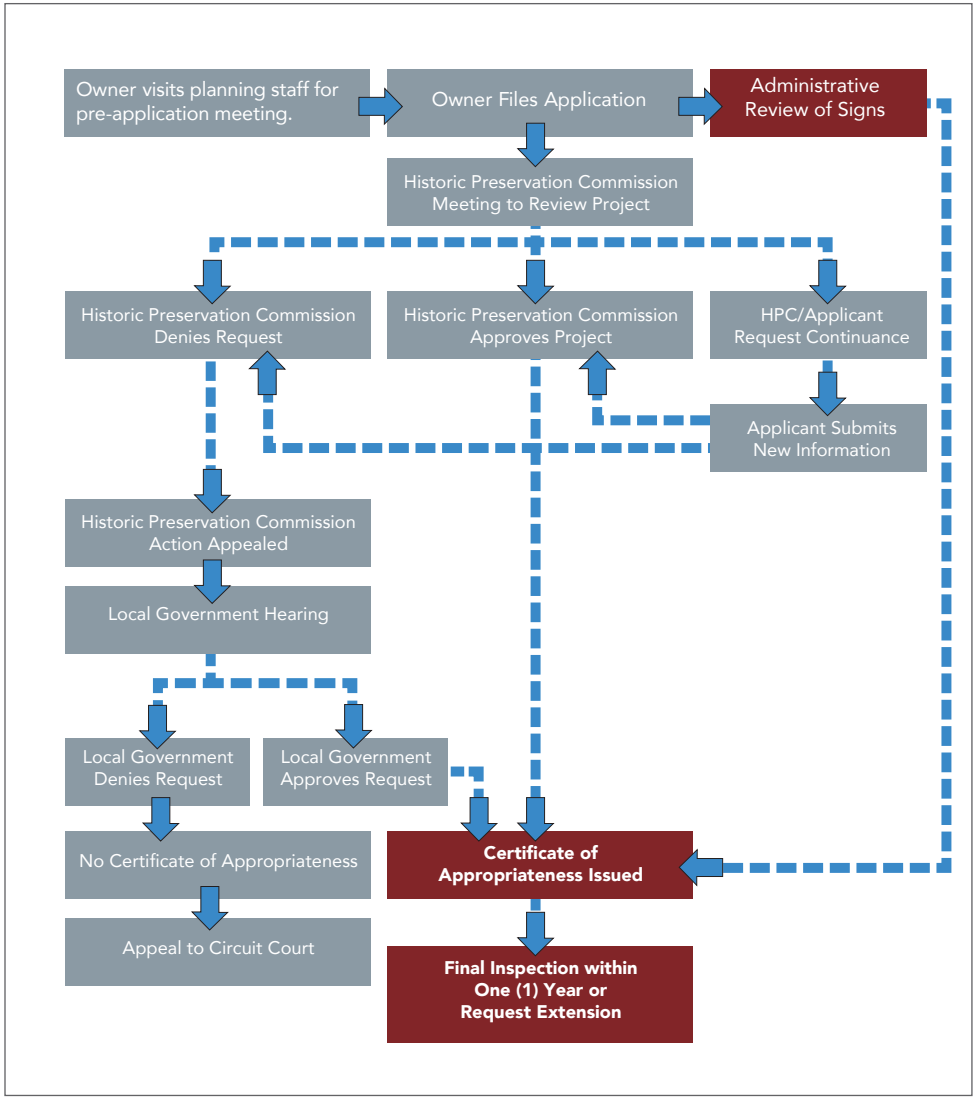
Appeals from a decision of the HPC may be taken to the City Council within 30 days by either the owner of the subject property or any other person aggrieved by the decision. If the city council fails to approve the application of appeal, a further appeal may be made by the applicant or aggrieved person with the Staunton Circuit Court within 30 days of the city council decision.

6. Deterioration by Neglect

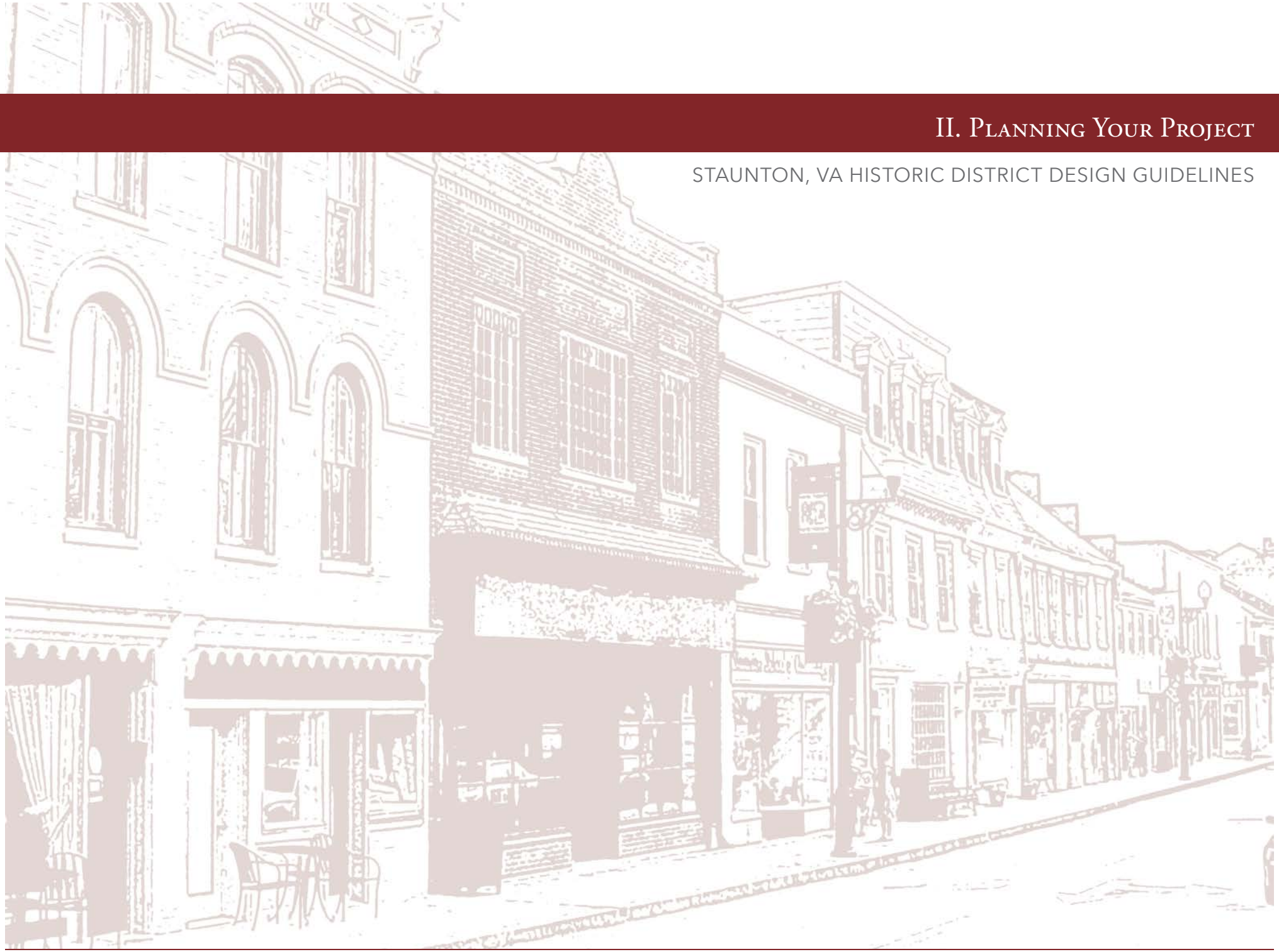
There is also a provision in the ordinance that deals with property owners' failure to provide ordinary maintenance or repairs. It lists examples of such neglect, and if the HPC determines that a property is being so neglected, it may notify the owner to take corrective action to remedy the situation. If the owner fails to undertake such action, at the direction of the city council, the HPC may direct staff to make or cause to be made such repairs as to prevent this deterioration. If the owner does not pay for the costs within 60 days, a lien would be placed against the property.

H. Design Review Application Process

To apply for a Certificate of Appropriateness, see the sample form in the appendix. Besides providing basic ownership information about the subject property, the form also requires a description of the proposed changes to the property. In that regard, the owner is also required to provide sketches or drawings of these changes, a site plan of the property, photographs, material lists, and other documentation as may be requested. Twelve sets of such information signed by the owner or the owner's representative are required along with an application fee. (Add fee link) Applications must be filed with the City of Staunton's Community Development's Planning & Zoning Division no later than the first Tuesday of the month to be heard at that month's HPC meeting.



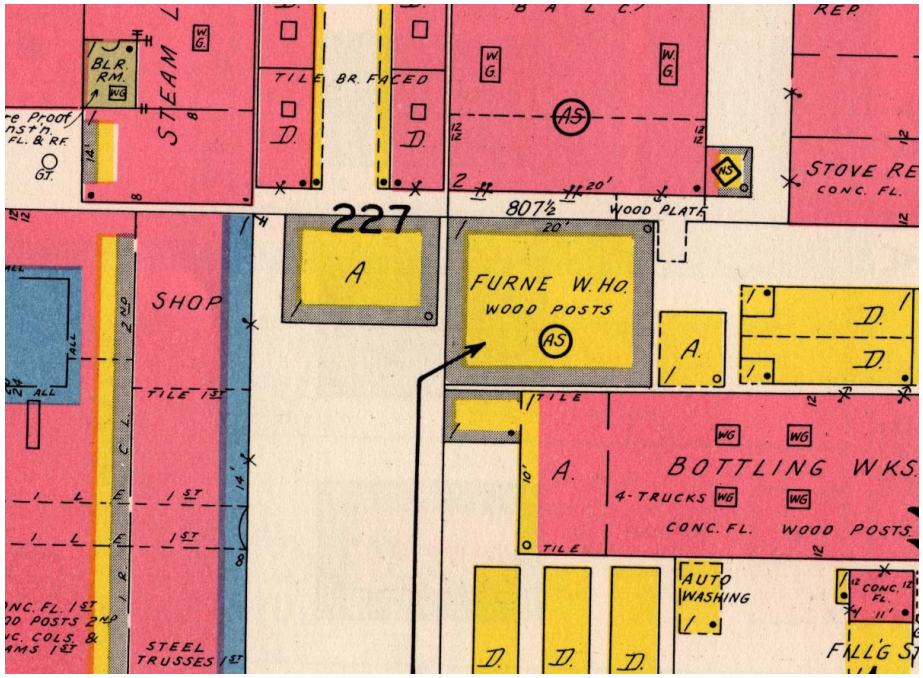
Review process flow chart for Staunton's historic districts.



A. Introduction

1. Review the Introduction chapter to these guidelines to better understand the nature, intent, and requirements of Staunton's design review process in regard to your project in the historic district.
2. Since your historic property is located within one of the state- and nationally designated historic districts (see map on page I-2), determine in which your property is located, and then review the National Register of Historic Places historic district nomination form on the Virginia Department of Historic Resources (VDHR) website. https://www.dhr.virginia.gov/historic-register/register-forms-for-downloading/

   This document will give you an overview of the historic district as well as a brief description about your building, its age, and its original use. Contributing building projects may be eligible for state and federal tax credits. (See Section D below for more information about these financial incentives.)



Sanborn Insurance Maps are one of the resources used to better understand historic buildings in Staunton's historic districts & are located at Historic Staunton Foundation offices.

3. Study your building to better determine its style, age, originality, and the elements that help define its special character. Chapter III, Section C: Architectural Styles has more information about the most common architectural styles in the historic district. Character-defining features are those elements that help identify the style and create the historic and architectural significance of the building. Once identified, these important elements should be preserved and retained in any rehabilitation project.

   To identify these exterior features, conduct a two-step process of viewing the building from a distance to identify its setting, shape, major materials and colors, entry area, window patterns, roof form and elements, color and materials, projections such as porches, and trim.
4. The second step is to inspect the building's character at close range. At this scale, one can better view the details of the building material's color and shape. This view reveals the aging of these materials; items such as mortar joints, foundation details, architectural decoration; and the overall craftsmanship of the construction. This careful analysis will ensure that the preservation and the design integrity of these character-defining elements and features of the exterior will be paramount to and identified early in the process of planning your project. For more detailed information, see the reference below.

TECHNICAL INFORMATION

Preservation Brief #17
Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

https://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm

5. Choose an Appropriate Treatment for the Historic Building

   Terms such as preservation, restoration, and rehabilitation are often used interchangeably; however, they entail different approaches to the work performed on a historic structure. See Section B: Treatment Terms below for more detailed information.

6. Consider additional items beyond the treatment terms to include:

   a. Level of Significance

      Your historic building may be very significant within the historic district if it is older than most others, is a rare example of a form or style, and retains a large degree of its exterior design and materials. In some cases, you may want to consider a preservation approach on the exterior of the building and perhaps a reconstruction approach if some items are missing and there is good documentation of their original appearance.

   b. Physical Condition

      Likewise, if the historic exterior features of your historic building are in good condition, you may want to consider a preservation approach. In other cases if the building requires more extensive repairs and replacements, then it may be a better candidate for a rehabilitation approach.

   c. Proposed Use

      While many historic buildings adapt readily to different uses than the original use, there may be instances where the new use requires functional changes to the exterior that the historic integrity of the design would be irreparably compromised. In those cases, another use should be found for the historic building that retains the integrity of exterior design.

7. Ask the City staff about any other codes and regulations of which you should be aware. Besides receiving an HPC certificate of appropriateness (COA), chances are your project will need various other local approvals including building and construction permits, site plan review, sign permits, and other required permits and licenses. Become familiar with the building code as it applies to historic building. Meet with the Community Development staff early on about your plans for informal input and helpful technical information. In this phase, you will also fill out the application for the HPC. Consider presenting a conceptual design, particularly for an addition or a new building, to the HPC before seeking formal approval. **ADD COA Application LINK**.
8. Review *The Secretary of the Interior's Standards for Rehabilitation* in Section C below. They are the basis of many of the recommendations of this guide as interpreted by the City of Staunton staff and the HPC when reviewing your project. You must also follow these general standards if you are applying for state and/or federal tax credits.
9. Use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry or reproducing historic wood details, require special knowledge, techniques, and methods.
10. If your project is complicated, consider employing an architect experienced in working with historic buildings or with new construction in historic districts. In larger commercial, office, multi-family, or institutional buildings, you must work with a licensed architect or engineer to receive building permits and other approvals.
11. If you are designing a new building, look at surrounding buildings to determine their style, age, and the elements that help define the area's special character to create a design that relates to and respects the historic buildings in the area. Follow the guidelines in VII: New Construction for more detailed information.

B. Building Treatment Terms

1. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. Limited and sensitive upgrading of mechanical, electrical, and plumbing systems, as well as other code-required work, to make properties functional is appropriate within a preservation project.
2. **Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. This approach acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy historically significant materials, features, or finishes and requires that any changes be compatible with the building and its context. Greater latitude, however, is given to replace extensively deteriorated, damaged, or missing features using the same material or compatible substitute materials. These guidelines are based on the Secretary of the Interior's Standards for Rehabilitation listed below that reflect this treatment approach.
3. **Restoration** is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems as well as other code-required work to make properties functional is appropriate within a restoration project
4. **Reconstruction** is also defined as the act or process of depicting, through new construction, the form, features, and detailing of a non-surviving site, landscape, building, or structure to replicate its appearance at a specific period and in its historic location.
5. **Remodeling or Renovation**, while commonly used layman's terms, have a different meaning within this context of historic definitions. Remodeling or renovation makes changes to the property without necessarily taking into consideration or maintaining the historic character-defining features of a building. In many cases, what is commonly called a historic remodeling or a historic renovation is a rehabilitation project for the purposes of these definitions.

Only deteriorated parts of an element should be repaired or replaced, not the entire doors.

Deteriorated parts of a metal cornice are being carefully replaced.

C. The Secretary of the Interior's Standards for Rehabilitation

The guidelines in this publication are based on The Secretary of the Interior's Standards for Rehabilitation (https://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm).

First developed in 1979, these guidelines have been expanded and refined several times. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity. The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States. The Virginia Department of Historic Resources has adopted these guidelines for reviewing projects that come under their purview. These guidelines also must be followed if applying for federal and/or state rehabilitation tax credits.

They are as follows:

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

This trellis porch railing is being prepared for painting to ensure long-lasting protection of the wood.

D. Federal, State & Local Incentives

1. Historic Rehabilitation Tax Credits

If you are undertaking a major rehabilitation of a historic building in either a Virginia Landmark or National Register Historic District, you may be eligible for certain tax credits. These credits may be used to reduce your income tax liability dollar-for-dollar.

To be eligible for the tax credits under either the state or federal program, you must file an application with the VDHR before the work begins and follow the Secretary of the Interior's Standards for Rehabilitation found in the above Section C. For further information about this incentive program, go to:

https://www.dhr.virginia.gov/tax_credits/tax_credit.htm/

For tax credit qualification purposes, a historic building is classified as a contributing building within the state or federal historic district. A contributing building generally is defined as a building that is 50 years old or older and was constructed within the period of significance of the overall historic district. If the building is newer or if an older building has been altered significantly or is in seriously deteriorated condition, it may be considered noncontributing and not eligible for the tax credit program.

To be eligible for the tax credits under either the state or federal program you must file an application with photographs and plans to the Virginia Department of Historic Resources (VDHR) before the work begins. VDHR reviews your entire project including proposed changes to the exterior and interior as well as the design of any additions to ensure that it meets the standards. If you begin any work on the project, including demolition of parts of the historic building before receiving written approval, you risk not being allowed any of the potential tax credits.

Qualifying project expenses under both the state and federal programs include most approved work related to the rehabilitation of the building (not any acquisition costs) and associated architectural, engineering, project management and developer fees. Additions and other new construction are not eligible expenses. Some site work may be eligible for the state credit, but none is eligible under the federal credit program.

If you are interested in either or both programs, consult your accountant and/or attorney before you begin your project to determine if the credits may be beneficial to you. Both programs also require that the project be completed within two years, unless it is pre-approved as a phased project with a timeline of five years or less.

a. Federal Tax Credit Program

The Federal credit is 20 percent of qualifying expenses for the rehabilitation of income-producing properties and requires that the property be listed on the National Register of Historic Places either individually or as a contributing building in a listed historic district.

As defined by the National Park Service who oversees this program, a substantial rehabilitation requires an investment in the building equal to or greater than the building's purchase price minus the land value and any claimed depreciation, plus the value of any earlier capital improvements (adjusted basis).

The Federal tax credits may be carried forward 20 years and carried back for one year. The Federal program requires that the owner of the building receiving the credits retains ownership for five years

b. Virginia Tax Credit Program

The state credit is 25 percent of qualifying expenses for the rehabilitation of an owner-occupied or an income-producing property and requires that the property be listed on the Virginia Landmarks Register either individually or as a contributing building in a listed historic district.

The state program's threshold to use the tax credits is different from the federal requirements. For owner-occupied structures, at least 25 percent of the assessed value of the building must be spend on the rehabilitation to receive the state credit. For all other eligible structures, at least 50 percent of the assessed value must be spent. The Virginia tax credits may be carried forward 10 years, but there is no carryback. Under the state program there is no continuing ownership requirement following completion of the rehabilitation.

2. Local Incentives

   a. Property Tax Abatement

      Staunton's Rehabilitation Abatement Program provides a lump sum abatement equal to the increase in value due to renovation, provided certain reasonable conditions are met. The abatement is good for seven years. This program is administered by the Assessor's Office. Download the Rehabilitation Abatement Program brochure for details.

   b. Enterprise Zone

      Staunton's Enterprise Zone includes most of all areas of the historic districts and a wide variety of financial incentives are available through this program. For more details, see:

      https://www.stauntonbusiness.com/business-resources/enterprise-zone/

   c. Staunton Creative Community Fund

      This is a unique local funding organization that is a resource for new businesses in the Staunton area. For more details, see:

      http://stauntonfund.org/

Financial incentives can help improve the remodeled house in the above image by removing the artificial siding and reconstructing missing elements like the porch, windows, & shutters along with installing a more appropriate roof material. The result is a renewed historic house as seen below.

E. Health & Safety Issues

When planning your project, it is often necessary and always wise to look at any health and safety challenges that your project may present. Often, the primary challenges may be the existence of lead paint and/or asbestos.

The first step in mitigating these materials is to identify the character-defining features of your building. Many of these features are illustrated in the preceding chapter and will often include original windows, siding, and roof materials.

As a second step, investigate all alternatives to altering or damaging original materials. It is important in all phases of rehabilitation to retain historic features, repair them in a sensitive way when necessary, and as a last option, to replace deteriorated elements either with in-kind or substitute materials.

Depending upon the decisions made in the treatment of various materials and features, the third step is to hire experienced workers who are certified for the abatement of the materials to be removed. In some cases, it may also be possible to do much of the work yourself following applicable instructions for your own safety.

1. Lead Paint

   Paints containing lead have not been manufactured since 1978 and, therefore, may not be the top coat on the exterior of a structure. However, if you are removing a substitute cladding material that has been installed over the original wood siding, you may have a lead paint top coat on the underlying wood. If the paint is sound, it may be possible to encapsulate the lead paint layer under new exterior paint. It is not necessary to remove the wood to reduce the lead paint hazard. More information on the actual steps that can be taken are offered in the technical information listed in the box below.

TECHNICAL INFORMATION

Preservation Brief #37
Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing.
https://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm/

2. Asbestos

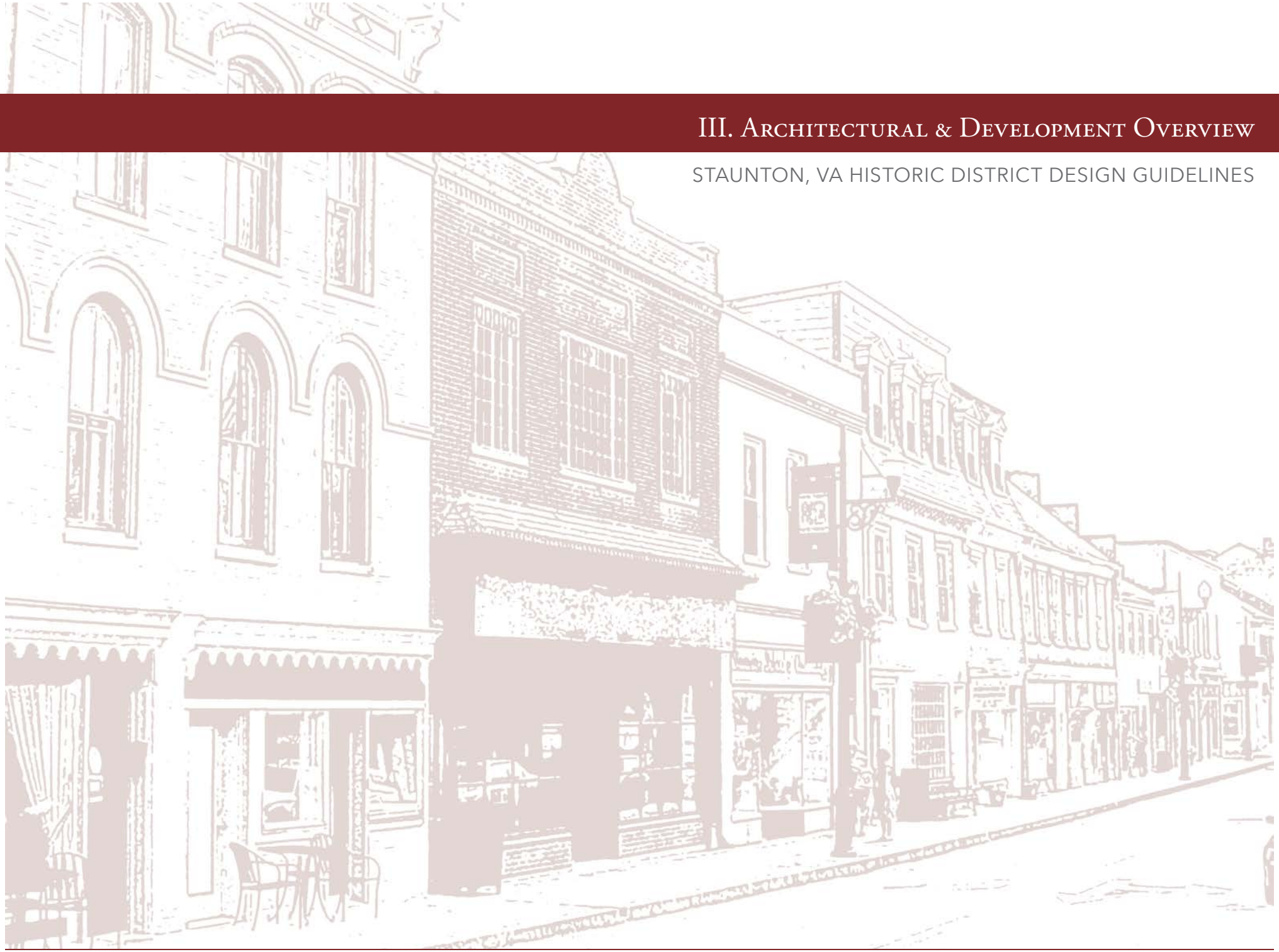
   Asbestos was used as a fire-retardant material as well as a thermal and acoustic insulator in the early 20th century through the 1970s. Its fibers can lead to lung disease and may cause cancer. Asbestos may be found in certain types of:

   - Heating pipe and boiler wrapping;
   - HVAC duct insulation;
   - Roofing materials;
   - Siding materials & fiber cement siding shingles;
   - Plaster;
   - Vinyl floor tiles; and
   - Window caulking/glazing & some glues.

   In this case, the first question to ask in the project planning is whether or not it is present. If you suspect asbestos is present in your building and it is in good condition, then leave it alone. If it is crumbling or deteriorating, you should have it tested by a certified environmental professional. If the building tests positive for asbestos, you may be able to encapsulate it. Unlike lead paint, which is just a coating, asbestos is an integral part of these materials. Asbestos is only a hazard if it is disturbed. While homeowners may encapsulate it or remove asbestos by themselves and dispose of it properly in a designated landfill according to state guidelines, it is a good idea to seek advice from a testing company to better determine your options. Suspected asbestos in non-residential single family buildings must be tested. For more information on the steps to remove asbestos, see:

   https://www.thisoldhouse.com/more/what-you-need-to-know-about-asbestos/

III. Architectural & Development Overview

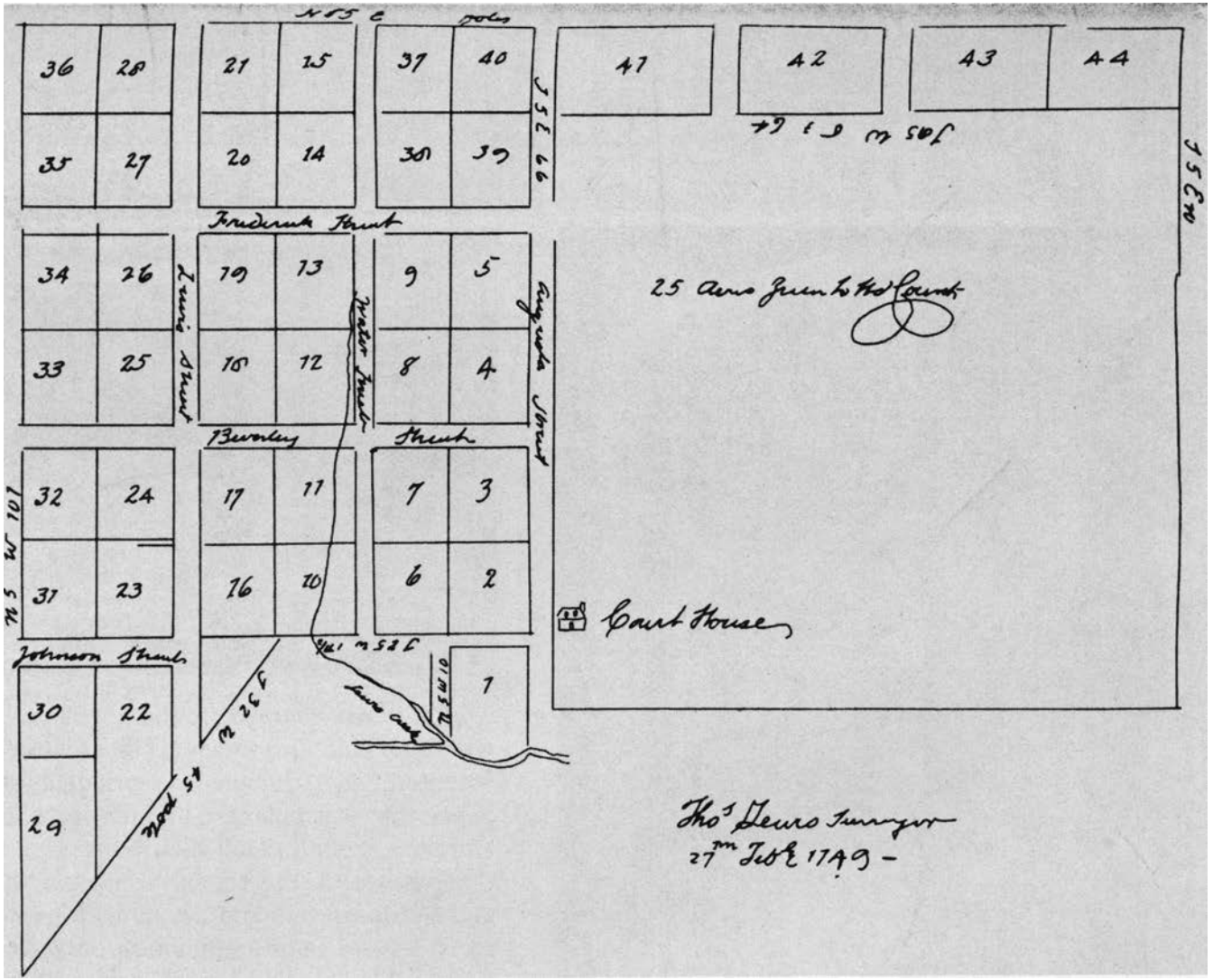


The following information was taken largely from the National Register nominations of Staunton's five historic districts.

A. Brief History of the City's Development

In 1736 William Gooch, Lieutenant Governor of Virginia, issued a patent for 118,491 acres west of the Blue Ridge Mountains to William Beverley of Essex County. Beverley constructed a mill, near what is now Central Avenue in downtown Staunton, around the early 1740s, and by 1745, he built a nearby log courthouse, the first of five courthouses built on the same site. Taverns and inns were put up to serve the courthouse visitors, and a village began to develop.

The first mention of the name "Staunton" occurs on the 1747-'48 town plan laid off by Beverley and surveyor Thomas Lewis. The area around the courthouse was divided into 13 lots of one-half acre each in 1747, and a year later 31 more lots were added. Tradition maintains that the town was named for the wife of Governor Gooch, Lady Rebecca Staunton (also "Stanton"). In November of 1761, Staunton was incorporated by an Act of Assembly; it was governed by a group of trustees until the first mayor was elected in 1802. From 1786 to 1804, several annexations of surrounding land greatly expanded the boundaries of the original town plan. By the turn of the 19th century, Staunton was a proper town that boasted a two-story stone courthouse, a parish church, a post office and a boys' academy.

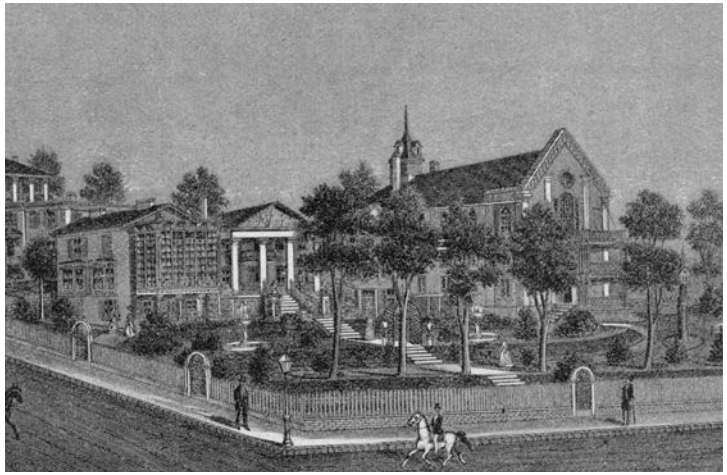


This 1748 platt of Staunton drawn by Thomas Lewis locates the 44 lots laid out in a grid, with the exception of the large parcel that was reserved for the Augusta County Courthouse. Most of this parcel was later divided into smaller lots. The first platt laid out a year earlier by Lewis had only lots #1 through #13.

Another factor that influenced Staunton's growth was the establishment of several institutions during the second quarter of that century. Western Lunatic Asylum (now Western State Hospital) was founded in 1825, and in 1839, the Institute for the Deaf, Dumb, and Blind (now Virginia School for the Deaf and Blind) was established. Augusta Female Seminary (now Mary Baldwin University) was founded in 1842, and the Virginia Female Institute (now Stuart Hall School) was established in 1844. The main buildings of all four of these institutions were built using architectural styles based on the classical forms of Greece and Rome. The fourth Augusta County Courthouse, which was erected in 1835-'36 in the Greek Revival style, was designed by Thomas Blackburn who had worked on the University of Virginia for Thomas Jefferson.

This mid-19th c. view of the Western Lunatic Asylum reveals its rural setting on the eastern edge of Staunton.

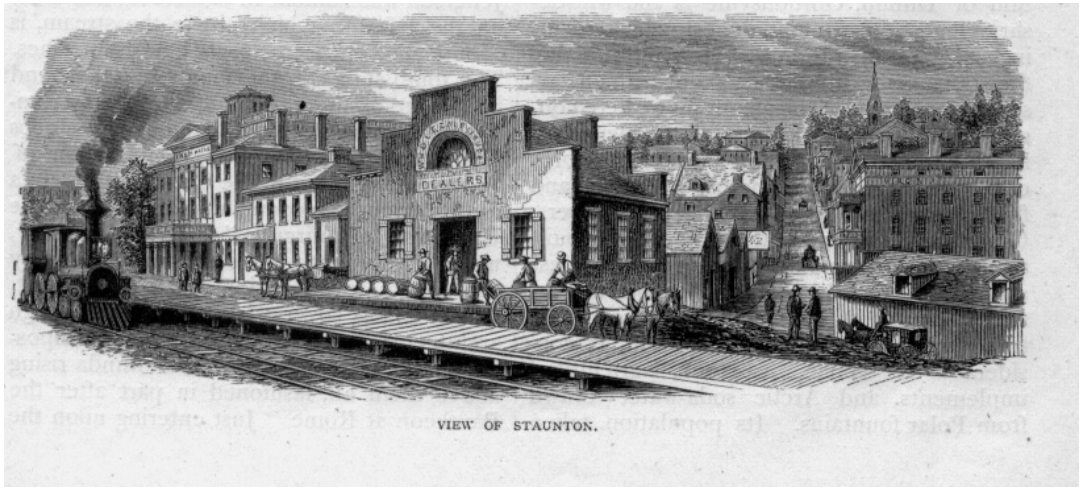
The view of the Virginia School for the Deaf & Blind illustrates the massive Doric portico of its Greek Revival styled facade.



The Augusta Female Seminary (now Mary Baldwin University) also has a large portico on its original building that was constructed in the Greek Revival style in 1844; flanking wings were added later.

But the greatest influence on Staunton's growth in this era was the completion in 1854 of the Virginia Central Railroad (now the CSX). Area farmers had easy access to the lucrative northern and eastern markets, and merchants could obtain their goods quickly and inexpensively. The Valley Railroad, which ran north-south through Staunton, was completed in the mid-1870s, giving the town a strategic location at the crossroads of two major rail lines. Because Staunton was mostly spared the physical ravages of the Civil War, commercial growth continued in this era.

This 1857 print of Staunton by Edward Beyer shows the American Hotel in the foreground. The construction of this Greek Revival styled edifice was related to the coming of the railroad.



The coming of the Virginia Central Railroad in 1854 began a new era of growth for the community that was interrupted briefly by the Civil War.

From 1870 to 1910, the town grew at an unprecedented rate into a prosperous mercantile center. Since the rail network gave access to the rich mineral deposits in nearby West Virginia, land sales all over the Shenandoah Valley were booming. It was also Staunton's good fortune to be in a rich agricultural area and to have the rail facilities to transport these goods from its warehouse district, known as the Wharf. By 1900, the population had swelled to 12,000. In addition to the existing state and educational institutions, there were four hotels, a fully equipped YMCA (the second in Virginia), an opera house, a telephone company, many factories and mills, and depots for the two railroads.

This new bank building from the 1870s illustrates the larger scale of new commercial buildings of the boom years of downtown Staunton. Note the smaller early 19th c. buildings, several of which survive today.

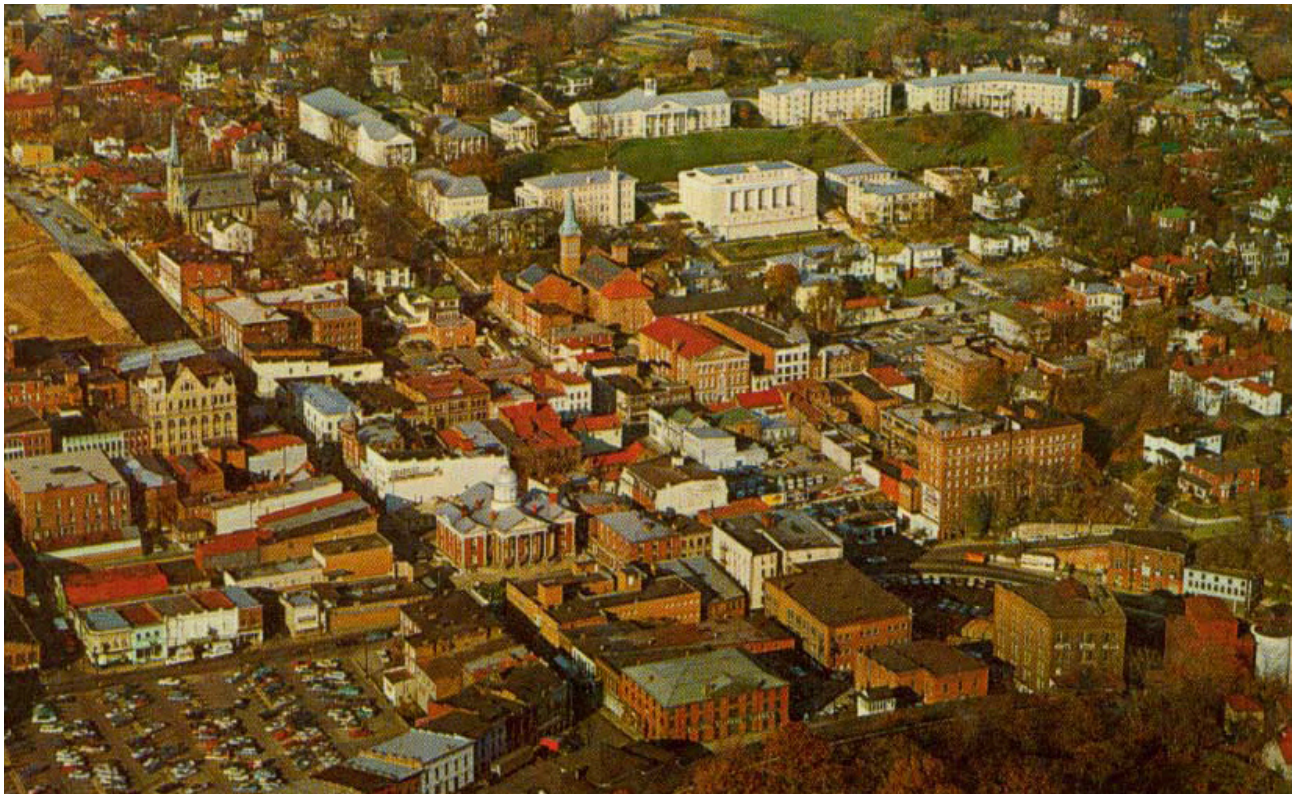
Main Street in Staunton c. 1870 reveals brick sidewalks and limestone curbs and cross walks. New three-story buildings line the street; note the use of massive awnings on the south facing facades.

Staunton's YMCA building constructed c. 1890 reveals a more urban skyline in the city. Its design reflects the Romanesque Revival style with its arched bays and openings. The City still maintains the clock and note the brick corbelled detailing of the tower.

With this growth came more residential building, and the neighborhoods surrounding the downtown experienced new construction. The architectural legacy of Staunton from the early 19th to the early 20th century is extremely rich, and fortunately, many of the buildings of that era survive today. This architectural heritage has been the foundation on which the community has created a revitalization program that for the past 40 years, has resulted in numerous accolades from state and national organizations as well as national media.

East Beverley Street contains some of the city's most distinctive domestic designs from the late 19th c. growth period. Note the use of limestone walls flanking the street.

Main Street in early 20th c. served as the commercial center for the region; much of the building fabric remains today.



Staunton's central business district c. 1977 reveals the dense network of buildings in the historic district. Note the rows of the trademark cream-painted buildings of Mary Baldwin University at the top of the photo.

B. Historic Districts' Character

1. Beverley Historic District

The Beverley Historic District in downtown Staunton is a compact, primarily commercial area consisting of 30 acres and including 11 square blocks. It contains approximately 150 buildings of varying degrees of architectural and historical significance. Built on a series of hills, Staunton has an extremely rich and varied skyline, an unusual asset for a small town. This is a particularly noteworthy characteristic since Staunton is essentially a low-rise city, with few buildings in the downtown area rising above four stories. The dome of the Augusta County Courthouse, the clock tower, and the tower of the Masonic Temple Building stand out as focal points of the skyline.

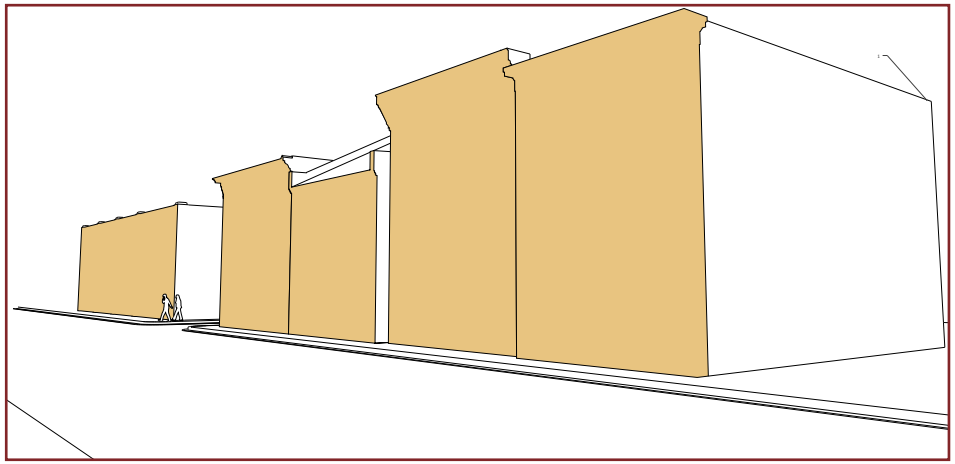
These landmarks are further enhanced by numerous church spires in the surrounding neighborhoods. The hills are an integral part of the town's fabric and contribute greatly to the picturesque quality of the landscape. Panoramic vistas are to be found from many of Staunton's higher elevations. Except for parking areas, very little open space exists within the district, and landscaping is minimal. The district is a compact, contiguous commercial area, especially along the four blocks of Beverley Street, Staunton's Main Street.

Even though Staunton was founded in the mid-18th century, the physical remains of that frontier village are, for the most part, gone. The commercial core now consists of a well-preserved collection of 19th-century buildings, most of which date from the post-Civil War period. As might be expected, the earliest buildings are of a simple, vernacular style and are executed in local materials such as brick or native limestone. There are also a few non-conforming intrusions and some heavily remodeled storefronts, but the bulk of the district's buildings reflect the styles of the Victorian era.

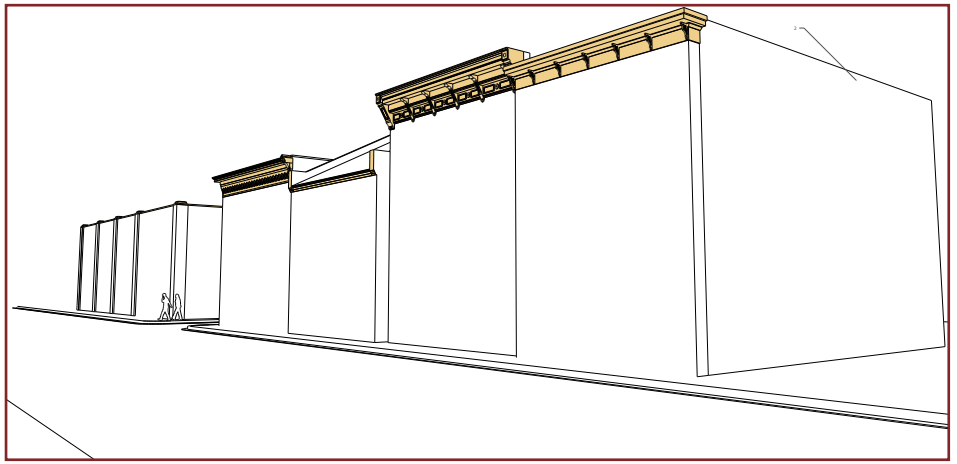
Facades run the gamut from early 19th-century vernacular through the Victorian-era revivals to the opulence of turn-of-the-century neoclassicism. The predominant style is the Italianate commercial. The most abundant building material is brick, although stone, terra cotta, concrete, and stucco are also used. The prevalence of brick Italianate structures of two to four stories gives a sense of cohesion to the entire downtown area. The few structures that do not adhere to this formula (for example those that are taller, of a more exuberant style, or built of a different material) serve to convey a sense of variety and diversity to the streetscapes.

While Staunton was unique in the sense that several of its important buildings were designed by architects from New York, Chicago, Boston, Philadelphia, Washington, D.C., and Richmond, it also was fortunate to have T. J. Collins, a third-generation architect/builder, relocate here from Washington, D.C., in 1891. He was responsible for the design of some 200 new or remodeled buildings in Staunton until 1911 when his son Sam took over the firm and continued the practice until the mid-20th century. Many of the Collins' firm's buildings are in the downtown, including the present Augusta County Courthouse, the Marquis Building, the Cochran Judicial Center, and the current railroad station among others.

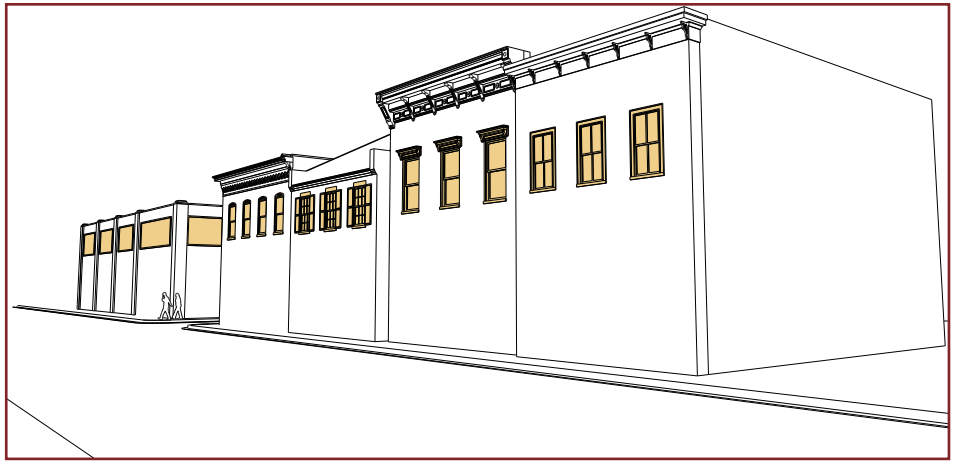
While Staunton had a rich streetscape environment, most of it, such as limestone curbs and crosswalks, brick sidewalks, and cast iron ornate light fixtures, was lost over the years. In recent times, as a part of the city's downtown revitalization program, a new sympathetic streetscape improvement plan was implemented on many downtown streets with brick sidewalks and crosswalks, granite curbs, historically styled light fixtures, and underground utilities.



Staunton is fortunate to have four blocks of Beverley Street largely lined with adjacent commercial buildings that creates an urban street wall.



This street wall is visually terminated with ornate cornices on many of the commercial façades of the late 19th c. buildings.



The upper stories of the buildings have rows of windows that create a strong pattern of openings, a second feature that contributes to the uniformity of the street wall.

The void of the storefront is the third element that defines so many of Staunton's commercial façades and adds continuity to the street wall.

2. Gospel Hill Historic District

The Gospel Hill Historic District is a residential neighborhood comprising approximately 68 acres located directly to the east-northeast of the city's historic downtown. Some of Staunton's most architecturally interesting residences line the hilly, tree-shaded streets of this medium-density area. Styles range from Greek Revival to Bungalow, and the district contains seven properties individually listed on the National Register of Historic Places. The architectural richness of this district provides a strong sense of historical continuity and illustrates Staunton's growth during the 19th century from a frontier town into a leading mercantile center of western Virginia. Of the 200 structures recorded in the district, only nine are considered non-contributing.

All the streets are asphalt-paved, although there are some areas where the old limestone curbstones and brick sidewalks remain. Those streets closest to the downtown conform to the grid pattern first laid out in Staunton, but the remainder of the district reflects the pattern of growth along two main roads: Coalter Street, formerly the "Old Winchester Road," and East Beverley Street, which was known as "The Institution Road" when it terminated at the Virginia School for Deaf and Blind. Like all of Staunton's older neighborhoods, Gospel Hill's topography is hilly in nature. Some of the hills are quite steep, making retaining walls necessary throughout the district. Most of these handsome walls are constructed using coursed limestone and are often topped with decorative iron fences and have gates in a variety of patterns.

The district is almost entirely residential, and the historic integrity of the district is also very strong. Private lawns vary greatly in size and landscaping, from patches of grass with simple shrubbery to elaborate formal gardens.

East Beverley Street is characterized by larger houses with more spacious lots. The bulk of the buildings are detached two- or three-story dwellings originally built to accommodate one family and range in size from modest cottages to imposing mansions. Brick and frame materials predominate, and the frame buildings display a variety of sidings, such as German or beaded, while others have wooden shingles in fish-scale or other decorative patterns. In addition, several stucco houses date from the early part of this century as well as a few frame houses where the original siding has been covered with asbestos shingles, aluminum siding or similar detracting material. Fortunately, the exterior detailing on porches and around openings has, in the great majority of cases, been retained.

The eastern side of town was not subject to much development prior to 1839 when Beverley (or Main) Street was extended beyond Coalter Street to gain access to the newly established school for the deaf and blind. During the 1840s, several brick dwellings in a simple Greek Revival style were built in the area and were soon followed by a succession of homes in all styles of the Victorian era. Although many structures are vernacular or exhibit Italianate influences, the district includes excellent local examples of the following: Greek Revival, Gothic Revival, Queen Anne, Richardsonian, Romanesque, Shingle Style, Chateauesque, Stick Style, Tudor Revival, Colonial and Georgian Revival, and Bungalow.

This residential row on Frederick Street shows the strong continuity of design due to the similar setbacks and building heights. The wood siding & front porches are additional elements that tie together this block of dwellings.

3. Newtown Historic District

Newtown in Staunton is located to the west of the city's downtown Beverley and Wharf historic districts. It encompasses approximately 161 acres and includes the campus of Stuart Hall School, the historic block of Trinity Episcopal Church, and the magnificent grounds of Thornrose Cemetery. In 1787, Alexander St. Clair deeded 25 acres of his land to the growing village of Staunton. It is in this portion of the district where most of the late 18th- and early 19th-century structures, as well as the larger residences, are located. Most of the remaining land in the district was added in the large annexation of 1860, but the westernmost part of Beverley Street was added in the annexation of 1905. These areas of the district are largely composed of homes built between 1870 and 1920 during Staunton's boom years to house the city's rapidly growing population. The Newtown Historic District contains some 450 buildings of which the vast majority are two-story, detached frame or brick buildings of similar scale.

Despite the steep hills that characterize the area, most of the streets conform to the grid pattern laid out in 1787. With few exceptions, the blocks in between consist of neat rows of detached houses on city lots of all sizes. The individual lawns account for most of the landscaping since there are few street trees in this district. All the streets are now asphalt-paved, but in some areas, the old limestone curbs and the brick sidewalks remain. Topographically, the district is hilly in nature, with the highest elevation being at the north end of Jefferson Street where the town's reservoir was once located.

The housing in Newtown spans a period over 150 years, and despite this long period of growth, the entire district presents a remarkably unified appearance and has a strong sense of neighborhood cohesion. This is due to several contributing factors, including the similarity of scale, style, and materials of the dwellings as well as the size of the city lots. Styles range from Neo-Classical and Greek Revival to Gothic Revival, Eastlake, Queen Anne, and Colonial Revival, but the bulk of the buildings display Italianate characteristics or are vernacular houses.

Predominant materials are frame—with a variety of sidings such as beaded or German—and brick. A few structures were covered with stucco in the 1930s and '40s; others have been covered with asbestos shingles or aluminum siding, which detracts from their original appearance.

The most significant individual example of late 18th-century architecture is the landmark Stuart House (1791), the home of Judge Archibald Stuart who also donated land for the Stuart Addition neighborhood.

Newtown also contains several important structures that reflect Staunton's position as a flourishing educational center of the 19th century. Three prominent girls' schools were located in the district, one of which survives today as Stuart Hall School. Staunton's first permanent public school building is also located in the district.

Stuart House with its portico (one of the earliest uses of this element in Virginia dwellings) is the landmark of the Newtown Historic District & one of Staunton's most significant residences.

4. Stuart Addition Historic District

The Stuart Addition in Staunton is located directly north of the city's downtown Beverley Historic District. The area has been known as the Stuart Addition since 1803 when Judge Archibald Stuart deeded the land to the city to be subdivided into streets and lots. Today, the streets still follow that 1803 plan. This is a medium-density residential area with commercial development only along Augusta Street, which serves as the district's western boundary. The district encompasses 23 acres and contains 105 structures.

Like all of Staunton's older areas, it experienced most of its growth during the Victorian era, and over 60 percent of the houses in the Stuart Addition Historic District were built in the late 19th century. The neighborhood also contains some of Staunton's oldest remaining vernacular residences dating from before 1825. Buildings range in size from substantial brick homes constructed for Staunton's prosperous merchants and professionals in styles such as Italianate, Chateauesque, and Georgian Revival to simple frame workers' cottages.

Traditionally a racially mixed neighborhood, the Stuart Addition Historic District has rich associations with the city's African American community: Three African Amercian churches and an African American elementary school built in 1915 are located within the district.

The Stuart Addition is also home to St. Francis of Assisi, Staunton's only Roman Catholic Church, and the site of one of the Valley's earliest boy's schools, the Staunton Academy established in 1792.

The three-bay, brick, Italianate house is one of the most common dwelling types in several of the historic districts as seen in this N. New St. row.

5. Wharf Area Historic District

Located against the base of Staunton's Sears Hill, the Wharf Area is a compact warehouse and commercial district that generally encompasses Middlebrook Avenue between South Lewis Street and South New Street and a block of South Augusta Street between Middlebrook Avenue and Johnson Street. It is organized around the railroad station complex that includes the station, a freight depot, telegraph office, baggage storage building, a water tank, and a long covered concourse supported by metal columns. The term "Wharf" relates to the warehouse function of the district, not to any major water source, although a small creek does run through parts of the district.

Lining the north side of Middlebrook Avenue across from the station is a row of small, attached late 19th-century warehouses that vary between two and three stories in height. The architectural treatment of the warehouses diverges widely: some have very simple brick fronts broken only by plain window openings and doors, while others are ornamented with rich brickwork details such as corbeled cornices and elaborated window surrounds. A principal focal point for the area is the former American Hotel building located diagonally across from the station. This simple but imposing Greek Revival structure is a rare example of the earliest hotels built in the state.

At the east end of the district is a former garment factory and the vast White Star Mills building. Silhouetted against Sears Hill, the trapezoidal-shaped, four-story mill building is a major downtown Staunton landmark. The block of South Augusta Street leading into the Wharf Area is lined with two-and three-story late 19th-century commercial structures. Most of the buildings on this narrow street feature rich Italianate cornices, elaborate window treatments, and metal shop fronts, one with particularly fine iron architectural ornaments. The facade of the commercial building across the street at 120-124 South Augusta Street is an unusual example of wood used to resemble both masonry and metallic forms. The historic appearance of the Wharf Area is further enhanced by the survival in some sections of Belgian Block paving, brick paving, and stone curbs. Many of the warehouses have been rehabilitated in recent decades to new combinations of retail, dining, and apartment uses.

The north (rear) elevations of these Wharf warehouses have additional lower levels due to the grade changes from Byers St. to Middlebrook Ave.

C. Architectural Styles

1. Late Georgian and Federal (1790-1830)

Besides vernacular log dwellings, most of the earliest buildings in Staunton were designed in this style and of brick construction. Georgian and Federal style structures were rectangular in plan with a center hall or side passage plan and a side gable roof. Windows were six-over-six, double-hung sash type, often with nine-over-six patterns on the main level of the building. Openings were organized in a symmetrical pattern and cornices generally were molded brick or simple three-part wood variety.

Georgian buildings are rare in this area and reflected the influence of English domestic forms found more often in the eastern parts of Virginia. The Federal style owes much to the designs of the English architect Robert Adam and reflected the rise of the new American Republic.

Georgian dwellings had few decorative features and smaller paned windows. Semi-circular arches may be present above the main entry, and the overall effect is of a simple, heavy, brick box. In contrast, Federal styled houses seem lighter in feel and decoration. Window muntins are more slender, and windows are larger and wider. Broader elliptical arches cap entry doors, sometimes with sidelights, and slender columns support one-story entry porticoes.

This N. Augusta St. dwelling is a Federal styled rowhouse & is constructed of logs covered with asbestos shingles.

Another early Federal building on Augusta St. is this brick duplex with six-over-six windows & stepped end walls containing double chimneys.

This late 18th c. stone building has a brick façade. The dormers & storefronts are later additions/alterations.

This unusual dwelling was constructed in two sections & dates from the early 19th c. VERIFY

2. Greek Revival, Roman Revival, and Classical Revival (1820-1860)

The popularity of explored ruins of classical Greece and Rome in the 18th century inspired new architectural forms and elements—particularly columns, pilasters, elaborate cornices, and porticoes. As the United States grew, these new styles suited the growing democracy based on classical ideas of representative government. Public buildings, schools, and other institutions were designed in this new style, and Staunton has numerous examples.

In terms of domestic Greek Revival architecture, the local examples are constructed of brick with symmetrical façades, and may have gable or hipped roofs. Entrances have transoms and sidelights that are rectangular, and windows may be tripartite. Openings may have shouldered trim, and motifs may include Greek key frets and egg-and-dart moldings. Roofs are low hipped or gabled, and boxed cornices lack decorative detail. Classical columns that support porticoes reflect the orders of Greek or Roman architecture. Roman orders are popular in this part of Virginia due to the influence of Thomas Jefferson's preferences, and this variation is known as Classical Revival.

Staunton's most prominent example of a Greek Revival building with its Doric portico is also one of Virginia's most important examples and was completed in 1846.

Stuart Hall's "Old Main" building is another important example of the Greek Revival style with its four paneled columns forming its two-story portico.

A domestic example of the Greek Revival is the Michie House on E. Beverley St. Its central entry bay with sidelights & a transom framing the door is typical of the era. The center window complex at the second level is a similar form.

Staunton's most famous Greek Revival styled house is the Woodrow Wilson Birthplace, a museum since 1938. Its academically correct entry portico is a later addition as are the trellis railings. An original two-story portico remains on the garden (rear) elevation.

3. Gothic Revival (1850-1900)

This return to medieval forms was partly a reaction to the strict order and symmetry of the classical styles. The Gothic style, with its emphasis on verticality, steeply pitched roofs, and its trademark pointed arch was associated with religious architecture and the great cathedrals of Europe. In Staunton, as in most communities, Gothic Revival buildings are, for the most part, churches.

The style also features side buttresses that allow for larger arched openings, often filled with decorative glass. Tudor-shaped arches may also be present, and tall chimneys may be clustered and have decorative caps. Houses in this style have board-and-batten or stuccoed walls with one-story verandas. Bay windows are common, and the steep gabled roofs may have front facing gables as well, often with decorative bargeboards.

The façade of the Augusta St. Methodist Church was installed in 1911 from a T. J. Collin & Son design. Tudor arches dominate the façade, and the tower has battlemented walls.

St. Francis Catholic Church is one of Staunton's most interesting examples of Gothic Revival religious architecture. It was designed by T. J. Collins in 1895.

4. Italianate (1860-1890)

One of the most popular styles in Staunton, the Italianate can be found in both residential and commercial designs. These buildings are easily identified by their large cornice with its overhang and trademark supporting decorative brackets. Commercial Italianate buildings are usually three bays wide and may have arched window hoods; on these downtown structures, the decorative features often made of pressed galvanized metal painted to appear as stone.

This Italianate commercial building has one of the most ornate façades on Beverley St. with its highly decorative bracketed cornices, hoodmolds over the windows, & recessed brick panels. The storefront is a 1960s alteration.

This bracketed cornice with its floral designs is made of painted metal as are the bracketed window caps. Much of its original storefront details remain after removing later alterations.

Italianate houses in Staunton, for the most part, are small, three bay, brick or frame dwellings on narrow lots. They have shallow-hipped roofs, decorative cornices with brackets, and full-width front porches with turned posts and gingerbread wooden decoration. Windows usually are two-over-two, double sash variety, often with decorative caps. These side-passage plan houses were constructed in many of the city's neighborhoods in the late 19th century. Larger Italianate houses have a more asymmetrical design, sometimes with towers, wrap-around porches, and shallow hipped roofs.

This side-entry Italianate dwelling has double brackets separating cornice panels & brackets decorating the porch posts.

This "L" shaped Italianate house has brackets in the cornice, porch, and bay window. Brick coursing that extends over the segmentally arched windows is a typical

This block-long set of Italianate rowhouses has metal bracketed cornices that divide rows of dentils. Window caps & decorative porches add to the overall design.

Rose Terrace on N. Market St. is one of Staunton's most ornate Italianate houses with its bracketed cornice & porch, corbelled chimneys, segmentally arched windows, & brick quoins defining the corners of the house & the central bay.

5. Second Empire (1870-1900)

Also known as the Mansard style, this form originated in Paris and is easily recognized by its distinctive roof form within which is located the top floor of the building. The corners of the roof usually curve up to the top of the roof that appears to be flat. The roof material surrounding the windows within the mansard is generally slate, and metal cresting may cap the roof peaks. The style may share elements with the Italianate style, including hooded openings, bracketed cornices, towers, and bay windows or windows arranged in pairs.

Many Second Empire style buildings are houses and were often designed as a simple rectangle with tall chimneys. Stone, brick and stone, or wood clapboards feature as construction material. The mansard roof may also be adapted to commercial building design, and Staunton has several examples.

This commercial example of the Second Empire style has its trademark mansard roof. This tall feature has sloping sides and contains dormer windows that provide light to another full floor level in the building. Cornice brackets are a frequent feature of this style.

The R. R. Smith Center for History & Art is one of Staunton's largest examples of the Second Empire style. Its mansard roof contains dormer windows, a central tower and decorative chimneys. The roof is clad in replacement slate shingles. Ornate balconies are supported by large brackets in this T. J. Collins design.

6. Queen Anne (1880-1910)

The Victorian era is closely associated with the Queen Anne style of dwelling. This style is characterized by a complex roof, vertical proportions, asymmetrical façades, and elements such as towers and turrets. Most examples have a wrap-around porch. Decorative tall chimneys and a variety of gable forms highlight the skylines of these large-scale residences.

In more elaborate examples, rich decoration such as brackets, balusters, window surrounds, bargeboards, and other sawn millwork exist with various surface materials like shingles, wood siding, brick, and stone. Smaller and more vernacular examples have a simpler form, vertical proportions, and a more restrained use of decorative elements but retain the asymmetrical façades with projecting bays and decorative use of materials of the style. Staunton has many examples of this style, both large and small.

This Queen Anne house has several typical features including a complex roof, wrap-around porch, & a tower bay.

Artificial stone blocks clad this Queen Anne dwelling with its corner tower, wrap-around, columned porch, & complex roof.

This residence has features of the Queen Anne style with its varied decorative elements and wrap around porch. It also reflects the Italianate influences with its bracketed cornice //7 central tower.

This Queen Anne example has a more unified design with a classically designed wrap-around porch & shingle clad surfaces. The decorative cornice has classical motifs as well. With these features, the design might also be classified as one of Staunton's rare examples of the Shingle style.

Staunton's most entertaining example of the Queen Anne style is this residence that has a very complex roof with competing gables & a separate tower containing an owl finial whose eyes are illuminated. Materials vary from brick to stone to shingles & timber framing with stucco.

This brick example also may be classified as a Shingle style variation if it could be imagined as clad with shingles. Classical details & plain surfaces also hint to this version.

Multiple materials are highlighted by the painting of this Queen Anne example.

A simpler version of the Queen Anne house with a full porch, a complex roof, & a projecting gable bay.

Another compact version of the Queen Anne with typical central gable &decorative porch. The second floor porch is unusual.

7. Folk Victorian (1880-1920)

These frame dwellings with simple forms and minimal decoration are common in most of Staunton's historic neighborhoods. Their rectangular forms are usually basic and may be a three-bay I-house or an L-shaped house with a bay window in the front ell or a side-passage plan form. Porches are present and may be full-width with some type of gingerbread decoration and turned posts. Central roof gables with decorative elements may be on the I-house form, and roofs are generally standing-seam metal.

This typical Folk Victorian styled frame house has a hipped roof, clapboard siding, & a full-width porch with some decorative details.

This L shaped Folk Victorian dwelling has a trademark porch within the "L" & a decorated bargeboard in the gable of the bay. The standing-seam metal roof is typical.

This domestic version of the Folk Victorian has a large projecting bay & a partial porch supported by classical columns. Windows have decorative caps with surrounds.

8. Romanesque Revival (1870-1900)

This revival of this medieval stone architecture became very popular after the Civil War. It was often constructed of brownstone and features large semi-circular arches for openings as well as rounded towers.

The most prominent American architect working in this style was Henry Hobson Richardson, and because of his influence, the style is often known as Richardsonian Romanesque.

In Staunton, local architect T. J. Collins was influenced by Richardson and used Romanesque motifs in many of his designs, both commercial and residential. Besides the trademark large arch, often used as an entry feature, windows were frequently arranged in sets of three. Windows employed the arch as well or could be designed as rectangular openings.

These visually heavy stone buildings were well-suited for churches and other institutional buildings. Several of Staunton's churches are done in this style but are constructed of brick instead of stone. By extending the arch to several floors, new facades for commercial buildings could be designed in this style as well, often in brick or a combination of brick and stone.

First Presbyterian Church is a fine example of the Romanesque Revival style with its series of 3 semi-circular arched openings on both the church and its towers.

The Thornrose Gatehouse designed by T. J. Collins shows his preference to work in this style with its stone construction & triple arches.

The Arista Hoge House is Staunton's only example of a brownstone. Designed by T. J. Collins, this front addition to an earlier dwelling has the Richardsonian trademark of a large arch and sets of triple openings.

Two commercial buildings designed by T. J. Collins have triple arches located on the prominent 2nd level, known as the piano noble. These narrow commercial structures were based on much larger Venetian Romanesque palazzos. The Switzer Building on the right was executed in a diamond pattern of terra cotta.

9. American Foursquare (1900-1930)

Identified by its trademark hipped roof with a deep overhang and a dominant central dormer, this style is usually two stories with a full-width front porch. Openings may or may not be symmetrical between floors. Details may reflect the Italianate, Craftsman, or Colonial Revival styles. Its name comes from its square-like shape and four-room plan. The exterior materials may be brick, wood, or stucco. Dormers typically contain square or double-hung paired windows. Eaves are simply detailed with deep overhangs. Versions of this house were built across the United States, some in prefabricated form, and Staunton has many examples of this early 20th-century style.

This example of an American Foursquare has the typical features: square proportions of height and width, a hipped roof with a large dormer, & a full-width porch.

This American Foursquare frame house has a wide roof gable instead of the typical dormer found on most examples of this style.

Another example of the American Foursquare style executed in brick with its full-width porch supported by classically styled columns.

10. Colonial Revival (1900-1950)

The Colonial Revival style is based on the earlier Georgian and Federal periods of American architecture in the late 18th and early 19th centuries. This domestic style often has a rectangular plan, symmetrical façade, a center hall, and is typically constructed of brick or wood. The roof may be a gable or a hipped design. The Dutch Colonial version has a gambrel roof.

The details are always classical, and porticos over entrances are common. As in earlier periods, the windows have small panes and are framed with shutters. Their proportions, however, are often more horizontal, and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters. This style became very popular in many of Staunton's early 20th-century neighborhoods.

One of Staunton's larger examples of the Colonial Revival style, the Peyton House, has five bays and a side porch. The symmetrical façade has an unusually detailed entry frontispiece with a classical pediment containing an arched fanlight over the front doors.

This hipped roof example has unusual three-part end bay windows with cast stone lintels. The front door is framed by sidelights & capped with an elliptical fanlight.

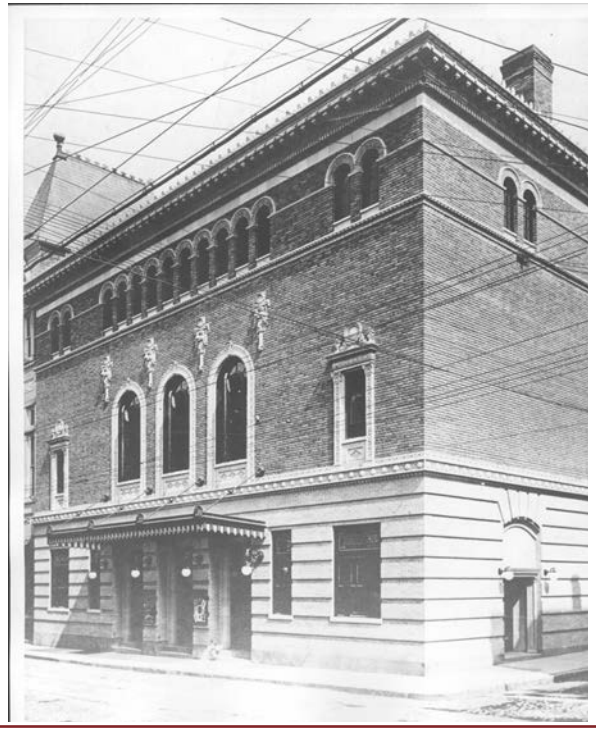
A mix of late Victorian massing, this frame residence has a Colonial Revival styled entry porch whose Roman Doric columns support a projecting pediment.

This side hall plan's entrance is announced by the porch pediment's location. A classical Greek cornice is capped by modillion blocks above. Note the eight-over-one windows.

11. Italian Renaissance Revival (1900-1930)

Like the earlier Italianate, this style came from Italy, specifically the larger villas of Rome and Venice. Staunton has several examples of the revival of this style in the downtown, both large-and small-scale. These are masonry buildings using brick, stone, or terra cotta as their primary wall material. The second level of these structures is known as the piano nobile and is the floor where the principal rooms of the villa were located. Therefore, this level of the façade has larger, often arched openings while the first service floor may serve as the rusticated base of the building. Roofs are sloped or hipped, and deep decorated cornices are another prominent feature of the façade.

One of Staunton's few examples of this style, the former YMCA's façades have the trademark piano noble-or main level-accented by ornate sets of double windows that actually represent two levels. The rusticated brick base & the roof overhang with exposed rafter tails are further typical details of this renaissance style.



This historic photograph of the New Theatre c. 1912 reveals its Italian Renaissance Revival style with its rusticated base, large arched openings at the second level and its highly decorated cornice. Unfortunately a fire in 1936 destroyed the top floor of the building and was not rebuilt.

12. Neo-Classical Revival (1900-1930)

This style refers to a revived interest in classical architecture in the latter part of the 19th century and a turn away from European medieval forms. The new interest in classical design, whether from ancient Rome or other Italian or French examples, became very popular for larger buildings like courthouses, schools, and churches as well as commercial buildings like banks. Staunton has several examples in the downtown as well as at its institutions.

Sam Collins remodeled the facade of Staunton's City Hall in 1927 with a classical pediment containing the City seal &surrounded by modillion blocks. A Palladian window caps the ornate entry frontispiece with its broken pediment.

This former Elks Lodge has a dominant classical portico whose pediment has modillion blocks and is supported by four fluted Corinthian columns. This structure was designed by Hulmboe & Lafferty of New York and Clarksburg, WV.

Sam Collins designed this domestic example of the Neo-Classical Revival style as the Superintendent's residence for the Virginia School for the Deaf and Blind in the 1920s. Note the classical portico with its entablature supported by Roman Doric columns.

Based on a classical Roman arch & designed by T. J. Collins with son, Sam, the former National Valley Bank has an elaborate facade with pairs of engaged, fluted composite columns supporting a classical entablature capped by the decorative attic (parapet wall).

This Neo-Classical Revival façade has an in-antis entry bay. This variation of the term refers to the center recessed bay framed by pilasters and two columns that align with the facade walls. Note the business name in the frieze & the parapet with its decorative balusters.

13. Bungalow (1910-1940)

This one-or one-and-a-half-story dwelling occasionally can be found in Staunton's historic districts, but more examples exist in other early 20th-century neighborhoods. This house design became the most popular small-size residence for the middle class house during this era and came out of the British Arts and Crafts movement. One of the more common variations is the sweeping side-gable roof form that contains a large central dormer and extends over a front porch. Other variations include cross-gable and hipped roof forms. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Stone or brick tapered piers support various column designs.

Windows may be in pairs, and there are frequently side bays. Materials are often combined on bungalows and may include stone, brick, shingles, stucco, wood, and combinations of the above. The selection of materials and the decorative details often relate to the stylistic version of the bungalow design which can reflect Craftsman, Tudor, or Colonial Revival influences.

This bungalow appears unusually wide due to its wrap-around porch. Its hipped metal, shingle-clad roof contains a triple window central dormer. The stucco cladding is a rare example of this material on a Staunton bungalow.

This brick bungalow has some craftsman influences with its large brackets supporting the deep roof overhang as well as the gable roofed dormer. Rafter tails are exposed, & note the span of the very wide front porch that is supported only by the end brick columns.

This example has a beige Roman brick base, with stained wood shingle walls & a very large roof dormer containing a band of five windows. Note the large three-part front window, entry with sidelights, & the craftsman-like brackets.

This simpler version of the bungalow still has the trademark large roof that incorporates the full-width front porch as well as the central roof dormer.

14. Tudor Revival (1910-1940)

These dwellings based on English medieval designs have asymmetrical façades with complex gable roof lines. Multi-paned windows used on this house can be casement, double-hung, or leaded glass. It is common to find narrow casement windows with leaded diamond or rectangular panes, often arranged in multiple groups. Chimneys are often massive and prominent and are sometimes crowned by decorative chimney caps.

Tudor Revival houses tend to be frame with brick veneer or stucco. They may have false half-timbering as their dominant feature along with stone or brick as a foundation material. Staunton has a few examples of this style. Smaller and simpler examples also are known as the English Cottage style.

This only Tudor Revival features of this East Beverley Street duplex are the half-timber framing that extends into the end gable of the roof and the stucco cladding. Six-over-one, double-hung wood windows also are typical types found in this early 20th c. era on many styles of dwellings.

This English Cottage example has the trademark half-timber framing dividing the stucco exterior walls. Another typical feature is the steeply pitched gable end roof with the curved end on one side known as a catslide. The large side dormer with its shed roof is actually part of the second level but is designed as a separate element to reduce the scale of the façade and to keep the image of the steep roof. The projecting entry bay with its segmental arch is typical.

This fourplex apartment building is designed to appear at first glance to be one large residence except for the four entry gables on the front porch. Half-timber framing & stucco are typical features, as are the tall chimneys. The four vertical panes of the windows also relate to the style.

15. Vernacular (1780-1940)

This term is associated with simple, small-scale building forms that have minimal decoration and generally are small scale. They are not consciously designed like an academically styled building but are valuable because they reflect the lives of everyday people and events. Early such structures are made of local materials and represent local traditions; log cabins, barns, and outbuildings are just several examples. Even more recent storage buildings made with industrial materials would be classified under this term.

For further details about the styles and forms of Virginia's historic buildings, please refer to the excellent guide produced by the Virginia Department of Historic Resources titled, *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1840*. For more recent Virginia architecture, please reference the: *New Dominion Virginia Style Guide* that covers the 1840s through the late 20th century. Both publications can be viewed on links on the VDHR website at:

https://www.dhr.virginia.gov/homepage_features/what_new1.htm

This dwelling dates from 1802 & is constructed of oak logs that have later been covered with clapboards. Note that the center window does not line up with the door below due to the interior floor plan. The single dormer is a later addition, as is the Victorian side porch.

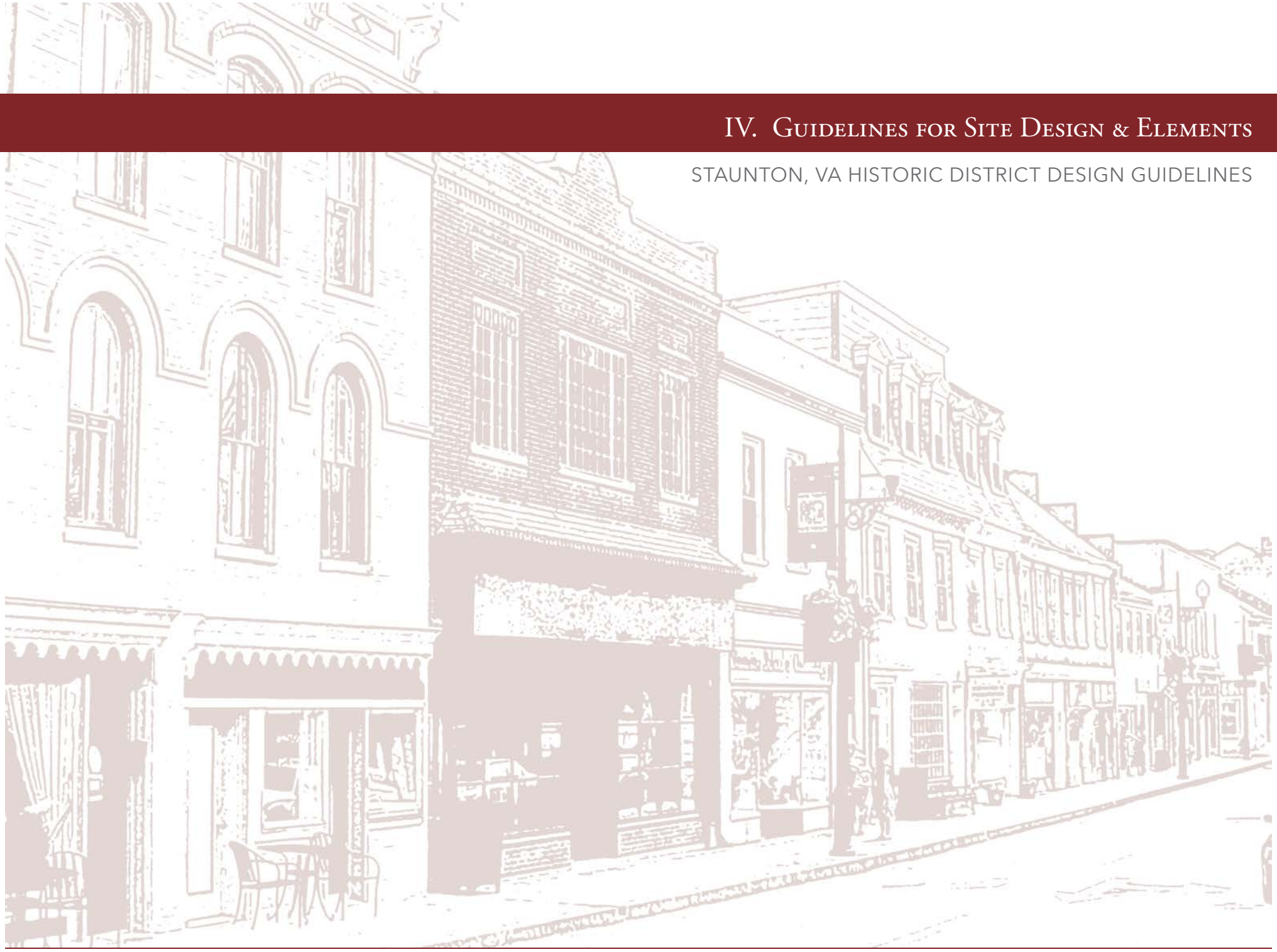
Part of this two-part vernacular structure dates back to the 1790s. Note the random arrangement of the dormer and the lack of any decorative details. The massive chimney reflects its importance in this early era of Staunton's domestic architecture.

There are many simple frame houses with hipped roofs &front porches that date from the late 19th to early 20th c.

This is an example of a typical vernacular commercial building from the early 20th c. with minimal decoration or other features that would relate its design to a particular style.

This 20th c. Industrial vernacular brick structure does have some typical details like the brick construction, multiple sets of metal casement windows & the projecting central entrance bay.

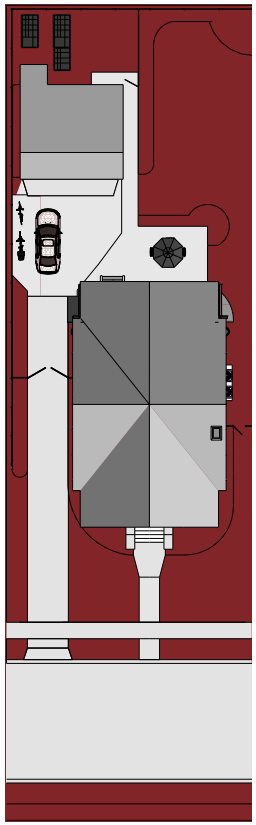
IV. Guidelines for Site Design & Elements



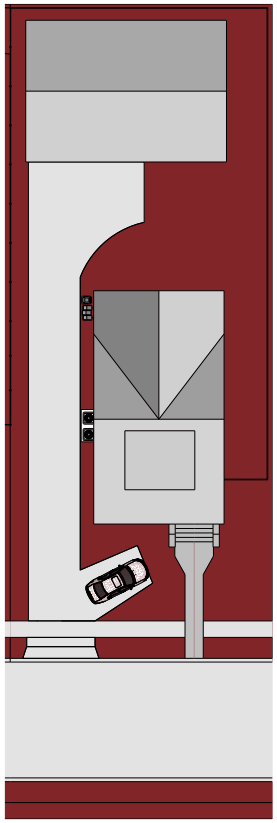
A. Walkways, Driveways & Parking

Site design is the relationship between a historic building and its site elements such as landscaping, walkways, outbuildings, and other elements within the property boundary. These site features often help define the historic character of the property and may be considered an important part of any project. Site features are more prominent in Staunton's residential historic districts since most residences are set back with front lawns that include landscaping, walkways, and lighting. Rear areas of the site may contain garages, other outbuildings, appurtenances and other site features. In contrast, many properties in the commercial historic districts have few site features since most of the parcel is taken up with the building itself.

This rendering illustrates typical site features including a two-track driveway that minimizes paving materials.



Parking areas are recommended to be placed in the rear areas of the site.



Parking areas are not recommended to be placed in the front lawn of the site.

A. Walkways, Driveways, & Parking

Most of the parcels in the commercial historic districts do not have these features, but the residential districts' properties usually have walkways and some have driveways for parking. Many of these neighborhoods offer only on-street parking since the spacing between lots is relatively narrow.

1. Retain existing historic driveways that are considered contributing site features to the historic character of the property.
2. Two-track driveways (twin parallel ribbons of concrete separated by a grass strip) are considered important historic features and should be maintained where possible. This type of driveway design can be used in new construction where appropriate.
3. In general, driveways should be located only on large, wide parcels that can accommodate such a feature and when this feature is found on other surrounding historic properties.
4. Avoid placing driveways on small, narrow lots. Such a feature would have a major negative visual impact on the site.
5. Do not place paved parking pads in the front yard. All driveways for residential uses should extend to at least the rear building line.
6. Parking areas should be screened in some manner so that the parking is not the dominant visual feature of the property.
7. Retain existing historic paving and edging materials used on walks and driveways such as brick, bluestone, slate, limestone, and patterned concrete from earlier eras.
8. Repair damaged areas with materials that match the original paving in color, size, texture, and finish if possible.
9. Ensure that any new paving material is compatible with the context of traditional materials found on surrounding sites. Avoid large expanses of bright, lightly colored concrete or darkly colored asphalt.
10. Asphalt paving should not be used for walks, curb cuts, or aprons.
11. Any parking structures must meet the requirements of new construction for historic districts.
12. Do not demolish contributing historic buildings for new parking areas or structures.
13. Screen private parking areas with landscaped borders.
14. In large private parking areas, break up the space with landscaping, pedestrian walkways, seating areas, and other features. Connect pedestrian paths to buildings on site and to surrounding public sidewalks.

This two-track driveway retains much of the lawn's appearance with its narrow ribbons of concrete.

Permeable pavers are used with contrasting bricks to divide the spaces in this parking lot. This design helps reduce water runoff & the pavers are a more appropriate material than the asphalt paving.

Brick is a common material for walkways in Staunton's historic districts.

B. Plantings & Trees

Like the placement of a structure on its site, the surrounding landscape also contributes to the character of the residential historic districts. Large shade trees and well-kept yards with a variety of mostly native plantings are common on most parcels.

1. Retain existing trees and plants that help define the district's character.
2. Replace diseased or dead plants and trees with indigenous species.
3. Repeat the dominant landscape design (plant, size, and species) found in the historic districts when installing new plantings.
4. Remove invasive species and volunteer plant growth that is not intended as part of the landscaping and that may harm historic features such as walls, walkways, and foundations.
5. Do not replace front lawns with paving or gravel for parking areas.
6. When constructing new buildings, additions, or outbuildings, identify and take care to protect significant existing trees and other plantings.
7. Take cues from surrounding properties' historic landscape design when creating landscaped borders, species of screening plants, and ground covers.
8. Select mulching and edging materials carefully, and do not use plastic edgings, lava, crushed rocks, artificially colored mulch, or other materials that would clash with the existing character of the landscape design in the district.
9. Use landscaped borders of small trees, shrubs, or hedges to screen parking areas of private sites on the commercial historic districts.

This hedge defines the edge of the front lawn & provides privacy using landscaping instead of a wood or brick wall.

Several varieties of foundation plantings help reduce lawn area & assist in grounding the dwelling to the site.

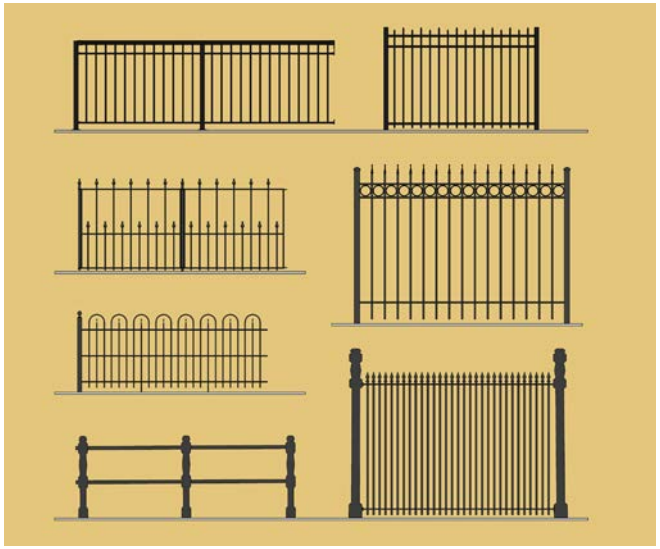
A combination of color plantings & a pair of entry planters add interest to this front lawn area.

This narrow planting area is contained by the painted metal fence that defines the property's front border.

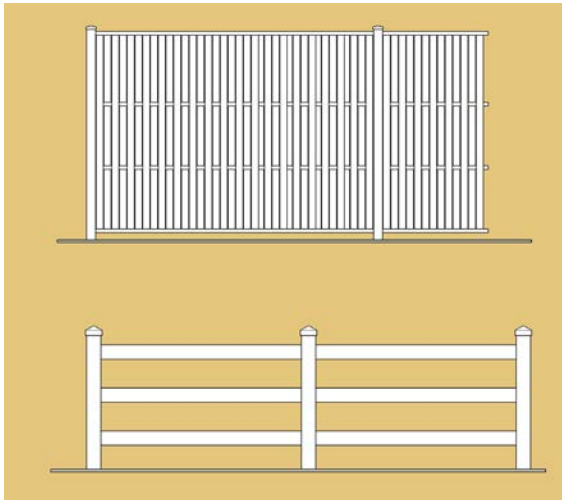
C. Fences & Walls

Fences and walls are a prominent site feature on many properties within Staunton's residential historic districts. Due to Staunton's topography with its various hills, many parcels have retaining walls laid in native limestone in the late 19th and early 20th centuries by European stone masons. Other masonry walls are constructed of brick, often with a cast stone cap. There also is a rich tradition of wrought iron fences, some in combination with limestone walls bordering residential lots. Other sites are defined by wooden picket fences, and some streets with gently sloping lots have open front yards without such features.

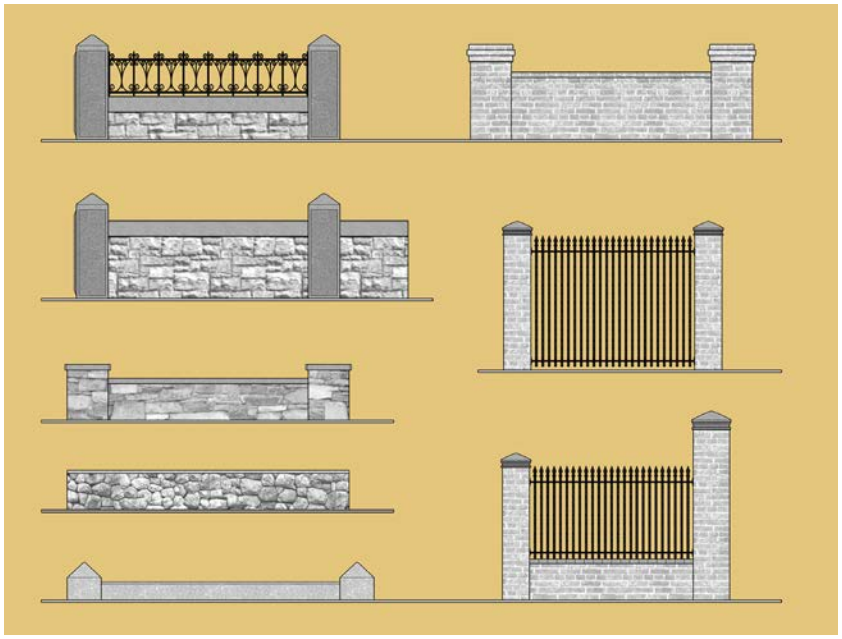
1. Retain any existing historic fences and walls.
2. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location when possible.
3. Replace deteriorated historic fences by matching the material, height, and detail of the existing example. If this is not possible, use a simplified design of similar materials and height.
4. Respect the existing edge condition of the subject street when designing on a new site or rehabilitating an existing parcel. If the majority of lots on the subject street have a fence or wall, consider incorporating one into the site improvements. If the majority of the lots on the subject street have an open lawn leading to the street, avoid adding a fence or wall to the front of the lot.



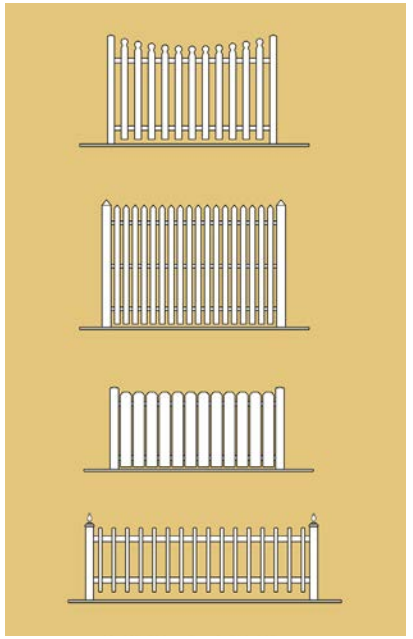
There is a very wide variety of historic metal fences found throughout the historic districts and & are an important character-defining feature & should be preserved.



The dual-sided board fence eliminates the need for a framed side (top); the 3-rail fence generally is not found in the historic districts & is more appropriate in other settings.



Stone & brick walls, some capped with metal fences, are another character-defining historic feature that help define the edge of many sites.



Wooden picket fences may be another appropriate historic type.

5. The design of new fences and walls should blend in with the materials and designs found in the historic district and should generally reflect the era and style of the surrounding area. Commonly used materials are brick and stone for walls and wood or metal for fences. Historic cast concrete with screened aggregate finishes also is found in the historic districts and may be appropriate for new walls if the color and finish matches historic examples. Planted hedges are also used to define edges of properties.
6. The height of the fence or wall should not exceed the average height of other fences and walls of surrounding properties. See the City Code for further detailed requirements.
7. Privacy board fences are not generally appropriate for front or side yards or other highly visible areas.
8. Wood picket fences should be painted or stained with an opaque stain to complement the historic character of the building and street.
9. Chain link, vinyl, split rail, or unpainted pressure-treated wood fences or concrete block walls where visible from public rights-of-way are not appropriate in the historic districts.
10. The structural members of any fence should face inward to the property being fenced. Fences where the structural members are an integral part of an overall design, and where both sides of the proposed fence are identical, are appropriate.

This low picket fence defines the side lawn of this historic property; its interior horizontal rails are correctly placed.

This historic cast iron metal fence with acorn finals on the posts provides another unique feature to this site.

This low brick wall, brick piers, and a metal fence are important historic elements defining this church yard.

Cast iron gates with decorative features help define the entrance to many residences in the historic districts.

Stone, stucco, & brick are found throughout the historic districts as appropriate wall materials.

D. Lighting

Lighting of residential properties generally includes exterior lights on houses, minimal lights on walkways and in garden areas, and utilitarian lighting at accessory buildings. Site lighting in the commercial historic districts generally is limited to parking areas. The City encourages dark sky practices in regard to site lighting.

1. Retain any historic light fixtures on the site, the residence, or the commercial building.
2. Repair and refurbish historic light fixtures when possible. Use shields and bulbs that eliminate glare and spillover to other properties.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Use fixtures that are compatible with the character of the historic building and the surrounding area.
5. Choose shielded light levels that provide for adequate safety but do not spill over onto neighboring properties. Existing porch lights or lit storefronts are often sufficient.
6. Avoid bright security lighting mounted at eave heights of buildings that are not shielded.
7. Parking areas on commercial properties should have shielded lighting sources that adequately light the lot and pedestrian paths. Use fully cut-off fixtures when installing new lighting or retrofitting existing fixtures. Observe dark sky practices.

This pair of ornate cast-metal light fixtures are important character-defining elements to this property.

A typical pole-mounted light fixture is found on many residential sites.

This unique ornate dual light pole helps light the steps & entrance walk to this residence.

Another typical metal light fixture that is a historic site element along with the metal fence & gate.

E. Outbuildings, Garages, & Other Site Features

Although the main building on a historic site is the dominant architectural feature, accessory buildings, such as garages and storage sheds, can also have an impact on the character of the district depending on their visibility. While there are not many outbuildings in Staunton's historic districts, those that exist include garages, carriage houses, or the occasional garden shed.

1. Retain and repair historic outbuildings following the existing building guidelines chapters.
2. Follow the applicable zoning requirements by placing new outbuildings, such as garages or sheds, to the rear of lots that are large enough to accommodate them. New outbuildings cannot be located in front or side yards.
3. Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, and roof form. For more information on appropriate new construction, see Chapter VII.
4. Prefabricated outbuildings that are not in keeping with the historic character of the district are not appropriate if visible from the public street.
5. New patios, terraces, decks, or pools usually are sited in rear yards and gardens that are not visible from a public right-of-way and are thus not subject to HPC review.

This historic carriage house has been restored & the second level converted into a living unit.

Another example of a residential use on the upper level of this brick carriage house.

The original wood-frame doors were retained on this historic garage.

This wood framed garage still has its unusual doors with small paned windows.

A unique historic garage with its original folding door is constructed of stone.

Another example of a dual garage, this one built of brick with a hipped roof.

This charming playhouse is a rare surviving example in Staunton & has various classical details.

A typical and appropriate garden shed with simple frame construction & a gable roof.

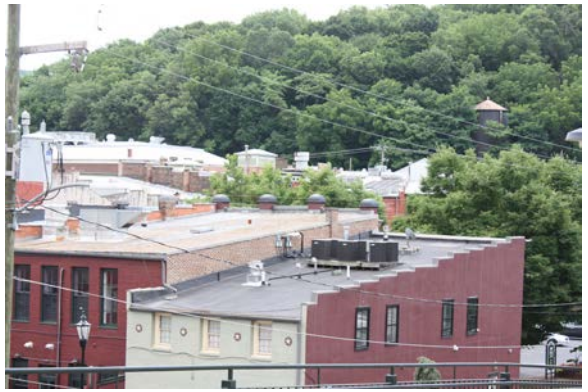
F. Site Appurtenances

Site appurtenances, such as overhead wires, fuel tanks, utility poles and meters, antennae and satellite dishes, exterior HVAC units, and trash containers, are a necessary part of contemporary life. The placement of these items can either have a neutral impact on the character of the site and structure or detract from their historic appearance.

Site features fall into two categories: those features that can be controlled by the property owner—antennae, satellite dishes, mechanical units, trash containers, etc.— and those that cannot —overhead wires, utility poles, etc.

1. Place site appurtenances such as HVAC equipment in inconspicuous areas to the rear of the building or in side yards and screen with appropriate plantings or fencing while allowing for sufficient air flow. Site appurtenances should not be placed in locations visible from a public-right-of-way.
2. Antennae, satellite dishes, and solar panels can be located on rooftop locations not visible from the public right-of-way. Do not install satellite dishes on parts of the building's façade or porch.
3. Store trash containers in screened locations not visible from public rights-of-way.
4. Consider placing overhead utilities coming to the private site underground whenever possible.
5. For commercial buildings with limited site space, place mechanical units on sections of the roof that are not visible from public rights-of-ways if possible, and screen the units as needed.

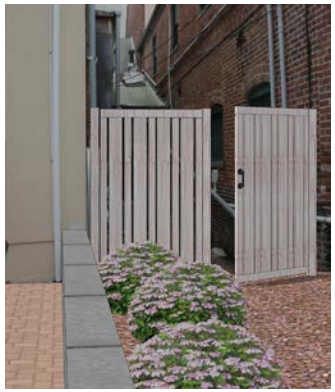
This HVAC compressor is protected by a painted metal fence but not screened because of air circulation requirements.



Many of Staunton's commercial buildings' HVAC equipment have roof locations due to the lack of any other open space on the site.

This TV dish is inappropriately mounted on the façade of this historic dwelling.

Historic rehabilitation projects should attempt to place utility items on the rears of buildings or other inconspicuous locations instead along a public sidewalk



Other areas where site appurtenances are located should be screened with materials like this set of wooden gates if possible.

Typical side locations of HVAC equipment should be screened with landscaping &/or fences if possible.

G. Gathering Spaces

In the commercial historic districts, there are few private sites that have open space due to building lot coverage. Those parcels that do have open space may have the opportunity to create a plaza, garden, or other gathering space.

1. Consider incorporating a small gathering space to provide opportunities for informal interactions and public outdoor access.
2. Design these spaces to provide for various uses such as seating areas, outdoor dining, or flexible space that can be reconfigured for different gatherings or events. Consider installing special elements such as fountains or art to provide additional amenities.
3. Use landscaping to soften the space and add seasonal color.
4. Provide areas of shade through the use of trees, canopies, or table umbrellas.
5. Consider adding site furnishings such as bike racks, light fixtures, bollards, planters, and trash containers that are coordinated in design, color, and materials.
6. Provide full cutoff, pedestrian-scaled lighting to illuminate the space in evening hours, light paths, and highlight site features.
7. Provide electric power sources as appropriate for special events.
8. The design aesthetic of any such space may be traditional or contemporary to add visual interest to the street scene of the downtown districts.

This previously abandoned outdoor space has been converted into a very attractive dining area.

The City has created an attractive area with a brick walkway & colorful plantings along a downtown creek.

This outdoor gathering space at the history & arts building creates a very nice addition to downtown for visitors and for special events.

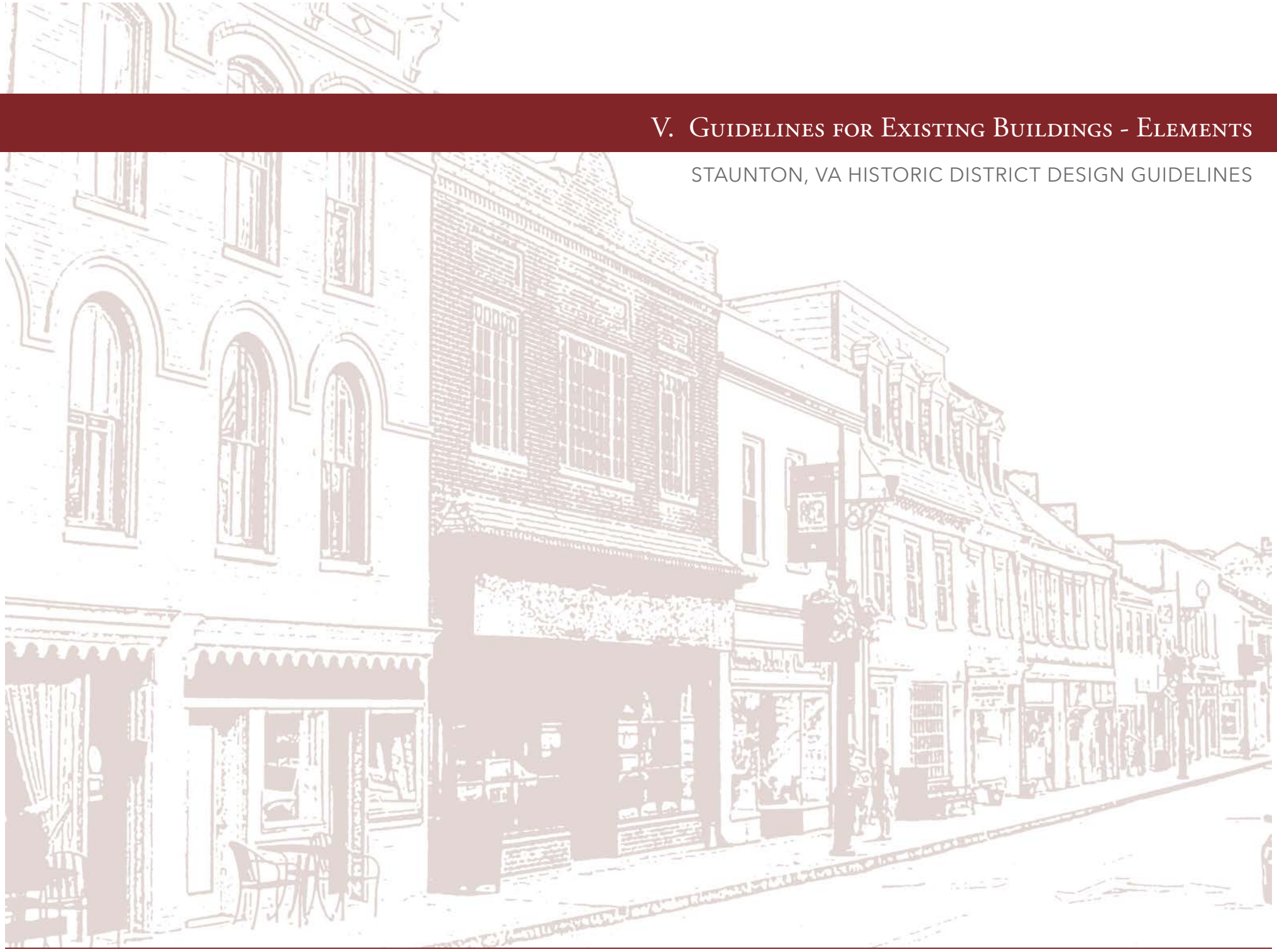
H. Vacant Lots

There are various vacant lots in the historic districts that are awaiting future uses such as sites for new buildings, public gardens, or parking areas. Until these changes occur, landscaping and any existing site elements should be maintained in vacant lots. They should not become overgrown lots with weeds, dead trees, or other neglected plantings and areas of trash.

Parking lots in the historic districts are well maintained & this example has attractive seasonal plantings.

This vacant lot on W. Beverley St. awaits a future use.

V. Guidelines for Existing Buildings - Elements



A. Foundations

The foundation forms the base of a building, is a character-defining feature, and its condition is extremely important to the overall stability of the entire structure. Most buildings in Staunton's historic district have brick foundations while some have stone; buildings constructed after the turn of the 20th century may have poured concrete or concrete block foundations. Brick masonry buildings often show no delineation between the foundation and wall plane.

GUIDELINES:

1. Ensure that land is graded so that water flows away from the foundation, and if necessary, add splash blocks or extensions to the downfalls.
2. Remove any vegetation, such as tree roots, that may cause structural disturbances to the foundation.
3. Retain and preserve historic foundation materials.
4. Ensure that the foundation mortar joints remain properly repointed. See the section of the next chapter on materials (masonry) for more detailed guidance.
5. If moisture is penetrating the foundation, seek the advice of an architect or engineer experienced in working with historic buildings to recommend a treatment plan to correct this condition. A French drain may need to be installed around the foundation, or other improvements may need to be made to reduce moisture penetration.
6. Retain any decorative vents that are original to the building.
7. Repoint or rebuild deteriorated porch foundation piers by matching materials as closely as possible.

Inappropriate Treatments:

8. Do not alter the original height of the historic foundation.
9. Do not install a new brick veneer covering over historic foundation materials.
10. Do not cover the foundation with wall cladding materials such as replacement siding.
11. Do not apply a stucco coating over brick or stone to attempt to correct a moisture problem.
12. Do not install new openings such as window wells in foundations on primary elevations of the building.
13. Do not paint unpainted brick, stone, or other masonry foundation.

Brick is the most frequent material used for foundations, often laid on top of stone or poured concrete to prevent moisture from deteriorating the bricks.

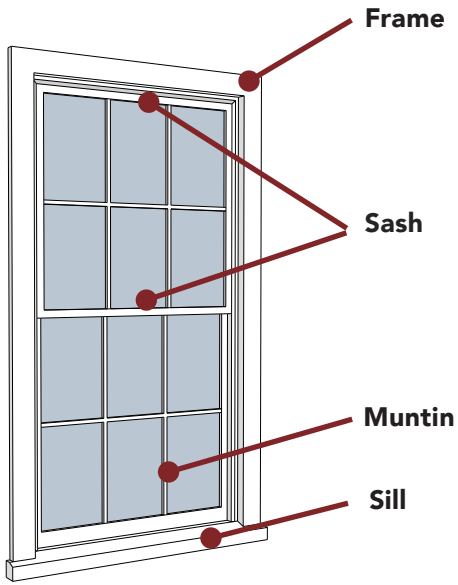
Here, artificial stone block is made from concrete formed in molds to resemble textured stone and is seen on the foundations of some early 20th c. buildings.

Stone, also is used for foundations. (mostly local limestone) It may be a veneer stone laid on top of poured concrete or concrete block or it may be a solid stone wall.

B. Windows

Windows are one of the major character-defining features on most historic buildings. Their size, sash type, framing, details, and arrangements play a major part in defining the style, scale, and character of a building. The function of windows adds light to the interior of a building, provides ventilation, and allows a visual link to the outside.

On commercial buildings, the upper façade contains windows that help define the character of the building and may provide a pattern of openings with neighboring buildings to form the street wall of the entire block. Façade windows may be more decorated than windows on secondary elevations, which may be more utilitarian and may have been blocked in or covered up.



Basic components of a typical window.

Prior to the proposed replacement of any windows on a historic building, a condition survey of existing windows must be undertaken as a part of an application to the HPC. By noting the number of windows—whether each window is original or replaced, the material, type, hardware, and finish, the condition of the frame, sash, sill, putty, and panes—you may be able to more clearly gauge the extent of rehabilitation or replacement necessary. Most wood windows can be repaired instead of being replaced.

Windows should not be replaced unless a window survey reveals that a majority of them are beyond repair or have already been replaced by architecturally inappropriate replacements.

The subject of window repair and replacement is one of the most common issues that architectural review boards deal with on a regular basis. The following website has a large amount of information about many aspects of historic windows:

http://www.oldhouseguy.com/windows/

It also includes information about private companies that make windows and related products. The inclusion of this site does not mean that this publication endorses or agrees with any opinions or information from the author regarding these private companies.

Before Replacement of Historic Windows

Care should be taken before deciding to replace existing historic windows for the following reasons:

1. Historic wooden windows are often constructed of old-growth wood that has dense growth rings and provides for better resistance to water and insect damage. These types of windows therefore last much longer than wood windows made with recent-growth wood. Historic wood windows may also be repaired and their life extended through several rebuilding phases instead of replacement.
2. Often, historic windows are replaced to save energy costs and to prevent air infiltration. Studies have shown that a properly maintained historic window with a well-fitted storm window can be just as efficient as a double-paned replacement window with simulated divided lights.
3. Vinyl windows may have an average life of 20 to 25 years before they will need to be replaced again, and they cannot be repaired easily, or at all, if there is failure of their material or sealing.
4. Window replacement is generally a poor investment since the payback time for them usually is longer than the average individual owns the building.

GUIDELINES:

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, trim, surrounds, hardware, and shutters.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing; replace only those features that are beyond repair. Wood that appears to be in bad condition because of peeling paint or separated joints can often, in fact, be repaired rather than replaced.
3. Uncover, repair frames, and reinstall windows with their original dimensions where they have been removed or blocked in.
4. If interior changes require the removal of a historic window on a primary elevation, retain the frame and sash on the exterior or use shutters if historically appropriate to create the appearance of the historic window remaining in its original location.
5. Before replacing historic windows, conduct a physical survey of the window(s) to determine if they can be repaired or consolidated to extend the life of this historic element. If a window on the front of the house must be replaced and an original window of the same style and size is identified on a secondary elevation, place the historic window in the opening on the primary façade.
6. Replace the unit in kind if replacement of a deteriorated window is necessary by:
   a. Matching the design and dimension of the original frame and sash.
   b. Maintaining the original number and arrangement of panes.
   c. Using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations, such as the width and depth of the muntins and sash, are permitted if those variations do not significantly impact the visual character of the historic window design.
   d. Using the following material types of replacement windows: wood, moisture-reduced wood, or wood-resin composites. Painted aluminum or painted vinyl-clad wood windows may be used on a case-by-case basis depending on their location.
7. Consider replacing only the sash when the historic windows are too deteriorated for repair. By placing a track and a new sash in the old frame, no interior trim is removed, so there is no need to repaint woodwork or repair adjacent interior walls.
8. Base reconstruction of any missing windows on physical evidence, similar remaining windows, or historic photographs.

Inappropriate Treatments:

9. Do not replace any historic windows without undertaking a condition survey of the existing windows.
10. Do not remove existing windows and fill in the openings on primary elevations visible from a public right-of-way.
11. Do not install replacement windows that do not fit the opening.
12. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of glazing, or the appearance of the frame.
13. Do not use clip-in/false muntins and removable internal grilles to mimic divided lights.
14. Do not use vinyl windows when replacing historic windows.

TECHNICAL INFORMATION

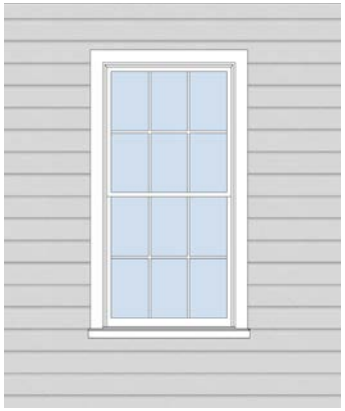
Preservation Brief #9
The Repair of Historic Wooden Window

https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm

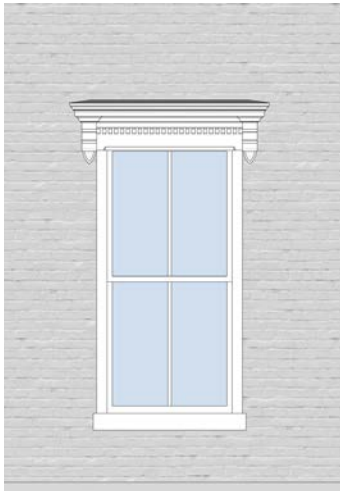
Preservation Brief #13
The Repair and Thermal Upgrading of Historic Steel Windows

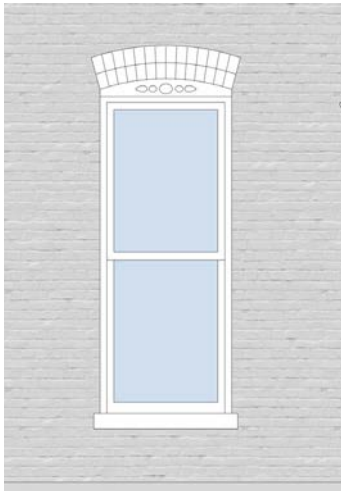
https://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm

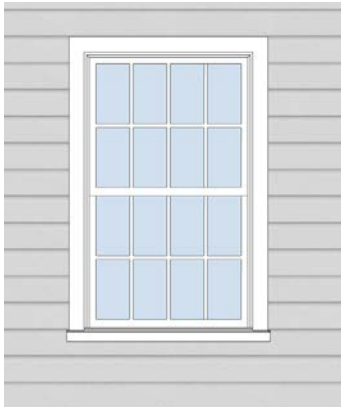
TYPICAL WINDOW TYPES


Six-over-six sash in earlier & in revival styles.

Two-over-two sash in a frame building in 19th C. styles.


Two-over-two sash in a brick building with decorative cap.


One-over-one sash in late 19th & 20th c. buildings.


Eight-over-eight sash in 20th c. revival styles.

Six-over-six sash in an early 19th c. frame building.

Two-over-two sash in a late 19th c. brick building.

Four-over-four sash in a late 19th c. brick building.

One-over-one replacement sash in a 19th c. brick building.

Decorative leaded sash & sidelights in a early 20th c. brick building.

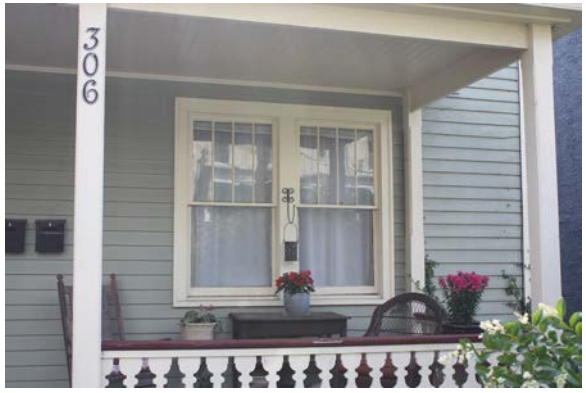
WINDOW TYPES

Decorative oriel window with three one-over-one sash & a balcony above in a late 19th c. building.

Decorative bay window with double one-over-one sash in a late 19th c. building.

Double casement windows to appear as pairs of six-over-six sashes to create a large bay window in this bungalow.

Steel frame casement windows arranged in a set of three 16-light windows with a center four-paned section that opens for ventilation.



A double window made of two four vertical lights over-one sash; this type is seen on early 20th c. buildings including American Foursquare & bungalows.

This pair of small casement windows contains decorative diamond shaped panes.

C. Shutters

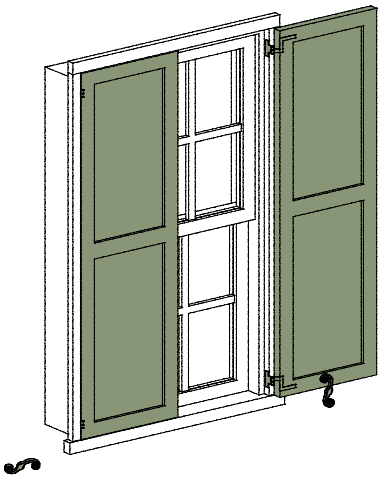
Shutters originally functioned to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Today, shutters are used more often as a decorative feature than a functional element. Shutters were originally paneled or louvered and hinged to the window frames.

GUIDELINES:

1. Retain original shutters and hardware.
2. Repair existing historic shutters following the guidelines for wood in the materials chapter.
3. Replace shutters that are beyond repair in kind according to the following criteria:
   a. Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.
   b. Shutters should be sized to fit the window opening and result in the covering of the window opening when closed.
   c. Mount shutters on hinges to give them the appearance of being operable.
   d. If the hardware is deteriorated, replace it with a non-rusting metal in a similar design.

Inappropriate Treatments:

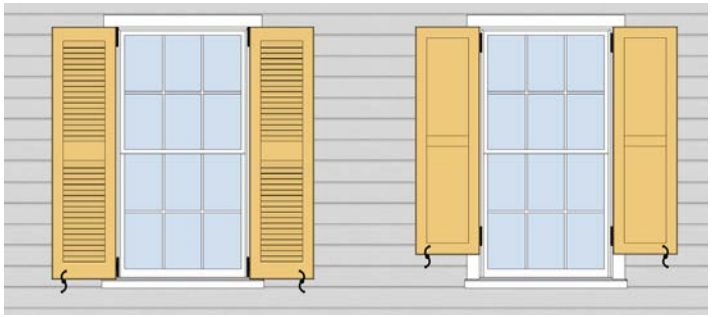
4. Use shutters only on windows that show evidence of their use in the past.
5. Do not use vinyl and aluminum shutters or exterior blinds for any historic structure.
6. Avoid shutters on multiple or bay windows.
7. Do not permanently secure a shutter by mounting it flat to the wall of the building and eliminating its hardware.



Shutters should be attached with hinges located within the window's frame & secured with shutter dogs. Shutters should not be installed flat & screwed into surrounding wall material.

Batten shutters.

Decorative louvered shutters with cutouts.



Louvered shutters.

Paneled shutters.

Decorative louvered shutter with flower pot cut-outs.

Batten shutter.

Louvered shutter.

D. Doors

Doors are an important focal point of an entrance or porch, and they are often a character-defining feature of the architectural style of a building. Residences may have a variety of door types reflecting the variety of styles of dwellings. Commercial buildings typically have their original wood-and-glass doors, or they may have more recently installed aluminum frame doors.

GUIDELINES:

1. Retain and repair existing historic or original wooden door(s) and surrounding wood trim with matching materials. Reuse hardware and locks that are original or important to the historic evolution of the building.
2. Replace historic doors that are beyond repair with a new or salvaged door(s) of the same size, design, material, and types as used originally or sympathetic to the building style, including number and orientation of panel, location, and size of any glass panes. The new door should match the original as closely as possible and be based on physical evidence and/or historic photos.

Late 18th & early 19th c. doorways. Early 19th c. to mid-and-late 19th c. doorways.

Panels vary through the periods: 6 panels are early 19th c. & revival styles; 2, 4, & 5 panel types are mid to late 19th c.

Typical bungalow and American Foursquare arrangements. Typical Colonial Revival style & typical commercial door.

Inappropriate Treatments:

3. Do not remove an original door and its opening on a primary elevation of the building.
4. Do not alter original elements around a door such as trim, sidelights, transom.
5. Do not remove or replace historic hardware features; additional security may be achieved by adding new locks without removing the old.
6. Do not replace a historic wooden door with a new wooden door that is a different design and may be of a style different from the original. Do not replace existing doors with fiberglass or composite doors, even if they have a similar design.

Inappropriate replacement door with artificial stained glass.

Typical commercial wooden door.

Double historic commercial door with panels.

Double commercial door with sidelights & semi-circular arched transom.

Two vertical paneled door on this Colonial Revival styled house.

Typical Victorian era entry complex with a four-paneled door flanked by paneled sidelights & a divided transom formed by the framing.

Typical Victorian era warehouse doors with a set of four-paneled doors.

E. Storm Windows & Doors

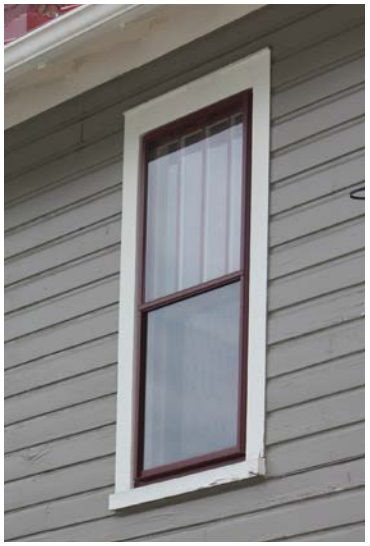
Storm windows and doors can save energy and provide increased comfort by reducing air leakage. They also provide an insulating air space between the storm and primary window or door. A well-maintained original wooden window with an exterior storm window may provide a similar insulation value as a new double-paned replacement window. If adding exterior storm windows or doors, they should meet the following criteria:

GUIDELINES

1. Match divisions to sash lines of the original windows. Use meeting rails only in conjunction with double-hung windows, and place them in the same relative location as in the primary sash.
2. Relate openings for screen or glass panels of a storm door to the proportions of the main door.
3. Size exterior storm windows to fit tightly within the existing window openings without the need for a sub-frame or panning (a filler panel) around the perimeter.
4. Match the color of the storm window with the color of the primary window frame.
5. Match the color of the storm door with the color of the main door.
6. Use wood, composite, or painted aluminum as the material for the storm window or door.
7. Use only clear glass in storm windows and doors.
8. Set the storm sash as far back from the plane of the exterior wall surface as practicable.

Inappropriate Treatments:

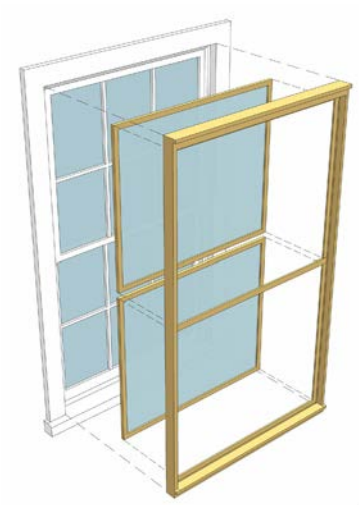
9. Do not install unpainted aluminum storm windows or doors in a historic building.



These carefully fitted storm windows match the glass window division & are painted to match other trim.

This single-paned storm door allows visibility to the wood paneled door.

A carefully designed & fitted pair of paneled & louvered storm doors on a Colonial Revival styled entry.



The components of the storm window are the frame & panes of glass that should match the window underneath.

This storm door is a single pane of glass to allow the door underneath to be seen. It could also have divisions to match the historic door.

F. Porches & Porticoes

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Historic porches create the outdoor gathering space that traditionally separates the public realm from the private interior.

GUIDELINES:

1. Retain original or later character-defining porches since this element is often critical to the design integrity of the building.
2. Repair and replace damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
3. Keep porches open to provide shade and reduce heat gain during warm weather.
4. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible and be based on physical evidence and/or historic photos.

Colonial Revival porticoes may be based loosely on Federal & Greek Revival examples.

This simple full-width porch is often seen on a Folk Victorian, American Foursquare or vernacular dwelling.

More decorative porches date from the mid-to-late 19th c. & may contain brackets, turned posts, & other sawn millwork details.

Inappropriate Treatments:

5. Do not remove porches that are important in defining the building's overall historic character.
6. Avoid removing original decorative elements or adding incompatible new decorative elements.
7. Do not change the configuration or arrangement of the balustrade, posts, cornice, or stairs of a front porch.
8. Do not replace wooden porch floors with concrete or artificial decking materials.
9. Avoid adding a new entrance to the primary elevation.
10. Do not enclose porches on primary elevations.
11. Avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.

TECHNICAL INFORMATION

Preservation Brief #45
Preserving Historic Wooden Porches

https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm

This full-length classical tetrastyle portico of four Roman Doric columns is one of the few such examples in Staunton's domestic architecture.

This Colonial Revival projection is more of a porch than a typical portico. Its entablature is supported by four Roman Doric columns.

This classical portico is actually a composition containing porches for the apartments of this building. The cornice modillion blocks continue around the portico.

This typical Victorian era porch has decorative wood balusters, bracketed posts, & a shallow gable form announcing the entry bay.

This unique porch design includes cutout brackets, pairs of turned posts, & a central gable form.

This full-width porch is supported by classical columns, but it is contained within the sloping roof so its design is more bungalow inspired than Colonial Revival.

This classical portico is a well-designed later alteration to this Italianate styled residence.

This Craftsman styled porch has exposed rafter tails & battered wooden posts resting on brick piers.

G. Architectural Details & Trim

Decorative elements like window and door surrounds and caps, columns and piers, railings, carved porch and cornice trim, and brackets as well as masonry decorative elements and patterns, and metal roof cresting and finials, are all examples of details that add richness and integrity to the design of historic buildings. Some of these items are more exposed to the effects of weather and deteriorate, or they are removed because of the difficulty of accessing and maintaining them or finding replacements.

GUIDELINES:

1. Historic architectural detailing should be maintained and preserved rather than removed, simplified, and/or replaced.
2. If the detailing is deteriorated beyond repair, it should be duplicated using historic building materials wherever possible or using an acceptable substitute which matches the historic in composition, design, color, texture, and other visual qualities.
3. Any missing details should match the historic as closely as possible and be based on physical evidence and/or historic photos.

Stauntons' houses have a very wide variety of details as seen on this porch.

Inappropriate Treatments:

4. Do not remove architectural details that are character-defining features of the building.
5. Detailing which was not historically used on a building, or which represents another architectural era, should not be added to the building. This includes brackets, columns, dormers, dentils, shutters, cupolas, etc., that are sometimes added in an attempt to dress up a building or to make it appear older than it actually is.

This steeply pitched gable is defined by rows of dentils and contains a Palladian window form surrounded by fishscale wooden shingles.

Corbelled brickwork, recessed brick panels, decorative panels, & roof cresting are just some of the details of this ornate residence.

Raised brick belt coursing continues around the segmentally arched windows of this warehouse.

This stone foundation is separated from the brick wall by a cast stone belt course. Note the curved bricks used on the corner.

The decoration on this gable end is known as a rake board, & the gable ends of it are supported by carved brackets.

The decorative brickwork over this segmental arched opening uses projecting headers to create a checkerboard pattern in the recessed panel. Angled ends of bricks above form a sawtooth decorative row.

H. Cornices, Parapets, & Gutters

Cornices and parapets are important character-defining features of most historic buildings in the districts. The cornice occurs at the junction between the roof and the wall. It may be a decorated classical projection with dentils or modillion blocks or a flat decorative band within the wall material, and it may contain decorative elements like carved brackets. Most cornices are constructed from wood or separate wooden elements combined on site while some historic commercial buildings may have cornices (as well as other decorative elements) made of galvanized metal and painted to resemble wood.

Parapets are sections of a building's wall that extends above the roofline. These elements may be just an extension of the material and design of the wall, or they may be a separate design from the rest of the wall. They can be a decorative feature and may be made of brick, stone, cast stone, wood or metal. Parapets often serve to screen any rooftop equipment, skylights, or other roof features and projections.

Gutters and downfalls provide a path to direct water away from your building and its foundation. Most gutters are externally mounted to the edge of the roof at the intersection of the cornice area. Some gutters are hidden; that is, they are built into the edge of the roof and are boxed in by wood and lined by copper or a rubber membrane. Hidden gutters may have small leaks that are difficult to discover. These leaks may cause long-term damage and rot the surrounding wood members; hidden gutters should be inspected annually for such damage.

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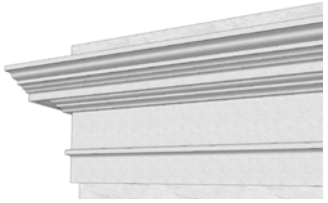
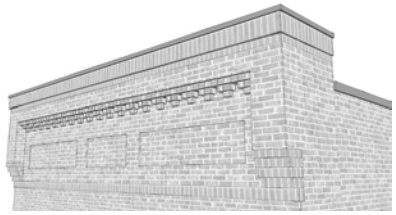
Cornices are major character defining features on both commercial & residential buildings in Staunton's historic districts.



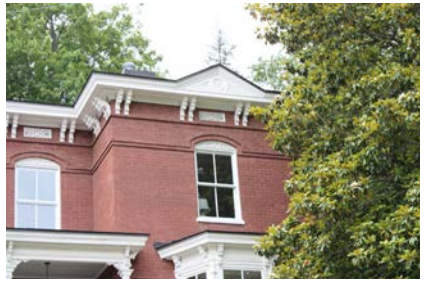
A typical three-part entablature consisting of the cornice, frieze, & architrave (from top to bottom).

A typical Italianate commercial projecting cornice consists of curved brackets separating decorative panels.



This decorative brick cornice consists of recessed panels capped by brick corbelling above. Note the soldier course at the top of the parapet wall.

Modillion blocks are the primary feature of this cornice & are meant to appear as the end of the roof rafters.



This overhanging cornice is supported by pairs of brackets resting on a string course of raised bricks.

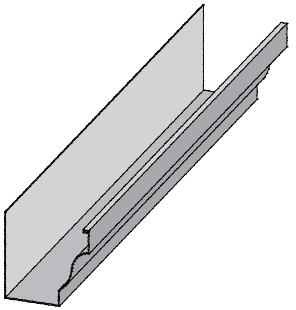
This ornate Italianate painted metal cornice has larger end brackets & modillion block like elements above the panels.

GUIDELINES:

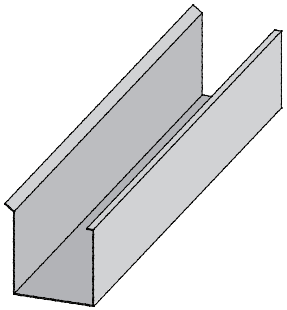
1. Retain original cornices and parapets that define the architectural character of the historic building.
2. Keep the cornice or parapet well-sealed and anchored, and maintain the adjoining gutter systems and flashing to ensure against water entry.
3. Repair rather than replace existing cornice or parapet elements. If these elements are too deteriorated, match original materials, details, and profiles in kind. Do not remove elements, such as brackets or blocks that are part of the original composition without replacing them with new ones of a like design.
4. Replace any missing cornices or cornice or parapet components based on physical evidence and/or historic photos.
5. Inspect the entire gutter system carefully every year. Clean out existing gutters and downspouts, and provide ongoing maintenance to prevent blockages that may cause water retention and deterioration.
6. Ensure that gutters are installed with minimal slopes to ensure that water runs off and does not stand in the gutter. One-quarter inch per 10 feet of gutter is the minimum pitch to use.
7. Replace gutters and downfalls according to the illustrations provided. In most instances, the historic profile of the gutter is a half-round rather than an ogee, "K," square, or rectangular shape.
8. Make sure that new gutters and downfalls are of the appropriate size and scale. Larger gutters and downfalls may be needed when installed on roofs with large expanses of roof area to avoid overflow. Over time, this overflow can cause deterioration of the cornice and wall areas.
9. Ensure that the finish color is compatible with the overall color scheme for the building. Some more recent gutter materials may be finished with a baked-on enamel coating.

Inappropriate Treatments:

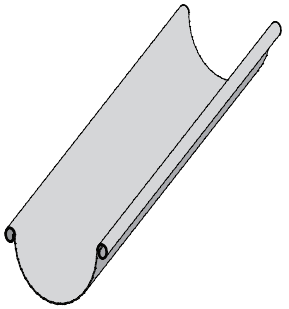
10. Do not remove cornice or parapet elements that are part of the original design of the structure.
11. Do not replace original trim with material that conveys a different period of construction or architectural style.
12. When installing gutters and downspouts, avoid the removal of historic material such as decorative cornice elements from the building.
13. Avoid having downfalls empty water next to the foundation. Slope the site away from the foundation, and add a splash block. A flexible downfall extension that is at least six feet in length and buried with the slope of the land would take the water even further from the foundation.



Square gutter.



Square gutter.



Half-round gutter.

A properly installed gutter system with adequate slopes will ensure the removal of water through the downspouts and away from the building.

I. Chimneys

Since chimneys and flues were used to remove smoke and sparks from heating and cooking in earlier eras, most historic buildings contain these important elements. Their visual presence today helps define an important part of the historic character of many buildings in the districts. Some chimneys and flues are still in use in conjunction with interior fireplaces or furnace venting.

GUIDELINES

1. Clean chimney flues on a regular basis if the flue is in use.
2. Retain historic chimneys, and repair the masonry as recommended in the materials chapter.
3. If a severely deteriorated chimney must be replaced, rebuild it in the same design. Use the same type of masonry in the same pattern and masonry joints as the original.
4. Brick chimney caps are constantly exposed to extreme weather conditions and frequently may need repointing. See the section on masonry in the chapter on materials for more detailed guidance.
5. If a hood, shield, or screening is needed to protect the flue from moisture and/or birds, select or construct this element to minimize its visual presence to the overall design and scale of the chimney.

Inappropriate Treatments

6. Do not remove entire chimneys or reduce sections of chimneys or flues even though they may no longer be in use.
7. Do not cover brick caps at the top of the chimney with a coat of stucco if the masonry needs repainting.
8. Do not rebuild an original corbelled decorative chimney top by removing it and replacing it with an undecorated section.

A pair of exterior end chimneys.

Double interior chimneys.

Double interior end chimneys.

While there are a wide variety of chimney locations, they are a very important character-defining feature of historic dwellings & should be properly maintained.

J. Roof

One of the most important elements of a structure, the roof serves as the cover to protect the building from the elements. Its visibility, shape and materials make it one of the most important character-defining elements of a historic building. Good roof maintenance is critical for the roof's preservation and for the preservation of the rest of the structure.

Typical local historic roof materials include standing-seam metal and slate. The earliest buildings in Staunton's residential historic districts originally may have had wood shingle roofs, but because of fire risk, they were replaced with standing-seam metal roofs later in the 19th century. Many of the roofs of commercial buildings have sloped metal roofs. If the roof is hidden by a parapet wall, the roof may have been replaced with a built-up roof or a rubber membrane roof.

Different roof shapes & forms often relate to the architectural style of the dwelling.

TECHNICAL INFORMATION

Preservation Brief #4
Roofing for Historic Buildings

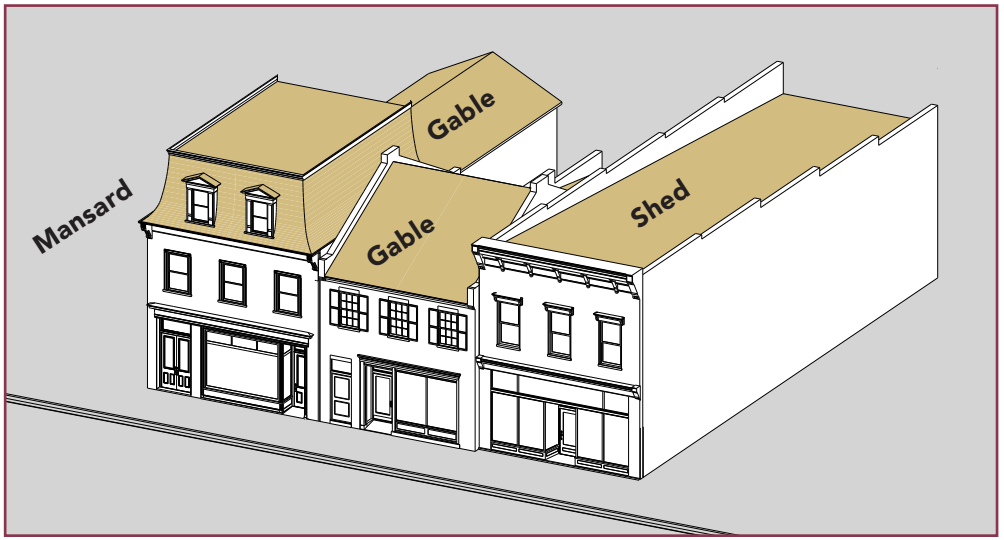
https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm

Preservation Brief #19
The Repair and Replacement of Historic Wooden Shingle Roofs

https://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm

Preservation Brief #29
The Repair, Replacement, and Maintenance of Historic Slate Roofs

https://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm



Commercial buildings have fewer roof forms depending on their shape & attachment to neighboring structures. Most tend to be sloping or flat.

GUIDELINES:

1. Retain original or historic roof materials, such as slate, standing-seam metal, or metal shingles, particularly when they are highly visible character-defining elements of the building.
2. Preserve original roof shapes and pitches.
3. Retain architectural features including chimneys, roof cresting, finials, dormers, cornices, and exposed rafter tails.
4. Repair of roof materials and elements should be made in kind with materials that duplicate the original materials.
5. Replace roof coverings when necessary by using new material that matches the original roof covering as closely as possible in composition, size, shape, color, and texture.
6. Place solar collectors, satellite dishes, and other antennae on less visible locations of the roof.
7. Place roof-mounted mechanical equipment behind a parapet wall or a screen integral to the building's architectural design, or locate them in setback locations away from the edge of the roof to minimize their visibility. (ADD types of screening by code)

Inappropriate Treatments:

8. Do not change the historic roof material to asphalt shingles or other non-historic materials if the original or a close facsimile is available.
9. Do not add dormers, vents, and skylights to roof if viewable from a primary elevation. They should be placed inconspicuously on rear sections of the building.
10. Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original. For example, some current pre-coated metal roofs are designed for new industrial buildings with wide V-shaped snap lock seams. This type of installation does not replicate a historic standing-seam roof that has a thin raised seam at the joints created by mechanically or hand-folding and locking the seam.
11. Do not replace slate roofs if the material is not deteriorating. Leaks in slate roofs usually are due to the deterioration of associated flashing and fasteners or due to wood deterioration surrounding hidden gutters or cornices.
12. Do not paint metal roofs or install new pre-coated metal roofs with bright colors. More appropriate colors would be shades of gray, dark green, or black. See Chapter X. Guidelines for Painting for further guidance.

This complex metal shingle roof is a very visible & important element in this historic house's design. It has a central tower, peaked roof, connecting hipped roofs, & a hipped porch roof with a gable roof over the entry.

Ornate dormers are often found on the roofs of the Colonial Revival style.

The conical peaked roof of this tower is clad in slate shingles.

This is a rare example of a clay tile roof found in Staunton's districts.

Shed roof dormers often are a trademark feature of the bungalow style.

K. Storefronts

The storefront is one of the three significant sections of a typical facade of a historic commercial building and the most visible since it is located on the main (pedestrian) level of the structure. Its transparent windows were designed to draw the customer or client to the business within as well as to display the merchandise sold there. At night, the lit storefront helps illuminate the sidewalk and add visual interest for downtown visitors. Many of the traditional storefronts in Staunton's central business district date from the late 19th to the-turn-of-the-20th centuries.

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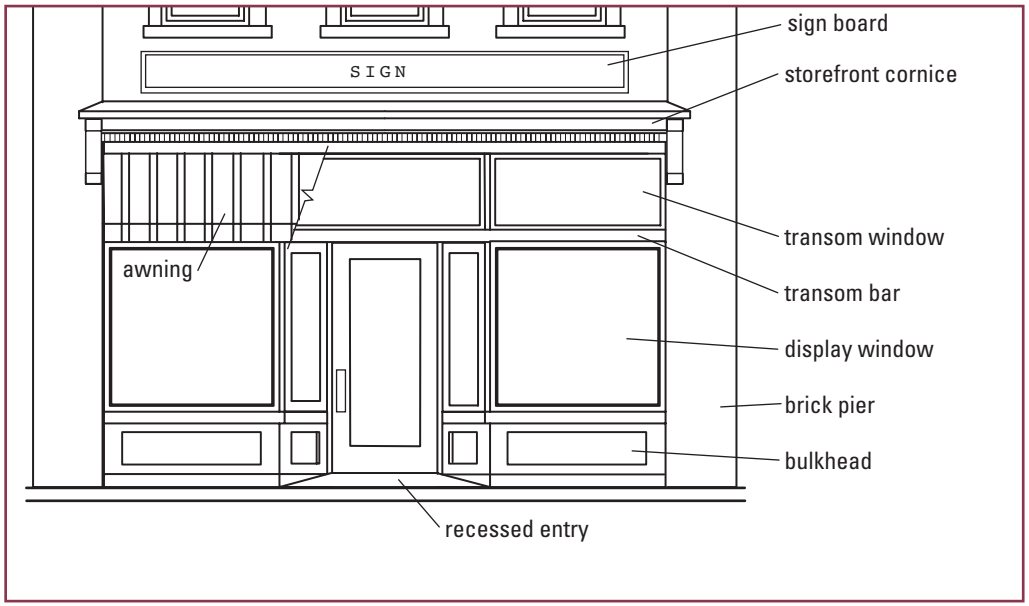
Historic photos often can aid in planning reconstruction of missing storefront elements.



Typical storefront elements.

This pair of Colonial Revival styled storefronts retain their original design with the entablatures supported by pilasters. Note the original transom.

Likely, the interior of these storefronts has a lowered ceiling and therefore the transom became an appropriate location for signage.

This storefront retains it prism glass tile transom, a rarely surviving feature. Note the door to the upstairs space.

GUIDELINES

1. Preserve all elements, materials, and features that are original to the building or are early remodeling projects that have become significant in their own right; repair them as necessary. These elements may include character-defining features such as cornices, windows and trim, storefront windows, doors, and bulkheads. They may also include glass butt window joints and molded clips, bronze window strips, and bronze moldings found on period storefront systems. Also retain historic hardware such as hinges and door handles.

TECHNICAL INFORMATION

Preservation Brief #11
Rehabilitating Historic Storefronts

https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm

2. Remove any non-historic, inappropriate elements, materials, signs, or canopies that were added later and obscure original architectural elements. Covering up windows, cornices, decorative features, or significant portions of the wall alters the building's proportions and changes its appearance; these alterations should be removed.
3. If significant storefront features are uncovered in any careful exploratory demolition, assess their condition for preserving, repairing, or reconstructing them.
4. Reconstruct missing elements (such as cornices, window frames, transoms, and bulkheads) with physical evidence and/or historic photos if available. Otherwise, design simplified new elements that respect the character, materials, and design of the building.
5. Avoid using or retaining materials and elements that are incompatible with the building or district. Depending on the style and age of the commercial building, these may include: unpainted aluminum-frame windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), wood shingles, mansard roofs, metal awnings, coach lanterns, residential styled solid doors, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed. Creating false historical appearances like Colonial, Old English, or other themed storefront designs are not appropriate for the authentic historic buildings in downtown Staunton.

TRANSOM WINDOW OPTIONS

The original storefront with its historic prism glass transom.

Missing prism transom has been replaced with a wooden panel insert.

A new reproduction prism glass transom has been installed in the location of the former one.

Missing prism transom has been replaced with a new sign board.

Missing prism transom has been filled in with a wooden panel and a new awning installed.

Inappropriate Treatments

6. Do not remove historic wooden storefront framing and replace with metal. Repair and retain historic wood elements as needed.
7. Do not remove or reduce the size of storefront windows in order to create privacy for the use of the building such as an office occupant. Partial interior shutters, blinds, or curtains can block views without destroying the significant storefront windows.
8. Do not remove or cover up original storefront elements such as cornices or transom windows to create a space for a sign or because of an installation of a dropped ceiling in the building's interior. If the transom glass has been removed, this area can be used for a sign installation or for an awning, depending on the overall existing design and proportions of the façade.
9. Do not remove non-original storefronts that may have become historically significant alterations within the history of the building. An example would be a complete storefront replacement from the early 20th century that retained its design integrity. It is now an important historic and early change that should be preserved.

ADDRESS Window film treatments? GIVE MORE DETAILS

This original storefront may have been remodeled into a new design that does not respect its historic character (see images on right).

Here the original storefront surround has been covered with a new material & the upstairs door & transom has been remodeled.

Here, the new material extends to the 2nd floor windows. The storefront windows & the doors also were replaced.

This storefront originally had two surviving historic openings that were bricked in. The storefront was inappropriately covered with that damaged the historic surfaces.

This art deco storefront is a remodeling of an earlier one. Due to its age and design, it now is a contributing historic element and should be preserved. It is constructed of Lynchburg greenstone. Note the butted glass panels.

L. Rears of Commercial Buildings

The area behind commercial buildings is sometimes forgotten and neglected. It may be a utilitarian space for employee parking, mechanical equipment, trash containers, and storage of discarded goods. A rear entrance may be convenient for deliveries. In some cases, however, the rear of the building is visible from the street or from nearby parking areas and may provide the opportunity for a secondary public entrance. The appearance of the rear space and the rear façade of the building then becomes more important to the individual business because it may be the first contact the customer makes with the business, and its visibility affects impressions of the overall district.

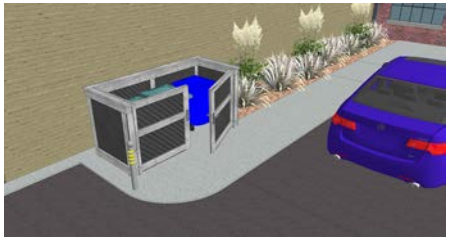
GUIDELINES

1. Retain any original doors and windows that define the character of the building when possible. In general, avoid closing existing openings.
2. Repair deteriorated windows and doors; add storm windows or storm doors if necessary. Reopen blocked-in windows when possible.
3. If rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen while maintaining the character of the windows from the exterior.
4. If security bars need to be installed over windows, choose a type appropriate for the window size, building style, and required level of security. Avoid using chain link as a security cover over windows.
5. Consolidate and screen mechanical and utility equipment in one location when possible.
6. Install adequate shielded lighting for customer and store security.
7. When a supplemental entrance is used at the rear of a building or when the rear of a building is seen from a public street, add a walkway to the secondary entrance.
8. Consider installing signs and awnings for rear entrances.
9. Consider adding planters or a small planting area to enhance and highlight the rear entrance. 10. If the building includes uses such as a restaurant, coffee shop, and related businesses, consider creating an outdoor seating space for customers.
10. Note building and ADA codes when, and if, changing the dimensions or design of a rear entrance. Meet all handicapped accessibility and egress requirements as needed.

These rear additions were redesigned to create two new rental spaces for separate tenants. These additions became new facades for the businesses.

Inappropriate Treatments

11. Do not neglect ongoing maintenance of visible areas behind the commercial building such as landscaping, trash removal, painting of building trim, etc.
12. Do not block up openings of the rear façade of the building; consider using metal grills or bars if security is an issue.

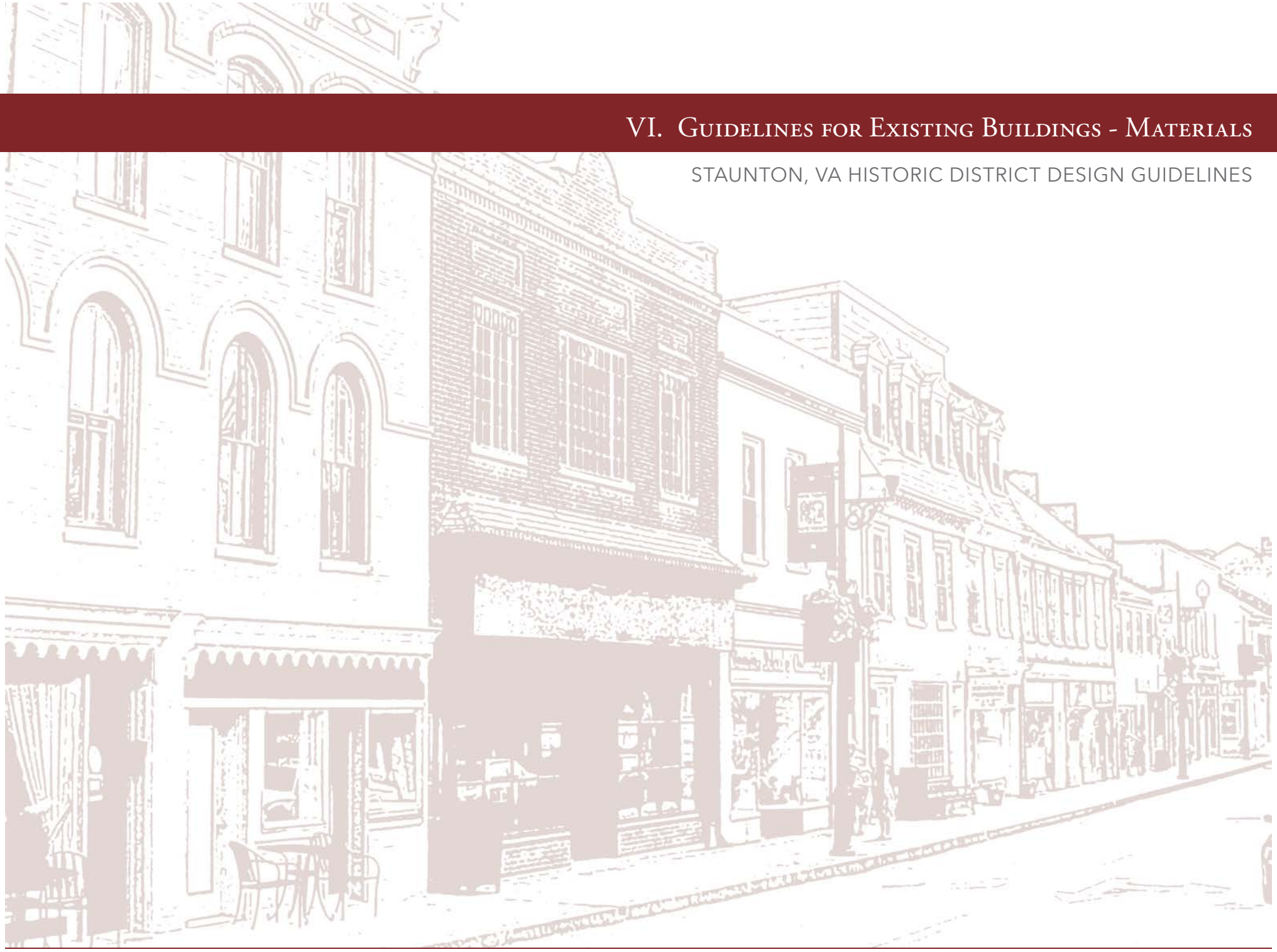


New plantings and a trash enclosure are added to the space behind this building.

The lower image shows a new walk added along the rear of a building to access other buildings that face the parking lot.

This rear has an upgraded rear entry along with planters and a parking space.

VI. Guidelines for Existing Buildings - Materials



A. Wood

The availability and flexibility of wood has made it the most common building material throughout much of America's building history, particularly for framing, siding, windows, and doors. Because it can be shaped easily by sawing, planing, and carving, wood also is used for a broad range of exterior decorative elements such as cornices, brackets, dentils, modillion blocks, columns, piers, railings, and trim. It is also used for the flooring, staircases, doors, mantels, trim, and other decorative elements in the interiors of most historic buildings. Pine, walnut, oak, cedar, maple, and poplar are several of the wood species frequently used in the construction of buildings. Wood is used frequently in Staunton's historic districts, both as a siding material and for windows, doors, porches and for various decorative elements.

(cont.)

Two examples of historic wood siding include the board-and-batten (left) & the beaded board (right).

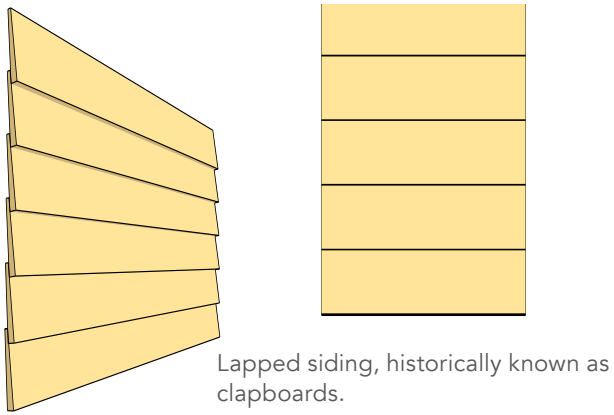
Wood is used on this house for the siding, trim, & as diamond patterned shingles in the gable end.

In the late 19th c., a wide variety of decorative wood elements could be ordered through catalogues.

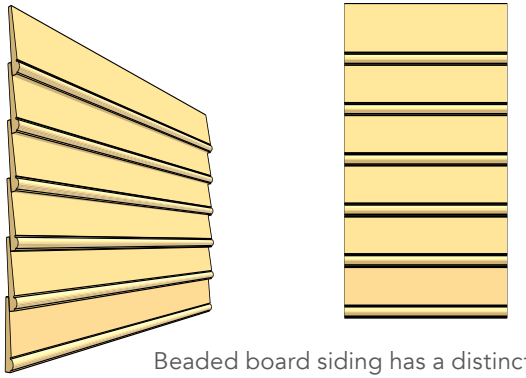
Wood is the primary trim material on this commercial building including the storefronts, windows, & roof cornice on the right side.

In this gable end, rounded, scalloped, or fish scale wood shingles surround the wooden Palladian designed window.

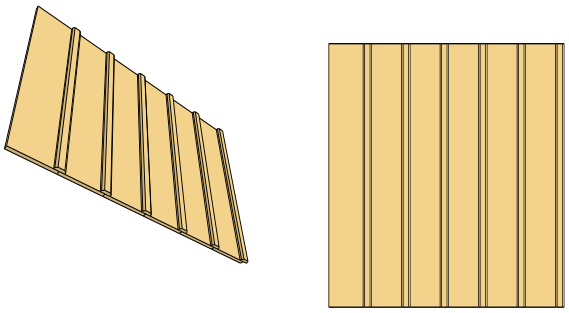
WOOD SIDING VARIETIES



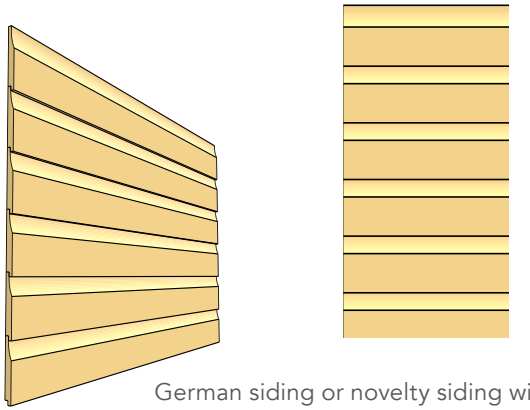
Lapped siding, historically known as clapboards.



Beaded board siding has a distinctive bead on the lower edge.

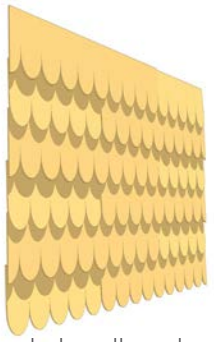


Board-&-batten siding requires horizontal wood framing to which this type is nailed into instead of vertical studs.

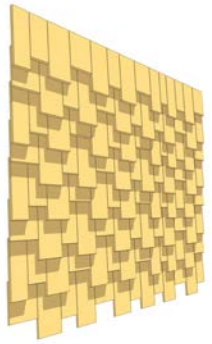


German siding or novelty siding with its distinctive grooved pattern.

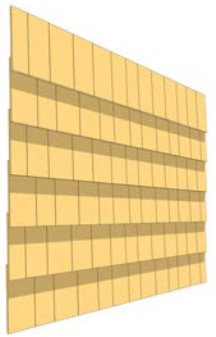
WOOD SHINGLE VARIETIES



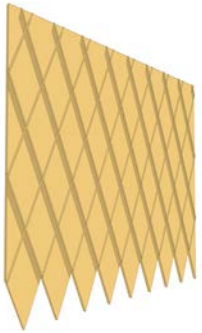
Rounded, scalloped, or fish scale wood shingles.



Staggered butt shingles are square shingles that are installed at alternating heights.



Square shingles are rectangular in shape, but the overlapping installation conceals their entire length.



Diamond patterned shingles are found on several dwellings in the historic districts.

GUIDELINES:

1. Retain wood as one of the dominant framing, cladding, and decorative materials.
2. Repair rotted or missing sections rather than replacing the entire element.
3. Use new or salvaged wood, epoxy consolidants, or fillers to patch, piece, or consolidate parts.
4. Match existing historic materials and details.
5. Replace wood elements only when they are rotted beyond repair.
6. Match the original in material and design or use surviving material.
7. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.

Only replace the sections of wood siding that are too deteriorated to repair.

Maintenance:

8. Keep wood free from water infiltration and wood-boring pests.
9. Identify sources of moisture problems, and take appropriate measures to fix them.
   a. Remove vegetation that grows too closely to wood, and take any other steps necessary to ensure the free circulation of air near wood building elements.
   b. Repair leaking roofs, gutters, downspouts, and flashing.
   c. Maintain proper drainage around the foundation to prevent standing water.
10. Keep all wood surfaces primed and painted. See Chapter X: Painting.
11. Use appropriate pest poisons as necessary by following product instructions carefully.
12. Re-caulk joints where moisture might penetrate a building.
13. Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals can interfere with paint adherence.

Exposed wood will rot quickly without proper prep & painting with a primer & two top coats of paint.

Inappropriate Treatments:

14. Do not use liquid siding. See Chapter X: Painting for more information on this treatment.
15. Do not use cementitious siding to replace original, irreparable wood siding. It may, however, be approved for use in new construction in the district.
16. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
17. Do not use high-pressure power washing to clean wood siding because the pressure may force moisture behind the siding where it can lead to paint failure and rot.
18. Do not caulk under individual siding boards or windowsills because this action seals the building too tightly and can lead to moisture problems within the frame walls and subsequent paint failure.

B. Masonry: Brick & Stone

Masonry has been one of the most significant and commonly used materials in building construction since classical times. Historic masonry materials include brick, stone, terra cotta, concrete, stucco, tile, and mortar. Brick is the most common masonry type used in Staunton and is seen on many commercial, residential, and institutional buildings in the historic districts. Older bricks from the 18th and 19th centuries were made of clay formed in a mold and fired in a kiln to harden. Later in the 19th and early 20th centuries, bricks became much more dense and harder due to an extrusion process and higher kiln temperatures. These finely textured smooth bricks are commonly known as pressed bricks and are not as susceptible to deterioration as the earlier molded bricks.

Stone is one of the longest lasting materials used in building construction and has been either gathered in its original form and location (fieldstone or river rocks) or quarried into different shapes and dimensions like limestone, Staunton's most commonly used stone, both for building foundations and for retaining walls. While the walls of older historic buildings were constructed of solid masonry, since the early 20th century, many masonry buildings have a brick or stone veneer installed over a frame structure underneath to give the appearance of a solid masonry wall.

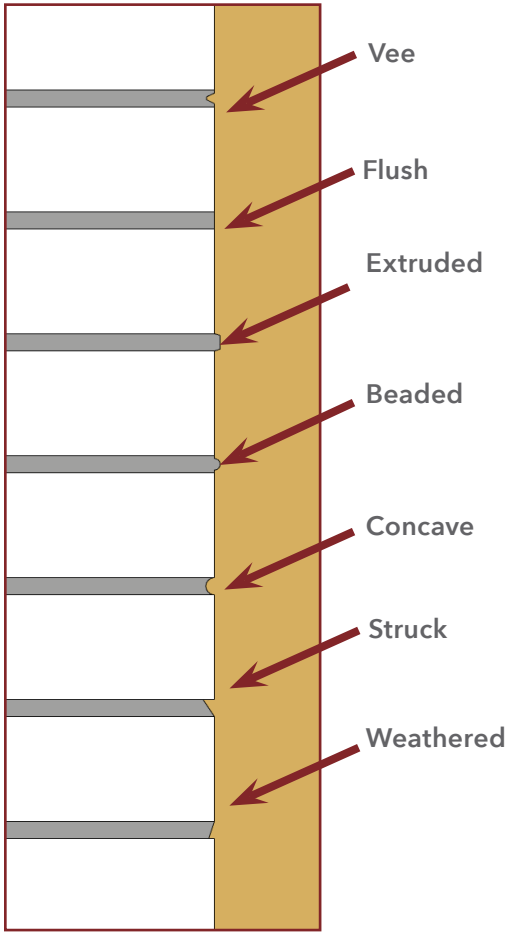
Concrete can be cast in molds to create a wide variety of building elements and decorative panels and details. (cont.)

Brownstone is a rare but distinctive stone used in few Staunton buildings.

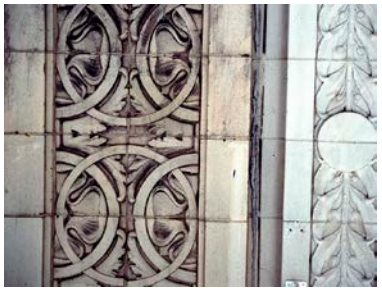
Brick is used as the primary wall material while cast concrete is used for decorative elements like these pilaster bases, baluster forms, & keystones over the arches.

These early 20th c. decorative panels are made from cast concrete.

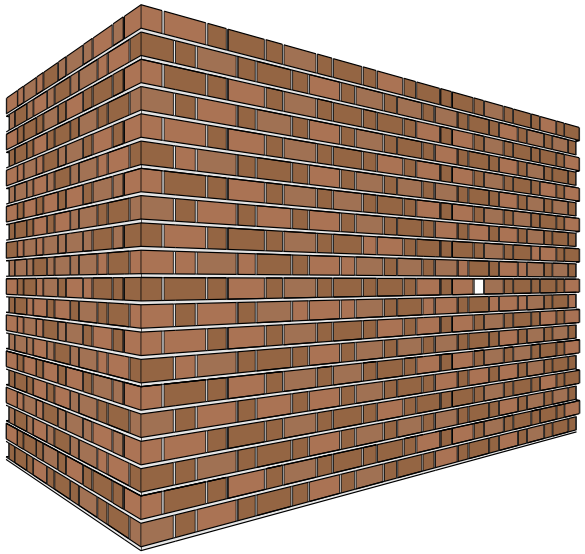
Native limestone is a prominent building material used for retaining walls & building foundations.



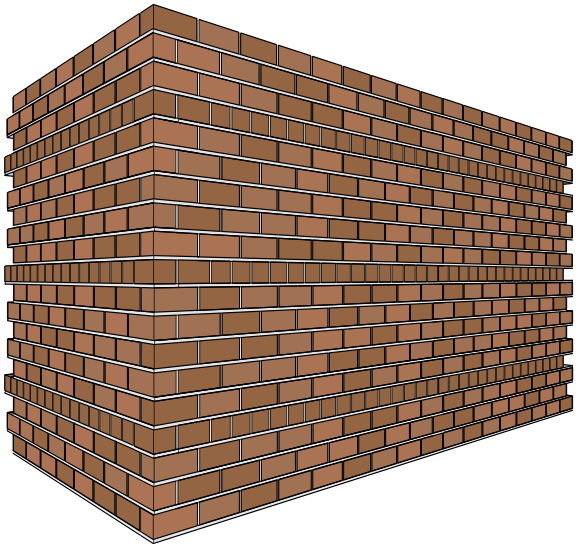
There are numerous types of mortar joints used on brick & stone applications.



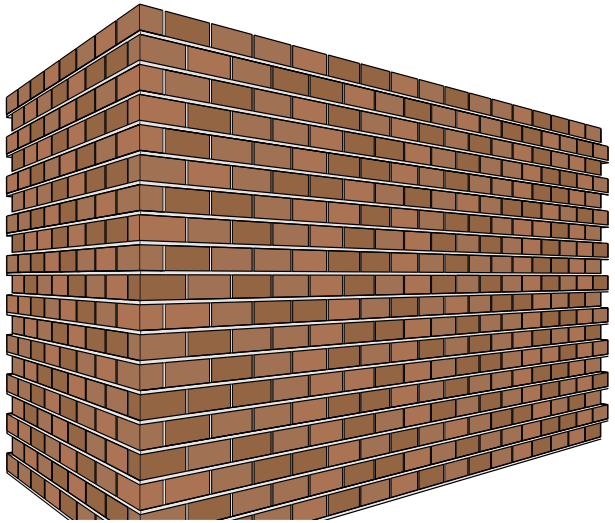
Terra cotta is a rare cladding in Staunton & is thus an unusual decorative treatment.



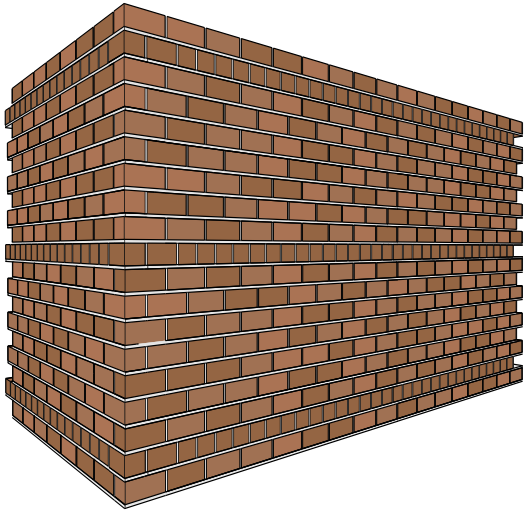
Flemish bond.



Five-course bond.



Running bond consists of rows of only brick stretchers.

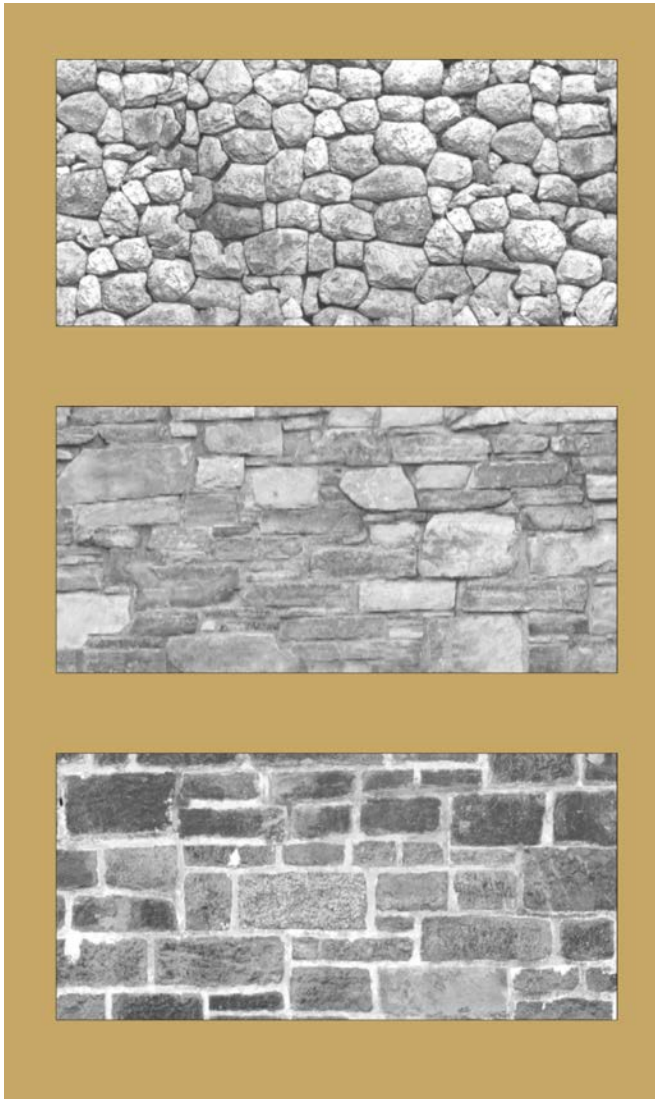


Seven-course bond.

GUIDELINES:

1. Retain masonry features that are important in defining the overall character of the building.
2. Leave unpainted masonry unpainted.
3. Repair or replace a masonry feature when necessary by using the replacement material with the size, texture, color, and pattern of the historic material as well as the same mortar joint size and tooling.
4. Repair by repointing only areas where mortar has deteriorated. Sound mortar should be left intact.
5. When repairing masonry, remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Approximately a one-inch depth of existing mortar should be removed to allow for the new mortar if possible.
6. Duplicate replacement mortar in strength, composition, color, and texture; an analysis of a mortar sample can aid in identifying its composition.
   a. Appearance: Duplicate old mortar joints in width and profile (see the Mortar Joint Profile illustration on the next page).
   b. Color: It is also possible to match the color of the new mortar to that of a clean section of existing mortar.

(cont.)



Stone is laid in a variety of ways depending on the stone & how it was quarried and finished. The top illustration shows random rubble, the middle illustration, coursed rubble, & the bottom coursed ashlar blocks that are more finished.

c. Strength: Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and heating conditions, and old mortar moves to relieve the stress. If a hard mortar with too much Portland cement is used, the mortar will not flex as much, which can cause the brick to crack, break, or spall.

d. Composition: Mortar of older brick buildings has a higher lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime if the mortar mix is no more than 20 percent Portland cement.

7. If painted masonry needs repainting, follow these steps:

   a. Remove deteriorated paint to the next sound layer by hand-scraping. Do not completely remove paint that is well-adhered because breaking that bond could damage the masonry.

   b. If cement is used, the mortar will not flex as much, which can cause the brick to crack, break, or spall.

   c. Composition: Mortar of older brick buildings has a higher lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime if the mortar mix is no more than 20 percent Portland cement.

8. If painted masonry needs repainting, follow these steps:

   a. Remove deteriorated paint to the next sound layer by hand-scraping. Do not completely remove paint that is well adhered because breaking that bond could damage the masonry.

   b. Clean with a low-pressure water wash if the building is dirty.

   c. Allow masonry to dry for at least 14 days before applying the paint.

   d. Prime with an appropriate masonry primer.

   e. Repaint with an appropriate masonry paint system as recommended by the paint manufacturer.

(cont.)

Maintenance:

9. Prevent water from entering masonry walls by ensuring that the ground slopes away from the wall, the roof is secure, flashing is maintained, and gutters and downfalls are working properly.
10. Ensure that cracks do not indicate structural settling or deterioration. Repair cracks and unsound mortar areas according to the guidelines later in this section.
11. Brick should be cleaned only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling.
12. The best method for cleaning unpainted brick is to use a low-pressure wash of no more than 200 psi, equivalent to the pressure in a garden hose. A mild detergent may be added when necessary.
13. Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water. This test is a mandatory step if you are applying for federal or state rehabilitation tax credits.
14. Use chemical paint and dirt removers formulated for masonry cautiously. Do not clean with chemical methods that damage masonry, and do not leave chemical cleaners on the masonry longer than recommended.
15. While many types of stone are harder than brick and generally do not absorb water like a softer brick can, the mortar joints of stone are subject to the same forces of moisture penetration and deterioration as brick joints.
16. Follow any local environmental regulations for chemical cleaning and disposal.

(cont.)

TECHNICAL INFORMATION

Preservation Brief #1
Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm

Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm

Preservation Brief #15
Preservation of Historic Concrete

https://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm

Preservation Brief #39:
Holding the Line: Controlling Unwanted Moisture in Historic Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm

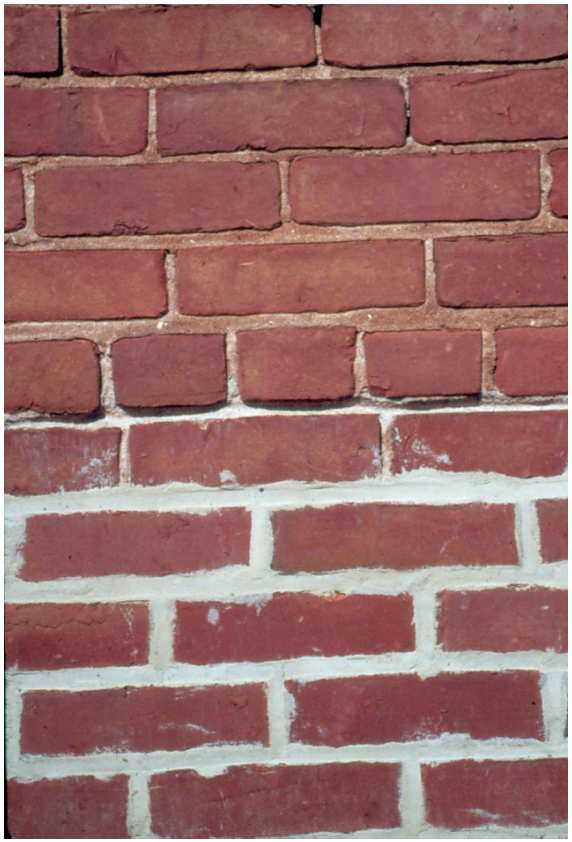
Some older bricks were not fired at high enough temperatures to resist continued exposure to moisture. This example shows the extreme effects of rising damp on a masonry foundation wall.

Cleaning of brick must be done very carefully to avoid permanent damage, but if it is properly done, it can have a dramatic effect.

In this example, the cast concrete cap deteriorated due to moisture. A new cap was fabricated to match the existing color & content of the historic cap.

Inappropriate Treatments:

17. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser since these methods can do irreparable damage.
18. Do not repoint masonry with a synthetic caulking compound or Portland cement as a substitute for mortar.
19. Do not use a scrub coating—a thinned, low-aggregate coat of mortar brushed over the entire masonry surface and then scrubbed off the bricks after drying—as a substitute for traditional repointing.
20. Do not remove mortar with electric saws or oversized grinders that can damage the surrounding masonry.
21. Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to breathe through the masonry. Use an anti-graffiti coating on masonry areas that have seen repeated vandalism and where improved shielded lighting and other security measures have not been successful.



Repointing historic mortar by inexperienced masons can result in a negative visual effect on the historic brick. In addition, if Portland cement is used, besides not matching in color, it also can create an overly hard section of the wall that may cause cracking around it.

C. Stucco

Stucco is a type of exterior plaster. It may be applied directly over masonry or applied over wood or metal lath on a wood structure. Stucco can be finished in numerous surface textures dictated by the style of the building including smooth, roughcast, sponged, and scored. Smooth-finished stucco may provide a more refined appearance and was often scored, historically, to resemble stone. While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath is damaged. Historic stucco needs regular maintenance to keep it in good condition.

Stucco was used as a wall cladding in the late 19th c. & early 20th c. on various styles of architecture.

Stucco also can be applied over a masonry base to create a different appearance than brick or concrete blocks.

GUIDELINES

1. Maintain historic stucco as a character-defining material of the building. A stucco surface also may have been applied to your building as an early alteration. As a secondary material, it may have acquired its own significance over time and should also be retained if now considered a character-defining feature.
2. Do not paint original, unpainted stucco.
3. Use a replacement stucco mix that is weaker than the masonry to which it is being applied and that replicates the visual qualities of the historic stucco.
4. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture.
6. Use a professional plasterer for stucco repair. A qualified tradesperson will assess the damage and perform an analysis to match the new stucco composition to the existing material.
7. Stucco may be tinted or pigmented and sometimes was whitewashed or color-washed. When replacing or repairing stucco, match the color or tint of the existing material. After repairs have been made, stucco buildings may require repainting. Use properly formulated masonry silica stains that allow the stucco to expel moisture vapor. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
8. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.

TECHNICAL INFORMATION

Preservation Brief #22
The Preservation and Repair of Historic Stucco

https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm

Maintenance:

9. Look for signs of water infiltration from the roof, chimneys, window and door openings, and at the foundation. Isolate the source of moisture and take remedial action.
10. Check for cracks in the stucco that may arise from settlement, excessive vibration, or the failure of old repairs due to incompatible material strength and composition.
11. Seal hairline cracks with a coat of finish coat stucco, paint, or whitewash.
12. Clean a stucco building using the gentlest means possible, preferably a low-pressure water wash and soft bristle brush. Take care not to damage the surface texture.

Inappropriate Treatments:

1. Do not remove historic stucco coatings from brick, stone, or frame structures.
2. Do not use commercial caulks or other compounds to patch the stucco. Because of the difference in consistency and texture, repairs made with caulk will be highly visible and may cause more damage to the historic material.

D. Metals

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Lead, tinplate, terne-plate zinc, copper, iron (wrought and cast), steel, aluminum, nickel, bronze and brass (alloys of copper), and galvanized sheet iron (steel coated with zinc) have been used at various times for different architectural features. Some decorative elements on late 19th- and early 20th-century buildings appear to be wood but are metal. Various metals are used for roof materials and details, as well as for railings, cornices, storefront elements, window frames, and hardware.

Standing-seam metal roofs are very frequently used in Staunton's historic districts (left) while metal shingle roofs (right) are less common.

TECHNICAL INFORMATION

Preservation Brief #27

The Maintenance and Repair of Cast Iron

https://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm

GUIDELINES

1. Character-defining metal elements should be retained.
2. Deteriorated metals should be repaired or replaced as necessary with in kind materials.
3. If reinstalling two adjoining, incompatible metals together, a gasket should separate the different materials to prevent deterioration.
4. Aluminum, fiberglass, composites, or wood may be used to construct missing elements on a case-by-case basis if it is not feasible to reconstruct the original metal material.

Painted, galvanized metal, decorative details like this floral patterned, bracketed cornice & window caps are present on many of Staunton's commercial buildings.

A decorative cast iron railing adds a historic detail to this small balcony.

Maintenance:

5. Inspect metal surfaces for signs of corrosion, mechanical breakdown, and connection failure. Eliminate excessive moisture problems. Maintain existing paint coatings or other protective materials.
6. Use the gentlest means possible when cleaning metals.
7. Prepare for repainting by hand-scraping or brushing with natural bristle brushes to remove loose and peeling paint. Removing paint down to the bare metal is not necessary, but removal of all corrosion is essential.
8. Clean cast iron and iron alloys (hard metals) with a low-pressure, dry-grit blasting (80-100 pounds per square inch) if gentle means do not remove old paint properly. Protect adjacent wood or masonry surfaces from the grit.

Inappropriate Treatments

1. Do not sandblast copper, lead, and tin. These can be cleaned with chemicals or heat.
2. Do not place incompatible metals together without a gasket separation.

Galvanized metal cornices like this one need a proper primer before painting to avoid rusting.

E. Glass

Early blown glass from the 18th century and the first part of the 19th century was expensive and could only be made in small sizes. By the 1850s, stronger and inexpensive cast plate glass could be made in much larger sheets; this development allowed for larger and fewer window panes. It also allowed for the widespread expansion of larger glass storefronts in commercial buildings.

In addition to the clear glass used in windows and storefronts, decorative glass is often seen on historic commercial facades. A large variety of more modern glass types were introduced in the late 19th and early 20th centuries. Decorative glass comes in many forms such as beveled, stained, leaded, etched, frosted, textured, patterned, and painted. Most often, decorative glass is used in windows, sidelights, and transom windows as part of an entry design or in a transom over a commercial storefront.

Prismatic glass was introduced in the 1890s and was primarily used for storefront transoms through the 1930s. These molded glass tiles reflected light into the interior of the building and were typically joined together, as was stained glass, using zinc or lead caming. Structural pigmented glass, sold under brand names such as Vitrolite and Carrara Glass, dates to the early 20th century. It was marketed as a modern, cost-effective alternative to marble cladding. Technological advances allowed existing materials to be used in new ways and contribute character-defining materials synonymous with the Art Deco, Streamline, and Moderne architectural styles.

(cont.)

Prism glass panels are used in storefront transom areas to filter light entering the interior of the building's main level.

Structural pigmented glass panels used on this late 19th c. building's storefront was an early 20th c. upgrade during a remodeling.

Leaded glass patterns on these sidelights are an important decorative detail to this handsome entrance.

Two rows of small colored glass panes add interest to both the exterior & interior of these bay windows.

GUIDELINES

1. Retain original or historic window glazing when possible. Decorative glass may have been covered up by wood panels, particularly in transoms over storefronts.
2. Retain character-defining applications of decorative or historic structural pigmented glass.
3. If necessary, replace glass with new glass to match the original with the same color, thickness, and glazing method.
4. If original prism glass in a transom has been removed and it can be documented that it was previously installed, consider reinstalling a reproduction prism glass with similar visual characteristics.
5. Repair rather than replace cracked structural glass panels. Repair will prevent further damage from moisture infiltration. Small repairs can be made by using flexible caulk in a color that matches the historic glass.
6. If it is necessary to remove structural glass panels due to adhesive failure, commercial solvents should be used to dissolve the hardened mastic and allow the panels to be removed without damage.
7. Pigmented structural glass panels should be reapplied to a clean surface with an asphalt mastic adhesive that is similar to the original, rather than with silicone, butyl, rubber, or an epoxy product.
8. Pigmented structural glass is no longer manufactured, so finding replacement pieces can be difficult. Consolidate the original materials to the most prominent location, and use substitute materials on less visible elevations.
9. Spandrel glass may be an appropriate substitute for the historic glass panels if the color, size and reflectivity of the original materials can be approximated.

TECHNICAL INFORMATION

Preservation Brief #33
The Preservation and Repair of Stained and Leaded Glass

https://www.nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm

Stained glass designs were also used for transom areas of storefronts in the late 19th c.

Small blue-colored glass panes add interest to the upper floor windows of this late 19th c. commercial building.

F. Slate

Slate is a quarried rock used for roof tiles on many buildings in Staunton's historic districts. Likely, most of the slate is from Buckingham County, Virginia, where the slate is still quarried. It is of a uniform dark gray color and is one of the hardest slates available. Its life expectancy is approximately 150 years.

GUIDELINES:

1. Character-defining slate roofs should be retained.
2. Repair damaged or broken slate with slates of the same size, thickness, and color.
3. Unless the slate material is delaminating, do not replace it. Roof leaks usually are the result of failure of flashing materials or roofing nails.
4. Ensure that slate repairs are done by an experienced roofer.
5. Protect existing slate sections when making repairs.

This roof is clad in a typical pattern of Buckingham slates that have a life expectancy of approximately 150 years.

This roof has a shingle pattern of Pennsylvania slates, & their life expectancy usually is less than 100 years.

Artificial slate was used as a replacement material on the roof of the R. R. Smith Center for History & Art. This substitute material is recommended only when the existing slate has deteriorated beyond retention. The artificial product is to be used on taller structures where the detail & texture of real slate cannot be perceived from the ground. level.

G. Substitute & Imitative Materials

Building materials that mimic other ones have been a part of the construction process since colonial times, the most famous being the carved wood blocks coated with sand paint of George Washington's Mt. Vernon that appear as stone. Likewise, a smooth coat of stucco that has been scored to resemble stone blocks also can been seen on early examples of American architecture. Later in the 19th century, cast iron and pressed galvanized metal were formed into decorative elements and used in storefront designs. Cast stone has been used in a wide variety of building parts to imitate stone as well.

In the early 20th century, rolls of asphalt with brick patterns were attached to a frame structure to resemble a brick wall although the visual qualities of the artificial material were not convincing. Asbestos shingles also became popular both to cover roofs and appear as slate and as wall shingles to appear as wood. In the second half of the 20th century, aluminum and vinyl siding began to be used to imitate wood siding and could be used on new buildings or applied directly over existing wood siding.

More recently, fiber cement siding is used in new construction, and an artificial slate made of rubber and other composites is used for roofing shingles. Exterior insulation and finish system (EIFS) has been developed as a synthetic stucco to resemble stone for both wall and detail applications. Plastics made from various polymers have continued to be developed throughout the 20th century into building applications from siding to molded architectural details and elements. These composites can range from polyvinyl chloride (PVC) to fiber-reinforced plastic (FRP) to create building features as well. Some of these composites can be cut and painted like wood and are becoming very popular in new residential construction.

While some of these imitative materials are now historic elements on 19th- and early 20th-century historic buildings, many of the newer materials are not considered appropriate for either repairing existing historic buildings or for use on new structures in the historic districts.

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Many of the synthetic materials do not have the same patina, texture, or light-reflective qualities as the original wood siding and therefore, detract somewhat from the district's historic character.

(cont.)

The base of this wood column is wrapped in a painted composite material that looks identical to wood but will not rot from moisture that typically affects such features.

Some imitative materials like this early 20th c. textured concrete stone blocks are now considered a historic material.

These fiber cement shingles appear to be wood, but their uniformity reveals that they are identically cast elements. They are not appropriate to use on historic buildings but may be used on new construction.

GUIDELINES:

1. Vinyl and Aluminum Siding
   a. Vinyl and aluminum siding will not be approved for use as a replacement material or over existing wood siding on historic buildings.
   b. When possible, remove existing synthetic siding and restore original wood siding. By revealing the original, you also may uncover hidden maintenance issues earlier than they would otherwise have been detected.
   c. The following should be considered in regard to the use of vinyl and aluminum siding:
      iv. Often, property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime. Vinyl siding is usually guaranteed for 20 years, not a lifetime. (Guarantees over 20 years are usually prorated.)
      v. Several quality paint jobs may cost approximately the same as replacement siding. Exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years.
      vi. Painting of vinyl or aluminum siding can be a challenge because paint may not adhere well to these materials. Painting may also void your warranty.
      vii. Vinyl and aluminum siding are not weatherproof. Time and extreme temperatures can take a toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade, and become dirty due to numerous environmental factors.
      viii. Unlike wood, substitute siding materials are difficult to repair to match the existing material. Factory colors, styles, and finishes change over time.
2. Cementitious Siding

   Cementitious siding has a uniform appearance and may have a smooth surface or an artificially distressed wood grain appearance. In either case, it should not be mixed in with real wood siding. It is a heavy material and requires special installation techniques. Do to these qualities, it will not be approved as a replacement or repair material for irreparable wood siding on existing historic structures. It may be considered on a case-by-case basis for additions to historic structures and new construction; see VII: Guidelines for New Construction and Additions.
3. Composite Trim Materials

   Certain artificial composite materials may be cut, shaped, and painted just like wood. These products may have a smooth finish or an artificial wood grain appearance; the latter finish is not appropriate to use in a historic district because it appears as a fake wood product. When wood features such as trim pieces, porch details, and other decorative elements are beyond repair, composite replacement elements may be approved on a case-by-case basis for historic buildings if they carefully replicate the dimension, shape, texture, color, and overall appearance of the original wood elements.

Inappropriate Treatments:

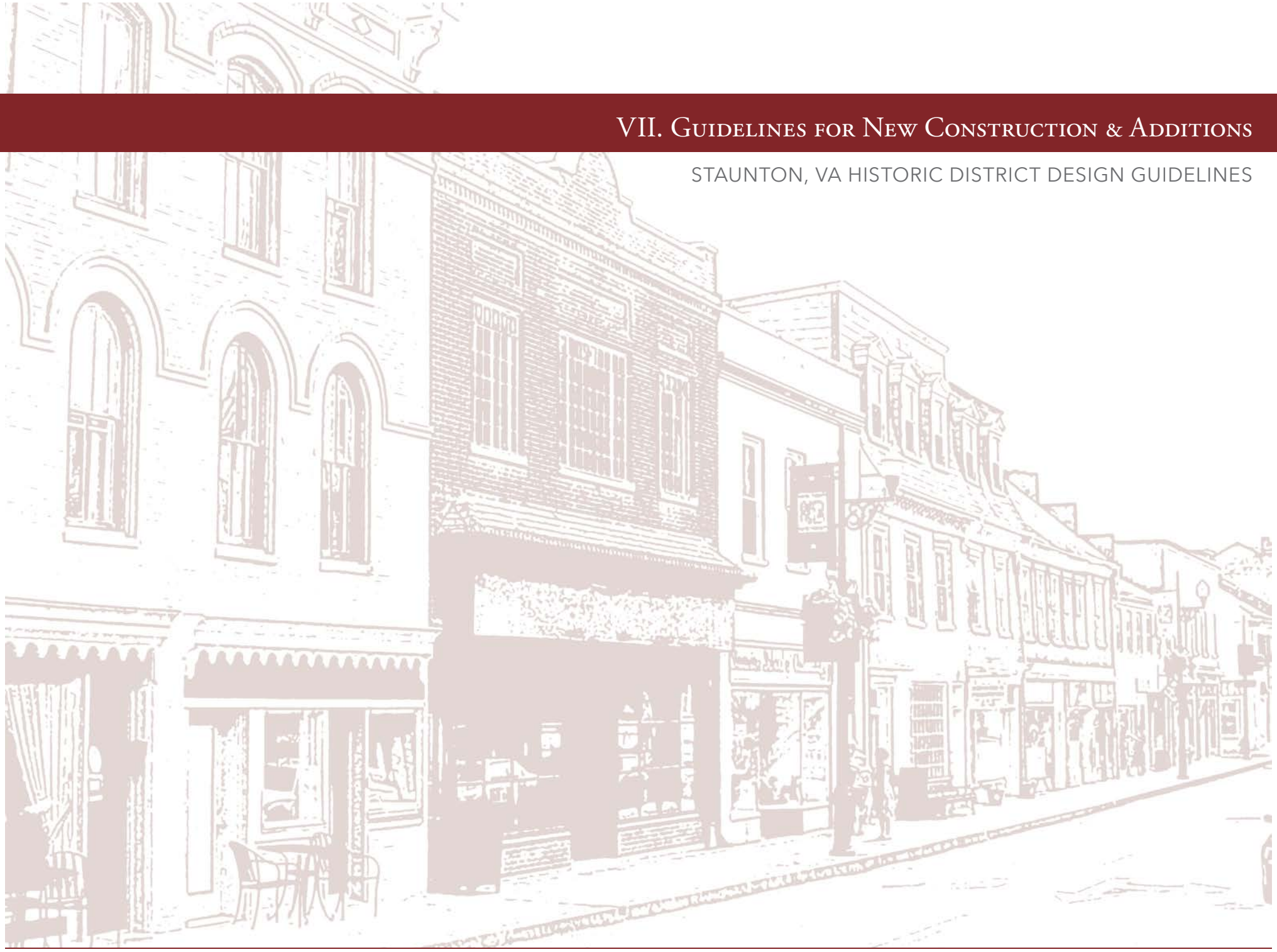
4. Do not replace historic wooden trim and decorative details unless they are deteriorated beyond repair.
5. Do not apply new imitative trim over existing wood trim.
6. Do not use composite materials to patch existing wooden trim.
7. Do not use composite materials with an artificial grained texture.

TECHNICAL INFORMATION

Preservation Brief #8
Aluminum and Vinyl Siding on Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm

Preservation Brief #16
The Use of Substitute Materials on Historic Building Exteriors
https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm

VII. Guidelines for New Construction & Additions



A. Introduction

The following guidelines offer general recommendations for the design of new buildings in Staunton's historic districts, both residential and commercial. There is limited opportunity to build new structures in these districts since most of the land is already occupied by existing historic buildings. For this reason, buildings that contribute to the historic character of these areas should not be demolished for new construction.

The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. Good designers can have the freedom to design appropriate, new architecture while still respecting and complementing the existing architectural vocabulary of Staunton's historic districts. They may create contemporary designs that are compatible with the existing historic buildings or they may choose to design new buildings in a traditional design vocabulary.

The New Street Parking Garage was divided into bays to appear as a series of façades to fit the scale of the district.

The following guidelines are all important when considering whether a proposed new building design is appropriate and compatible; however, the degree of importance of each criterion may vary within each area as conditions vary. For instance, Staunton's historic districts' distinctive character is derived not only from architectural style and building forms but also from the character of the street created by building setback, spacing, mass, and height as well as the landscape quality. This new building is considered in the context of the street character, and the block—including both sides of the street— in which the new site is located should therefore be carefully studied when designing a new infill dwelling including both sides of the street.

While there is a very limited opportunity to construct new institutional buildings such as schools, libraries, and churches in the districts, their distinctive design would relate to their function and community symbolism. Their scale is often more monumental, and massing and orientation relate to the particular use within the building. For this reason, the design of any new such institutional building in the district would not follow some of these guidelines but would relate more to traditional designs of that building type. Nevertheless, the design of this type of project would still be reviewed by the HPC.

Special Note

Besides the guidelines for new construction contained in this chapter, various provisions of the City of Staunton's City Code as well as the building codes deal with new construction. All relevant sections of these and other regulations must be thoroughly reviewed by any property owner and/or their architect, engineer and/or builder before designing or undertaking any new construction project. Multiple permits likely will be needed and the Community Development Department should be contacted at the beginning of any such project.

This new house on Market Street used form, elements, and materials that complement its historic neighbors.

New Construction Commercial Examples

The large mass of this new building in Pittsburg, PA, is broken down in width by use of traditionally scaled storefronts and upper-story windows.

This contemporary design in Alexandria, VA's, historic district uses materials, forms, & openings in new ways to reduce the scale of the building & still fit in with the historic character of the district.

Materials, minimal setbacks & traditionally scaled openings help this new building fit the character of the historic district in Charlottesville, VA.

This traditionally designed new house in Loudoun County is designed to fit its historic context.

A new house in Charlotte, NC, is designed in a Bungalow style to fit the character of the early 20th c. historic district.

These new townhouses in Charlotte, NC, were designed to relate to the historic district with familiar forms & materials but with a few new details.

B. Setback

Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot.

1. Relate the setback of any new construction and additions to the setback of the existing historic buildings in the immediate surroundings of the proposed new construction. In general, setback should be within 10 percent of adjacent setbacks.
2. Defer to the setback of the historic buildings for sites located between two distinctive areas of setback, such as between new commercial and traditional residential uses.
3. Consult with HPC staff regarding applicable zoning regulations. DISCUSS WITH STAFF

In the commercial areas of the historic districts, buildings generally have zero setback from the front property line. New construction should reflect adjacent historic setbacks.

Setbacks in residential historic districts vary. Any new construction in these districts should respect the average of the setbacks of adjacent historic buildings.

C. Spacing

Spacing refers to the side yard distances between buildings.

1. Space new construction according to the historic precedent in the immediate surroundings of the proposed new construction. This includes sites adjacent to as well as across the street from the proposed new construction.
2. Consult with HPC staff regarding applicable zoning regulations.

In the commercial areas of Staunton's historic districts, there is generally no spacing between buildings.

Spacing between houses in Staunton's historic districts may vary depending on the particular street & any new construction should respect the average spacing of the surrounding historic houses.

D. Orientation

Orientation refers to the direction in which the front of the building faces.

1. Orient the front entrance of new houses to the street.
2. Orient the primary elevation to the primary street if the building is to be constructed on a corner lot.

In the commercial historic districts, the front of the historic buildings are oriented to the street.

In the residential historic districts, houses are oriented to the street. In corner situations, the front of the house should be oriented to the primary street.

E. Complexity of Form & Massing

The overall massing of a building relates to the organization and relative size of the building sections or parts of a building in relationship to each other and other buildings on the street. A building's form, or mass, can be simple (a box) or complex (a combination of many boxes or projections and indentations).

1. Relate massing to those of existing adjacent historic houses. For instance, if a street is primarily Colonial Revival style houses with simple massing, do not introduce a new building with a complex massing.
2. Use forms for new construction that relate to the forms of the majority of surrounding buildings. For instance, if the form of adjacent buildings have a variety of projecting bays, dormers, etc., employ some of these elements in the new building.

The form and massing of historic houses in most cases depends upon the style & period in which the house was built. Simpler form & massing is seen in the examples to the left and middle. Porches & dormer windows add to the complexity of the form. The Victorian era house on the right is a very complex form with a variety of roof shapes, towers, and projecting bays. Any new dwelling should take its cues from the existing surrounding residential forms.

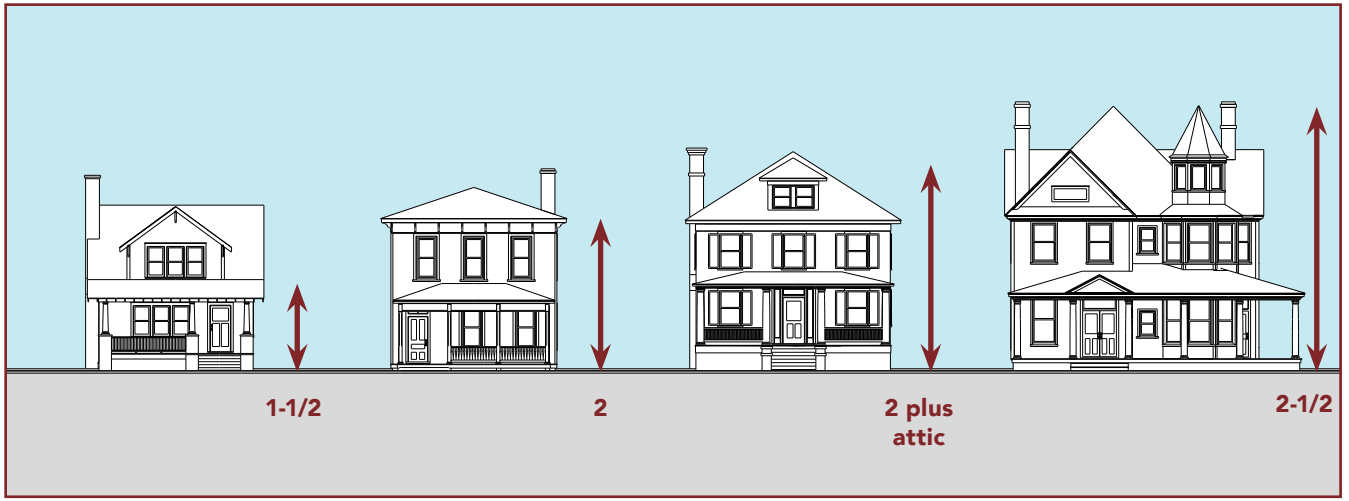
This view of the Wharf district shows the typical simple rectangular forms & masses of the commercial historic warehouses.

T. J .Collins, design for the Marquis Building on Beverley Street has a turret, bay windows, & gable-roofed bays that give this commercial building a more complex mass & form.

F. Height & Width

The actual size of a new building can either contribute to or conflict with the existing structures in a historic district. Height and width are two primary considerations for making new buildings fit within a historic district.

1. The height and width of a new building must be compatible with neighboring historic buildings. The height of a proposed building should be within 10 percent of the average height of adjacent historic structures to achieve visual compatibility.
2. Design new buildings to respect the existing width of original structures in the district. The space should be within ten percent of the average spacing of other buildings within the subject block. (While the current height of allowed new construction by zoning in the downtown area is 75 feet, such a structure would visually overwhelm the historic district and should not be allowed.)



Residential buildings in the historic districts range in height from 1-1/2 story Bungalows (left) to 2-1/2 story Victorian period houses (right). New construction should complement the neighboring houses in terms of height & width.

Commercial buildings in Staunton's historic districts range in height from one to four stories but are typically two-story as the examples on the left. Height can vary depending on the floor-to-floor heights & decorative cornices at the roof level. A few buildings, such as the Masonic Building on Beverley Street, are taller. However, those are the exception and not the norm. New buildings should respect the height of the majority of adjacent properties.

G. Building Scale

Scale in architecture is the relationship of the human form to the building. Height and width are the beginnings of creating scale; however, other elements such as cornices, porches, windows, etc., further define scale. Scale is also the relationship of the building to buildings around it.

1. Create human scale by including functional elements typical to the historic context, such as porches and porticos. Dividing a larger building by creating bays within the façade or by introducing different materials on different levels are other ways to create human scale.

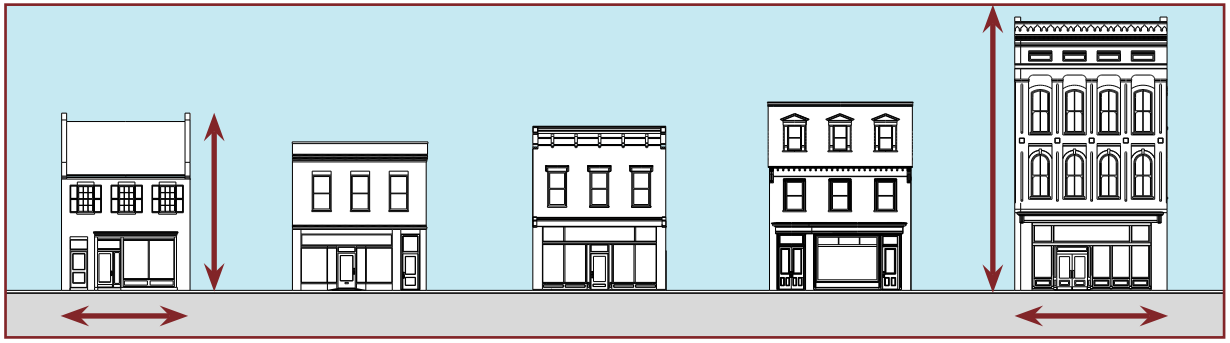
The scale of this large commercial building is broken down with storefront openings on the first floor &smaller windows on the second floor (2), vertical masonry piers (3) & paint, & cornices & decorative brick panels (4).

This house form begins to be scaled to the human form with the addition of door and windows (2), contrasting foundation materials (3), a first floor porch (4), change of materials on the second floor (5), & a six-over-one window sash (6). This progression of design illustrates how a simple building mass acquires a human scale through its design.

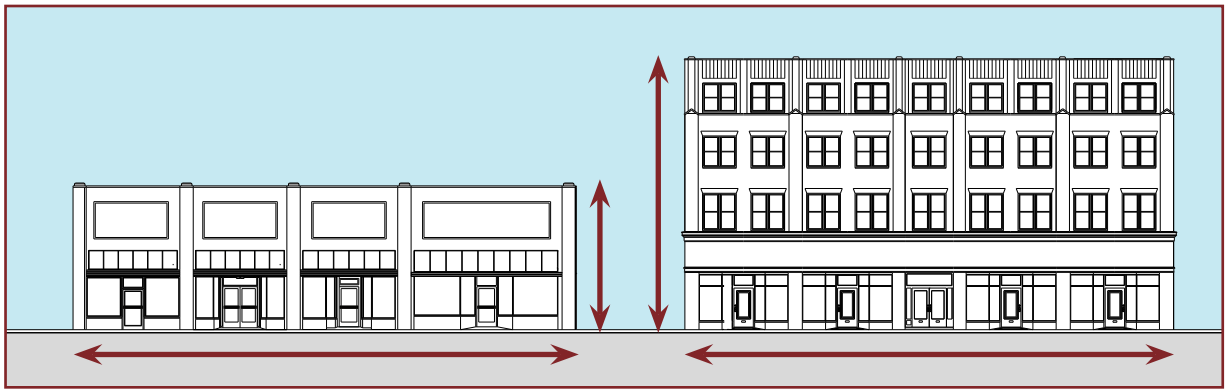
H. Directional Expression

The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical, or square in its proportions.

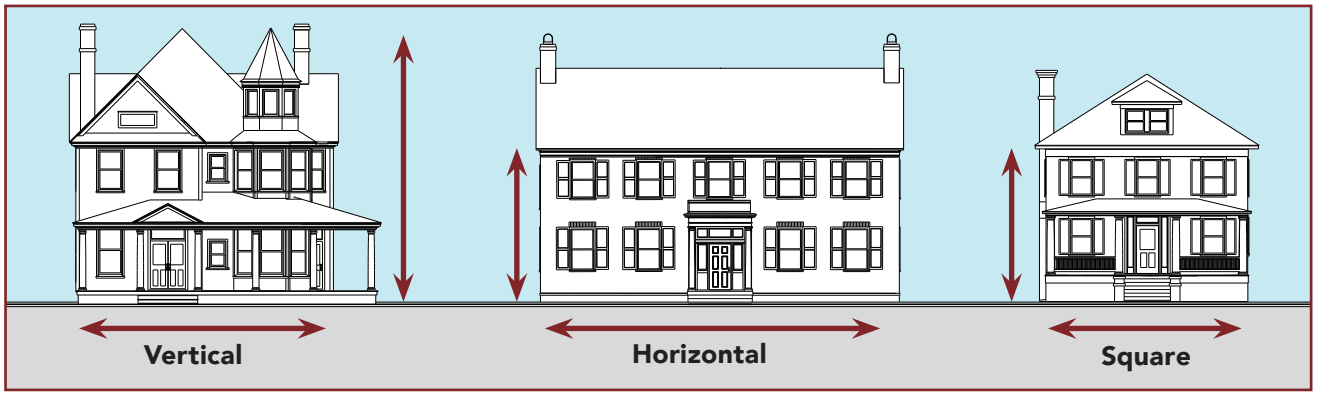
1. Make sure that the directional expression of new residential buildings is compatible with that of the surrounding houses in the block. If the majority of the existing houses within a block is relatively square, the new dwelling should have similar proportions. If there is more variety in the proportions of existing houses on a block, the designer of new dwelling may select from those options. Most commercial buildings in the downtown have more vertical proportions than horizontal.



The style, period, & size of existing historic buildings give cues for appropriate overall directional expression of new construction. Typically, most historic commercial buildings have a vertical proportion.



Some 20th c. commercial buildings, whether one-story or multiple-stories, have a more horizontal expression as seen in these examples.

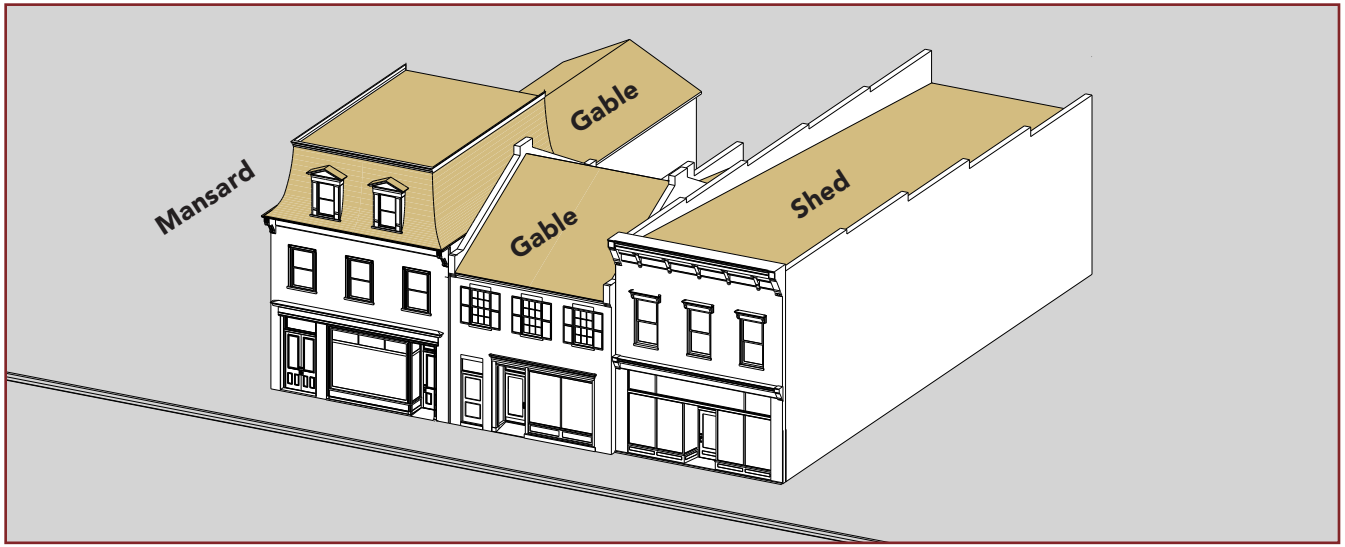


Houses, like the commercial examples above, vary in directional expression based on the style & period of construction. New construction should respect the general directional expression of the adjacent historic houses.

I. Roof Form & Materials

The form of a roof is an important visual element in defining a building and with materials, helps create continuity and rhythm in the historic districts. The pitch and orientation of gables and hips are important aspects of roofs and there is a wide variety of applications of these features. Likewise, there are various designs for roof dormers that correlate to a particular building style. Details such as exposed roof rafters and eave brackets also help to articulate certain architectural styles. Roofing materials in the districts vary and include standing-seam metal, asbestos shingles, asphalt, or occasionally slate as well as built-up or rubber membrane roofs on commercial buildings.

1. Use roof forms, such as gable, hipped, or combinations of forms, in the design of new residential buildings that relate to existing surrounding examples.
2. Consider employing roof dormers if they are commonly used in nearby historic houses.
3. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new dwelling. For instance, if the context is primarily gable-roofed houses, avoid a shallow hipped roof.
4. Use eave design and materials that complement those frequently found in the block where the new building is being constructed.
5. In general, use the shed roof form on new commercial buildings.
6. Use roof materials that relate to the majority of neighboring buildings.



While most historic commercial buildings have a shed roof, many buildings in Staunton's historic commercial districts vary from this norm & include mansard & gable roofs as well as some roofs having turrets.

Residential roof forms range from simple side-gable types (left) to the complex roof form to the right that include gable & hipped forms along with turrets &dormers. A new dwelling should respect the historic context in which it is being built in relation to its roof form & material.

J. Cornices

Most of Staunton's historic dwellings have some sort of cornice as do commercial buildings that may also have a cornice above their storefront.

1. In general, use cornices in the design of a new building depending on its context and its design vocabulary.

Most historic commercial buildings have cornices at the storefront level & at the roof line as illustrated here.

Commercial cornices may be simple or more detailed with brackets & decorative panels as in this example.

Residential cornices may be simple like this example or more elaborate; it generally depends on the style of the house.

Residential designs generally have cornices at the roof line & as an element of any porch or portico.

K. Door & Window Types & Patterns

The size, proportion, rhythms, pattern, and articulation of door and window openings help to give a building its individual style and character. The ratio of solid wall to voids created by openings also gives a building its particular style.

There is a wide variety of style and character of these openings within buildings in the historic districts. Studying these elements of doors and windows of existing buildings within the context of the proposed new design will help better define what might be appropriate treatments for a new building.

1. Ensure that the rhythm of elements on a primary elevation of a new building is compatible with rhythm of the majority of existing buildings within the block and across the street as well.
2. Relate window and door openings for new construction to the historic context in the following ways:
   a. The ratio of solids (walls) and voids (windows and doors).
   b. The rhythm and placement of window and door openings.
   c. The proportion of window and door openings (the ratio of width to height).
   d. The general size of windows and doors.

(cont.)

Window patterns can be very regular as in examples 1, 2, & 4 due to the style of the house (Italianate, American Foursquare, & Colonial Revival). Victorian era houses have a wider variety of window styles & sizes as in example 3.

On commercial historic buildings, doors are generally incorporated into the storefront design. Separate entrances to the upper floors are often a part of the design, & those doors can often have a distinctive design of their own that reflects the style of the building. Upper story windows are generally vertically proportioned & are usually double-hung, wood-sash variety.

3. Respect the traditional design of openings. For instance, windows and doors are generally recessed on a masonry opening while the element is surrounded by raised trim on a frame building. New construction should follow these methods as opposed to designing openings that are flush with the rest of the walls.
4. Construct doors of wood (preferred material). Metal-clad, fiberglass, or metal doors may also be considered for new construction on a case-by-case basis. Relate the design of new doors to the door styles found historically in the district.
5. Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to refer to traditional designs and match the style of the building. Avoid false muntins and internal removable grilles because they are not compatible with the historic character of the districts.
6. Do not use tinted or mirrored glass on major elevations of the building. Translucent or low-e glass may be strategies to minimize heat gain.
7. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges. Do not use shutters on composite or bay windows.

Windows & doors are recessed in masonry openings as seen in this arched example.

On frame buildings, windows & doors are typically surrounded by trim raised from the surface of the siding.

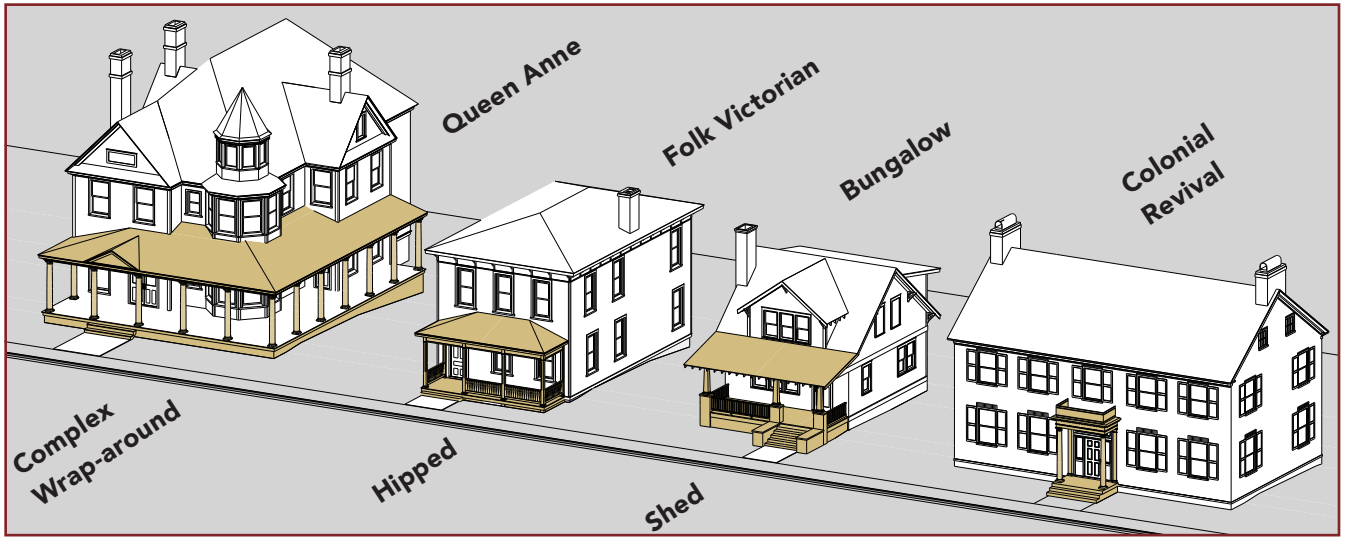
Any new windows should have raised muntins on divided lights & shutters should be hung on hinges.

L. Porches, Porticoes & Balconies

A porch is the focal point of the façade of most historic houses. Because of their decoration and articulation, these features help to add variety and rhythm to each block.

Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence. New residential buildings can better blend with the historic district if a porch is incorporated into the design. The residential historic districts in Staunton have a rich variety of porch types and styles from which design cues may be taken.

1. Include a porch in the design of new residential construction when the majority of the surrounding existing houses also contain a porch.
2. Design new porches to complement the size, proportion, placement and rhythm of existing historic porches within this context.
3. Ensure that the new porch is compatible with the overall architectural vocabulary/style of the new building.



The style & type of porch generally varies with the style of the house.

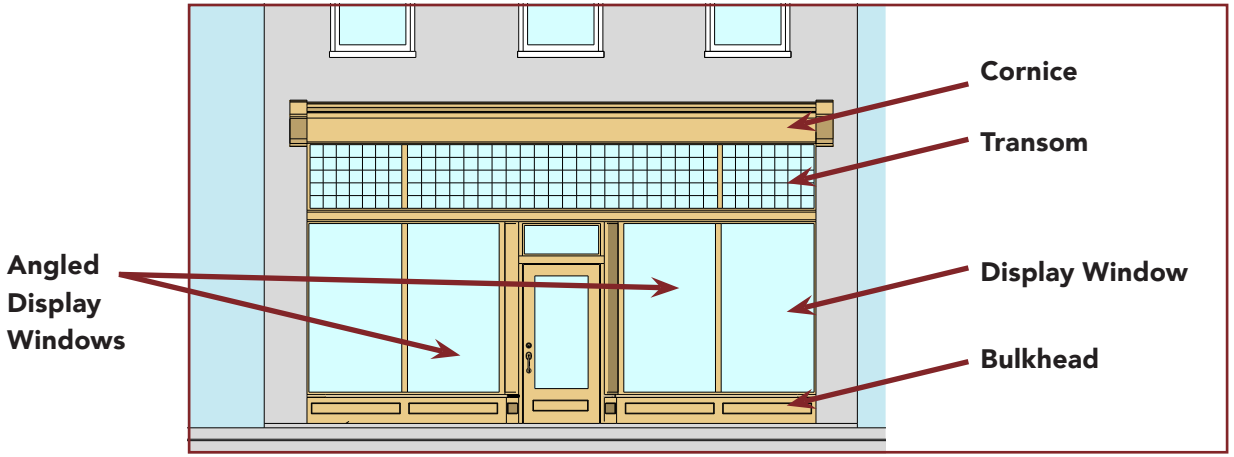
Porches create welcoming entrance spaces for both new & historic houses.

M. Storefronts

In Staunton's downtown historic district, most of the buildings have a storefront due to their commercial nature. In the Wharf Historic District, some of the buildings do not have storefronts due to their original function but still have windows at street level.

1. When designing new storefronts or elements for storefronts, conform to the configuration and materials of traditional storefronts.
2. Keep the ground levels of new retail commercial buildings at least 60 percent transparent up to a level of 10 feet if possible.
3. Articulate the entrance bay of larger institutional or office buildings to provide visual interest.
4. Include doors in all storefronts to reinforce street-level vitality. Discourage "mini-malls" with one central door to the interior unless individual storefronts also have usable entrances and display windows.
5. Neighborhood transitional buildings, in general, should not have transparent first floors that face residential areas, and the design and size of their facade openings should relate more to neighboring residential structures.
6. Institutional buildings generally would not have storefronts, but their street levels should provide visual interest and display space could be integrated into the design.

Blocks of downtown storefronts historically created a continuous shopping experience with display windows & welcoming entrances that angled out, creating more display area.



Typical elements of commercial storefront are shown here.

N. Foundations

The foundation forms the base of the building. The design of new houses should incorporate foundations for aesthetic as well as functional reasons. When built on a concrete slab, new buildings may appear shorter and out of scale with surrounding historic buildings.

1. Relate the new foundation's design to the height, materials, and textures of foundations on surrounding historic buildings.
2. When the technique within the context of the new building is to distinguish the foundation from the rest of the building, repeat this treatment with a different material such as stone or brick on a frame building.

Most historic houses have the foundation articulated with a different material or treatment of the same material that visually sets the building on a level base.

On this brick building the foundation is also brick but is articulated with a soldier course.

This house sits on a native limestone foundation. The surrounding site wall is also stone to match.

Porches sit on foundations that are typically masonry piers with some type of lattice filling the space between the piers & enclosing the space under the porch.

O. Materials & Textures

There is a rich variety of materials used to construct the original buildings in the historic districts including wood for trim, siding and wall shingles, brick for foundations and walls, stone for foundations and porch piers, and stucco for walls. The variety of these materials help to give the districts their rich character.

In recent years, the building industry has developed various substitute materials that have a similar appearance to several of these historic materials. For various reasons including cost, maintenance, and quality of available original materials, substitute materials are being used as substitutes in historic districts, particularly for compatible new construction.

1. Use compatible traditional materials such as brick, stucco, stone, and wood for new construction. Avoid split-faced block, and any material, color or texture that is in stark contrast to the context of the new construction.
2. While wood is the most appropriate material for siding on new houses, non-grained cementitious siding may be appropriate for new construction as well.
3. While wood is the first choice for elements such as trim, porches elements, and other decorative features, substitute materials will be considered for trim details. Some currently available composites are available in custom-formed lengths, such as urethane, while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood. Vinyl, aluminum, or other metal sidings are not appropriate on new buildings in the historic districts.
4. Consider using materials that have a paint finish, can receive paint coatings, and are designed to retain them.

Contemporary products that replicate historic materials have become more popular & include items like this fiber cement siding example.

Staunton's historic districts have a rich palette of materials and textures ranging from wood siding & shingles (above) to masonry & stone (right).

P. Architectural Details & Decorative Features

Historic buildings in Staunton's districts have a very wide variety of applications of decoration. These elements are used to define eave and cornice lines of roofs, articulate areas of openings and siding on walls, create porch elements, and define the edge of a wall and foundation.

1. Take cues from historic buildings on the appropriate use of details and decorative features to articulate the design of a new building's style and elements.
2. Relate these elements to the overall vocabulary of the new design.
3. Avoid pasting on historic details to simple new designs.
4. If designing new buildings in a classical style, become familiar with the stylistic attributes of classicism, its proportions and its precedents.

Any new construction can take cues on architectural details & decorative features from the historic buildings in the downtown (above) & residential examples from the historic neighborhoods (below).

Q. Outdoor Lighting

Exterior building lighting helps to illuminate paths and entrances, provide security, and may highlight architectural elements as well as landscaping features.

1. Lighting for new structures in the historic district should be designed to be an integral part of the overall design by relating to the style, material and/or color of the building.
2. Fixtures should utilize incandescent, LED, metal halide or color corrected high-pressure sodium lighting sources.
3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties and on the night sky.
4. A combination of free-standing and wall-mounted fixtures is recommended to yield varied levels of lighting.
5. Commercial buildings may include wall mounted shielded fixtures to illuminate their facades if desired.

Shielded lights are used in this example to light an awning & entrance on a commercial storefront.

This fan light helps to illuminate an outside porch while providing ventilation.

Contemporary designed lighting can still be appropriate in the historic district.

Wharf building lighting at night to be added.

R. Additions

Additions to the existing historic buildings may be compatible with the design, scale, and architectural style of the original structure while still being differentiated from the historic building. In any case, the addition should be designed so that significant historic materials, features, and forms of the original building are maintained. There is no specific formula for the design of an addition; it can be any architectural style — traditional, contemporary or a simplified version of the historic building.

1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
2. Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired. A short narrow connector or small hyphen can provide the link between old and new that limits damage to the historic fabric of the original.
3. Limit the size of the addition so that it does not visually overpower the existing building; it should be subordinate to the historic structure.
4. Maintain the original orientation of the structure. If the primary entrance is located on the street façade, it should remain in that location.
5. The new design should not use the same wall plane, roof line, cornice height, and identical materials that make the addition appear original to the historic building.
6. The new work should be differentiated from the old while being compatible with its massing, form, scale, directional expression, roof forms and materials, foundation, fenestration, and materials.

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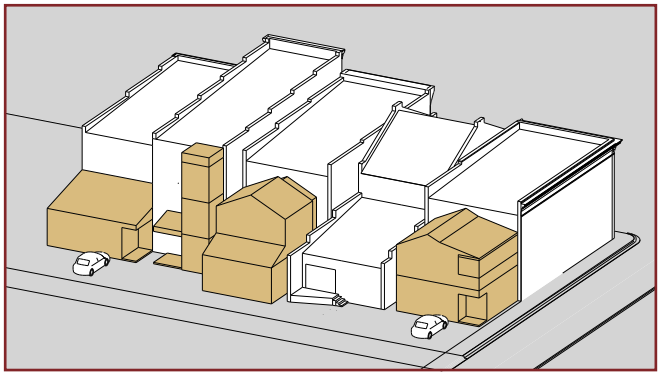
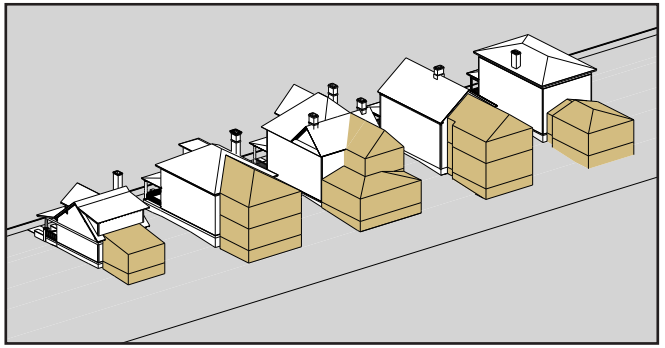


Additions to commercial buildings are located on the rear elevation & not visible from primary streets.



These massing examples for new rear additions show various ways to add on without overpowering the historic dwelling.

The rear addition to this historic house in northern Virginia was designed to be compatible with the height, materials, openings, & roof form of the historic house.

This new porch addition was placed to the side & rear of the historic house & was designed to complement the existing design & take advantage of dramatic views of downtown Staunton's skyline.

The glass connector successfully attaches the new addition (rear) to the historic building (front).

The new rear addition in Warrenton, VA, respects the height, materials, & width of the historic building while having a contemporary 3rd floor balcony & 1st floor garages.

This rear addition in Lexington, VA, consists of new balconies, green roofs, & a contemporary rear entry block.

ROOFTOP ADDITIONS

The same guidance as above should be applied when designing a compatible rooftop addition, plus the following:

1. A rooftop addition is generally not appropriate for a one, two or three-story building—and often is not appropriate for taller buildings.
2. A rooftop addition should be minimally visible.
3. Generally, a rooftop addition must be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is freestanding or highly visible.
4. Generally, a rooftop addition should not be more than one story in height.
5. Generally, a rooftop addition is more likely to be compatible on a building that is adjacent to similarly sized or taller buildings.

Note: If the homeowner intends to take advantage of the available Virginia historic rehabilitation tax credits for the rehabilitation of the existing historic house, the design of any new addition will require design review at the state level even though the costs of the new addition cannot be calculated into the tax credits. While these guidelines follow the intent of the *Secretary of the Interior's Standards for Rehabilitation Projects*, interpretation of the standards by state review staff may differ from these guidelines.

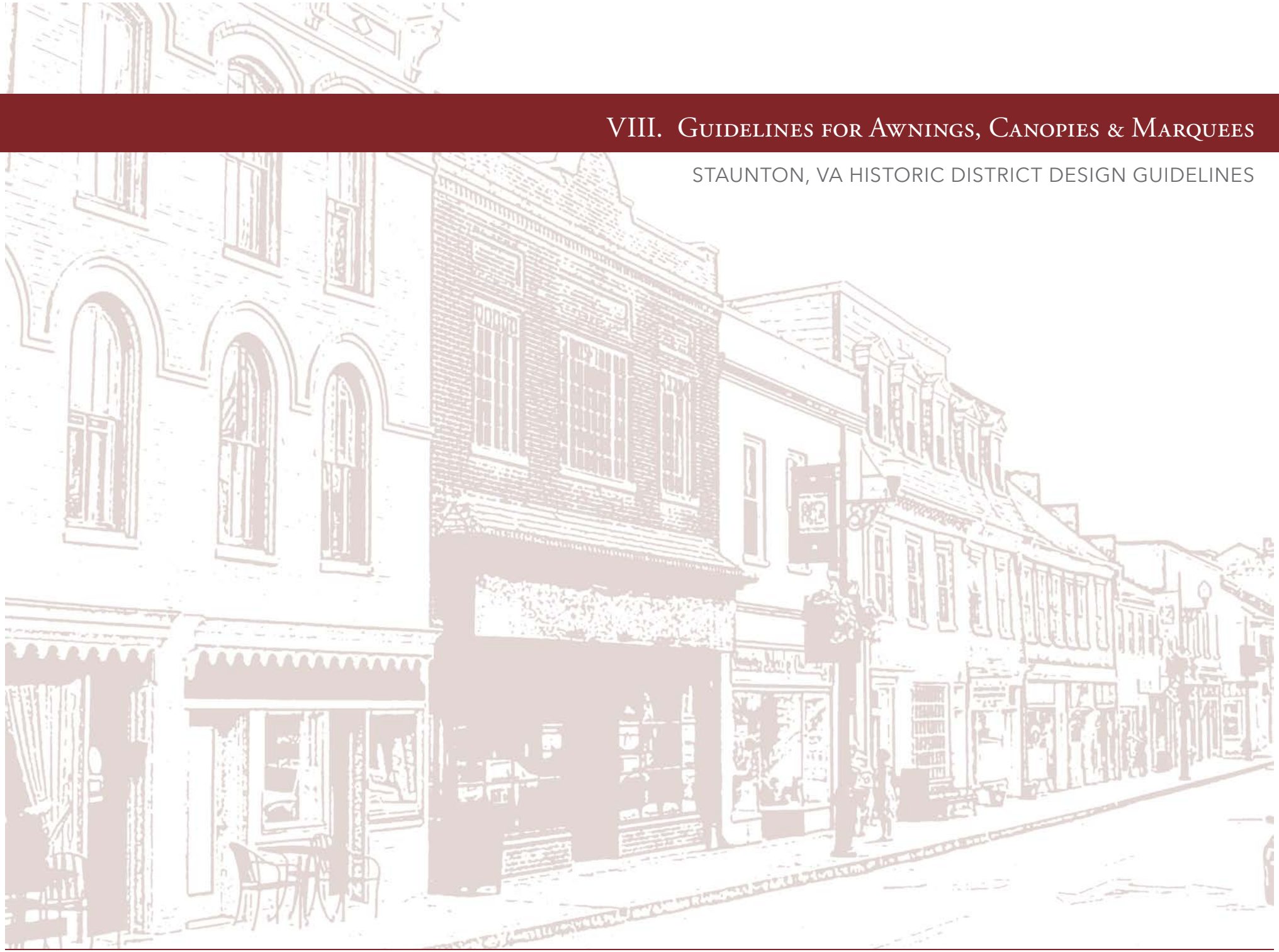
It may be challenging to design an addition to a historic building, and in that regard, it is highly recommended for the owner(s) and their architect or designer read the following brief before starting such a project:

TECHNICAL INFORMATION

Preservation Brief #14
New Exterior Additions to Historic Buildings: Preservation Concern

https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm

VIII. Guidelines for Awnings, Canopies & Marquees



A. Introduction

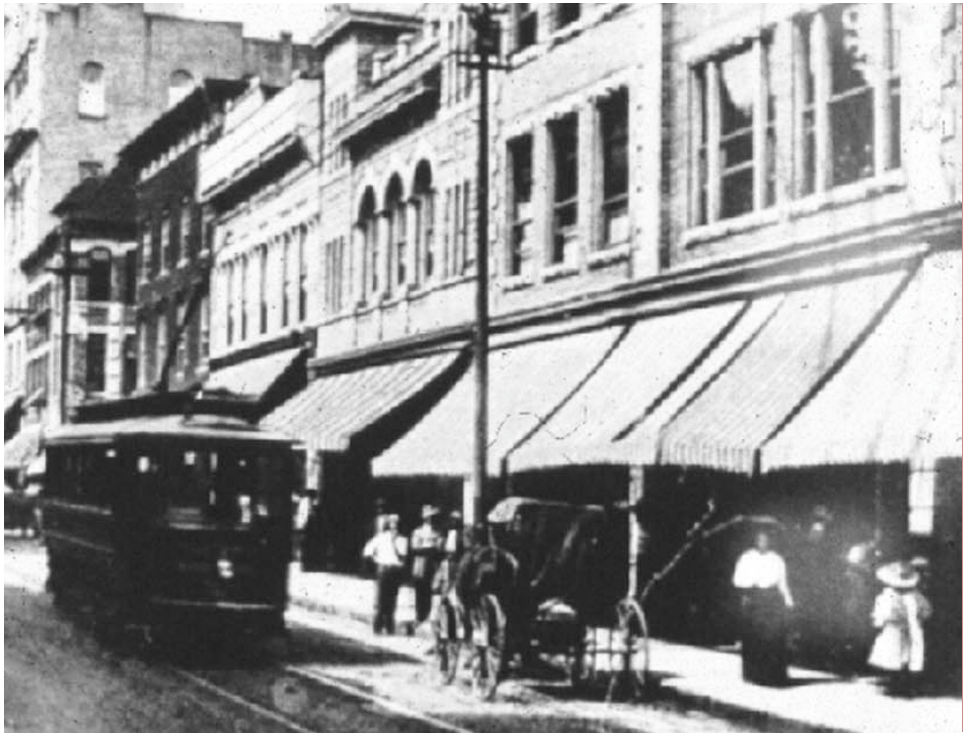
Awnings were originally developed in classical times to provide shade for arena events and covers for market stalls. They were made from a canvas fabric (closely woven cotton). In the 19th century, they became popular to shield storefronts as the evolution of glass allowed larger display areas. The commercial application of awnings had multiple functions: It blocked the sun to reduce heat gain, protected products displayed in windows, shielded customers and other pedestrians passing by the business, and added a colorful element to attract more customers.

While canvas was the traditional material used for awnings, it often stretched and faded, was flammable, and was susceptible to mold and mildew. By the 1960s, vinyl resins, acrylic fibers, and polyester materials became more popular due to their longer lasting qualities. At the same time, aluminum and fiberglass awnings were introduced and became popular for commercial applications due to their longer lasting and lower maintenance characteristics. Many homeowners also installed these new types of awnings. Current fabric types include dyed acrylics and acrylic-coated poly-cotton blends. These newer materials are more similar to canvas in appearance and texture but have greater strength and durability.

Early 19th-century awnings were attached to the building with grommets, hooks, or a long bar and stretched to a wooden frame and poles. Later in the 19th century, the invention of metal plumbing pipes allowed awnings to be attached to retractable frames that could be rolled up easily by ropes, pulleys, or a hand crank. There are a wide variety of these various retractable mechanisms, and more recently, electric motors have been used to retract and extend awnings in many applications. Due to the extended life of many modern fabrics, many current awnings are wrapped on a fixed frame that does not allow for retraction or extension.

NOTE: While awnings are not reviewed by the HPC, the following guidelines will assist property owners in selecting the appropriate type and location of these building accessories.

The addition of canopies or marquees on new construction projects or changes to historic canopies or marquees are reviewed by the HPC.



This historic image of Beverley Street shows the popularity of awnings on the south-facing buildings. The awnings were a key feature in reducing heat gain & glare on the storefronts & window displays while providing shade for customers.

TECHNICAL INFORMATION

Preservation Brief #44
The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm

B. Types

1. Standard Sloped Fabric

   Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial. Sloped awnings may be used on new buildings as well.

2. Boxed or Curved Fabric

   More current design treatments, these types of awnings rarely fit a historic building, and they are generally not appropriate in the historic districts but may be used on non-historic or new commercial buildings.

Awnings also may be installed over 2nd floor windows to reduce energy costs & glare for occupants.

C. Materials

Current awnings are made of a synthetic acrylic or polyester-cotton blend material. When considering their use in the historic district, it is important that they have the appearance of traditional canvas.

1. Vinyl coated or laminated awnings that have a shiny, plastic-like appearance are not appropriate in the historic districts.
2. Aluminum or fiberglass awnings generally are not appropriate for buildings in the historic districts. Some contemporary designs executed in metal or a combination of metal, glass or fabrics can be successfully used on non-historic or new buildings.

These 2 striped awnings add interest & color to a plain brick façade.

D. Attachments

Awnings may be attached by a variety of ways as discussed in the introduction. Likewise, they may be extended and retracted by various mechanisms, or they may cover a fixed frame. Existing hardware associated with an awning should be maintained and preserved if it is a historic feature of the building.

A simple metal frame with hooks on the storefront supports this non-operable awning. Attachments to brick should be made into a mortar joint as shown here in order to avoid damage to the brick.

E. Design & Placement

1. Place awnings carefully within the storefront, porch, door, or window openings so that they do not obscure elements or damage materials.
2. Choose designs that do not interfere with existing signs, distinctive architectural features of the building, street trees, or other elements along the street.
3. Choose an awning shape that fits the opening in which it is installed.
4. Make sure the bottom of the awning valance meets code requirements.

This contemporary shaped awning is properly fitted to the window & adds interest to the overall façade design.

F. Fabric & Color

1. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but overly bright or complex patterns are not.
2. Avoid using shiny, plastic-like fabrics.

These traditional awnings carefully fit their storefronts.

This large New Street residence has a complete installation of colorful awnings that also help to reduce heat gain for the occupants.

G. Signs

1. As appropriate, use the front panel or valance of an awning for a sign. Letters can be sewn, screened, or painted on the awning fabric. Avoid hand-painted or individually made fabric letters that are not professionally applied.

Awnings can also be an appropriate locations for signs for both the passing motorist & the approaching pedestrian.

H. Lighting

1. Backlit awnings that create a glowing effect of the entire awning are not appropriate in the historic districts.

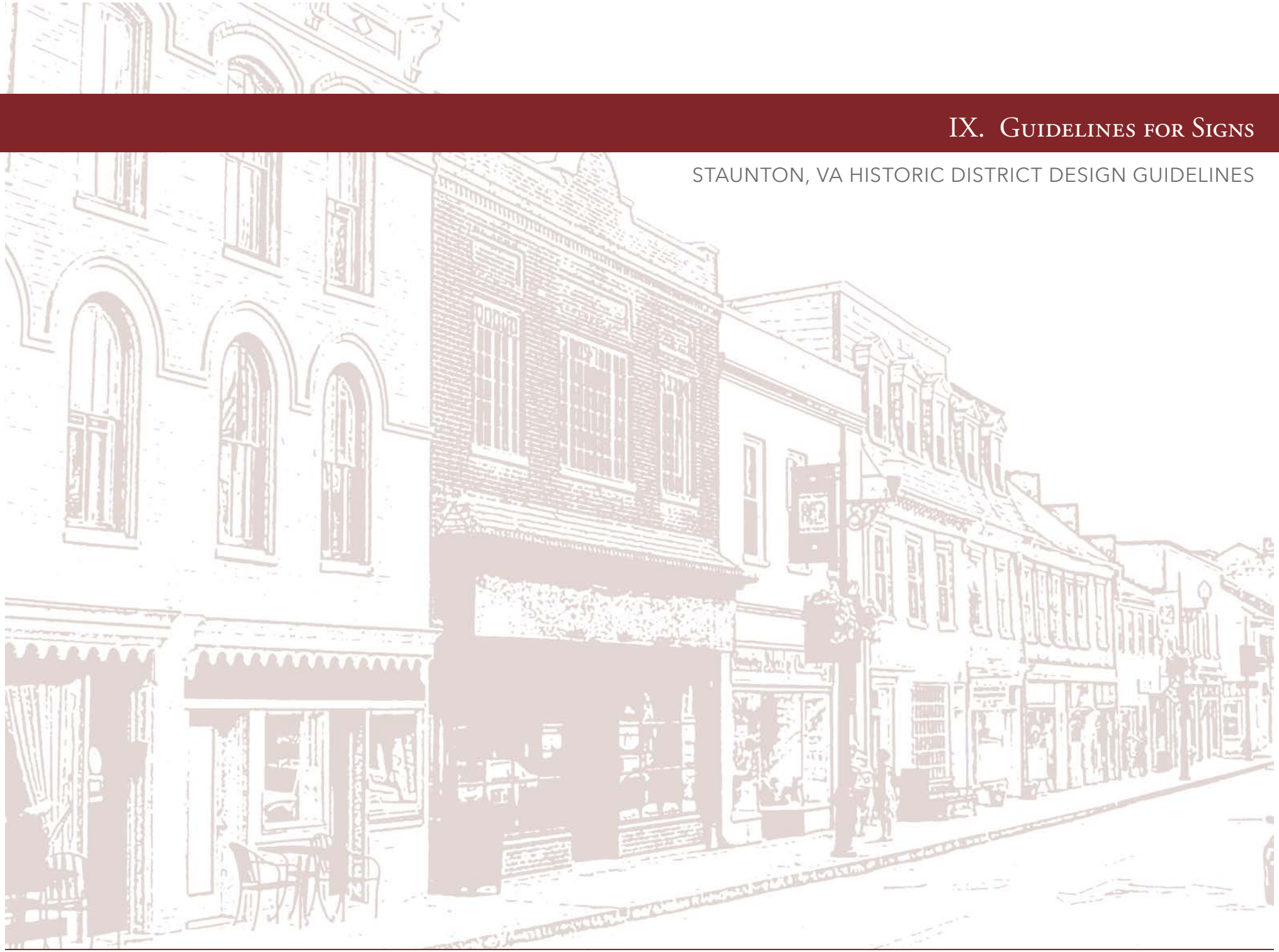
I. Canopies & Marquees

1. Historic canopies and marquees should be preserved and maintained as important character-defining features on historic buildings.
2. New examples may be appropriate on non-historic or new commercial buildings depending on their use. They should fit within the overall architectural design and not obscure important elements such as transoms or decorative glass.
3. Marquees should not include video, L.E.D., L.C.D. screens, or video monitors.

This small canopy is supported by metal cables & provides protection over the primary entrance to this hotel.

Marquee signs are limited in Staunton's historic districts to the downtown's 2 historic theaters: the Dixie, above, & the Visulite, below.

IX. Guidelines for Signs



Signs are a vital and a necessary part of the downtown scene. They also provide one of the first impressions that a customer has of that particular business. By the latter part of the 19th century, many communities experienced a proliferation of signs on buildings throughout their business districts. Sign sizes also increased, and many buildings resembled what later became known as billboards. By the early 20th century, a new concern for aesthetics arrived on the American scene: the City Beautiful movement. As a result, communities began to implement sign ordinances to limit the negative impact of the plethora of signage. Today, most localities throughout the country have such regulations, as does Staunton.

See City Code: 18.140.040 (4) (d) Special Regulations for the Downtown Business Area for further details in regard to sign requirements. This section of the guidelines does not contain all the requirements for signs and sign types.

This free-standing sign can be an appropriate type when a dwelling has been converted to a business use.

A. General Considerations

1. **Placement**

   Place signs so that they are an integral part of the façade and do not obstruct architectural elements and details that define the design of the building. Locations should respect the signs of adjacent businesses.

2. **Number & Size**

   The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter. Total sign area for a business is one square foot of sign for each linear foot of building face with a maximum sign area of 75 square feet. No individual sign can be larger than 30 square feet.

3. **Design & Execution**

   Signs should be designed by a graphic or environmental designer or a sign company and executed by sign professionals. All signs should be compatible with and relate to the design elements of the building, including proportions, scale, materials, color and details. No single lettering style is preferred. Lettering should be limited to two styles per building.

4. **Shape**

   Shape of signs for commercial buildings can conform to the area where the sign is to be located. Likewise, a projecting sign may take on the shape of the product or service provided, such as a shoe for a shoe store.

5. **Materials**

   Use traditional sign materials—such as wood, glass, gold leaf, raised individual metal, or painted wood letters—on wood, metal, or glass. More recent changes have created lettering and signs made of composite and vinyl materials that may be appropriate as well. Wall signs should not be painted directly on the surface of the wall. Window signs should be painted or have flat decal letters and should not be three dimensional.

6. **Color**

   Use colors that complement the materials and color scheme of the building, including accent and trim colors. A limit of three colors is recommended for signs, although more colors may be appropriate in exceptional and tastefully executed designs.

7. **Illumination**

   Generally, signs should be indirectly lit with a shielded incandescent light source. Internally lit signs are not generally recommended in the historic districts. Awnings must not be illuminated.

8. **Buildings with Multiple Tenants**

   A master sign plan should be submitted for the building to include a directory sign that is coordinated with any other individual signs. Each business on the main level should have the same limits for total area computed as a portion of the individual building frontage.

B. Sign Types

1. **Wall Signs**

   Wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, on the pier that frames display windows, generally on flat, unadorned surfaces of the façade, or in areas clearly designed as sign locations. For residential buildings, flat signs attached to the wall at the first floor or between porch columns is appropriate.

2. **Projecting Signs**

   A projecting sign is one which is attached perpendicular to the wall of a building, and it should be sized to be compatible with the facade. There should be sufficient height for clearance for pedestrians—at least eight feet above the sidewalk—but the sign should generally not be higher than the window sill of the second story or 20 feet above the sidewalk, whichever is less. Projecting signs should be hung at ninety degrees to the face of the building and may have two sides. Projecting signs for a building with fewer than 30 linear feet of frontage may have a maximum size of nine square feet; buildings with more than 30 linear feet of frontage may have a maximum of 15 square feet.

   For residential buildings, small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch.

3. **Free-Standing Signs**

   A free-standing sign is one suspended from braces, beams, or other supports connected to a pole implanted upright in the ground. It may have two sides, and its size is based on the linear feet length of the lot. The maximum size of a free-standing sign is six square feet for a lot smaller than 50 linear feet, nine square feet for a lot between 50 and 100 linear feet, and 30 square feet for a lot greater than 100 linear feet. Their base should be a maximum of three feet high and their height is limited to 12 feet.

4. **Awning Signs**

   Awning and canopy signs should generally be placed on the valance area only and cannot project below the lower edge of the awning. Letters may be painted, screened, or sewn on the fabric.

Staunton has few marquees except for the downtown theaters. Note how the rare neon sign has been restored.

5. **Marquee Signs**

   Marquee signs should be on the face of the marquee and cannot project below its lower edge, which should be at least eight feet above the sidewalk.

Various sign types serve to identify the business to passing motorists, approaching pedestrians, & potential customers standing in front of the building's storefront.

6. **Window Signs**

   Window signs are those attached to the inside or outside face of a window and are generally painted letters or decals. Window signs should sit approximately at eye height for good pedestrian visibility. Optional locations could include near the top or bottom of the display window glass or on the glass panel of the entry door. Window signs are also appropriate on upper floor windows if there are separate tenants on that level. The total area of window signs within one window should not exceed 20 percent of the window area. The total area of window signs is included in calculating the total area of all allowed sign types on a building.

7. **Flag Signs**

   Wall-mounted decorative flags should not exceed 15 square feet and may display the logo of a business or a decorative design related to the business. Words or phases related to the business are not allowed.

8. **Banner Signs**

   Banner signs are permitted on buildings primarily used as a museum or art gallery. See the City Code for more details about size and length of display.

TECHNICAL INFORMATION

Preservation Brief #25
The Preservation of Historic Signs
https://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm

9. **Church Signs**

   Church signs are limited to a maximum of 40 square feet and must be set back at least 10 feet from the lot line facing a street.

10. **Sandwich Sign**

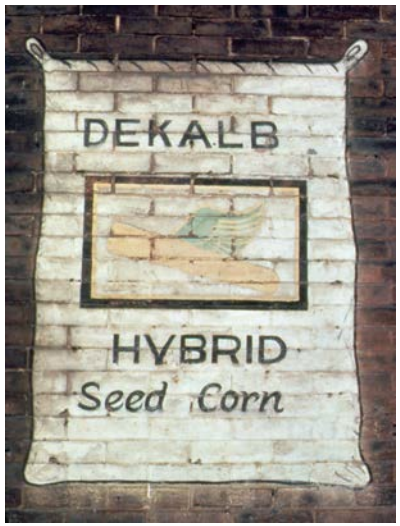
    A sandwich sign board is a portable sign which is constructed of durable materials and which has two flat faces, with or without changeable copy. It is designed to be displayed on the ground, but it is allowed only where it will not inhibit pedestrian circulation. One sandwich sign per business is allowed per storefront, and it is limited to four feet in height and two feet in width.

11. **Integral & Historic Signs**

    This category is exempted from review when made an integral part of the structure. It includes names of buildings, dates of erection, monumental citations, commemorative tablets, etc.

    Historically significant signs are rare survivors on most historic buildings. Occasionally, a historic sign may remain from a prior business that was a prominent, long-term establishment in the historic districts. If the historic sign can be preserved without adversely affecting the current business, it should be retained if possible.

Sandwich boards should be limited in size and not block pedestrian routes.

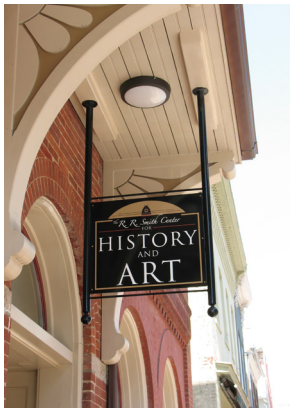


Staunton's downtown has a few surviving historic signs that should be preserved, even with a different business now occupying the space.

SAMPLE SIGN DESIGNS

Wall signs should fit the architecture like this bank sign located in the frieze of the classical entablature.

Projecting signs can be created in various shapes & with multiple colors.



This projecting sign fits better by attaching it to the underside of the balcony.

Temporary “open” small banners help identify businesses that may be open at times when most others are closed.

Galleries and theatres may use temporary banners effectively to promote exhibits & performances of limited duration.

The design of this wall sign reflects a more contemporary aesthetic in its colors & font selection.

Symbol as sign leaves no doubt about the products sold within this business.

Another more contemporary sign design with an example of external lighting.

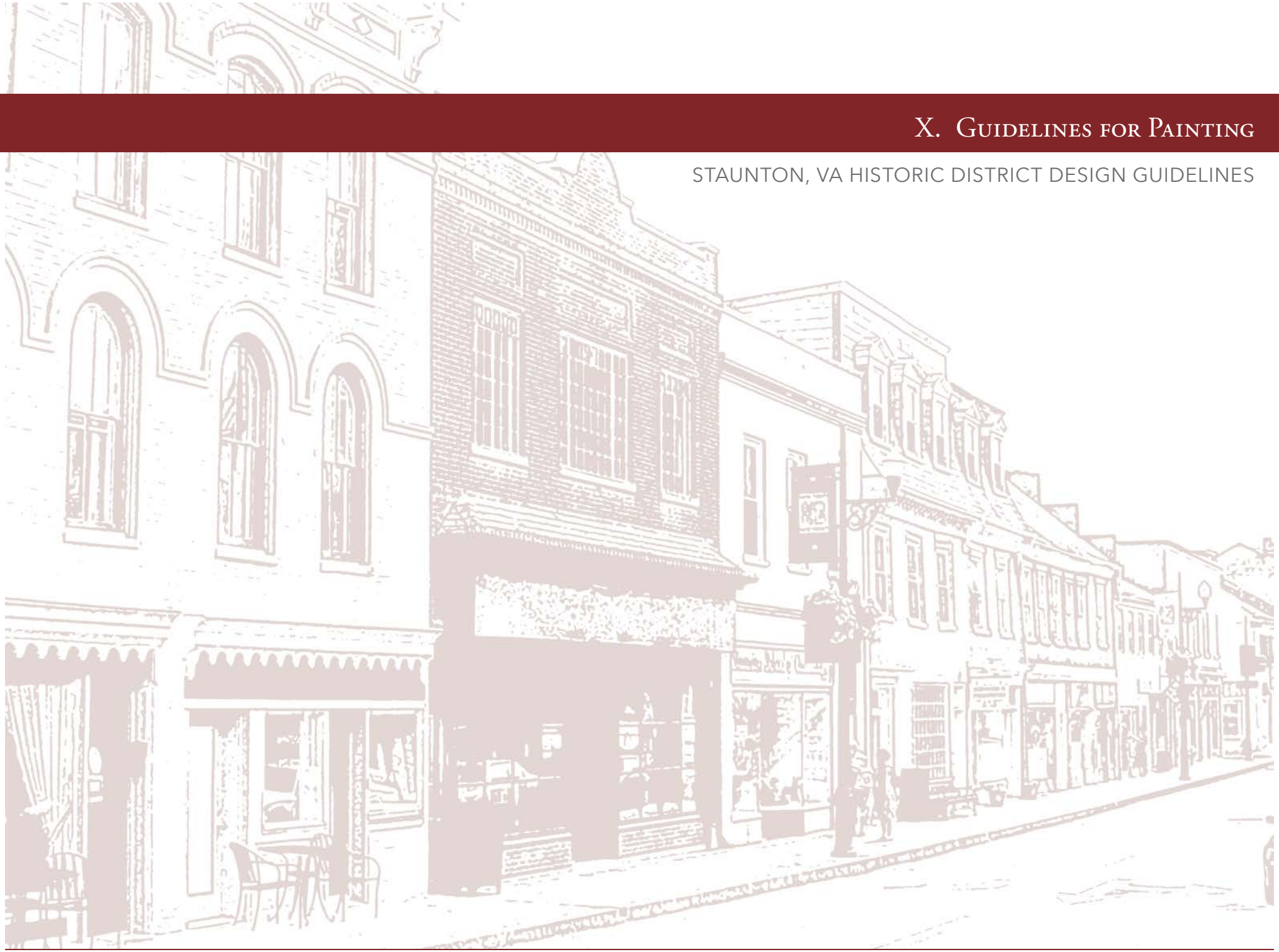
Window signs may include graphics along with the business name & help identify the business when customers arrive in front of the business.

A wider sidewalk in this example provides space for a sandwich board sign.

Here, a symbol of a golden basket reflects the name of the business, & both fit the façade.

Two more of Staunton’s surviving historic signs made of quality materials of brass & brass with copper offer samples for new sign designs as well.

X. Guidelines for Painting



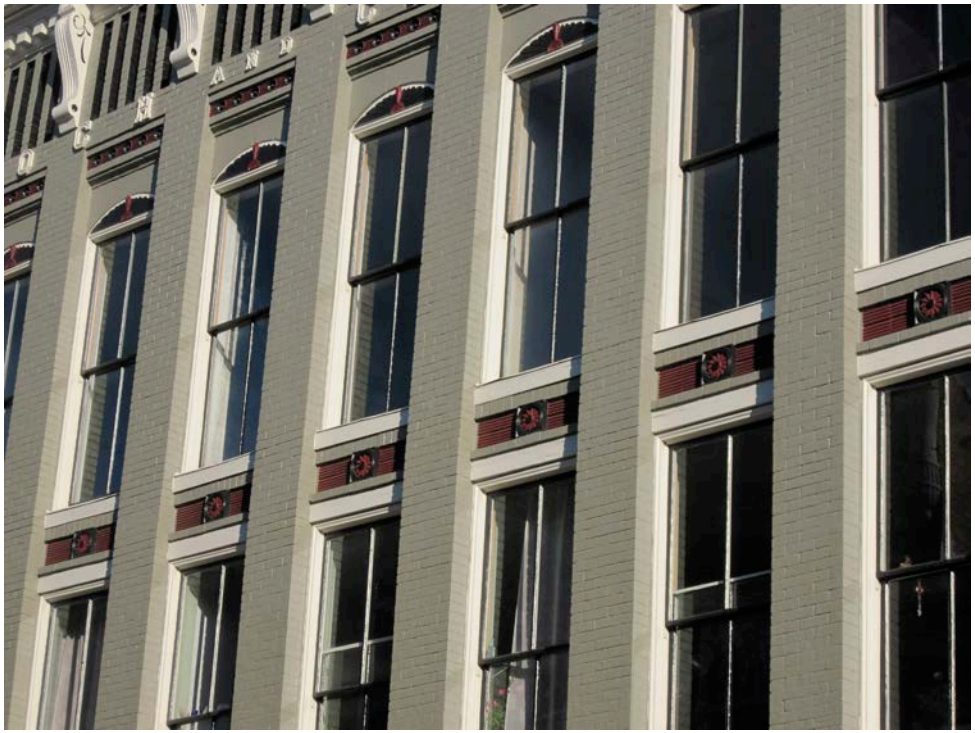
A. Introduction

Painting a building's wood features such as trim, windows, doors, and siding helps protect and thus extend the life of that common building material. Painting a building with various colors also highlights the architectural expression of the design and can reflect the popular decorative treatments and tastes of its period of construction. Painting various metals used in building construction—such as roofing, window frames, storefronts, and railings—also helps project those features as well.

The materials that make up paint and paint-like coatings have changed throughout the years as technology has changed. Certain additives like lead, which helps prevent mold and mildew, have been banned as a hazardous substance since 1978. Paints may be oil- or water-based and may have a flat or a gloss finish. A wide variety of paint colors are currently available, and the technology of this product continues to evolve for a wide number of applications on various building materials.

A properly painted wood building accentuates its character-defining details. Painting is one of the least expensive ways to maintain and extend the historic fabric and make a building an attractive addition to the historic district. In some instances, buildings may be painted inappropriate colors, or colors are placed on the building incorrectly. Some paint schemes use too many colors while others paint all building elements the same color; neither one of these is a preferred treatment.

NOTE: While painting is not reviewed by the HPC, this section offers useful advice for property owners.



A well-painted historic building can highlight elements & details, resulting in an attractive combination of colors properly placed, as seen in this commercial façade.

B. Guidelines

1. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: Hand-scraping and hand-sanding are best for wood and wire brushes for metal.
2. Evaluate if any wood surfaces need maintenance and repair by using an epoxy or with a matching wood material.
3. If the paint build-up is heavy and failing, a condition known as "alligatoring"—where the paint cracks through all its layers—occurs. Correction may require removing the paint down to the original material. In these cases, use chemical strippers to supplement other removal methods, such as hand sanding, or use thermal devices, such as infrared heaters, to carefully remove the layers. Remove any flammable debris behind the wood features, and take care not to damage the wood by limiting the time the feature is exposed to heat.
4. Follow all environmental regulations for removing older paint layers since they may contain lead. For more information on lead paint hazards, see Chapter II, E. Health & Safety Issues.
5. Prep, prime, and paint one side of the house before moving on to the next. Otherwise, the surface of other sides may become dirty before receiving the protective coat.
6. Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with trisodium phosphate (TSP), then rinse with water.
7. Prime surfaces if bare wood is exposed or if you are changing types of paint.
8. Caulk any cracks and joints around other elements such as doors, entrances, trim, etc. Siding joints are not caulked so that the historic siding can "breath" and not cause moisture build-up behind it.
9. Use a high-quality paint and follow the manufacturer's specifications for application.
10. Painting existing historic standing-seam roofs requires proper preparation, cleaning and application of new paint in ideal weather conditions. In some cases, the new paint will not bond to the existing surface or to a new galvanized roof for the following reasons:
    a. New galvanized metal is coated with a layer of oil to prevent rusting, and if it is not removed, paint will not adhere properly.
    b. Alkyd/oil paints initially will adhere to galvanized metal but will fail because the zinc of the galvanizing will chemically react with the alkyd binder in the paint and create a soapy film (saponification) causing the paint to fail.
    c. If new galvanized metal is painted during cold or humid conditions, the curing of the paint is retarded and the paint may lose its adhesion.
    d. If unpainted galvanized metal is weathered enough, the protective zinc coating will oxidize, and the underlying steel will rust.
11. The solution of the above conditions is to remove the galvanized metal's protective layer of oil with a water-soluble cleaning agent. If the metal has already rusted, it needs to be cleaned with a stiff brush to remove white rust or a wire brush to remove iron rust before priming the metal. Consider seeking the advice of an expert roof painting firm before undertaking such a project.

(cont.)

Properly prepared wood siding, shingles, & detailed trim is absolutely essential to a quality paint job on this Queen Anne styled residence.

Maintenance:

12. Keep existing painted materials well-painted.
13. Clean painted surfaces of accumulated dirt on an annual basis to prolong the life of the finish.
14. Inspect painted surfaces annually to identify areas of paint failure or material rust or rot that need to be repaired or replaced and repainted.

Inappropriate Treatments:

15. Do not paint masonry that is unpainted because it would radically alter the appearance of a character-defining material of a historic building.
16. Do not completely remove paint from wood siding or trim to achieve a natural finish unless there is evidence that a natural finish was an appropriate treatment for that part of the building.
17. Do not use sandblasting or a high-pressure water wash to remove paint from masonry, soft metal, or wood.
18. Do not use an orbital sander, caustic paint-removers, or an open flame torch to remove paint.
19. Do not apply latex paint directly over oil-based paint because it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer.
20. Do not use liquid vinyl coatings because:
    a. Permeability: These coatings may not allow historic structures to properly disperse moisture, which causes an accelerated rate of structural decay hidden by the coating.
    b. Diminishment of Details: The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
    c. Reversibility: This product has not been shown to be easily removable; therefore, it may cause a potential negative impact to the historic fabric of the structure and the district.

Galvanized gutters & downspouts must have the proper primer, or the paint coat will not adhere to the metal.

Alligatoring occurs when there are so many coats of paint on the wood that sections begin to no longer adhere to it.

Rising damp from the ground below can saturate bricks & cause paint failure.

TECHNICAL INFORMATION

Preservation Brief #10
Exterior Paint Problems on Historic Woodwork

https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm

C. Color & Placement

While the HPC does not review colors, the following color guidelines do provide general guidance to provide typical paint schemes in the historic districts. Painting a building is an element that can be changed in the future & does not affect its design or material integrity & its future preservation. In some cases, commercial building owners or tenants may desire a certain color or shade of colors to reflect their personal preference or the brand or logo of their business. However, care should be taken to avoid overly bright and garish color selections or the use of too many colors to highlight too many details that would be visually jarring in the historic districts.

1. Select a color scheme appropriate to the period in which your building was constructed and that is generally compatible with adjacent structures.
2. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.
3. Paint unpainted aluminum-frame storm windows and doors to match wood trim.
4. Avoid bright and obtrusive colors.
5. For most buildings, limit the number of colors to three: a wall or field color, a trim color, and an accent color for doors, shutters, and sash.
6. Designs in certain periods of architecture may have more elaborate facades and more decorative details; additional colors may be used to highlight these features. Ornate Queen Anne style dwellings are an example of this instance when additional colors may be appropriate.
7. For commercial buildings, trim (including cornices), the storefront, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash, doors, and any bulkhead panels may be painted a different accent color.

(cont.)

Commercial buildings generally have a wall color (or natural material color), a contrasting trim, & an accent color. In this example, the accent color is added to the door & the recessed panels in storefront bulkheads, upper story windows & cornices at top of the building & the storefront.

Brick house with contrasting light trim & dark shutters and doors.

Frame house with light siding & dark trim; dark accent on door & sash.

Frame house with light trim & accent color on doors & sash; wall accent on bay shingles.

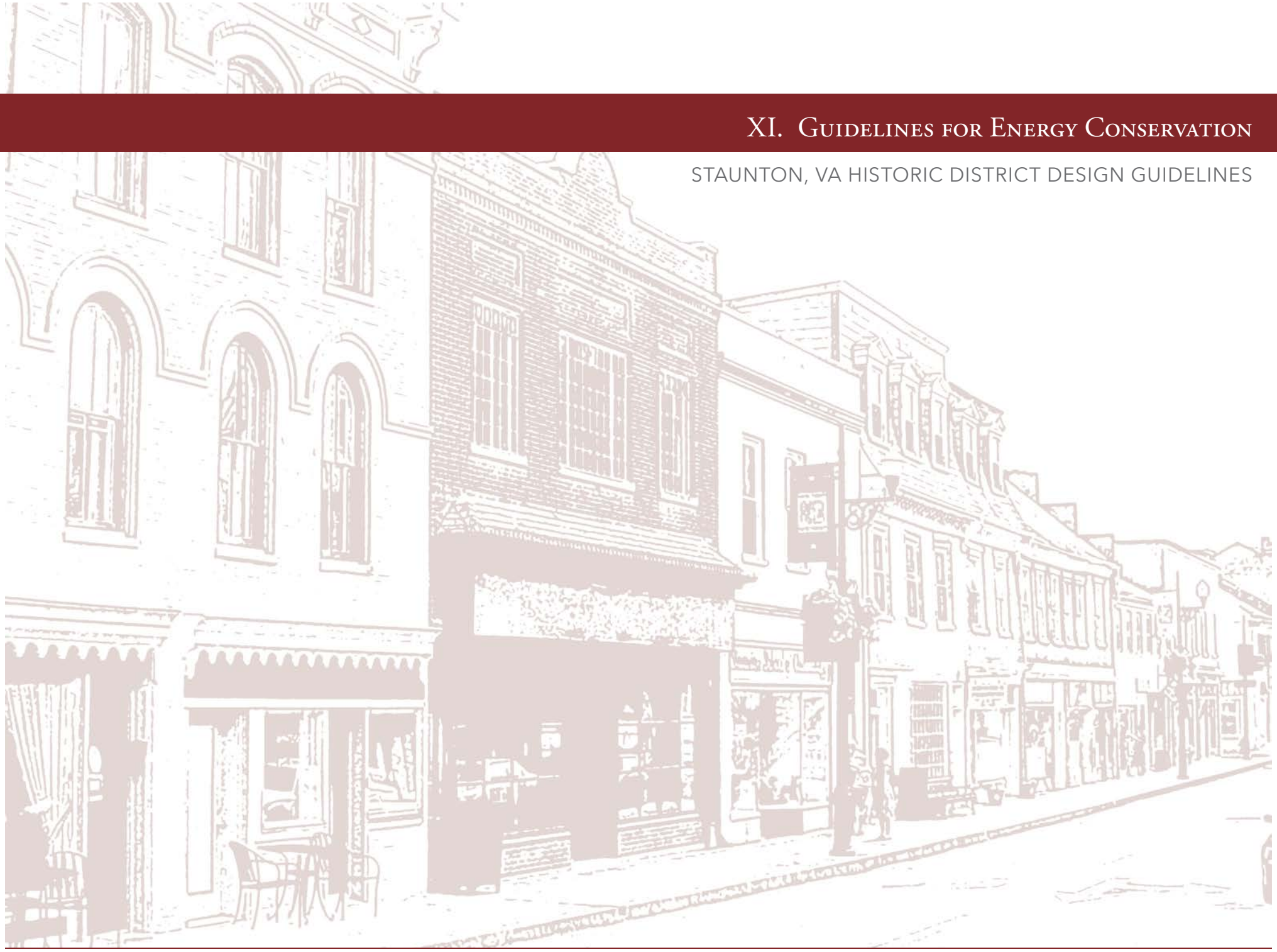
Frame house with light trim & dark accent on door & shutters.

8. The choice of colors may differ according to architectural style, so the following recommendations are general guidelines. Instances may arise when certain colors or combinations of color are appropriate, attractive, and differ from the following:
   a. **Vernacular:** These buildings are generally very simple designs with plain detailing. One color should be used for the trim, and a contrasting color should be used for the wall.
   b. **Early 19th century – Federal:** Generally, these brick buildings were not painted or were painted with light shades of tan, gray, or white. Trim would be white; shutters and doors would be dark green, blue or black. While most of the original roofs from this era would have been wood shingles, standing-seam metal roofs became a popular replacement material later in the 19th century. Typical colors for these roofs would be dark grays, a red oxide, silver, dark greens, or black.
   c. **Mid-to-late 19th century – Victorian and Queen Anne:** Deep, rich colors or more neutral, natural colors can be used together on the exterior trim and walls of late Victorian-era houses. The important objective is to highlight the different textures of these decorated structures. Wall shingles can be treated with a different color or shade from the color of the siding on the same building. If the roofs are metal on these houses, typical colors would be dark grays, dark greens, or black.
   d. **Early 20th century – Colonial Revival and American Foursquare:** Softer colors such as white, light gray, tan, and yellow should be used on these buildings since the style is a return to classical motifs. Trim is typically white while shutters and doors are dark colors.
   e. **Early 20th century – Bungalow**: This style favored natural earth tones for siding, wood-shingled surfaces, and trim. A variety of artificial shingles (asphalt, asbestos, metal, and clay) were used during this era, and their colors were typically dark, natural shades.

This house has a light trim color, darker wall color, & a deep red accent color.

A typical three-color paint scheme with a light trim color, a darker wall color, & a dark accent color on the shutters.

XI. Guidelines for Energy Conservation



A. Introduction

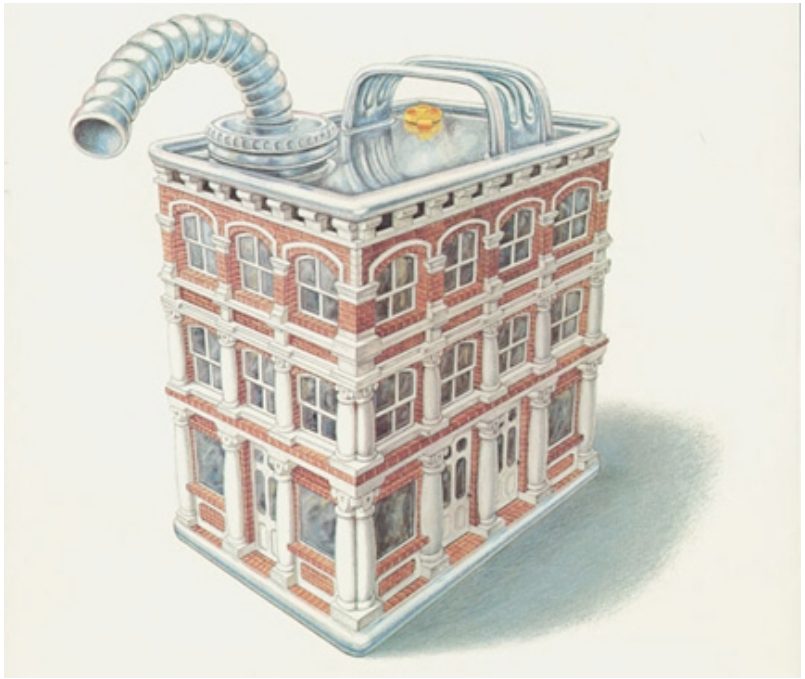
Conserving energy means making informed design choices that will lessen the impact of rehabilitation or new construction on the environment. When reusing an existing building, you are saving the embodied energy used in the manufacturing of its materials and the labor of its construction.

New building construction can use green design techniques learned from older buildings built before the era of central heating and air conditioning. These lessons can inform the siting, orientation, materials, and use of natural light among other decisions. The choice of sustainable, recycled, energy efficient, and high-quality materials from local sources can also reduce transportation costs, increase the permanence of the new building, and reduce overall environmental impacts.

New and ever-changing technology in the energy conservation industry is being used in both existing buildings and new construction. These advances will continue to improve the energy efficiency of our built environment. Historic buildings already rank among the best in terms of energy consumption, but we can always make improvements. The challenge in weatherizing historic buildings is to create a plan that assesses current conditions and then design and carefully implement a series of changes to continue to preserve the character and materials of the historic building.

Many of these original materials, and the buildings from which they are built, have a degree of permanence not always found in today's building materials and construction. Well-maintained historic materials are often repairable; brick or stone may need mortar repair, wood may need patching, and individual slates may need replacement, but they have already stood the time test of up to two centuries. Newer materials may not have such a lifespan and may be less able to be repaired, necessitating yet more replacement.

NOTE: While the HPC will review only the exterior of a project as it is visible from a public-right-of-way, the following information also deals with the interior of the historic building since many energy conservation issues relate to these areas.



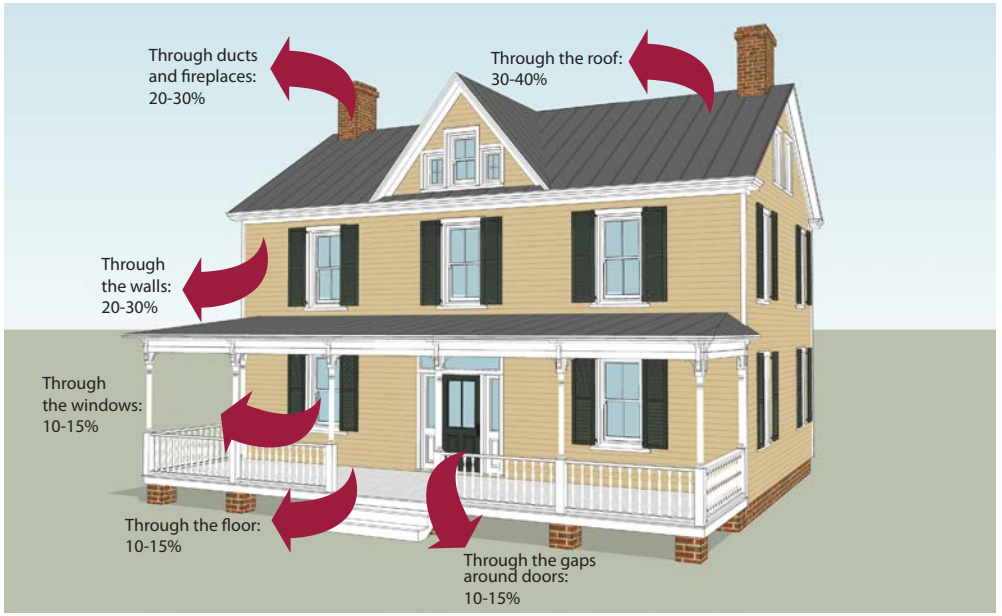
This graphic is from National Trust for Historic Preservation in the 1970s during the energy crisis. It was the beginning of associating preserving existing buildings with energy conservation. The tag line for the illustratration was, "It takes a gallon of gasoline to make eight bricks." The point was that there is a tremendous amount of already spent energy used to construct historic buildings. Therefore,they should be reused instead of being demolished & replaced with a new building, a process that would use much more energy.

B. Planning for Energy Conservation

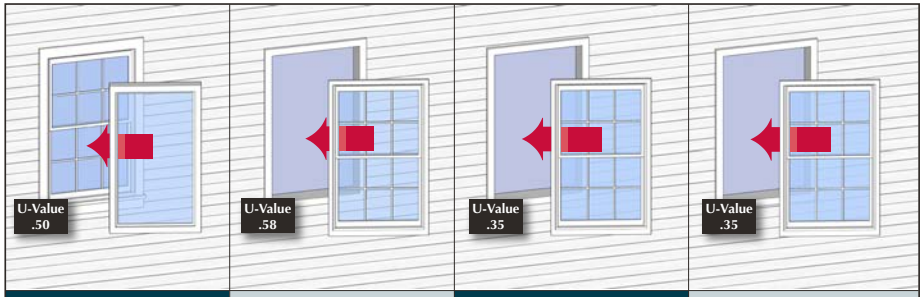
By understanding the way in which the building loses heat, it may be possible to reduce energy costs without a large investment of time or money. An energy audit evaluates the building's current thermal performance and identifies deficiencies in the building's envelope and in its systems. Using a blower door test and thermal imaging, an audit can provide specific areas that need improvement and suggest cost-effective phasing to reduce heat loss.

When planning changes, remember to keep in mind the character-defining elements and materials of the historic building, and attempt to minimize any negative impacts on them. Based on the audit, create a plan of action to address the three following areas: air leaks, insulation, and HVAC equipment. Also maximize the existing advantages that the historic building has in terms of its siting and construction.

A blower door test is a critical step in an energy audit. It reduces air pressure in the building so that leaks can be found through temperature variations.



The most cost effective location to improve energy loss is by adding insulation to the attic.



Existing single-pane wooden window with storm window	Replacement of existing single-pane historic wooden window with double-pane thermal window	Replacement of existing single-pane historic wooden window with double-pane window with low-e glass	Replacement of existing single-pane historic wooden window and storm window with double-pane window with low-e glass
$0 for existing window and $50 for storm	$450 for new window	$550 for new window	$550 for new window
Annual savings per window: $13.20	Annual savings per window: $11.07	Annual savings per window: $16.10	Annual savings per window: $2.29
Payback on investment: 4.5 years	Payback on investment: 40.5 years	Payback on investment: 34 years	Payback on investment: 240 years

Credit: Collingwood, NJ, Proud Neighborhoods of Collingwood and the Collingwood Historic Preservation Commission

The most cost effective way to improve energy loss through windows is to add a storm window to an existing historic window as shown in this chart.

C. Energy Conservation Guidelines

1. Add deciduous trees to the site to increase shading in the summer and increase sun absorption in the winter.
2. Retain original porches in their historic configurations to provide shade.
3. Retain and make operable existing wood shutters to reduce heat entering the structures and to reduce energy bills.
4. Take advantage of the patterns of window and door openings built before the invention of air conditioning that created cooling using cross ventilation.
5. Keep fireplace dampers closed when not in use, and install them where needed.
6. Install interior or exterior storm windows with existing wooden windows rather than replacing the windows.
7. Use fans and dehumidifiers to reduce the need for air conditioning.
8. Where historically appropriate, use lighter exterior paint colors to reflect heat.
9. Install sash locks on the meeting rail where the upper and lower sash meet to decrease any gap between them.
10. Caulk & install weather-stripping.
    a. Install weather-stripping of spring bronze, felt, or new vinyl beading between doors and windows and their frames to prevent drafts and air leaks around the edges of windows and doorways.
    b. Metal strips/plastic spring strips can be installed on rails and when space allows, between sash and jamb.
    c. Caulk joints/seams around the edges of window frames to avoid moisture penetration.
    d. Use rubber gaskets behind outlets and switch plates on exterior walls.
    e. Replace deteriorated glazing putty on windows, and repaint to create a weathertight seal.
    f. Caulk baseboards where they meet the floor.
    g. Caulk any exterior wall penetrations such as plumbing, electrical, cable, and telephone installations.
    h. Insulate around wall or window air conditioning units.
11. Insulate unconditioned attic spaces. Most heat loss occurs through the attic, not through doors and windows.
    a. Ensure that there is a vapor barrier under attic insulation.
    b. Use a combination of insulation batts and blown cellulose insulation to reach the R-38 to R-60 recommendation for attics in Virginia. (The R value is the measure of insulation's ability to resist heat travelling through it.)
    c. Ensure that any attic vents are not blocked.
    d. Seal any electrical boxes in the ceiling below, and install covers in the attic for any holes created by recessed lights.
    e. Install removable insulation covers for attic fans, hatches, and pull-down attic stair openings.
12. Insulate unconditioned crawl spaces.
    a. Add insulation batts to space between joists above crawl space.
    b. Add two inches of rigid foam board around foundation walls.
    c. Spray foam and seal area on sill plate and any openings.
    d. Install plastic sheeting on the ground of the crawl space and glue to foundation sides under rigid board.
13. If the basement is a conditioned space, the walls should be insulated to at least a R-19 level.
14. Inspect the HVAC ducts for leaks, and seal them with insulation tape.
15. Insulate ducts, any water heaters, and hot water pipes, particularly where they travel through unconditioned space.
16. Inspect HVAC equipment annually.
17. Consider replacing older systems with newer, more energy-efficient units. Select a system that will minimize damage to existing historic features and finishes.

D. Alternative Energy Systems

1. Solar System Types
   a. Photovoltaic (or PV System)

      This system uses solar panels to convert sunlight into energy and usually consists of rows of modules or panels installed in a grid pattern on top of an existing roof.

   b. Solar Shingles (or PV Shingles)

      These solar cells are designed to look like conventional asphalt shingles, and there are various configurations, including a strip design of several shingles or a design that is sized like a conventional shingle.

   c. Freestanding Panels or Panel Arrays

      This system is located on the property's site in a location away from the building and connected with underground wiring. It is ideally screened from prominent viewing and may be moved to optimal sunlight areas depending on the season.

Solar panels, recently installed on this Wharf building, are not very visible and have limited impact on historic fabric.

2. Alternative Energy Guidelines
   a. Solar panels and photovoltaic cells should be placed in locations with limited or no visibility—such as on a flat roof, a shallow-pitched roof, on a secondary roof slope, behind a parapet wall of the primary building, or a nearby secondary building that may be less visible from a public right-of-way.
   b. Solar panels and photovoltaic cells should be installed in a manner that limits their impact on historic materials and features of the building. If located on site, limit the impact of the panels on the historic site features and character.
   c. Solar panels' installation should be set back from the edge of the roof to limit visibility.
   d. Solar panels' color should be compatible with the color of the existing roof in order to blend this new roof element with the existing roof as much as possible.
   e. Geothermal heat pumps should be installed in locations that do not negatively affect the historic character or features of the site. These systems offer many advantages of long-term lower operating costs, require less equipment space, provide better zone space conditioning, maintain better humidity levels, and are quieter since they don't require external air compressors.
   f. Wind mills or turbines are not practical in Staunton's historic districts since this region does not have high enough wind speeds, and the equipment's visual impact could be overpowering to the existing historic district character.

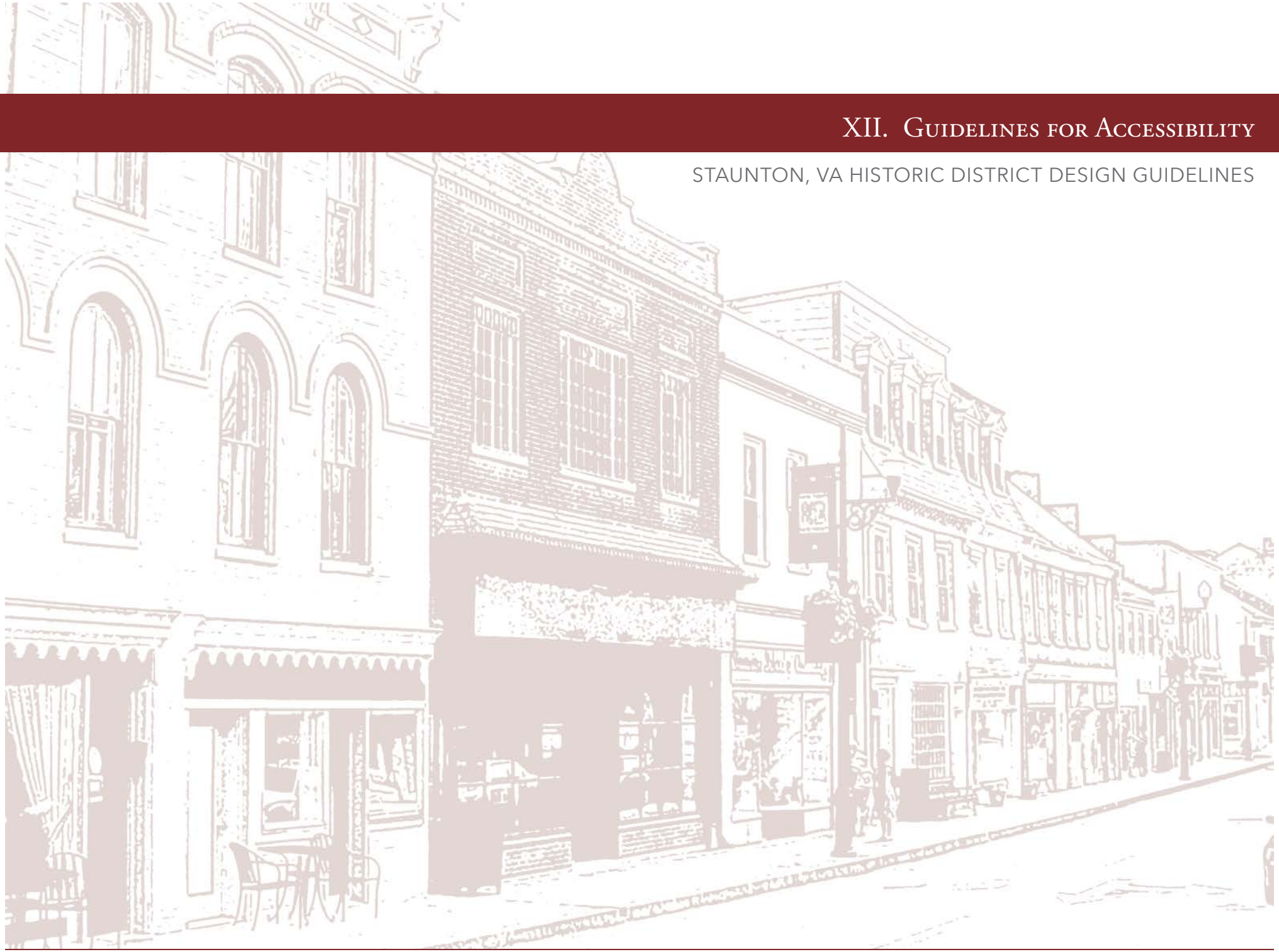
TECHNICAL INFORMATION

Preservation Brief #3:
Improving Energy Efficiency in Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm

Preservation Brief #24:
Heating, Ventilating, and Cooling Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/24-heat-vent-cool.htm

The Secretary of the Interior's Standards for Rehabilitation
Illustrated Guidelines on Sustainability for Rehabilitation Historic Buildings
https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm

XII. Guidelines for Accessibility



A. Introduction

Historically, most buildings and landscapes were not designed to be readily accessible for people with disabilities. In recent years, however, emphasis has been placed on preserving historically significant properties and on making these properties—and the activities within them—more accessible to people with disabilities. With the passage of the Americans with Disabilities Act in 1990, access to properties open to the public is now a civil right. Planning for accessibility modifications should be a four-step process as identified in the Preservation Brief #32:

- Review the significance of the historic building and identifying its character-defining features.
- Assess the property's existing and required level of accessibility.
- Evaluate accessibility options within a preservation context.
- Select an accessibility option.

B. Review Historic Significance

Chapter II, D. Significance, Design Integrity, & Character-Defining Features contains information on determining the significance of a contributing historic building in the historic overlay district and on identifying its character-defining features. Make efforts to avoid negative effects on primary historic materials, elements, and spaces when designing and installing accessibility projects. Secondary spaces, materials, elements, and non-significant spaces can usually be modified without adverse effects to the historical significance and character of the property.

TECHNICAL INFORMATION

Preservation Brief #32:
Making Historic Properties Accessible

https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm

C. Assess the Property's Accessibility

To assess a historic building's barrier to accessibility on the exterior, study the property's parking, the site pathways, building entrances, slopes, grade changes, and doorway widths and weight. Once in the interior, study corridor/hall widths, locations of toilets and elevators, and any other restrictions. Become familiar with accessibility provisions of the building code that is used by the City and with the Americans with Disability Act Accessibility Guidelines (ADAAG) requirements. For further information, see: https://www.ada.gov/

Many times, a storefront entrance is already at grade, making accessibility entry feasible. However, the width of the entrance should be evaluated, & any changes would need to be carefully designed to have a minimum impact on historic materials & features.

D. Evaluate Accessibility Options

Once the above steps have been taken, design solutions that provide the greatest amount of accessibility while minimizing negative effects on significant historic materials, finishes, and elements. Projects can be phased depending on costs, and interim solutions can be considered until more permanent solutions are implemented. Accessibility priorities should be a follows:

1. Making the primary path, entrance, and main public spaces inside the building accessible.
2. Providing access to goods, services, and programs.
3. Providing accessible restroom facilities.
4. Creating access to amenities and secondary spaces.

Because these buildings are set back deeply from the sidewalk, an accessible entry ramp was accommodated easily to the main level of the building.

The space between these buildings allowed room for an accessibility ramp to this brick structure. The ramp was also constructed of brick to relate to the historic building.

The setback and side yard space of this example allowed for a side ramp to be installed to the front portico entrance.

E. Possible Accessibility Solutions

1. Building Site: Provide convenient parking and an accessible route to the entrance. Any slopes should be less that five percent, and routes should be clearly marked with signage.
2. Entrances: Since most older historic buildings were not designed to be accessible, they typically have steps, landings, and thresholds that the disabled may find challenging. By carefully regrading, adding a ramp, installing a lift, creating a new entrance, and modifying doors, hardware, and thresholds, solutions can be found.
   a. Regrading: If the difference between the entrance and the surrounding site is minimal and the entrance is not highly significant, there may be the opportunity to regrade the area around the entrance so that the path/walkway is at the same elevation as the entrance. Do not destroy historic elements like steps when regrading; rather, bury them and level them in place.
   b. Incorporating Ramps: This solution is the most common for creating an accessible entrance and should be carefully located and designed to minimize impact on the entrance and its materials. They can often be located behind entry cheek walls, railings, or landscaping to minimize their effect on the historic entrance. The steepest slope allowed is eight percent or one inch of rise for every foot of length. The landing at the entrance should be five feet by five feet. The design and material of the ramp should be compatible with the neighboring historic materials and is often constructed of wood, brick, or stone with metal railings.
   c. Installing Wheelchair Lifts: These units can be used when the difference in height between the entrance and the path below is between three and 10 feet. A lift can be used when there is not enough room for a ramp. Their compact size limits their visibility, depending on location, and some models can extend underground to further limit their visibility. Disadvantages include that someone in the building must operate them, and their maintenance in an outdoor location can be problematic.
   d. Considering a New Entrance: If no other solutions exist, it may be possible to locate a new accessible entry on a nearby secondary elevation or to convert a window into a door.

(cont.)

The topography in this example provides an easy solution to providing an accessible entrance to the front door of the Post Office on Frederick Street. The ramp is screened by landscaping (left photograph) and the accessible access is off the sidewalk on Lewis Street (right photograph).

Depending on site conditions and topography, a ramp can be added at the front sidewalk to access a building's rear entrance (Example 1). Example 2 shows a ramp beginning at a driveway to provide access at the front porch. Landscaping in both examples is used to mitigate the appearance of the ramp on historic buildings.

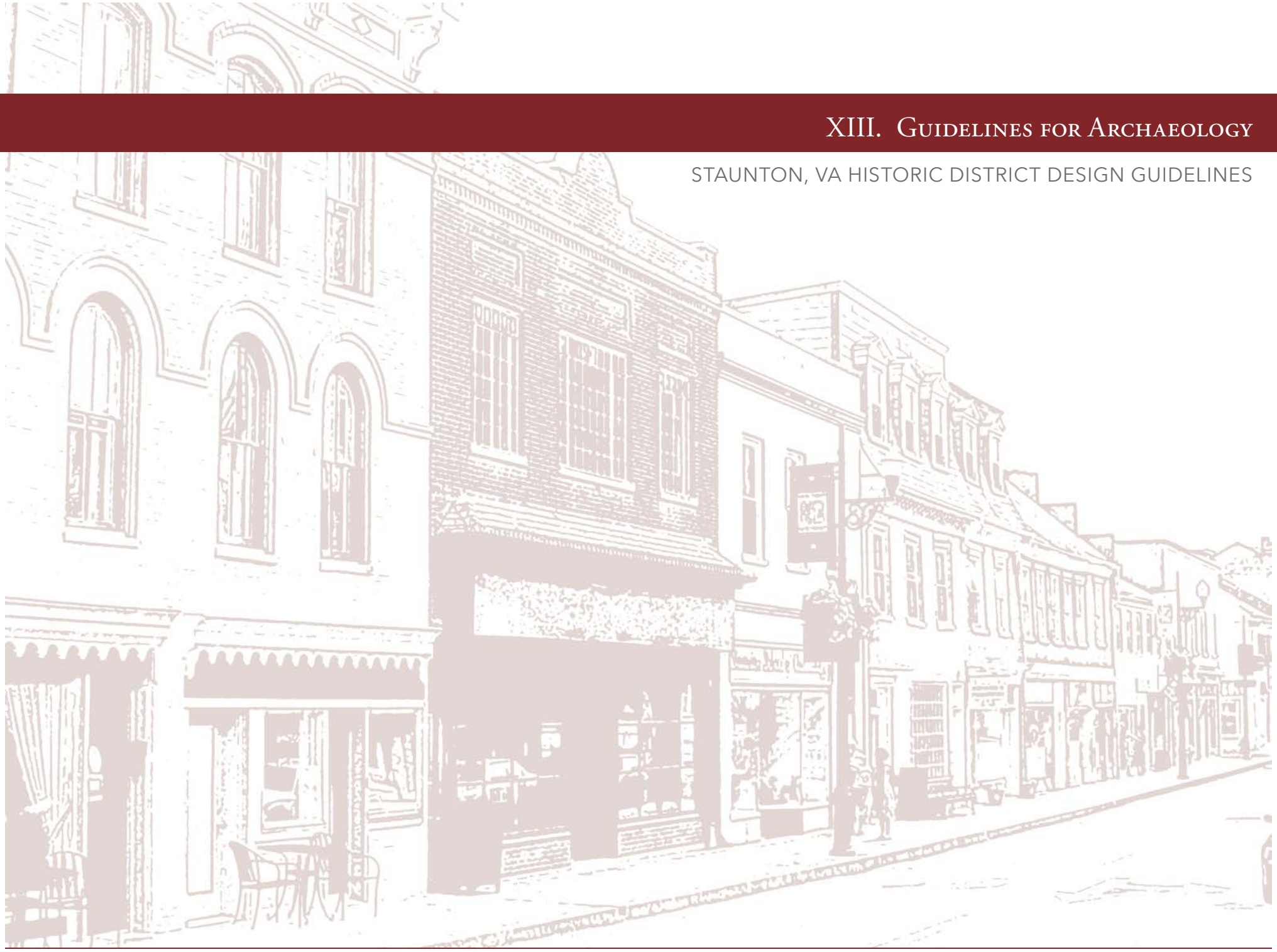
e. Retrofitting Doors, Hardware, & Thresholds: While historic doors should not be replaced or entrances widened, modifications may be possible if these historic features have already been changed or replaced. One of the most convenient alterations is to install an automatic opener while retaining the historic door. Offset hinges can also provide a bit more space if the door width is limited, and they can be combined with an automatic opener. Thresholds can be replaced with new models that meet accessibility requirements, and historically significant examples can have a bevel added to each side to reduce its height.

f. Consider an Addition: If part of a historic building rehabilitation includes a new addition, it may be the best location for designing an accessible entrance and interior features. See Chapter VII, Q: Additions for further guidelines about their design.

Changing hardware is a low-impact means to help create accessibility to historic buildings.

This alley between 2 historic buildings provides space to add ramps connecting uses in this church facility as shown in the concept drawing to the right.

XIII. Guidelines for Archaeology



A. Introduction

Archaeological sites are the physical remains of past human activity. In Staunton, there has been very little archaeological planning or actual investigations undertaken. Logically, the historic districts would potentially reveal human activity since the city's founding in the early 18th century. Prehistoric ancestors of Virginia's Native Americans have also lived in what is now Virginia for thousands of years before the arrival of the first European colonists, and there is the possibility of learning more about them and their settlements if they inhabited parts of what is now known as Staunton.

While these potential sites represent a tangible link to our past, they are often invisible from the surface. Traces of earlier occupation since the founding of Staunton are likely under parking lots, existing buildings, and open spaces around these structures within the historic districts. Because most of these sites in Staunton are privately owned, they will be preserved only through the actions of private landowners. Most Virginia communities do not have any sort of archaeological program, although the City of Alexandria has a City Archaeologist, and Alexandria has requirements in its local ordinances for investigations when disturbances are undertaken on a property. Williamsburg has a similar ordinance.

There are archaeologists on the faculty of nearby James Madison University and Washington & Lee University who may be interested in assisting in such investigations in Staunton, but their resources are limited to protect these fragile and irreplaceable findings. They may be able to provide information about the probable location of archaeological sites and advise and assist landowners in evaluating and developing alternatives to preserve archaeological sites. Until the City of Staunton is able to undertake the development of an archaeological plan and program, the Virginia Department of Historic Resources recommends the following guidelines:

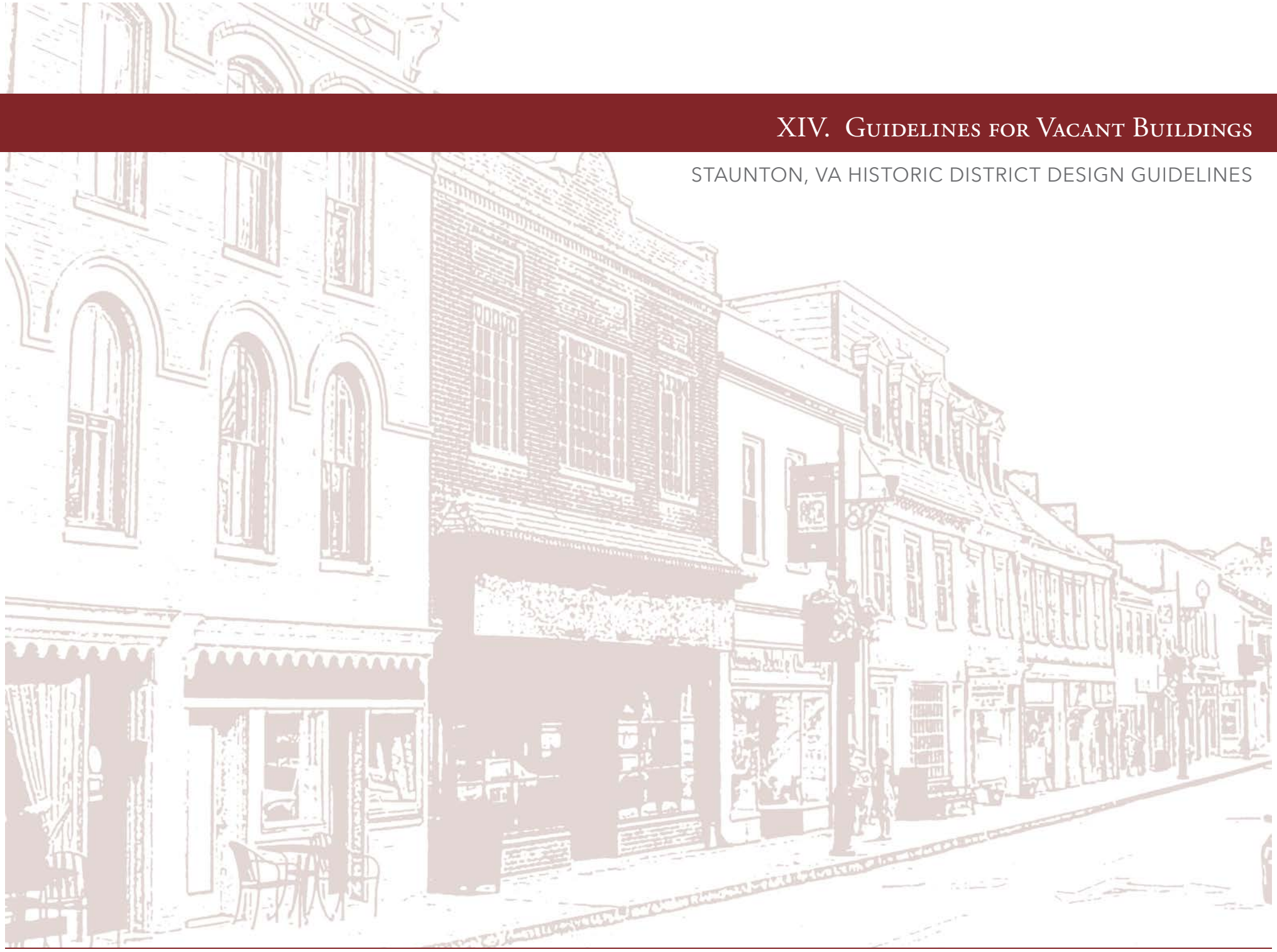
NOTE: DENNIS BLANTON TO SEND A COUPLE OF PHOTOS & ADD. EDITS

B. Guidelines for Archaeological Resources

1. Archaeological resources should be protected and preserved in place.
2. If such resources must be disturbed, mitigation measures should be undertaken.
3. Review the property's classification in the historic district as contributing or noncontributing.
4. In general, noncontributing properties may not have significant remaining archaeological artifacts due to their location, level of previous disturbance, and current building on the site.
5. In addition, their significance may not relate to the historic context(s) of the district.
6. Keep records of any artifacts found lying on the surface of your property.
7. Report sites discovered on your property to the Department of Historic Resources. Your report will not trigger any land use decisions but will aid in scientific research and preservation planning.
8. Maintain your site in its natural condition, and protect it from inadvertent destruction.
9. Learn more about your site and other nearby sites. Encourage scholarly research to interpret the prehistoric and historic assets of your property.
10. Don't allow unqualified persons to collect or dig at your site. Report any unauthorized activities, such as looting, to the State Archaeologist and local police.
11. Don't conduct any earth moving or construction in the immediate vicinity of your site without considering its potential to provide information from its archaeological resources, and attempt to seek professional advice before construction.

NOTE: There are various phases required for any professional archaeological investigation and a methodology to follow for such activity. Conducting research about the subject property and the context of the region prior to undertaking any investigations on the subject property is an important first step. For further information, please see the Virginia Department of Historic Resources website at: https://www.dhr.virginia.gov/arch_DHR/archaeo_index.htm

XIV. Guidelines for Vacant Buildings



A. Introduction

While there are very few buildings in Staunton's historic districts that are vacant except for those properties for rent or sale, there is the possibility of an occasional building remaining vacant for an extended period of time. The most salient threats to such a vacant building are moisture, weather, vandalism, and vermin, each of which can be protected against by following the recommendations in this section.

If the building is going to be vacant for six months or more, a plan to mothball the building should be undertaken. By implementing such a plan, the subject building will be better protected, and its value will be better maintained. The building will likely need less extensive repairs when it is put back into service, and it will be better preserved as a part of Staunton's architectural heritage.

This historic house at the cemetery on Richmond Rd. has been mothballed using vents in the windows to provide air circulation & prevent moisture & mold.

B. Threats to Vacant Buildings

Building deterioration is caused by four major threats that need to be addressed in order to properly mothball your building.

1. Moisture/Condensation: Moisture will cause the decay of original materials, which leads to wood rot and growth of mold and fungi and provides a hospitable environment for insects. Precipitation can directly enter the building through windows, doors, roof openings, damaged mortar joints, and ice dams. It may also take the form of condensation caused by temperature and humidity shifts within the building. Improper drainage and uncontrolled vegetation can also contribute to moisture problems.
2. Extreme Weather Conditions: If building elements are not properly secured, high winds may remove or seriously damage many building elements and leave others open to further damage. Likewise, heavy rains may cause flooding on the lower levels of the building and water penetration in other unsecured areas.
3. Vandalism: Not only can historic fabric be destroyed when vandals force entry into a structure, but that opening may then allow the direct entry of vermin, wind, and water. Vandals may also damage the interior, remove important interior architectural features, or start fires in the building.
4. Vermin: When birds, bats, bugs, rodents, snakes, termites, bees, and wasps make a vacant building their home, it increases the likelihood of damage to many parts of a building. These vermin may make new openings in the building. Birds' nests can be a fire hazard and their droppings a disease threat. Rodents like mice or rats may chew on the building's wiring, and insects may bore into wooden structural framing as well as other elements made of wood. Larger animals like groundhogs and skunks may make homes under the foundation or in the crawl space, and entire fox families have been known to move into the main rooms of a vacant structure. Squirrels can gnaw on window frames and other wooden elements. Vermin droppings can be a serious health hazard.

The mothballing of this historic house included enclosing openings with plywood for security purposes. The windows' plywood panels included vents to allow for ventilation.

C. Mothballing Checklist

A systematic inspection of your building, employing the following checklist, can help to prevent many of these conditions from exacting their toll on your investment. Any repair or replacement work should be done according to the other chapters in these guidelines if possible. Take care not to damage character-defining materials and elements when undertaking mothballing procedures.

1. Site
   a. Remove any trash, dead trees, and other deteriorated site elements.
   b. Trim shrubs, trees, and other landscaping, and remove unwanted vegetation.
   c. Keep grass mowed regularly on all areas of the lawn.
2. Roof
   a. Repair all leaks.
   b. Make sure all flashing is secure.
   c. Allow air to flow under the roof if the building will remain heated.
   d. Make sure the soffit and eaves are vented.
   e. Place insulation on the floor of the attic rather than the underside of the roof.
   f. Inspect the roof after icy weather, and clear ice dams when possible.
   g. Provide routine roof maintenance during mothballing period.
   h. Clean and paint any rusting metal roofs to prevent further deterioration.
3. Chimneys
   a. Make sure all chimneys are in good repair and that there are no loose bricks that may fall and create an avenue for moisture penetration.
   b. Install a securely ventilated chimney cap to protect against moisture and pests while providing air flow.
4. Gutter Systems/Downspouts/Drainage

   Observe the roof of the building during a hard rain to ensure that water runs off the roof and away from the building. Improperly functioning gutters may cause water damage to exterior wood trim.
   a. Reattach loose gutters.
   b. Repaint and repair gutters as needed.
   c. Ensure that water drains away from the building, and if necessary, mound dirt near the foundation to create a slope and cover with grass or straw.
   d. If the building does not have gutters, consider the installation of a metal drip edge or inexpensive aluminum gutters and downfalls to keep water away from the building walls and foundation.
5. Exterior Walls
   a. Repoint masonry foundation and walls as needed to prevent moisture from entering the building.
   b. Repair any wood siding or wood trim where rot is present.
   c. Maintain sound layer of paint on previously painted buildings.
   d. Check for signs of insect/rodent damage, and have an exterminator treat for current activity.
   e. Remove any plantings and trees that may affect the foundation or that may be covering the exterior walls.

(cont.)

6. Ventilation

   A securely ventilated building prevents damage that condensation can cause. It can result in mildew, paint and plaster failure, warped woodwork, wood rot, nail popping, stress cracks, buckled floors, and dislodged ceiling tiles.

   a. Resolve any existing moisture problems before closing the building.
   b. Ventilate the building so that air enters at ground level and leaves at the attic level.
   c. Use louvers in half of the window surfaces to provide cross ventilation on each floor of the building.
   d. Louver basement windows fully.
   e. Add vents to crawl spaces to allow air movement around joists.
   f. Cross-ventilate attic spaces.
   g. Consider using automatic foundation vents mounted in painted plywood to seal basement and upper story window openings. They automatically open when the temperature is above 70 degrees and close when it goes below 40 degrees.

7. Windows & Doors

   First floor entry points, such as windows and doors, should be secured to prevent damage and entry from vandals. Care should be taken during this process not to damage historic elements and finishes.

   a. Fit windows with locks.
   b. Attach louvers and shutters or plywood across windows from the interior while providing ventilation.
   c. Add screen to openings to prevent insect infiltration.
   d. Identify the door to be used for interim access. Block other doors with heavy plywood and/or barricades from the interior side of the opening.
   e. Test locks and boarded-up windows to ensure that they are tamper-resistant.

(cont.)

Window ventilation is an important element to install in a mothballed historic building.

8. Utilities, Maintenance, & Security
   a. Turn off the water supply to the property, and drain all pipes, water heater, toilets, etc., to prevent flooding from a vandal or freezing event.
   b. Turn off other utilities such as telephone, cable, gas, and electricity. Note that if heat is turned off, water pipes may freeze, interior finishes, such as paint, may deteriorate, and the floor may begin to warp with cold weather.
   c. Consider removing significant decorative architectural elements—such as mantels, historic hardware, historic light fixtures, and stained glass—and transferring them to a more secure location off site.
   d. If electricity is left on, consider installing a security system, or use a battery-powered system. Also consider exterior lighting set on a timer or with a photo-electric motion detector.
   e. Notify local law enforcement and fire authorities about the mothballed building, and provide them with keys to the property.
   f. Inform neighboring property owners that the building is vacant, and ask them to notify authorities of any suspicious activity.
   g. Have a neighbor provide a periodic inspection to ensure that the property has not been entered and that all openings are secure from vandals, vermin, and weather.
   h. Have a landscape service provide regular maintenance to the site.
   i. Document the entire site and building with photographs to have a record of the property's condition and location of various elements.
   j. Check with the insurance company to determine if the property can still remain insured.

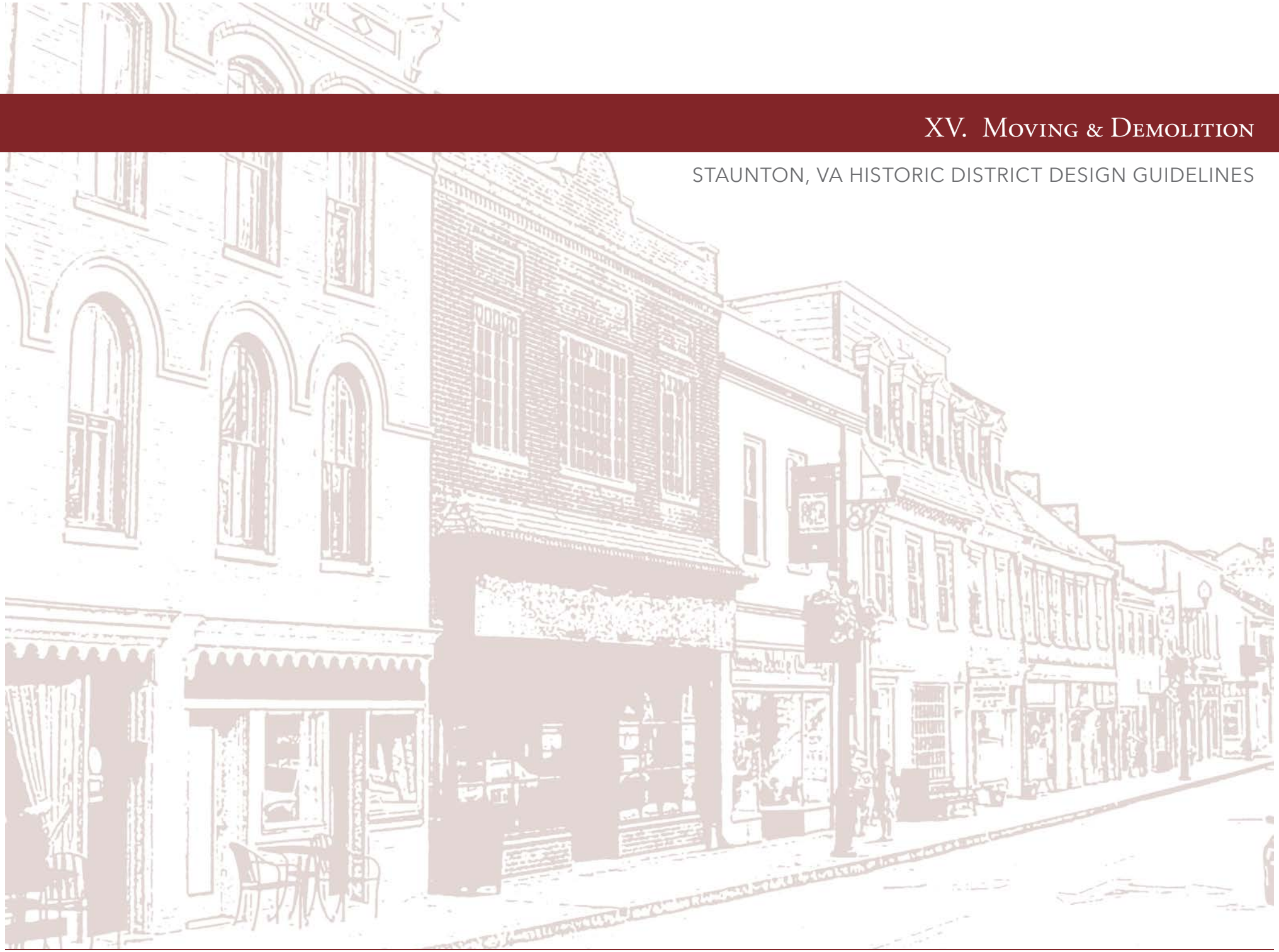
NOTE: If a property owner is considering undertaking a mothballing project, that person should read the following preservation brief and seek advice from the expert disciplines discussed in that publication. If a vacant property has been uninhabited for any length of time and exhibits severe deterioration, extreme care must be taken before entering such a property. A number of specialized inspections will likely need to occur, and repairs may need to be made before general entry is allowed.

TECHNICAL INFORMATION

Preservation Brief #31
Mothballing Historic Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/31-mothballing.htm

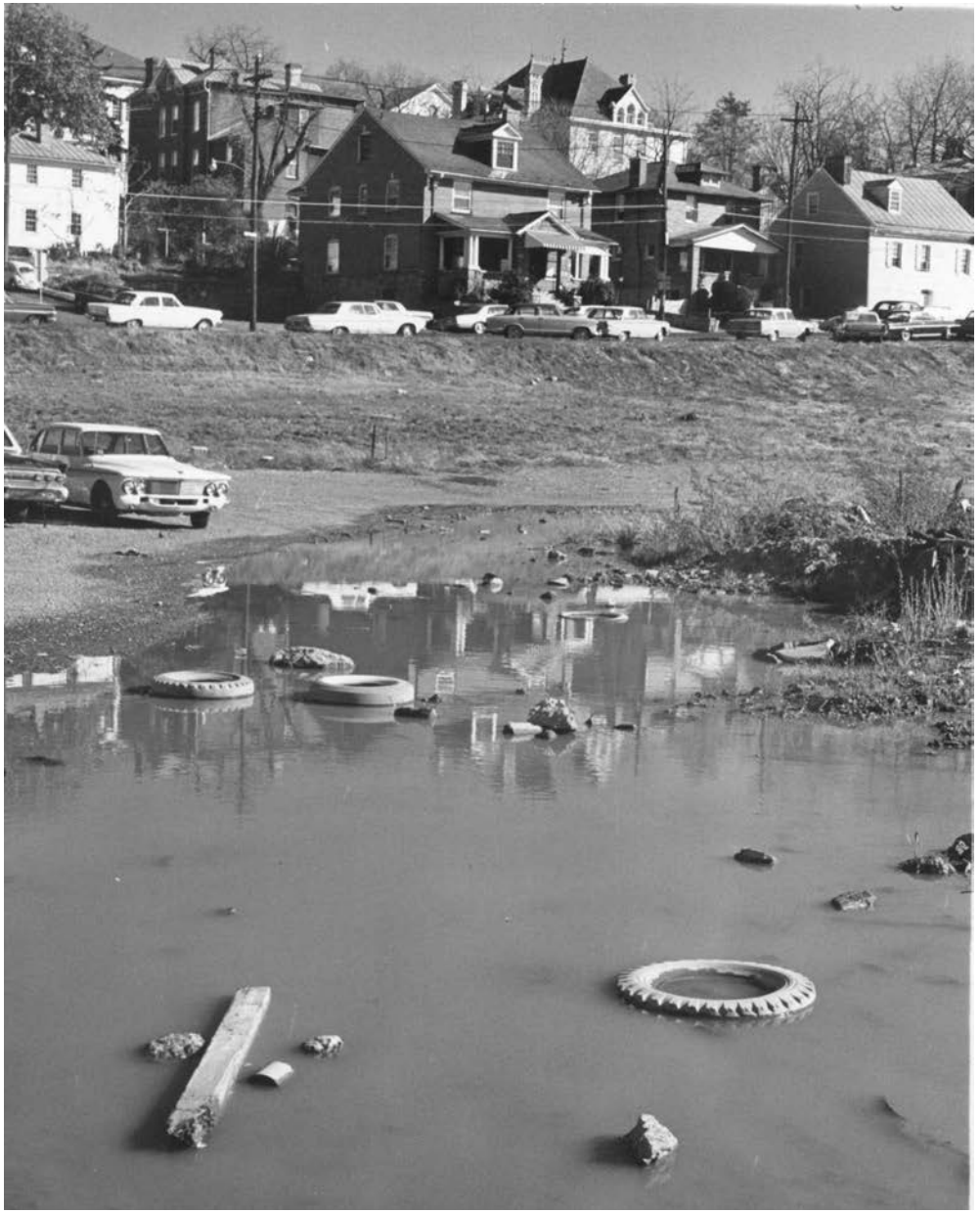
XV. Moving & Demolition



A. Introduction

Historic buildings are irreplaceable community assets, and once they are gone, they are gone forever. With each succeeding building relocation or demolition, the integrity of the district is further eroded. The new building or the parking lot that often replaces the demolished or moved historic building is seldom an attribute to the historic character of the district. Therefore, the relocation or demolition of any contributing building in a historic district should be very carefully considered before approval is given.

NOTE: No structure within any of the historic districts shall be moved or demolished except in accordance with a permit from the Community Development Department as well as review and approval by the HPC. In particular, there are additional provisions for offering a subject building for sale before applying to demolish a building, and the timeframes are related to its offering price. See the City Code (18.85) for further guidance.



View from N. Central Avenue looking east toward N. August Street after urban renewal demolition in the 1960s resulted in the removal of over 30 historic buildings.

B. Relocation Criteria

1. The historic, scenic, cultural, aesthetic, or architectural significance of the building, structure, site, or object.
2. The importance of the building, structure, site, or object to the ambiance of a district.
3. Whether there are definite plans for the property to be vacated and what the effect of those plans on the character of the surrounding area will be.
4. Whether the building, structure, or object can be moved without significant damage to its physical integrity.
5. Whether the proposed relocation area is compatible with the scenic, cultural, aesthetic, historical, and architectural character of the building, structure, site, or object.

The train station in Lexington, VA was carefully relocated to allow for new construction on the campus of Washington & Lee University.

C. Recommended Steps for Relocation

1. Obtain a building permit.
2. Contact the Virginia Department of Historic Resources for assistance prior to moving the building if it is to remain listed on the Virginia Landmarks Register and the National Register of Historic Places.
3. Seek assistance on documenting the building on its original site before undertaking the move. Take adequate photographs of the building and the site. Also consider measuring the building if the move will require substantial reconstruction.
4. Conduct a professional assessment of the present structural condition of the building in order to minimize any damage that might occur during the move.
5. Select a contractor who has prior experience in moving buildings, and check references with other building owners who have used this contractor.
6. Adequately secure the building from vandalism and potential weather damage before and after its move.

D. Demolition Criteria

1. The historic, scenic, cultural, aesthetic or architectural significance of the building, structure, site, or object.
2. The importance of the building, structure, site, or object to the ambiance of a district.
3. The difficulty or the impossibility of reproducing such a building, structure, site, or object because of its design, texture, material, detail, or unique location.
4. Whether the building, structure, site, or object is one of the last remaining examples of its kind in the neighborhood or the city.
5. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.
6. Whether reasonable measures can be taken to save the building, structure, site, or object from collapse.
7. Whether the building, structure, site, or object is capable of earning reasonable economic return on its value.

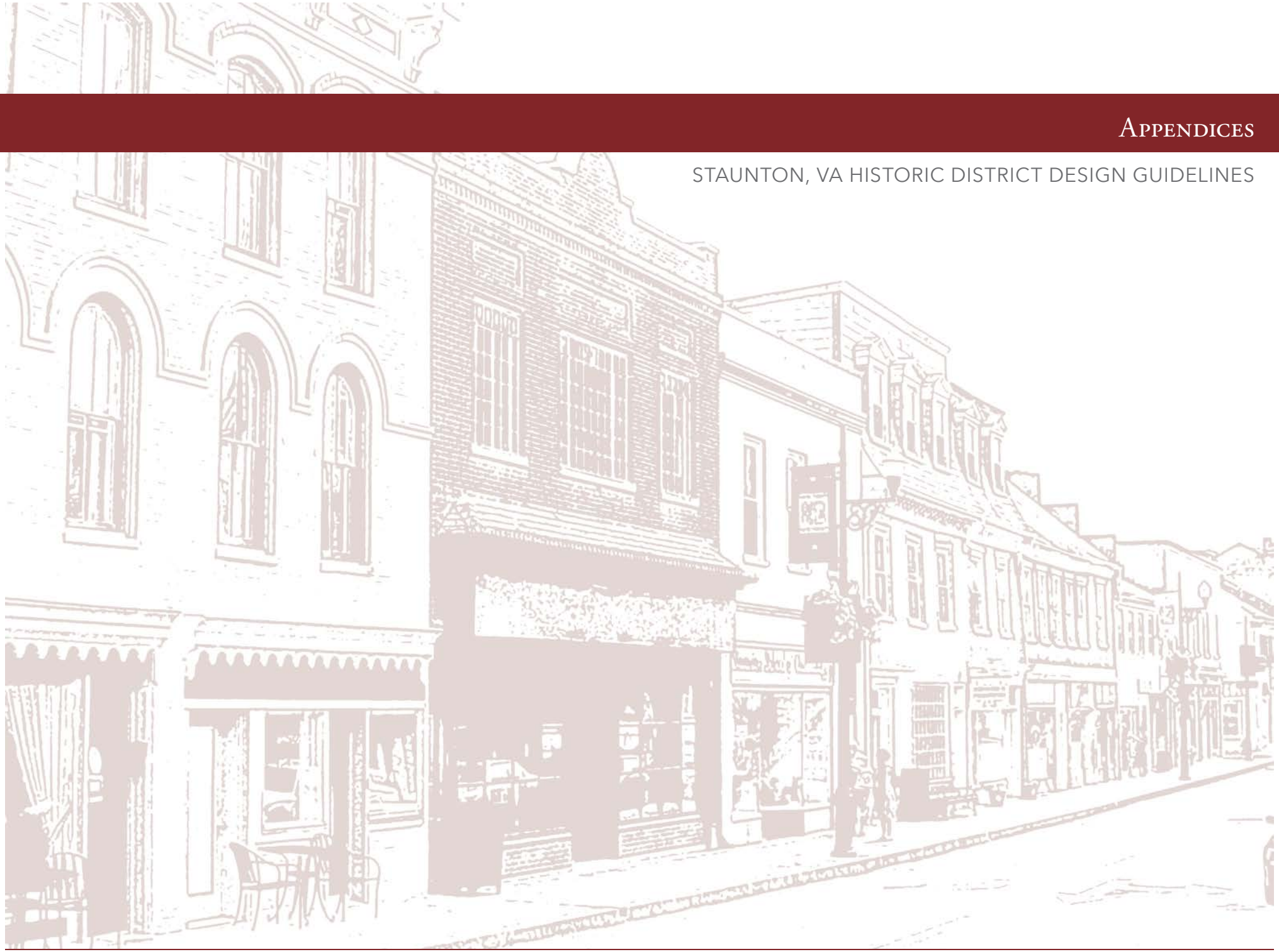
E. Recommended Steps for Demolition

1. Obtain a building permit.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey Standards. This information should be retained in the City's Community Development and Planning Department as well as with the Virginia Department of Historic Resources.
3. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district.
4. Plan to salvage architectural elements, reuse building materials, and recycle any building materials that cannot be reused.

If the site is to be left vacant after demolition, it should be improved consistent with other open space in the historic district.

Appendices

STAUNTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



LOCAL

City of Staunton Historic Preservation Districts
https://www.ci.staunton.va.us/departments/planning-zoning-division/historic-preservation-districts

Historic Staunton Foundation
https://historicstaunton.org/

Staunton Downtown Development Association
http://www.stauntondowntown.org/

Augusta County Historical Society
http://www.augustacountyhs.org/

STATE

Virginia Department of Historic Resources
http://www.dhr.virginia.gov/

Preservation Virginia
https://preservationvirginia.org/

Virginia Main Street Program
https://dhcdvms.wordpress.com/about/

NATIONAL/FEDERAL

National Trust for Historic Preservation
https://savingplaces.org/

National Main Street Center
https://www.mainstreet.org/home

National Park Service Technical Preservation Services
https://www.nps.gov/tps/index.htm

National Alliance of Preservation Commissions
https://napcommissions.org./

DESIGN REVIEW CHECKLIST

SITE DESIGN

A. Connectivity Between Areas & Neighborhoods

- ❑ pedestrian and vehicular links to neighborhoods/public places
- ❑ visual compatibility with area/ neighborhood
- ❑ continuity of pedestrian routes
- ❑ connectivity with adjacent sites

B. Connectivity Between & Within Sites

- ❑ pedestrian links between buildings, parking and green spaces
- ❑ crosswalks at vehicular access points and building entrances
- ❑ visibility of crosswalks
- ❑ compatibility of paving materials
- ❑ pedestrian passageways through large masses of buildings

C. Building Arrangement

- ❑ building orientation to street/public space/ other buildings
- ❑ setback correlation to zoning
- ❑ compact building arrangement
- ❑ contiguous street presence
- ❑ compatibility with adjacent neighborhoods/side streets
- ❑ orientation of service areas
- ❑ corner buildings have (2) facades

D. Parking

- ❑ reduced scale by division into modules with plantings, pedestrian paths
- ❑ screening from street and adjoining development
- ❑ pedestrian access by pathways/crossings
- ❑ reinforce streetwall
- ❑ minimal curb cuts
- ❑ architectural compatibility of structured parking
- ❑ bicycle parking facilities
- ❑ landscaping

E. Plantings & Open Space

- ❑ sufficient open space at perimeters of site
- ❑ planted areas: drainage areas, entries, buildings, parking
- ❑ preserve topography
- ❑ preserve existing landscape features
- ❑ appropriateness of plant species
- ❑ use of plantings as screening
- ❑ street trees to define edges, pedestrian routes, public spaces

F. Walls & Fences

- ❑ high-quality materials
- ❑ compatibility with site buildings
- ❑ height corresponding to adjacent sites
- ❑ setback for placement of utilities and plantings
- ❑ texture/modulation of design
- ❑ paint or stain pressure treated wood
- ❑ City requirements for sight distance
- ❑ planting density to provide year around visual screen

G. Lighting

- ❑ light fixture height
- ❑ coordinate lighting plan with landscape plan
- ❑ appropriate nighttime illumination
- ❑ pedestrian-scaled light poles
- ❑ shielded building accent lighting
- ❑ appropriate to neighboring uses

H. Signs (site and/or building)

- ❑ placement on building
- ❑ respectful of adjacent businesses
- ❑ compatibility of colors and materials with building
- ❑ minimal number of colors
- ❑ City's outdoor lighting requirements
- ❑ direct illumination away from residential areas and street
- ❑ monument signs with landscaping
- ❑ opaque background for internally lit signs

I. Utilities, Communications Equipment & Service Areas

- ❑ locate to minimize visual impact
- ❑ screening of dumpsters, service areas, loading docks
- ❑ utilities underground or to rear of site
- ❑ placement of noise-generating features
- ❑ rooftop screening

BUILDING DESIGN

A. Building Mass, Scale & Height

- ❑ division of large facades into bays
- ❑ variety of materials
- ❑ appropriate mass for site
- ❑ modulated mass of transitional buildings
- ❑ use of mass reducing techniques

B. Architectural Style

- ❑ neighborhood identity
- ❑ diversity of traditional local materials
- ❑ smooth transition between developments
- ❑ compatibility with City vision
- ❑ upgrade of existing development

C. Facade Composition
- ❑ orientation to street or public space
- ❑ hierarchy of entry design
- ❑ partial orientation of shopping areas to adjoining neighborhoods
- ❑ avoid blank walls
- ❑ use of three-part facade design
- ❑ regular pattern of solid and voids
- ❑ openings consistent with context of building
- ❑ respect architectural traditions of region
- ❑ storefronts at street level

D. Roof Forms & Materials
- ❑ form complementary to building design/ contributes to human-scale
- ❑ shed roof screened with parapet wall
- ❑ large expanse of roof mass broken with gables, dormers, etc.
- ❑ key roof pitch to adjoining neighborhood where appropriate
- ❑ use of quality materials on visible roof areas
- ❑ screen rooftop equipment from view

E. Details
- ❑ details to create designs of interest
- ❑ human-scaled elements
- ❑ avoid blank walls
- ❑ scale of decorative elements
- ❑ compatibility of elements with architecture

F. Awnings
- ❑ coordination with overall color scheme
- ❑ not a primary design element
- ❑ not an illuminated sign
- ❑ material compatible with building

G. Materials & Textures
- ❑ material changes to reduce mass and provide interest
- ❑ avoid monotonous surfaces
- ❑ use of quality materials on all visible sides
- ❑ avoid concrete block, vinyl and aluminum siding

H. Color
- ❑ coordinated palette with limited number of colors
- ❑ primary colors should be natural tints
- ❑ reserve bright colors for accents
- ❑ color to reduce mass/provide visual interest
- ❑ avoid use of color that turns building into sign

I. Appurtenances
- ❑ screening from streets, adjacent sites, development access roads
- ❑ placement on least visible elevations
- ❑ coordination of colors

MAINTENANCE INSPECTION CHECKLIST

INSPECTION FREQUENCY CHART		
FEATURE	**MINIMUM INSPECTION FREQUENCY**	**SEASON**
ROOF	Annually	Spring or fall; every 5 years by roofer
CHIMNEYS	Annually	Fall, prior to heating season; every 5 years by mason
ROOF DRAINAGE	6 months; more frequently as needed	Before and after wet season, during heavy rain
EXTERIOR WALLS AND PORCHES	Annually	Spring, prior to summer/fall painting season
WINDOWS	Annually	Spring, prior to summer/fall painting season
FOUNDATION AND GRADE	Annually	Spring or during wet season
BUILDING PERIMETER	Annually	Winter, after leaves have dropped off trees
ENTRYWAYS	Annually; heavily used entries may merit greater frequency	Spring, prior to summer/fall painting season
DOORS	6 months; heavily used entry doors may merit greater frequency	Spring and fall; prior to heating/cooling seasons
ATTIC	4 months, or after a major storm	Before, during and after wet season
BASEMENT/CRAWLSPACE	4 months, or after a major storm	Before, during and after rain season

A. Roofs/Chimneys: Items to Look for:

- ❑ sagging gutters and split downspouts;
- ❑ debris accumulating in gutters and valleys;
- ❑ overhanging branches rubbing against the roof or gutters
- ❑ plant shoots growing out of chimneys;
- ❑ slipped, missing, cracked, bucking, delaminating, peeling, or broken roof coverings;
- ❑ deteriorated flashing and failing connections at any intersection of roof areas or of roof and adjacent wall;
- ❑ bubbled surfaces and moisture ponding on flat or low sloped roofs;
- ❑ evidence of water leaks in the attic;
- ❑ misaligned or damaged elements, such as decorative cresting, lightning rods, or antennas; and
- ❑ cracked masonry or dislodged chimney caps.

B. Exterior Walls: Items to Look for:

- ❑ Misaligned surfaces, bulging wall sections, cracks in masonry units, diagonal cracks in masonry joints, spalling masonry, open joints, and nail popping;
- ❑ Evidence of wood rot, insect infestation, and potentially damaging vegetative growth;
- ❑ Deficiencies in the attachment of wall mounted lamps, flag pole brackets, signs, and similar items;
- ❑ Potential problems with penetrating features such as water spigots, electrical outlets, and vents;
- ❑ Excessive damp spots, often accompanied by staining, peeling paint, moss, or mold; and
- ❑ General paint problems

C. Openings: Items to Look for:

- ❑ loose frames, doors, sash, shutters, screens, storefront components, and signs that present safety hazards;
- ❑ slipped sills and tipped or cupped thresholds;
- ❑ poorly fitting units and storm assemblies, misaligned frames, drag marks on thresholds from sagging doors and storm doors;
- ❑ loose, open, or decayed joints in door and window frames, doors and sash, shutters, and storefronts;
- ❑ loose hardware, broken sash cords/chains, worn sash pulleys, cracked awning, shutter and window hardware, locking difficulties, and deteriorated weatherstripping and flashing;
- ❑ broken/cracked glass, loose or missing glazing and putty;
- ❑ peeling paint, corrosion or rust stains; and
- ❑ window well debris accumulation, heavy bird droppings, and termite and carpenter ant damage.

D. Projections (Porches, Dormers, Balconies etc.): Items to Look for:

- ❑ damaged flashing or tie-in connections of projecting elements;
- ❑ misaligned posts and railings;
- ❑ deteriorated finishes and materials, including peeling paint, cupped and warped decking, wood deterioration, and hazardous steps;
- ❑ evidence of termites, carpenter ants, bees, or animal pests;
- ❑ damaged lamps, unsafe electrical outlets or deteriorated seals around connections;
- ❑ loose marker plaques, sign, or mail boxes; and
- ❑ rust and excessive wear of structural, anchorage, and safety features of balconies and fire escapes.

E. Foundations & Perimeter Grades: Items to Look for:

- ❑ depressions or grade sloping toward the foundation; standing water after a storm;
- ❑ material deterioration at or near the foundation, including loss of mortar in masonry, rotting wood clapboards, or settlement cracks in the lower sections of wall;
- ❑ evidence of animal or pest infestation;
- ❑ vegetation growing close to the foundation, including trees, shrubs and planting beds;
- ❑ evidence of moisture damage from lawn and garden in-ground sprinkler systems;
- ❑ evidence of moss or mold from damp conditions or poorly situated downspout splash blocks; and
- ❑ blocked downspout drainage boots or clogged areaway grates.

NOTE: This information is taken from a National Park Service publication written by Sharon C. Park, FAIA entitled: *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*

For further detailed information about building maintenance, see this entire document that includes a list of additional sources for maintenance recommendations:

https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm

GLOSSARY

NOTE: This glossary contains a wide variety of historic architectural terms and other terms related to building materials and practices. These are not legal definitions as found in the Zoning Ordinance. Some of these terms are for information purposes to help describe architecture more accurately and are not found in the guidelines text.

ABACUS. A flat slab forming the uppermost member or division of the capital of a column.

ACCOLADE. A sculptural embellishment of an arch.

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

AISLE. Subsidiary space alongside the body of a building, separated from it by columns, piers, or posts.

ALLIGATORING. A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. Any change, modification, or addition to the exterior any building or structure or any part thereof.

APPURTENANCE. An accessory property element, such as an outbuilding or mechanical unit.

APRON. A raised panel below a window or wall monument or tablet.

APSE. Vaulted semicircular or polygonal end of a chancel or chapel.

ARCADE. Passage or walkway covered over by a succession of arches or vaults supported by columns. Blind arcade or arcading: the same applied to the wall surface.

ARCH. A curved structure capable of spanning a space while supporting significant weight.

ARCHITRAVE. Formalized lintel, the lowest member of the classical entablature. Also the molded frame of a door or window (often borrowing the profile of a classical architrave).

ARTICULATION. The manner or method of jointing parts such that each part is clear and distinct in relation to the others, even though joined.

ASHLAR. Masonry of large blocks cut with even faces and square edges.

ATRIUM. In a multi-story building, a top-lit covered court rising through all stories.

ATTIC. Small top story within a roof above the uppermost ceiling. The story above the main entablature of a classical façade.

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BAND, BAND COURSE, BANDMOLD, BELT. Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

BARREL VAULT. An architectural element formed by the extrusion of a single curve (or pair of curves, in the case of a pointed barrel vault) along a given distance.

BASEMENT. Lowest, subordinate story of building often either entirely or partially below ground level.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BEAD, BEAD MOULDING. A wooden strip with a round molded edge against which a window slides or door closes or a cylindrical molding resembling a string of beads.

BELT COURSE. A slender, horizontal band that projects from an exterior wall often at windowsill or interior floor levels.

BEVELED GLASS. A type of decorative glass on which the edges of each pane are cut to an angle less than 90 degrees.

BLINDS. An external or internal louvered wooden shutter on windows or doors.

BOARD AND BATTEN. Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

BOND. The arrangement of bricks (headers and stretchers) within a wall. Types include English, Flemish, running, and American or common bond.

BOX CORNICE. A bulky box-shaped, hollow cornice often concealing a roof gutter.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BULLNOSE. A convex rounding of a horizontal member as the edge of a stair tread.

BUTTRESS. Vertical member projecting from a wall to stabilize it or to resist the lateral thrust of an arch, roof, or vault. A flying buttress transmits the thrust to a heavy abutment by means of an arch or half-arch.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open inward or outward.

CASING. The exposed trim molding, framing, or lining around a door or window; may be either flat or molded.

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CEMENTITIOUS SIDING. Also referred to as fiber-cement siding it is made from Portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

CHAMFER. A beveled edge or corner.

CLAPBOARD. Horizontally laid wooden boards which taper from the bottom to the top.

CLADDING. Any exterior wall covering, including masonry.

CLASSICAL. Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

CLIPPED GABLE ROOF (Jerkin-head roof). A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form.

COLONNETTE. A small slender column.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers.

COMPOSITION BOARD. A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

COMPOSITE ORDER. One of the classical orders of Roman architecture characterized by a capital with large Ionic volutes combined with acanthus leaves of the Corinthian order.

CORBEL. A masonry unit or series of masonry units that progressively step out from a supporting wall or column.

CORINTHIAN ORDER. One of the classical orders of Greek architecture characterized by a carved capital decorated with acanthus leaves.

CORNER BLOCK. A block placed at the corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.

COURSES. Parallel layer of bricks, stones, blocks, slates, tiles, shingles, etc., usually horizontal, including any mortar laid with them.

CRAWL SPACE. The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

CRENELLATION. A series of square indentations in a parapet giving a castle-like appearance.

CRESTING. A decorative ridge for a roof, usually constructed of ornamental metal.

CUPOLA. A small, most often dome-like, structure on top of a building.

DENTILS. Small square blocks found in series on many cornices, moldings, etc.

DOME. A roof structure that is the shape of a portion of a sphere.

DORIC ORDER. One of the classical orders of Greek architecture characterized by a simply capital composed of an abacus about a simple molding and a fluted shaft without a base.

DORMER. A small window with its own roof projecting from a sloping roof.

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rainwater from the roof to the ground.

DRESSED. Descriptive of stone, brick or lumber, which has been prepared, shaped or finished by cutting, planning, rubbing or sanding one or more of its faces.

EAVE. The edge of the roof that extends past the walls.

ELEVATION. A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENGLISH BASEMENT. The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

ESCUTCHEON. A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

ETCHED GLASS. Glass whose surface has been cut away with a strong acid or abrasive action into a decorative pattern.

FACADE. The exterior front face or elevation of a building.

FANLIGHT. A semi-circular window with radiating muntins, located above a door.

FASCIA. The horizontal member which serves as the outer edge of the eave, often the location where a gutter is installed.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUSH SIDING. Wooden siding which lies on a single plane. This was commonly applied horizontally except when it was applied vertically to accent an architectural feature.

FLUTING. A recessed groove found on a column or pilaster.

FOOTPRINT. The area on a plane directly beneath a structure, that has the same perimeter as the structure.

FOUNDATION. The base of a building that supports the structure below the first floor construction, or below grade, including footings.

FRETWORK. A geometrically meandering strap pattern; a type of ornament consisting of a narrow band which is folded, crossed and interlaced.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

FRONTISPIECE. A decorated chief pediment or ornamental details on the bay of a building.

GABLE. A triangular portion of an end wall between the edges of a sloping roof.

GABLE RETURN. A gable end with the majority of the pediment removed leaving only two small sections meant to emphasize the corners of the gable.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

GAUGED BRICKWORK. (Rubbed brickwork) Brickwork constructed of soft bricks rubbed to achieve a fine smooth finish with narrow joints between courses. After rubbed, the brick is lighter in color and used to highlight corners or exterior walls around a window or door.

GAZEBO. A freestanding pavilion structure often found in parks gardens and public areas.

GERMAN SIDING. Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above.

GLAZING. Another term for glass or other transparent material used in windows.

GOTHIC ARCH. A sharp-pointed arch, formed of two arc segments (parts of a circle).

HEADER. A brick laid across the thickness of a wakk to bond together different wythe of a wall; the exposed end of the brick.

HIPPED ROOF. A roof where all four sides slope from the ridge to the eaves.

HYPHEN. A section of a building that connects two parts of it; it is usually smaller than the sections to which it is connected. This type of connector often is used to attach a new addition to any existing historic building.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

IONIC ORDER. One of the classical orders of architecture characterized by a carved capital with volutes.

JACK ARCH. A straight masonry arch without a keystone. Also called a flat arch.

JAMB. The vertical member on each side of a window or door opening.

JOINTS. The mortar between adjacent bricks or stones.

KEYSTONE. The center unit of an arch that locks other pieces into place.

KICK. The flared portion of projecting eaves, often on gambrel roofs.

LATTICEWORK. An ornamental framework consisting of small wood strips in a crisscrossed pattern.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

LINTEL. A horizontal beam over an opening carrying the weight of the wall.

LOGGIA. A gallery formed by a colonnade open on one or more sides. The space is often located on an upper floor of a building overlooking an open court or garden.

LUNETTE. A semicircular wall area or opening, above a door or window.

MANSARD ROOF. A curb hip roof in which each face has two slopes, the lower one steeper (and usually containing windows) than the upper; from the French mansarde.

MODILLION. A block or bracket in the cornice of classical architecture.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MORTAR. A mixture of portland cement, lime, putty and sand in various proportions used for laying bricks or stones. Until the use if hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION. A vertical bar of wood, metal or stone which divides a window into two or more parts, not to be confused with a MUNTIN (see below).

MUNTIN. A glazing bar that separates panes of glass.

NEWEL. An upright post that supports the handrail of a stair railing and forms the terminus of the railing at the lower and upper end of the staircase.

PALLADIAN WINDOW. A neoclassical style window that is divided into three sections. The middle section is larger than the other two and is usually arched.

PANE. A flat sheet of glass, cut to size for glazing a window, door, etc.; often a small size, larger ones being usually called "sheets." Once installed, the pane is referred to as a light or window light.

PANEL. A thin, flat piece of wood framed by stiles and rails as in a door or fitted into groove of thicker material with molded edges for a decorative wall treatment.

PARAPET. A low wall built up above the level of a roof to hide the roof or equipment on it or to provide protection.

PARGING. Plaster, mortar, or a similar mixture used to coat walls or chimneys.

PATINA. Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often valued aesthetically for its color.

PAVILION. A freestanding structure near the main building or an ending structure on building wings.

PEDESTAL. A base for a column or for a piece of sculpture.

PEDIMENT. A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticos, and windows.

PENDANT. An ornamental feature that hangs down from a supporting structure or architectural feature.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

PLINTH. The base or platform upon which a column, pedestal, or structure rests.

POINTING. Filling the mortar joint between two bricks.

PORCH. A covered entrance space projecting from or integrated into the facade of a building.

PORTE-COCHERE. An exterior shelter often used to cover a portion of the driveway area on the side of a house.

PORTICO. An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

PORTLAND CEMENT. A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

PRIMARY ELEVATION. The principal façade of a building, usually containing the main entrance and the highest level of ornamentation.

PRIMER. A base coat used prior to painting to prepare a surface.

PYRAMIDAL. A roof form in which all four sloping sides peak at the intersection of one point.

QUOINS. Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

RAKE. (Rake-board) The diagonal outside facing edge or edge board of a gable.

RAFTER. A sloped roof beam that supports the roof covering.

RAFTER TAIL. The portion of a rafter that extends beyond the exterior wall to support the eave.

RAIL. The horizontal framing member found between panels in a door.

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use

while preserving those portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION.

RESTORATION. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT. To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RISER. Each of the vertical board closing the spaces between the treads and stairways.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

ROSETTE. A conventionalized circular (floral) motif, usually sculptural.

RUSTICATED. A coarse surface finish resembling stone. Often used to describe foundation material.

SASH. The movable part of a window holding the glass.

SCORE. To cut a channel or groove in a material with a hand tool or a circular saw so as to interrupt the visual effect of a surface or otherwise decorate it.

SECONDARY ELEVATION. A semi-public façade that may contain an additional entrance or front a public right-of-way.

SEGMENTAL ARCH. It is a type of arch with a circular arc of less than 180 degrees.

SEMI-CIRCULAR ARCH. (Roman arch) A round arch that is one-half of a circle.

SETBACK. The distance between a building and the front of the property line.

SHED ROOF. A simple roof form consisting of a single inclined plane.

SHEET METAL. A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.

SHINGLES. Wood, slate, metal or asphalt tiles for covering roofs and walls.

SHUTTER. A hinged panel that covers a door or window opening.

SIDELIGHTS. Narrow windows flanking a door.

SILL. The horizontal water-shedding member at the bottom of a door or window.

SOFFIT. The finished underside of an overhead spanning roof member.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPANDREL. The space between two arches or between an arch and a rectangular enclosure.

SPIRE. A tall, narrow, steep roof structure ending in a point, rising from a tower or roof peak.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING-SEAM METAL ROOF. A roof where long narrow pieces of metal are joined with raised seams.

STILE. A vertical framing member of a paneled door.

STRETCHER. A brick or stone laid with its length parallel to the length of the wall.

STOOP. A platform, generally connected to a short series of steps, that bridges the area between grade level and an entrance.

STORY. The space in a building between floor levels or between a floor and a roof above.

STRING COURSE. A continuous horizontal band of masonry used for decorative purposes.

STUCCO. An exterior finish, usually textured, composed of portland cement, lime and sand, which are mixed with water; older-type stucco may be mixed from softer masonry cement rather than portland cement.

SURROUND. The molded trim around a door or window opening.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other material to resemble a variety of authentic wood siding types.

TERNE-PLATE. Sheet metal coated with terne metal which is an alloy of lead containing up to 20% tin.

TERRA COTTA. Fired clay cast in molds, often in a white color and often used for decorative elements or to clad a building's exterior.

TIN. (1) A lustrous white, soft and malleable metal having a low melting point; relatively unaffected by exposure to air; used for making alloys and coating sheet metal; (2) to coat with a layer of tin.

TRANSOM. The window area above the front door.

TREAD. The horizontal board in a stairway on which the foot is placed.

TUDOR ARCH. (Four-centered or depressed arch) It is a low, wide type of arch with a pointed apex. It is much wider than its height and gives the visual effect of having been flattened under pressure.

TURRET. A small tower placed at the corner of a building and extending above it.

TUSCAN ORDER. (Roman Doric order). It is similar to Doric but has a slimmer column, no fluting on the shaft and stands on a low base.

VENEER. Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, etc., that provides a decorative, durable surface but is not loadbearing.

VERNACULAR. Indigenous architecture, often of simple forms and traditional materials that generally is not designed by an architect and may be characteristic of a particular area.

VERANDA. A roofed porch or balcony attached to the exterior side of a building.

VOLUTE. A spiral, scroll-like ornament that forms the basis of the Ionic order.

WALL DORMER. A dormer that is flush with the facade of the building.

WEATHERBOARD SIDING. A horizontal exterior wallboard laid on edge overlapping the next board below.

WING. (Wing wall) A lateral part or projection of a building such as a wing wall or a subordinate part of a building.

WINDER. Tapered treads in a staircase allowing the stair to turn as it climbs.

WROUGHT IRON. Iron that is rolled or hammered into shape, never melted.

WYTHE. Parallel vertical layers of masonry units that make up the thickness of a wall.

ZINC. A hard bluish-white metal, brittle at normal temperature and not subject to corrosion; used in making alloys and for galvanizing sheet metal.