

Spotsylvania County
Historic District Design Guidelines

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Historic Preservation Commission
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INTRODUCTION

PROJECT BACKGROUND

As lands undergo settlement and development over the years, each generation leaves its physical imprint on the community. The results are seen in the various architectural styles, building types, road patterns, and open spaces. At some point in time, a few become recognized as having valuable or unique architectural, historic, or cultural significance. Through local government effort they may be designated as historic districts and architectural review boards appointed to protect and reinforce their distinctive character. Historic values in particular may be obscured or lost if not given sufficient recognition in subsequent property development.

In October 1987, pursuant to sections 15.1-489 and 15.1-503.2, Code of Virginia, 1950, as amended, the Board of Supervisors of Spotsylvania County authorized historic overlay districts. Carrying out the provisions of this section, an architectural review board to be known as the Historic Preservation Commission was also created. By this authority, seven historic places were designated for protection:

1. Fredericksburg and Spotsylvania National Military Park
2. Rapidan Dam Canal of the Rappahannock Navigation
3. Tubal Furnace Archaeological Site
4. Spotsylvania Courthouse Historic District
5. St. Julien
6. Andrew's Tavern
7. Prospect Hill

In an effort to provide more detailed guidance for the property owners, the Commission made a background study of design guidelines for other Virginia historic districts and consulted the Secretary of Interior's "Standards for Rehabilitation". In addition, the historic significance of the established district was researched using "A Handbook of Historic Sites in Spotsylvania County, Virginia" and public records housed in the office of the Clerk of the Circuit Court of the county. District profiles were begun and will include an historical and architectural summary.

The guidelines are for rehabilitation, new construction, moving buildings, demolishing buildings, public roadscape/landscape elements, and private site elements. In addition, an illustrated guide to the most common historical architectural styles has been included.

WHAT DESIGN GUIDELINES CAN AND CANNOT DO FOR A COMMUNITY

Historic district regulations and guidelines contain written criteria that the designated review board uses in determining if a planned project is appropriate for, and in harmony with, the historic district. These criteria are usually a simple list of design elements or

general statements that help in the design of the project so it will be commensurate with the existing character of the area. It is left for the property owners to interpret these criteria as they design and plan their projects. Well-written and clearly illustrated design guidelines can:

- give more detailed guidance to property owners contemplating changes or additions to their building or lot;
- assist the review board by providing minimum standards to guide its decision making;
- result in more appropriate changes which reinforce the distinctive character of the district;
- identify and resolve specific design concerns frequently raised in the district;
- help the local building industry, including architects, contractors, and suppliers, as well as county officials such as building inspectors and public works officials to understand the nature of these historic areas and how to reinforce their special character;
- speed the review and approval process of routine alterations;
- potentially improve the design quality of future developments and growth within the district;
- protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects; and
- increase the overall public awareness of the unique character of the historic district.

Design guidelines cannot:

- mandate rehabilitation activities or improve maintenance of existing buildings in the historic district. While such activities are encouraged, the guidelines can provide direction only if the building owner decides to undertake a project.
- regulate the amount or location of growth and development within the district;
- regulate the interior design of projects within the district;

- absolutely insure the highest quality design in every instance. The philosophy of design guidelines are to assist property owners, not to dictate to them. Therefore, guidelines that are flexible enough to allow a certain level of decision-making by the property owner will be easier to administer and more widely accepted by the public. This factor is very important in new construction guidelines where overly specific criteria can stifle architectural creativity and often result in mediocre designs.

Special Notes:

The guidelines encompass recommendations only -- the Historic Preservation Commission need not approve or reject a request for a Certificate of Appropriateness based solely on the recommendations of the guidelines. The Commission may study other alternatives and circumstances as well when reviewing a request.

It is highly recommended that building owners seek the expertise of a qualified architect when contemplating new construction or complicated renovation and restoration decisions. This assistance can be very valuable if the rehabilitation involves an income-producing property and the building owner is applying for federal tax incentives for the project.

GUIDELINES FOR BUILDINGS

GUIDE TO ARCHITECTURAL STYLES

Each style has distinctive characteristics which help define it and which should be treated sensitively in any rehabilitation activity occurring to the building.

FEDERAL (1800-1830)

Many early structures were designed in the Federal style which was popular in the first part of the 19th century. The majority of Federal houses have two stories with [gable roofs](#) and are constructed of brick. Their [facades](#) always contain symmetrically placed openings. Windows have small panes and are often capped with a flat brick [arch](#). The doorway may be contained in an arched opening and usually has a small classical [portico](#) with columns surrounding it. The [cornice](#) is also classically inspired and may contain [modillion](#) or dentil blocks.

GREEK REVIVAL (1830-1860)

The Greek Revival style differs from Federal architecture in several ways: the roof is usually [hipped](#) instead of [gable](#); the openings are wider and often have [sidelights](#); and the lintels above the windows frequently have raised [cornerblocks](#). Porch supports are classical columns or rectangular in design. Like the Federal style, the openings are always symmetrical and the entrance is usually centered within the [facade](#).

GOTHIC REVIVAL (1850-1880)

The Gothic Revival was a rebirth of a medieval style which represented a romantic reaction to the formal designs of the Federal and Greek Revival periods. It is characterized by the pointed [arch](#), steeply pitched [gable roofs](#), and frequently an irregular floor plan. Chimneys are tall and can be capped with pots. The eaves of the roofs are usually decorated with [bargeboards](#) and [finials](#) and the entire effect is more vertical than earlier periods.

ITALIANATE (1850-1880)

The Italianate style also dates from the romantic Victorian era and it can be identified by the large [brackets](#) under widely overhanging eaves and a shallow pitched roof. The windows are often [arched](#) or segmental in their design and may be capped with decorative [hood molds](#). The structure usually consists of well-defined sections that are asymmetrically grouped, sometimes with a tower on the more elaborate examples.

SECOND EMPIRE (1870-1890)

The Second Empire style can be identified by the distinctive [mansard](#) roof which is its trademark. This feature usually contains [dormer](#) windows and rests upon large decorative [brackets](#). The effect is often vertical, particularly if a tower is part of the composition. Windows usually have decorative caps and large two-over-two or one-over-one panes.

[QUEEN ANNE](#) (1880-1910)

The Queen Anne style was very popular during the Victorian era. It has many variations but is usually associated with a complex, irregularly shaped steep roof and a variety of surface materials such as shingles, wood siding, brick, and stone. Towers and [turrets](#) are often present as well as [bay windows](#) and large one story front and side porches.

[COLONIAL REVIVAL](#) (1900-1930)

The Colonial Revival style is based on the earlier Georgian, Federal, and Greek Revival periods. It has a rectangular plan and a symmetrical [facade](#). The roof may be a [gable](#) or more often a [hipped](#) design. The details are always classical and [porticoes](#) over entrances are common. Like earlier periods, the windows have small panes, but their proportions 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](#).

[SQUARE HIPPED](#) (1890-1920)

The Square [Hipped](#) style, a simplified variation of the Colonial Revival, is identified by its square shape and by its [hipped](#) roof. It is usually two stories with a full width one-story porch. Often, the front of the hipped roof has a prominent [dormer](#) window. Other openings may or may not be symmetrical between floors. More elaborate examples may have classical details such as columns for porch supports and [modillion](#) blocks in the [cornice](#).

[FRAME VERNACULAR](#) (1870-1920)

This style of residential dwellings is also known as the Folk Victorian style. These simple dwellings are modest in scale and lack elaborate decoration, but may contain spindlework porch details. Three variations of this style are: the "L" [gable](#) which reflects the shape of the floor plan and of the roof; the two story [gable roof](#) form; and the pyramidal cottage with its [hipped](#) roof.

GUIDELINES FOR REHABILITATION

HOW TO USE THE GUIDELINES FOR REHABILITATION

The rehabilitation guidelines have been divided into two sections: general guidelines which apply to any aspect of the rehabilitation, and specific guidelines for elements and materials such as roofs, windows, etc. Each specific guideline begins with a discussion of the element and how it is used, followed by a list of typical problems or conditions that may pertain to that element. Next, detailed guidelines are included to determine which rehabilitation steps should be taken to correct problems or determine appropriate design solutions. Following this section is a list of inappropriate actions, which are not recommended. For further information, a reference list follows each section, and a glossary of architectural terms and a bibliography are included in the Appendix.

The following guidelines are for rehabilitation of existing buildings in Spotsylvania Historic Overlay Districts and are based upon The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The later guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in historic districts throughout the United States.

The Secretary of the Interior's Standards for Rehabilitation.

- 1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.*
- 2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.*
- 3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.*
- 4. Changes which may have taken place in the course of time are evidence of the history and development of the building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.*
- 5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.*
- 6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture,*

and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

- 7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.*
- 8. Every reasonable effort shall be made to protect and preserve archeological resources affected by or adjacent to any project.*
- 9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.*
- 10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.*

GENERAL GUIDELINES

IDENTIFICATION

Prior to any work, significant original features, elements, and characteristics should be identified to retain, preserve and maintain them. If necessary, these elements should be repaired, replaced if deteriorated beyond repair, or reconstructed if missing.

MAINTENANCE

Generally, it is better to retain and maintain rather than remove, replace, rebuild, or alter original elements.

Recommended

Retain features that are important for defining the overall historical character of the building, such as:

- exterior materials including wood siding, shingles, stucco, and masonry;
- wood features including [cornices](#), [brackets](#), window and doorway surrounds, and the color and finishes of the original;

-metal features including cast iron porches and steps, sheet metal [cornice](#), roofs, roof [cresting](#), window sash, entablatures, columns, [capitals](#), window [hoods](#) and hardware and the color and finishes of the original;

-roof shape, size, materials and elements including [cupolas](#), [cresting](#), chimneys, and weathervanes, slate, wood, metal, and, color and patterns;

-windows including functional and decorative elements such as frames, sash, [muntins](#), glazing, sills, heads, [hood molds](#), panelled or decorated jambs and moldings, shutters and blinds; and

-entrances and porches including doors, frames, [fanlights](#), [sidelights](#), porches, steps, [balustrades](#), [pilasters](#), entablatures, columns, and decorative features.

REPAIR

Recommended

#1 It is generally better to repair than to completely replace an element.

#2 If an element is damaged, use similar materials that match the original material in type, or substitute materials that are physically and chemically compatible and convey the same appearance as the surviving part of the element.

Not Recommended

#1 Replacing entire elements that can be repaired by replacing or patching parts of them. This action diminishes the historic quality of the building.

#2 Removing an unrepairable feature and not replacing it, or replacing it with a new feature that does not convey the same visual appearance.

REPLACEMENT AND REMOVAL

Recommended

#1 Replacement should occur only if the element is deteriorated beyond repair or is completely missing.

#2 Replace deteriorated or missing elements with new elements constructed of the same material and of the same detail.

#3 Replace an entire element that is too deteriorated to repair to match the original. If the overall form and detailing are still evident, use the physical evidence to guide the new work.

Not Recommended

#1 Removing or changing elements important in defining the overall historic and architectural character of the building.

#2 Removing an entire unrepairable feature and not replacing it, or replacing it with a new feature that does not convey the same visual appearance.

#3 Removing sound historical material to create a uniform or “improved” appearance.

RECONSTRUCTION AND NEW DESIGN

Recommended

#1 Use physical evidence to guide fabrication of missing elements. Use materials that match the original or use appropriate substitute materials.

#2 Base reconstruction of missing elements on historical, pictorial, or physical documentation, or a new design that is compatible with the size, scale, material, and color of the historic building.

#3 Consider substitute material if using the same kind of material is not technically or economically feasible.

Not Recommended

#1 Reconstructing or adding features that are neither original to nor appropriate for the building.

#2 Creating a false historical appearance.

#3 Radically changing elements important in defining the architectural or historical appearance of a building.

MASONRY

For the purposes of these guidelines, masonry includes: brick, stone, terra cotta, concrete, stucco, tile and mortar. Masonry is used on [cornices](#), pediments, lintels, sills, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building.

TYPICAL PROBLEMS

Masonry can last for centuries if properly maintained. While masonry is one of the most durable of historic building materials it is also seriously damaged by improper maintenance, by incorrect repair procedures, and by harsh cleaning methods. Some problems may include:

-**Cracks** - Vertical or diagonal cracks may indicate serious problems with the structure. These cracks are often found over windows where there has been movement or wood deterioration.

-**Loose or sandy mortar** - The composition of the mortar has been broken down or the mortar has been washed away by weather.

-**Missing or spalling masonry** - This condition can be caused by trapped moisture in brick where freeze-thaw cycles cause pieces of the brick to expand and pop out.

- **Damp masonry** - This condition results from leaky roofs, gutters, or downspouts; poor drainage; or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground through brick by capillary action.

- **Efflorescence** - This condition occurs when there is excessive moisture in a masonry wall. As the water evaporates, it leaves salts causing a white haze or efflorescence.

MAINTENANCE

Retain masonry features important in defining the overall historic character of the building such as:

walls, [brackets](#), railings, [cornices](#), window surrounds, pediments, steps, and columns as well as mortar joint size and tooling, size, texture, and pattern of masonry units and color.

Recommended

#1 Inspect, evaluate, and monitor the effects of weather on the condition of *mortar* and the masonry units and insure that improper water drainage is not contributing to deterioration of materials or features.

#2 Repair leaking roofs, gutters, and downspouts; secure loose [flashing](#).

#3 Repair cracks; not only may they be an indication of structural settling or deterioration, they may also allow moisture penetration.

#4 Caulk the joints between masonry and windows to prevent water penetration.

#5 Prevent water from gathering at the base of a wall by insuring that the ground slopes away from the wall. If there *is* excessive ground water, install drain tiles around the structure.

#6 Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This type of treatment requires the advice of knowledgeable preservation architects or engineers.

Not Recommended

Applying waterproof, water-repellent, or non-historic coatings in an effort to stop moisture problems; they often just trap moisture inside the masonry causing more problems.

CLEANING

Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Cleaning generally requires knowledgeable cleaning contractors. The Virginia Division of Historic Landmarks keeps a list of qualified cleaning contractors who operate in the state. If someone is hired who is not on this list, investigate their cleaning methods, their materials, and, most importantly, inspect previous work or check references. Look for damage caused by their cleaning such as chipped or pitted brick, washed out mortar, rounded edges of brick, or a residue or film. Whether owners hire professionals or clean the masonry themselves, the following guidelines should be followed.

Recommended

#1 Clean unpainted masonry with the gentlest means possible. The best method is generally low pressure water wash with detergents.

#2 If cleaning is necessary, test the cleaner on a small inconspicuous part of the building. Observe the test over a sufficient period of time in order to determine the gentlest cleaning method. Some old bricks are too soft to clean and can be damaged by detergents and the pressure of the water.

Not Recommended

#1 Needlessly cleaning masonry in order to attain a “new” appearance.

#2 Using abrasive cleaning methods such as sandblasting. These methods remove the hard outer shell of a brick and cause rapid deterioration.

#3 Cleaning with chemical methods that damage masonry or leave chemical cleaners on the masonry.

#4 Cleaning marble or limestone with acid cleaners.

#5 Using high pressure water wash. Like sand-blasting, this technique can actually damage the brick.

#6 Cleaning with water or water-based chemicals in freezing conditions.

REPAIR: REPOINTING

Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as: disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Recommended

#1 Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

#2 Duplicating mortar in strength, composition, color, and texture. Mortar of older brick buildings have a high lime and sand content. Replacement should be composed primarily of lime (one part) and sand (two parts) with some (no more than 20 percent of the lime and cement combined) portland cement (ASTM C-150 Type 1) for workability.

#3 Duplicating old mortar joints in width and profile. Cut out old mortar to a depth of one inch. Repoint to match original joints and retain the original joint width.

Not Recommended

#1 Removing mortar with electric saws or hammers.

#2 Repointing with portland cement, which is stronger than the original lime and sand mortar and the brick itself. Brick expands and contracts with freezing and heating. When this happens, old mortar moves to relieve the stress. If portland cement is used, the mortar does not give and can cause the brick to crack, break, or spall.

#3 Repointing with a synthetic caulking compound.

#4 Using a “scrub” coating technique to repoint instead of traditional repointing.

REPAIR: OTHER

Recommended

#1 Generally, repairing damaged masonry features by patching, piecing in, or consolidating instead of replacing an entire masonry feature.

#2 Repairing stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.

#3 Patching stone in small areas with a cementing mix varies according to the surface being repaired but, like mortar, should be weaker than the masonry being repaired. This type of work should be done by skilled craftsmen.

#4 Using epoxies for the repair of broken stone or caned detail.

#5 Again, application of such materials should be undertaken by skilled craftsmen.

Not Recommended

Coating brick or stone with cement or stucco thus altering the original historic appearance. Applying new materials which were unavailable at the time of construction, such as artificial brick, siding, cast stone or brick veneer.

PAINTING AND WATERPROOFING

Generally, if masonry is unpainted it should remain unpainted. If painted, inspect for necessary repainting and paint with compatible paint coating.

Recommended

#1 Remove damaged or deteriorated paint only to the next sound layer by hand scraping prior to repainting.

#2 Clean with a low pressure water wash if the building is dirty.

#3 Allow masonry to dry out for at least fourteen days before applying paint.

#4 Prime with an appropriate masonry primer.

#5 Repaint with an appropriate masonry paint system recommended by a paint manufacturer.

#6 Use water-repellent coatings as a last resort and only if water penetration problems have not been arrested after repointing and correcting drainage problems.

#7 Repaint with colors that are historically appropriate to the building and to the district.

Not Recommended

#1 Generally, do not completely remove paint from historically painted masonry. Many times, the paint has adhered strongly to the masonry and breaking that bond can ultimately damage the masonry.

#2 Removing paint by sandblasting, high pressure water blasting, or caustic solutions. These methods will permanently damage the brick. #3 Adding paint, stucco, or waterproofing coatings to masonry without reason.

REFERENCES

The following publications contain more detailed information about masonry. See the Bibliography for their complete citations.

A GLOSSARY OF HISTORIC MASONRY DETERIORATION PROBLEMS AND PRESERVATION TREATMENTS.

EXTERIOR CLEANING OF HISTORIC MASONRY BUILDINGS.

INTRODUCTION TO EARLY AMERICAN MASONRY - STONE, BRICK, MORTAR AND PLASTER.

MOISTURE PROBLEMS IN HISTORIC MASONRY WALLS - DIAGNOSIS AND TREATMENT.

PRESERVATION BRIEF #1 - THE CLEANING AND WATERPROOF COATING OF MASONRY BUILDINGS.

PRESERVATION BRIEF #2 - REPOINTING MORTAR JOINTS IN HISTORIC BRICK BUILDINGS.

PRESERVATION BRIEF #6 - DANGERS OF ABRASIVE CLEANING TO HISTORIC BUILDINGS.

PRESERVATION BRIEF #7 - THE PRESERVATION OF HISTORIC GLAZED ARCHITECTURAL TERRA-COTTA.

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS.

WOOD

For the purposes of these guidelines, wood includes all wood siding, shingles, decorative wooden elements, and framing. The flexibility of wood has made it the most common building material throughout much of the country's building history. Because it can be easily shaped by sawing, planing, caning, and a gouging, wood is used for a broad range of decorative and functional elements such as [cornices](#), [brackets](#), shutters, columns, porches, doors, and windows. Door and window designs will be discussed under a separate section.

While wood is relatively inexpensive, durable, and easy to work with, it must be maintained properly to have a long life.

TYPICAL PROBLEMS

Cracked or warped boards - Wood may crack or warp as a result of weather, aging, the way it was originally sawn, or stresses placed upon it.

Cracked, peeling, or blistered paint -Incompatibility of paints, moisture, or improperly prepared surfaces cause these problems.

Rot - These fungi appear where wood has excessive moisture. Typical problem areas are around gutters, downspouts, plumbing, and [flashing](#). Rot can also be present in foundations and unventilated areas.

Pest Infestation - Termites and powder post beetles can cause damage to wood with extremely serious effects, particularly on structural frame members of a building.

MAINTENANCE

Inspect, evaluate, and monitor wood surfaces for signs of excessive water, rot, and pest infestation; and keep all surfaces primed and painted in order to prevent wood deterioration from moisture.

Recommended

#1 Use appropriate poisons with extreme caution and follow all given instructions to eliminate pests.

#2 Remove vegetation that grows too closely to wood.

#3 Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated [flashing](#) and insure proper ventilation.

#4 Maintain proper drainage around the foundation to prevent standing water.

#5 See PAINTING under this section for proper painting procedures.

#6 Recaulk where rain water might penetrate a building. These areas include junctions of dissimilar materials or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking and use a high quality caulk such as one made with polyurethane. DO NOT caulk under individual siding boards or window sills.

PAINTING

Wood on older buildings has generally been painted with oil-based paint; therefore oil paint should be used when repainting. Latex paint will not adhere to chalked oil paint. In addition, it shrinks more during drying than oil paint, and it can pull off the old oil paint underneath. If latex is used, the surface should first be completely primed with an oil-based primer.

Recommended

#1 Remove dirt with solution of 1 cup Tri-Sodium Phosphate, 3 quarts warm water and 1 quart bleach and rinse well to allow new paint to adhere

#2 Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping.

#3 Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled to the bare wood. This condition may be only in certain places such as sills or porch rails where there is excessive paint build-up or where moisture is a problem.

#4 Use electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required.

#5 Use chemical strippers to supplement the above technique when more effective removal is required. Be certain to follow directions to thoroughly neutralize chemical strippers after use or new paint will not adhere.

Not Recommended

#1 Completely removing paint when it is soundly adhered to the wood.

#2 Completely removing paint to achieve a natural finish.

#3 Using destructive and dangerous paint removal methods such as a propane or butane torch, sand-blasting, or waterblasting.

#4 Allowing wood to be in contact with chemical strippers too long so that the wood grain is raised or the surface roughened.

REFERENCES

The following publications contain more detailed information about wood.

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK.

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS.

THE TEN YEAR PAINT JOB, POPULAR SCIENCE MAGAZINE, May 1979

ARCHITECTURAL METALS

With the rise of the industrial revolution in the nineteenth century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features.

Cast iron porches and steps, sheet metal [cornices](#), roofs, roof [cresting](#), and hardware are found on some historic buildings. Generally, a competent professional should be consulted on the composition and treatment for metals on a building, however, the following guidelines will be useful.

IDENTIFICATION OF MATERIALS

Many decorative elements on mid nineteenth and early twentieth century buildings appear to be wood but are actually metal. Often it will take an expert to identify metals, but the following will help the homeowner in this process:

- Iron or Steel is easily identified with a magnet.
- Zinc is not magnetic, but if paint is peeling, the zinc may have oxidized showing white stains from corrosion.
- Copper has a green patina that results from the natural aging of the material.
- Other metals should be identified by a knowledgeable professional.

TYPICAL PROBLEMS

Corrosion - Often called oxidation this is the chemical reaction of a metal with oxygen or other materials. The corrosion may be uniform throughout the metal or only at points of stress. Galvanic corrosion is an electrochemical action that can occur between two dissimilar metals that are in contact.

Atmospheric corrosion is the most common type of corrosion to which architectural metals are exposed and is the reaction of metal with moisture and other corrosive agents found in the air. Besides moisture and pollutants, salt and temperature changes can also increase the role of corrosion.

Mechanical Breakdown - Abrasion is the erosion of metal caused by other materials moving continuously over the metal. Fatigue occurs when metal fails because of too much stress repeatedly applied to it. Fire can cause metal to become plastic and buckle or even melt at high temperatures.

Connection Failure - This situation occurs when bolts, rivets, pins, and welds fail because of overloads, fatigue, or corrosion.

MAINTENANCE

Inspect, evaluate, and monitor metal surfaces for signs of corrosion.

Recommended

#1 Eliminate excessive moisture problems by preparing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing.

#2 Keep surfaces painted that are protected with special finishes.

CLEANING

Recommended

#1 In general, metal surfaces should be cleaned gently by handscraping or wire brushing to remove loose and peeling paint in preparation for repainting. Paint removal down to the bare metal is not necessary, but removal of all corrosion is an essential step before repainting.

#2 Cast iron and iron alloys (hard metals) can be cleaned with a low-pressure, dry grit blasting (80-100 pounds per square inch) if gentle means do not remove old paint properly. Be careful to protect adjacent wood or masonry surfaces from the grit.

#3 Softer metals such as copper, lead, and tin should NOT be cleaned with grit, but with chemical or thermal methods.

#4 Immediately after cleaning, apply a rust-inhibiting primer coat of paint.

Not Recommended

Removing the patina of historic metal when it provides a protective coating and is also a significant historic finish such as on bronze or copper.

PAINTING

Recommended

#1 Remove all loose and peeling paint and corrosion before repainting.

#2 Galvanized surfaces

#3 Prime the surface with a zinc-dust primer and paint with a 100% acrylic latex enamel.

#4 Tin - prime with Red Oxide or other appropriate primer and oil base final coat.

#5 Apply other protective coatings such as lacquer to protect unpainted metals subject to heavy contact such as door hardware.

REPAIR

Recommended

Aluminum, fiberglass, or wood can be used to construct missing elements if it is not technically or financially possible to construct in the original material.

Not Recommended

Placing incompatible metals together such as copper with cast iron, steel, tin, or aluminum without a separation material that will prevent corrosion. This separation can be accomplished by using non-porous, neoprene gaskets, or butyl rubber caulking to avoid galvanic corrosion.

REFERENCES

The following publications contain more detailed information about metals.

METALS IN AMERICA'S HISTORIC BUILDINGS - USES AND PRESERVATION TREATMENTS.

PAINTING GALVANIZED STEEL, ZINC INSTITUTE, INC. 292 Madison Avenue, New York, New York 10017

PRESERVATION BRIEF #13 - THE REPAIR AND THERMAL UPGRADING OF HISTORIC STEEL WINDOWS

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

[SYNTHETIC SIDING](#)

A building's historic character is a combination of its design, age, setting, and materials. In addition to the roof, the exterior walls of a building are perhaps the most visible aspects of a building. Wood clapboards, wood shingles, wood board and batten, brick, stone or a combination of the above, play an important role in defining the building's historic appearance.

Synthetic siding materials have changed over time, but have generally included asbestos, asphalt, vinyl, and aluminum which have been used to artificially create the appearance of brick, stone, shingle, and wood siding surfaces.

TYPICAL PROBLEMS

Historical Authenticity - Historic buildings with their original historic materials removed or covered over by synthetic modern materials lose the integrity of their original design.

Change in overall appearance - Depending on the type of original material that is covered by the synthetic siding, a radical change in the appearance of the whole structure is the result. This is true when real wood siding is covered over with vinyl or aluminum siding; these synthetic materials can never have the same patina, texture, or reflective light characteristics of wood.

Loss of historic architectural details-Many times when synthetic siding is used, original architectural details are removed in order to facilitate the installation of the new material. The result is a change in appearance and style of the building and the destruction of historic materials, particularly [brackets](#) and “[gingerbread](#)” work around porches and eaves of the historic structure. Also the original siding material is damaged when the new material is nailed to it.

Moisture - Without proper vapor barriers and ventilation excessive moisture may build up in the cavity between the original wall and the new material.

Prevention of Inspection-In many cases, synthetic siding installation is applied to buildings in need of maintenance and repair resulting in the covering up of potential problems that may become more serious after they are out of sight.

Vulnerability of the synthetic material-Aluminum scratches and dents easily and vinyl siding may become very brittle and can shatter in very cold weather.

Durability and Cost - Synthetic sidings are normally marketed as being maintenance-free and, therefore, cheaper than traditional building materials even though initial installation costs of the new siding is often two to three times more expensive than quality painting of the original material. In some cases, it is reported that aluminum siding and vinyl has chalked or faded as early as five years after installation and had to be repainted. Once the synthetic siding is repainted, it has to be painted just as frequently as wood. It is more difficult to prepare the surface for painting.

Energy savings -In many cases, synthetic sidings are being promoted as energy saving materials, but they are not good insulators by themselves as they are generally very thin.

INSTALLATION AND REMOVAL

Recommended

If possible, remove synthetic siding and restore original building material.

Not Recommended

Applying synthetic siding over existing original siding.

REFERENCES

The following publication contains more detailed information about synthetic sidings.

PRESERVATION BRIEF #8 - ALUMINUM AND VINYL SIDINGS ON HISTORIC BUILDINGS

ROOF AREA

A roof is one of the most important elements in the structure since it serves as the "cover" protecting the rest of the building from the elements. Because it is exposed to the elements more than other parts of the structure, its maintenance is absolutely critical for its own preservation and for the preservation of the rest of the structure. In addition, since the roof is such a large and visible part of the historic building, a change in its shape or material can radically alter the entire structure's overall appearance. Original roofs are particularly critical to the integrity of the historic districts.

TYPICAL MATERIALS

Metal - Made of galvanized metal or tin, this material is used extensively in some areas in the form of rolled sheets with standing seams. Tin roofs are always painted.

Slate - One of the most durable roofing materials, slate was often laid in patterns and came in several different colors such as green and red as well as gray.

TYPICAL PROBLEMS

Deterioration

Metals deteriorate from corrosion, fatigue, or pitting and streaking caused by chemical actions. Slate deteriorates from erosion and attack by chemicals in the air and rainwater causing crumbling, breakage, or wear at nail holes. Ice can also cause serious breakage to slate.

Flashing, Gutters, and Downspout Maintenance

The most critical maintenance areas are the flashing around chimneys, dormers, and cornices and the condition of gutters and downspouts including foundation drainage.

Changing of Roof Materials

The use of modern asphalt shingles as a replacement for a slate or metal roof dramatically alters the historic building's overall appearance and compromises its historic integrity. While slate is initially expensive to replace, it lasts longer and is, therefore, less expensive in the long term.

Removal of Historic Elements

Original chimneys, chimney pots, cupolas, cresting, finials, cornices, brackets, weather vanes, lightning rods and dormers all contribute to the style and historic character of the building as well as to the visual integrity of the roof.

MAINTENANCE

Inspect, evaluate, and monitor roof for signs of deterioration of roofing materials, and leaks caused by deteriorated or improperly functioning [flashing](#), gutters, and downspouts.

Recommended

#1 Clean and maintain gutters and downspouts properly so that water and debris do not collect and cause damage to the roof fasteners, sheathing, and the underlying structure.

#2 Repair leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated [flashing](#). If aluminum is used for flashing, fasten with aluminum nails and paint.

#3 Insure proper ventilation to prevent condensation.

#4 Provide adequate anchorage for the roofing material to guard against wind and water damage.

#5 Check seams of metal roofs and keep metal surfaces painted except for copper roofs which are protected by their own patina.

Not Recommended

Applying paint or other coatings to roofing material which historically has been unpainted.

REPAIR

Recommended

#1 Use metal fasteners in metal roofs compatible with the roofing material.

#2 Repair slate by replacing individual pieces.

#3 If supporting material has deteriorated under a slate roof, carefully remove and retain slate, repair supports, and reinstall slates. Use copper nails to nail slates to roof.

#4 Use high quality [flashing](#) material during repair.

Not Recommended

#1 Using a substitute material for repair that does not convey the same visual appearance as the rest of the roof, such as asphalt shingles on a slate roof.

#2 Using materials that are physically or chemically incompatible and which would eventually cause deterioration or corrosion.

REPLACEMENT AND RECONSTRUCTION

Recommended

Substitute material may be used if the same kind of material is not technically feasible. Slate and metal roofs are more expensive to install but will last 40-60 years or more.

Not Recommended

#1 Changing the original roof line.

#2 Adding new elements to a roof such as [dormer](#) windows, vents, or skylights in a manner that diminishes the historic character of the building.

#3 Adding new roof material when old can be repaired or duplicated.

REFERENCES

The following publications contain more detailed information about roofs.

PRESERVATION BRIEF #4 - ROOFING FOR HISTORIC BUILDINGS

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

[WINDOWS](#)

Windows are one of the most visual aspects of an historic building and help define its particular style. There are numerous types and sizes of windows and their variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters. Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside.

COMMON TYPES

Double-hung sash is the most common type of window used in all styles but varies by the number of panes in each sash. [Six-over-six](#), [nine-over-six](#), or [six-over-nine](#) are found on Federal and Greek Revival styles and up to the mid-

nineteenth century. They are also found on early *twentieth* century Colonial Revival style houses. [Two-over-two](#) sash are found on Victorian era houses including Gothic Revival, Italianate, and Queen Anne. [One-over-one](#) sash are found on early-twentieth century houses.

Leaded or art glass windows contain patterned designs or depiction of scenes and were popular during the Victorian era and the early twentieth century. They are more often found on more elaborately designed houses. The windows are often located in [transoms](#) or in large compositions in stairwell walls.

Composite windows are groupings of different types of windows such as a double hung sash type flanked by fixed leaded windows and crowned with a [transom](#). They are typical on Victorian and Colonial Revival houses.

TYPICAL PROBLEMS

Maintenance - Many windows in Spotsylvania's historic districts are made of wood, while sills, lintels, surrounds, and [hoods](#) may be constructed of wood or other materials such as stone or metal. Many of these surfaces are traditionally painted.

If paint is allowed to peel, then materials will crack, warp, corrode, or rot. In addition, since most windows are intended to be operable, frequently during painting the movable parts are painted shut.

Inappropriate replacements - Since many windows have not been maintained properly and since many property owners are concerned about energy conservation, original windows are often replaced by new stock windows that in size, materials, and design do not duplicate the historic fabric of the original. Likewise, storm windows are often installed that do not relate in overall design, color, or materials to the openings they are enclosing.

"Colonialization" of original windows - One particular type of inappropriate window replacement needs to be mentioned specifically. In a misguided attempt to make a house appear older than it really is or to make it appear to be a "Williamsburg" style, many home owners change the original large paned windows in their houses to small panes or add snap-in [muntin](#) bars to create the appearance of small panes. The final inappropriate touch is to add plastic or metal inoperative and often inappropriately sized shutters to create this "instant traditional" look.

MAINTENANCE

Recommended

#1 Keep painted surfaces well painted.

#2 Insure that caulk and glazing putty are intact and in good condition.

#3 Weatherstrip windows.

#4 Check that all joints are tight and sealed to prevent water infiltration causing deterioration.

#5 Insure that water is running off of sills and not forming puddles. The sill should be examined to insure that it slopes away from the building.

REPAIR

Recommended

#1 Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Because of peeling paint or separation of joints, wood can appear to be in bad condition but in fact is sound and can be repaired.

#2 Prior to repairs, check wood with an ice pick for soundness by jabbing the pick into a wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters, decayed wood in short irregular pieces. Or insert the ice pick perpendicular to the wood. If it penetrates less than 1/8th inch, it is solid; if more than 1/2 inch it may have dry rot. However, parts can be repaired and complete replacement may not be necessary.

#3 Reuse serviceable window hardware and accessories.

#4 Reuse old glass if possible.

REPLACEMENT AND RECONSTRUCTION

Recommended

#1 Attach shutters using original style hardware to give the appearance of workability.

#2 Generally, each shutter or blind should be one half as wide as the window opening and equal to the height of the window.

Not Recommended

#1 Changing the number, location, size or glazing pattern of windows by cutting new openings, blocking in windows, or installing a replacement sash that does not fit the historic window opening.

#2 Changing the historic and architectural appearance of windows by using inappropriate materials or finishes which radically change the sash, depth of reveal, and [muntin](#) configuration, the reflective quality or color of the glazing or the appearance of the frame.

#3 Adding sash that are not appropriate for the period or style of the building.

#4 Adding shutters that are the wrong size, type or materials such as vinyl or adding shutters to windows where they were not intended.

ENERGY RETROFITTING

Recommended

#1 Improve thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and, if appropriate for the building, blinds and awnings.

#2 Install interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and avoid condensation damage to historic windows.

#3 Install exterior storm windows which do not damage or obscure the windows and frames.

#4 Use lightly tinted glazing on non-character defining elevations and only after other alternatives above are carried out.

Not Recommended

#1 Using aluminum colored storm sash (it can be painted an appropriate color if it is first primed with a zinc chromate primer.)

#2 Replacing historic multipaned sash with new thermal sash utilizing false [muntins](#).

#3 Replacing windows or [transoms](#) with fixed thermal glazing or permitting windows and transoms to become inoperative.

REFERENCES

The following publications contain more detailed information about windows.

PRESERVATION BRIEF #3 - CONSERVING ENERGY IN HISTORIC BUILDINGS

PRESERVATION BRIEF #9 - THE REPAIR OF HISTORIC WOODEN WINDOWS

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

PRESERVATION BRIEF #13 - THE REPAIR AND THERMAL UPGRADING OF HISTORIC STEEL WINDOWS.

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

[ENTRANCES AND PORCHES](#)

Entrances and porches are often the primary focal points of an historic structure's [facade](#) and, because of their rich decoration, help define the style of the building. Entrances are functional and ceremonial for buildings. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. This finding makes retention of porches critical to maintaining not only the integrity of the historic building's original design but of the district as a whole.

COMMON TYPES

Full-width one-story porches are the most common in some districts. Columns and decorative details vary according to style and will either be classically inspired or display the ornate sawn and carved details of Victorian styles.

Side porches found on Victorian houses are extensions of the front porch that wrap around the house. Some Colonial Revival houses have side porches and do not have a front porch.

[Porticoes](#) are sometimes found on Classical and Colonial Revival houses and are identified by their columns and classical details. They extend over the entrance or they can be the full height of the structure.

TYPICAL PROBLEMS

Lack of Maintenance - Decorative details of entrances and porches are often exposed to the elements and are the first such details to be removed when they deteriorate from lack of maintenance.

Porch Removal - As a result of lack of maintenance or change of architectural fashion, the porch may have been completely removed. This action often results in a complete alteration of the building's historic appearance and may compromise the design integrity of the area in which the structure is located.

Inappropriate Replacement - Often the design and materials of historic doors are difficult to duplicate and owners substitute the original doors with stock items from building supply companies whose doors are more appropriate for new suburban dwellings than historic houses. Similarly, many owners add "Williamsburg Colonial" decorative elements such as [broken pediments](#), columns, and [pilasters](#) around their entrances compromising the original design. Porches may also receive inappropriate "Colonial" columns or suburban wrought iron supports when the original porch supports deteriorate.

MAINTENANCE

Inspect, evaluate, and monitor masonry, wood and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, sound putty, and adequate caulking.

Recommended

#1 Keep painted surfaces well painted.

#2 Insure that caulk and glazing putty are intact and in good condition.

#3 Weatherstrip doors.

#4 Check that all joints are tight and sealed to prevent water infiltration causing deterioration.

#5 Insure that water is not forming puddles on porch or entrance surfaces causing deterioration.

REPAIR

Recommended

Reuse hardware and locks that are original or important to the historical evolution of the building.

Not Recommended

Replacing an entire porch where repair and limited replacement is appropriate.

REMOVAL, REPLACEMENT, RECONSTRUCTION

Recommended

Replace an entire porch to match original if it is too deteriorated to repair or is completely missing.

Not Recommended

#1 Removing or radically changing entrances and porches important in defining the overall building's historic character. Obviously character-defining front and side porches should be given more importance than utilitarian back porches.

#2 Stripping entrances and porches of historic material.

#3 Removing an entrance or porch because the building has been re-oriented to accommodate a new use.

#4 Cutting a new entrance on a primary elevation.

#5 Altering an entrance to give an appearance that was not originally intended such as adding [sidelights](#) and [fanlights](#) on a utilitarian entrance.

#6 Screening or enclosing porches in a manner that changes the historic character of the structure.

REFERENCES

The following publications contain more detailed information about entrances and porches.

PRESERVATION BRIEF #3 - CONSERVING ENERGY IN HISTORIC BUILDINGS

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

[NEW ADDITIONS](#)

New additions should be designed and constructed so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation. New design should always be clearly differentiated so that the addition does not appear to be an original part of the historic

building. The new design may complement the original historic building but the new addition should not be an exact copy of the original design.

Recommended

#1 Attempt to accommodate needed functions within the existing structure without building an addition.

#2 Attempt to locate the addition on the rear, inconspicuous side or secondary [facade](#) of the building.

#3 Limit the size so it does not overwhelm the historic building.

#4 Respect the scale, massing, materials, and window spacing of the historic building but do not attempt to duplicate form, material, and style so that the work appears to be part of the historic building.

#5 Respect the existing character or surrounding buildings in the district and insure that the new addition will be complementary.

#6 Place new additions such as balconies, decks, stairs and greenhouses on non-character defining elevations such as the rear Or inconspicuous sides of the building.

#7 Use contemporary designs for new work to reflect design motifs from the historic building.

Not Recommended

#1 Copying an historical style or period when planning new additions.

#2 Using the same wall plane, roof line, [cornice](#) height, and materials that make the addition appear original to the historic building.

REFERENCES

The following publications contain more detailed information about new additions to historic buildings. See the Bibliography for their complete citation.

ARCHITECTURE IN CONTEXT, FITTING NEW BUILDINGS WITH OLD

OLD AND NEW ARCHITECTURE, DESIGN RELATIONSHIP

PRESERVATION BRIEF #14 - NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS: PRESERVATION CONCERNS.

MODERN CONVENIENCES AND CODE REQUIREMENTS

Careful consideration should be given to placement and design of modern conveniences and to changes required by code on and around historic buildings. Such items include: roof antennae, dish antennae, external heating and air conditioning units, utility meters, trash container storage, utility wires, solar collectors, and ramps for the handicapped.

Recommended

#1 Retain plant materials, trees, and landscape features performing passive solar energy functions such as sun shading and wind breaks.

#2 Install freestanding solar collectors and dish antennae in an inconspicuous manner so as not to detract from the property's character-defining features.

#3 Screen trash containers, external heating and air conditioning units, and utility meters with landscaping or a screen constructed to blend with the building.

#4 Provide barrier-free access through removable or portable, rather than permanent ramps that may alter features of the historic building.

#5 Comply with all health and safety codes in such a manner that character-defining features and finishes are least affected.

Not Recommended

Placing solar collectors, dish antennae, or other modern conveniences on character defining roofs, conspicuous roof areas or in the primary street front areas as to detract from the building and the district as a whole.

PAINTING AND COLOR SELECTION

Please see also the "Painting" section for individual materials listed in "Rehabilitation Guidelines"

PREPARATION

Recommended

#1 Using the gentlest means possible, remove loose and peeling paint down to the next layer of sound paint using hand scraping and hand sanding (wood and masonry) and a wire brush (metal). A heat gun can be

used on wood for heavy build up of paint where there is alligating and blistering.

#2 Insure that all surfaces are free of dirt, grease and grime before painting.

#3 Prime surfaces if bare wood is exposed or if changing types of paints such as from oil to latex.

#4 Generally, use oil based paints on metals, and latex paints on masonry. Latex paints should be used over oil based primers on wood surfaces.

Not Recommended

Do not use sandblasting or high pressure water wash to remove paint from masonry, soft metal, or wood.

COLOR SELECTION AND PLACEMENT

Recommended

#1 Colors should be selected to complement the style and period of the house.

#2 Colors should blend with and complement the overall color schemes existing in the district. Bright and obtrusive colors should be avoided.

#3 Elements of the building should be painted correctly. Trim including horizontal and vertical trim boards, porch framing and columns, and window framing should be painted the same color. The wall, whether masonry or frame, should be a contrasting color. In the case of Victorian style houses, the sash can be painted a darker color. Doors and shutters should also be painted a darker color than the walls and trim.

#4 The numbers of colors should be limited and details such as [brackets](#) on Queen Anne houses should not be painted with an additional accent color.

#5 Color palettes for different styles may be as follows:

Federal and Greek Revival: Brick should remain brick color and trim should be white or lighter than the base color of the walls.

Frame buildings were generally painted a pale color (yellow), off-white, beige or gray. Doors were either black or natural. Often the

shutters and doors of Gothic Revival houses were painted a deep bright green.

Gothic Revival and Italianate: Colors should be pale earth tones, such as light browns, tans, pinks, grays. Trim, however, should be a contrasting shade of the same color. More ornate Italianate buildings can be painted with richer earth tones.

Second Empire and Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian houses. Keep in mind that some darker colors may chalk and fade quickly. The important objective is to respect the many textures of these highly ornate structures. Shingles can be treated with a different color from the siding on the same building. Two trim colors are recommended for Queen Anne homes with elaborate decorations.

Again, it is best to treat similar elements with the same color to achieve a unified and not an overly busy and disjointed appearance.

Colonial Revival: Softer colors were used on these buildings and trim was usually painted white or ivory since the style was a return to classical motifs.

Square [Hipped](#) and Frame Vernacular: These buildings are generally very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the wall.

REFERENCES

The following publications contain more detailed information about painting and color selection.

*CENTURY OF COLOR - EXTERIOR DECORATION FOR AMERICAN BUILDINGS
1820-1920*

*PRESERVATION BRIEF ~10 - EXTERIOR PAINT PROBLEMS ON HISTORIC
WOODWORK*

*RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD
BUILDINGS*

GUIDELINES FOR NEW CONSTRUCTION

The protection of the historic and architectural resources of Spotsylvania County's historic districts does not exclude new construction, but encourages compatible new buildings which respect the districts' visual and historic characteristics. The following criteria are designed to assist in evaluating the degree to which proposed new structures are compatible to these existing visual and historic characteristics.

The following criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each district as conditions vary. For instance, the compatibility of color and materials should be rigidly enforced in an area where brick walls are the dominant characteristic. In other areas where colors and materials vary, conformity of materials are less important and other factors such as height and roof shape may be more important. Not all criteria need to be met in every example of new construction in determining the degree of compatibility, a proposed building is assessed in relation to adjacent common characteristics. Because there is a great degree of diversity within each of Spotsylvania's districts, the assessment should take into account the characteristics of the adjacent and nearby structures or the setting.

New additions which have a significant visual impact can justifiably be categorized as "new construction" and should adhere to the following criteria as applicable. The role of new additions in respect to rehabilitation is also addressed in section II.B.10.

HEIGHT

Recommended

New buildings should be constructed to a height compatible with existing adjacent buildings. New buildings should have the same number of stories and be within ten percent of the average height of existing buildings as seen from the street and publicly accessible areas.

Not Recommended

Avoid new buildings that vary significantly in actual height and number of stories from surrounding buildings. For example, a one-story, flat roofed house should not be built in an area where two-story, pitched roof buildings predominate.

PROPORTION OF FACADES

Recommended

The proportion of the [facades](#) of new buildings - the relationship of a building's width to its height should be similar to, and compatible with, existing adjacent buildings as seen from the street and publicly accessible areas.

Not Recommended

Avoid new buildings that vary significantly in the relation of height to width from that of existing adjacent buildings and that contrast with the characteristics of the surroundings.

For example, a long, low building with horizontal proportions should not be built in an area where the predominant proportion of existing buildings is vertical.

[RHYTHM](#) OF BUILDINGS AND SPACES

Recommended

New buildings should reinforce the existing rhythm of buildings and the spaces between them.

Not Recommended

Avoid new buildings that disrupt the existing rhythm of building width and spacing. For example, a narrow building with wide spaces on one or more sides should not be built in an area where relatively wide structures and narrow side yards are predominant.

[SETBACK AND LOCATION](#) ON SITE

Recommended

Place a new building on its site considering its relationship to the setbacks and placement of existing adjacent buildings. The setback of a new building should reinforce the prevailing average setbacks of adjacent buildings. Its placement, including relationships to sides, rear, and topographic conditions, should be similar to prevailing conditions.

Not Recommended

Avoid new buildings with setbacks and locations on sites which vary significantly from the existing character of the area. For example, a new building which has a significantly deeper setback and placed in contrast to that of its neighbors should be discouraged.

COMPLEXITY OF [BUILDING FORM](#)

Recommended

The complexity of the form and shape of new buildings should be compatible with existing adjacent buildings. The degree to which a new building is simple or complex in form and shape should be based upon the dominant characteristics of architecture of the area. New buildings in areas where simpler forms prevail (e.g. Greek Revival and Federal styles) should reflect that simplicity. The existence of more complex forms (e.g. Queen Anne and other Victorian styles) allows for more richness and variation.

Not Recommended

Avoid new buildings that vary significantly from the prevailing existing patterns of form and shape, whether simple or complex. For example, geometrically complex and richly complicated buildings should not be placed in an area where buildings of understated or simple architectural form predominate. Conversely, simple, box-like buildings should not be placed in an area where buildings are of varied and robust architectural character.

RHYTHM OF ENTRANCES AND/OR PROJECTIONS

Recommended

Entrances, porches and other projections should be incorporated in new buildings that relate to the pattern of existing adjacent buildings and contribute to a consistent rhythm and continuity of features along the street.

Not Recommended

Discourage new buildings that do not include entrances, porches, and other projections common to the surrounding area and disrupt the rhythm and continuity along the street. For example, a flat-fronted building with a side entrance should not be built in an area where buildings with covered porches and front entrances connected to the sidewalk are the prevailing pattern.

[ROOF SHAPES](#) AND MATERIALS

Recommended

The roofs of new buildings visible from the street and public areas should relate in shape, pitch and materials to the roofs of existing adjacent buildings.

Not Recommended

Discourage new buildings with roofs varying significantly in shape, pitch, and materials from neighboring dwellings. For example, a building with a flat or low-pitched roof with a built-up or asphalt shingle roof should not be built in an area where steeper [gable](#) or hip roofs of slate or metal are the prevailing condition.

DIRECTIONAL EXPRESSION OF [FACADES](#)

Recommended

The directional expression of the [facades](#) of new buildings, generally determined by the structural form of the building, the placement and shape of openings and architectural detailing, should be compatible with the directional expression of existing adjacent buildings, whether that expression be vertical horizontal, or non-directional.

Not Recommended

Discourage new buildings contrasting dramatically in directional expression with their neighbors. For example, a low and long building with horizontal window bands and horizontal siding should not be built in an area where vertically proportioned buildings with tall windows and steeply pitched roofs are the dominant characteristics.

PROPORTION OF [OPENINGS WITHIN A FACADE](#)

Recommended

The proportion or ratio of width to height, of a new building's windows and doors should relate to the proportions of existing adjacent buildings visible from the street and public areas.

Not Recommended

Avoid new buildings where the proportions of window and door openings vary dramatically from existing adjacent buildings. For instance, a new building with square (1:1 ratio) or horizontal rectangular openings with a

3:1 ratio should not be built in an area where vertical 1:2 and 1:2.5 ratios are the dominant proportions.

SOLIDS AND VOIDS WITHIN A FACADE

Recommended

The rhythm of solids and voids and the proportion of openings to solid planes in a new building should have a compatible relationship with the pattern of characteristics of existing adjacent buildings.

Not Recommended

Discourage new buildings lacking a rhythm of orderly solids and voids in relationship to existing patterns. Also avoid new buildings expressing a significant variance in the ratio of openings to solid planes in relationship to existing adjacent buildings. For example, avoid a new building presenting a random or substantially variant pattern of solids and voids or having a 60:40 ratio of openings to solid planes in an area where 30:70 ratio predominates.

MATERIALS AND TEXTURES

Recommended

The selection of materials and textures for a new building should relate to their degree of use in the surrounding area and on existing adjacent buildings.

In areas where strong continuity of materials and textures is a factor, the continued use of those materials should be strongly considered.

Not Recommended

Avoid new buildings varying significantly in their use of materials and textures from the surroundings except where continuity of materials and textures is not a clear factor and diversity is dominant. For example, materials and textures such as stucco and half timbering should not be used in an area where a consistent brick pattern is the dominant characteristic material.

COLOR

Recommended

The selection of colors for a new building should relate to their use in the surrounding area and on existing adjacent buildings. In areas where strong continuity of color is a factor, the continued use of existing colors should be strongly considered. See color Selection, section II.B.12 of the Rehabilitation Guidelines.

Not Recommended

Avoid new buildings varying significantly in their use of color from the surroundings except where continuity of color is not a clear factor and the trend toward a variety of colors is dominant. For example, selecting an inconsistent color or the use of numerous colors should be avoided in an area where the use of one consistent color or a range or family of colors is the dominant characteristic.

[ARCHITECTURAL DETAILS](#)

Recommended

The architectural details and articulation of new buildings should relate to that of existing buildings. Such details may include lintels, [cornices](#) [arches](#) chimneys, and ironwork.

Not Recommended

Avoid overly simplified, unarticulated or bland new buildings devoid of details, particularly in areas where rich detailing and ornamentation are common characteristics. Poor quality or imitation details should also be discouraged. For example, a simple, box-like building with minimal details and articulation should not be built in an area where ornate and richly detailed high Victorian architecture predominates.

RELATION TO HISTORIC STYLES

Recommended

New buildings should be compatible with the historic and architectural character of the area while also recognized as products of their own time.

By following a majority of the above criteria a new building can be designed respecting its historic neighbors but not simply duplicating them.

Not Recommended

New buildings should not seek to imitate or duplicate the historic and architectural character and appearance of an earlier period. For example, an exact copy or reproduction of a Greek Revival or frame Victorian house should not be built in an area even though those styles were the dominant style of an earlier time. It confuses the viewer as to which building is historic and which is of newer construction.

GUIDELINES FOR MOVING BUILDINGS

The following are guidelines in the form of questions to help determine the appropriateness of moving a building within or out of any Spotsylvania historic overlay districts.

What is the reason for moving the building? there a reasonable alternative to moving the building?

Properties in historic overlay districts should only be moved if there is no other feasible alternative for preservation. When a building is moved, every effort should be made to establish its historic orientation, immediate setting, and general environment.

Will relocation compromise the architectural significance of the building?

Often the site (including the setback of the building, the type and nature of landscaping, out-buildings, etc.) plays a large role in defining the building's significance. In addition, significant architectural elements such as porches and chimneys may be damaged or removed during a move.

Will relocation compromise the historical significance of the building?

The building may be among the earliest structures in a district and removing it diminishes the number of significant structures in the district and conversely denies the building its historical context. The building may be also associated with an important event or person and by moving the structure that historical association will be diminished on its new site.

Will the proposed relocation have a detrimental effect on the appearance of the existing streetscape of the original location of the building?

Often the removal of a structure will leave a large unsightly gap in the street and a parking lot or a replacement building will not relate visually to the rest of the remaining historic buildings on the street.

Will the proposed relocation have a detrimental effect on the structural soundness of the building?

The technical aspects of moving older buildings can be very complicated and it is easy for the building to be seriously damaged in the moving process. Original building material may have to be replaced or altered in the subsequent rehabilitation.

Will the proposed relocation have a detrimental effect on the historical aspects of other landmarks in the district?

The building in question may be part of a block or district of buildings that all derive their historical significance from similar associations and moving it may compromise other buildings in the district.

Will the proposed relocation provide new surroundings incompatible with the historical and architectural aspects of the building?

Much of the building's significance comes from its setting and often the new site is too small or its orientation is not appropriate for the moved building. Also, existing buildings on the street may be of different architectural periods and styles and the moved building would be out of place on its new site.

Would retention of the building promote the general welfare?

The moving of some significant structures could actually affect real estate values, businesses, and tourism and this larger community impact should be evaluated.

Will the retention of the building on its present site cause an inordinate hardship on the owner?

To establish "inordinate hardship," the applicant should submit evidence that rehabilitation of the building is impracticable, that the building is inappropriate for the proposed use desired by the owner, and that the applicant cannot make reasonable economic use of the property. Such evidence may include proof of consideration of plans for adaptive reuse, attempts to sell, rent, or lease the property, and information regarding annual income and expenses. Any hardship created by action of the applicant should not be considered in reviewing any application.

REFERENCES

The following publication contains more detailed information about moving historic buildings. See the Bibliography for the complete citation.

MOVING HISTORIC BUILDINGS

GUIDELINES FOR DEMOLISHING BUILDINGS

In addition to these guidelines there is state-enabling legislation setting forth a process for demolishing buildings based on their value and related to a waiting period. (The County Ordinance defines the waiting period and process once the building owner applies for demolition to the Historic Preservation Commission.) The guidelines listed here are designed to assist the review board in determining the impact of a proposed demolition on the historic character of a district.

- What is the reason for demolishing the building? Is demolition the only means of fulfilling the stated need?
- What is the relative quality of original design, uniqueness of design' frequency of design in the district, and importance of the designer or architect?
- How old is the structure and what is its association with important events and/or persons either locally, regionally, or nationally?
- Is the building a significant structure in the District? Would its elimination be detrimental to the overall scale, rhythm, design and importance of the district?
- Is the district now, or could it be, a place of interest for tourists, new businesses, and increased real estate values, and would the elimination of the structure diminish that potential?
- Has there been a professional feasibility study for rehabilitating or reusing the structure? Has the building been offered for sale for the purpose of rehabilitation?
- Is it possible for the owner to receive a fair market rate of return on the structure or is the retention of it causing a true financial burden to the owner?

(See II.D.9 under Guidelines for Moving Structures for a discussion of "inordinate hardship".)

GUIDELINES FOR PRIVATE SITE ELEMENTS

The relationships between buildings within an historic district and the landscape features within a property's boundary - or the building site - help define the historic character of the area. They are important parts of any project to be reviewed. The following criteria should be considered integrally when applying Guidelines for New Construction and Guidelines for Rehabilitation.

Private site elements are generally associated with private responsibilities and involve a concern for retaining, preserving, and maintaining existing elements as well as the creation of new elements within a given site. These include driveways, walkways, out buildings, garages, lighting, fences, walls, benches, terraces, signs, fountains, berms, drainage ditches, trees, planting and archeological features. All of the following criteria apply to both improvements and modifications relating to rehabilitation projects and new construction.

All site improvements and modifications should be compatible with the character of existing adjacent sites in order to reinforce the overall character of the district. All site elements should relate to individual features, materials and their arrangements to provide "walls of continuity" to enhance the building on the site.

SITE FEATURES

Recommended

Modifications to, or the addition of, site features such as garages, other structures, parking areas, drives, etc. should be compatible with the nature of the historic district existing adjacent sites and the building. They should contribute to the site's character and not detract from the building or the surrounding area.

Not Recommended

Discourage new site features varying significantly from the surrounding historic conditions or detracting from the building or the surroundings. For example, parking areas, garages or storage buildings (particularly the prefabricated metal type) should not be built near the front of the building or in areas visible from the street.

WALLS AND [FENCES](#)

Recommended

Fence styles should reflect the property's history and development and should be compatible with the character of the district. Maintenance and repair of existing walls and fences is important and should be carried out in lieu of replacement by another material.

Not Recommended

Discourage the use of walls, fences, and gates that are incompatible with the surrounding sites or inappropriate to the existing site conditions. For example, chain-link or stockade fences should be discouraged where wood or iron fences predominate or no fences are used or are necessary. Similarly, concrete or concrete block walls should be discouraged in areas where stone walls or hedges predominate. Remove incompatible walls and fences where possible.

GROUND SURFACES

Recommended

Ground surface materials such as paving, ground cover planting, and terraces should be compatible with the existing adjacent sites, existing site conditions, in size, scale, material and color, and the character of the building. Compatibility with public sidewalk materials should be encouraged. Ground surface elements which might be an important part of property's history and development should be retained.

Not Recommended

Discourage the use of ground surfaces that vary significantly from the surrounding conditions, do not fit the site configuration, or detract from the character of the building. For example, front yards that have an extensive mixture of concrete paving materials and walks with little grass or ground cover planting should be avoided where the nearby sites have large areas of grass or ground cover and few paved areas. Hard surfaced paving such as walks should not conflict in character with adjacent sidewalk materials.

PLANT MATERIALS

Recommended

Private landscaping plays a major role in determining the overall character of the districts and provides continuity. Efforts should be made to relate what is done on one site with that of its neighboring sites as well as complimenting the historic character of the site. Large trees on private property along the roads and sidewalks contribute to the "avenue" effect. The continuation of this precedent should be encouraged. Proper health and appearance of landscaping should be insured.

Not Recommended

Plant materials that detract from the character of the neighborhood. For example, the use of mixed shrubbery, evergreen trees, and small ornamental trees in an area where lawns with large shade trees prevail is inappropriate. Removing existing shade trees or not providing them where they might contribute to the continuity of street trees along the street should be avoided.

LIGHTING

Recommended

The character of lighting fixtures should be understated and compatible with the quality of the surrounding area and the buildings. Light levels should provide for adequate safety yet not detract from or overly emphasize the site or building. Often porch lights are sufficient for residences.

Not Recommended

Light fixtures and levels of light that are so bright that they detract from or overemphasize the site, the building and their surroundings. For example, "crime" lights or floodlights are discouraged particularly where surrounding lighting is subdued.

SIGNS

Recommended

Signs should be minimized and utilized in an understated manner. Signs should be small, subtle in color and placed where they do not detract. Small signs mounted on buildings are preferable.

Not Recommended

Discourage signs that detract because of size, color, lighting, placement or other detracting element. For example, free standing, roof mounted or lighted signs should be discouraged.

UTILITIES

Recommended

Utilities and other site appurtenances, such as overhead wires, utility poles, antennae, and exterior heat exchangers, should be placed in locations where they are least likely to detract, or should be screened with landscaping. Placing utility services underground is encouraged.

Not Recommended

Discourage locating utilities and other site appurtenances where they detract from the site visible to the public. For example, highly visible overhead utilities connecting to the front [facade](#) should be relocated to less visible areas or placed underground. Similarly, heat exchangers and utility meters should be placed at the rear or along an inconspicuous side of a building.

GUIDELINES FOR PUBLIC STREETS AND ROADS

While the elements of the public environment are generally a public responsibility and not, strictly speaking, subjects of design review, they are a critical concern. These features are important in defining the overall character of the district and include streets, alleys, paving, sidewalks, streetlights, signs, street furniture, trees, plantings, and utilities. All improvements and modifications should be compatible with the historic character of the district to contribute to the districts' continuity. The following criteria are suggested as a guide for public decision-making toward the goal of maintaining and enhancing the overall design quality of the districts.

STREET PAVING

Recommended

Street paving should be consistent with historically relevant material to the degree possible.

The use of tan or brown paving material is encouraged.

Not Recommended

Avoid the removing of, or the paving over of, existing historically significant paving materials. New streets should not be created that would detract from the historic character of the district.

SIDEWALK PAVING

Recommended

Sidewalk paving should be consistent with historically relevant material to the degree possible. Sidewalk materials vary widely by type and location and include brick, pressed patterned brick, and stone slabs.

Concrete paving has replaced these original materials in many areas. Every effort should be made to retain the existing, unaltered paving surfaces, whether it be through maintenance, repair, or resetting as necessary.

Not Recommended

Avoid the removal of existing historically relevant paving materials. Where necessary, materials should be stockpiled and reused as opportunities arise.

CURBS

Recommended

Curbs used should be consistent with historically relevant material to the degree possible. Curb materials and types vary widely by type and location and include the traditional granite and limestone as well as recent concrete replacements. Every effort should be made to retain any existing historically used curbs, whether through maintenance, repair, or resetting as necessary.

Not Recommended

Avoid the removal of any existing historically relevant curbs. When removal is necessary, curbing material should be stockpiled and reused as opportunities arise. Do not allow the layers of asphalt used in street repaving to cover up the original curbs.

LANDSCAPING AND TREES

Recommended

Street trees should continue to be a major element along all residential streets to provide a continuous "avenue" effect. Existing large street trees should be retained and new trees planted to replace dead or diseased trees and fill in empty spaces. New trees should be large (3-5" caliper), properly installed, staked, and maintained. The species should match adjacent trees. Other planting along the street should contribute to the street's overall character and should have a minor visual impact. Grass and low ground cover are recommended.

Not Recommended

Evergreen trees, trees with a small shape or those that are primarily ornamental such as Dogwoods or Crepe Myrtle should not be intermingled with large trees, although they are certainly appropriate in other areas. Larger shrubs and other inconsistent materials should be avoided.

STREET FURNITURE

Recommended

Street furniture such as benches, trash containers, and planters have not traditionally been used in historic neighborhoods. However, subtle and selective use of furniture could be compatible. If street furniture is to be used, it should be small in scale and be constructed of compatible materials and color. Cast iron or wrought iron elements, placed properly, could be appropriate.

Not Recommended

Avoid visually dominant or contrasting furniture and other inappropriate elements such as newspaper vending machines.

STREET LIGHTING

Recommended

Fixtures: should be selected that are more Compatible with a pedestrian scale and with the historic character of the districts. The use of lamps that offer a truer color is preferable.

Not Recommended

If fixtures are to be replaced, they should not be large scaled, overly ornate, or become major visual elements on the street.

UTILITIES

Recommended

Necessary utilities and other elements such as power poles and transformer vaults should be placed where they are least visible and

screened by landscaping. Overhead wires should be moved underground wherever possible.

(See illustration on page 68).

SIGNS

Recommended

Regulatory signs should be small scaled, discreetly mounted, and carefully placed. Developing appropriate graphic and design standards for signs in historic districts should be considered.

OPEN SPACE

Recommended

Public or private open space that adjoins the street should be developed in scale, use and character with the existing neighborhood. If undeveloped, landscaping should be compatible with the surrounding area and well maintained.

Not Recommended

Demolishing existing sound buildings to create additional open space. Allowing open spaces to become overgrown because of a lack of maintenance.

NEW STREETS AND ROADS

Any new street or road should be located and sized so as to be compatible with the historic character of the district.

APPENDICES

APPENDIX A GLOSSARY

ARCH

A curved or pointed opening in a wall, usually masonry, supported on either end by piers or pillars and spanning a passageway or open area.

BALUSTRADE

A railing or parapet supported by a row of short pillars or balusters.

BARGEBOARD

The decorative board along the roof edge of a [gable](#) concealing the rafters.

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.

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.

CAPITAL

The upper portion of a column or [pilaster](#).

CLASSICAL

Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

COLUMN

A vertical support, usually supporting a member above.

CORNERBLOCK

A raised square block at the ends of a lintel.

CORNICE

The upper, projecting part of a classical [entablature](#) or a decorative treatment of the eaves of a roof.

CRESTING

A decorative ridge for a roof, usually constructed of ornamental metal.

CUPOLA

A small dome rising above a roof.

DORMER

A small window with its own roof projecting from a sloping roof.

DOWNSPOUT

A pipe for directing rain water from the roof to the ground.

ENTABLATURE

In classical architecture, the upper horizontal portion of an order resting on the columns.

FACADE

The front face or elevation of a building.

FANLIGHT

A semicircular window with radiating [muntins](#), located above a door.

FENESTRATION

The arrangement of the openings of a building.

FINIAL

An ornament at the top of a [gable](#) or spire.

FLASHING

Pieces of metal used for waterproofing roof joints.

GABLE

The triangular portion of the end of a wall under a pitched roof.

GABLE ROOF

A pitched roof form where two flat roof surfaces join at a straight ridge, forming gables at both ends.

GINGERBREAD

Pierced curvilinear ornament made with a jig or scroll saw.

HIPPED ROOF

A roof with slopes on all four, instead of two, sides.

HOOD HOLD

Drip or label molding over a door or window.

LIGHT

A section of a window, the glass or pane.

LINTEN

A horizontal beam over an opening carrying the weight of the wall.

MANSARD

A roof form of two slopes on all four sides, the lower slope being longer and at a steeper pitch than the upper.

MODILLION

A block or [bracket](#) in the [cornice](#) of the classical [entablature](#).

MUNTIN

A glazing bar that separates panes of glass.

PARAPET

A low wall that rises above a roof line, terrace, or porch and may be decorated.

PEDIMENT

The triangular [gable](#) end of a roof, especially as seen in classical architecture such as Greek temples.

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.

PORTICO

An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

SASH

The movable part of a window holding the glass.

SEGMENTAL ARCH

A round arch with a curve less than a semicircle.

SIDELIGHTS

Narrow windows flanking a door.

SILL

The horizontal water-shedding member at the bottom of a door or window.

SIX-OVER-SIXDOUBLEHUNG SASH

A type of window with six lights (or windowpanes) each in an upper and a lower sash that move up and down in vertical grooves one in front of the other.

TERRA COTTA

Cast and fired clay units, sometimes glazed, used as exterior facing and as ornament.

TRANSOM

A window opening over a door or window, usually for ventilation.

TURRET

A slender tower usually set at an angle to the larger structure.

TWO-OVER-TWO DOUBLE HUNT SASH

A type of window with two lights each in an upper and a lower sash that move up and down in vertical grooves one in front of the other. The lights are created by one vertical glazing bar in the center of the sash.

APPENDIX B GRAPHICS DICTIONARY

[Columns](#)

[Cornices](#)

[Doors Trim & Mouldings](#)

[Plans & Stairs](#)

[Roofs & Gables](#)

[Siding](#)

[Windows](#)

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