

Town
of
Washington

Historic District
Design Guidelines

Approved
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Town of Washington Historic District Design Guidelines

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Intent of the Washington Historic District Design Guidelines

Desirous of maintaining the nationally praised and locally valued historic and architectural significance of the Town of Washington, the county seat with a unique, traditional, bucolic appeal, and a popular tourist attraction, the Town Council established a locally regulated historic district with standards for design review and appointed the first Architectural Review Board (ARB) in 1985. Since the historic and architecturally-significant buildings extend to all borders, the Historic District boundary incorporates the town limits. Amendments to the Washington Historic District Ordinance have occurred in 1987, 1992, and 2007. The first full survey of the Historic District was conducted in 1989. A second more intensive survey yielding a comprehensive inventory of 162 contributing and 85 noncontributing resources (buildings, structures, objects, and sites) was completed in 2005. The new Washington Historic District Design Guidelines herein intend to:

- Provide the framework for consistent decision making and design quality by guiding the policy of the Historic District Ordinance to identify, protect, and preserve the historic resources within the Historic District boundaries.
- Offer clear, objective, and detailed guidance for the preservation, restoration, or rehabilitation of existing properties.
- Maintain the inventoried and highly valued historic architectural character demonstrated throughout the district.
- Encourage alterations and additions that respect the historic architectural character and prominence of the contributing buildings.
- Encourage new construction built of quality traditional materials that are visually and texturally harmonious to the preserved traditional materials on the eighteenth-, nineteenth-, and early twentieth-century buildings throughout the district.
- Encourage new construction with designs and styles or types that conform to the existing scale, overall size, proportion, form, massing, spacing, rhythm of fenestration, and vertical or horizontal appearance of contributing surrounding buildings as well as to the historic setback and setting.
- Encourage new construction with designs and styles that are typical in the Piedmont region.
- Provide beneficial detailed guidance to property owners within the district, their architects, contractors, and suppliers when alterations to, additions to, demolition or relocation of buildings, structures, or objects or new construction projects are contemplated.

Condensed History of the Town of Washington – A Statement of Significance

Washington lies within Lord Francis Howard's vast and short-lived seventeenth-century land grant, named the Manor of Avondale, which King Charles II reclaimed and subsequently reassigned as part of the Northern Neck proprietary to Lord Thomas Culpeper. The proprietary descended to his grandson, the sixth Lord Thomas Fairfax, who ordered surveys and sold leases throughout the Northern Neck. Settlement in the Piedmont Valley east of the Blue Ridge Mountains between the Covington River on the south and Rush River on the north and west began by the fourth decade of the eighteenth century. Abundant in brisk waterways flowing from the mountains into the Rappahannock River, the colonists peppered the area with grain, saw, and woolen mills, while fertile soil provided well for agriculture, the region's primary industry. This northwestern migration from the Tidewater and petitions of inhabitants for closer courthouses repeatedly convinced the General Assembly to downsize earlier-formed counties in the territory. The body partitioned from Orange County land lying at the eastern foothills of the Blue Ridge in the fork of the Rappahannock River to create Culpeper County in 1749, the year its new justices designated seventeen-year-old George Washington county surveyor. By this time, the beginnings of a hamlet to be named Washington with an Indian trading post and ordinary appears to have been taking place within the new county south and west of the Rush River at the intersection of the roads to Chester's Gap and Thornton's Gap.

Officially established by the General Assembly in 1796, designated as the government center for the newly created Rappahannock County from Culpeper in 1833, and incorporated in 1894, the Town of Washington has been acknowledged by the Virginia Department of Historic Resources as perhaps the best preserved of county-seat communities in the Piedmont. Nestled in a nearly pristine valley in the shadows of the Blue Ridge Mountains, Washington still enjoys an unspoiled rural setting, a rare distinction today. The original plan of the

township, believed to have been mapped in 1749 by young Culpeper County surveyor George Washington, remains virtually unchanged. The village is often referred to as Little Washington to distinguish it from the District of Columbia. Recognized internationally for the Inn at Little Washington, founded by world-renowned chef Patrick O’Connell in 1980 in the circa 1900 Thornton’s Garage, this historic municipality still retains remarkable eighteenth-century buildings. They include Cox’s Ordinary, the Middle Street Gallery, the Mayor’s House and store house, the Michael Nicol House, the Daniel O’Neal/Cat Cary House, the first Rappahannock County Jail, the Middleton Miller Birthplace, and The Meadows. Washington is also noted for its fine collection of nineteenth-century vernacular and high-style dwellings complemented by the Mount Salem Avenue residential neighborhood of diverse, architecturally-compatible examples of styles popular in the early twentieth century such as the Colonial Revival, Tudor Revival, Bungalow/Craftsman, and one Mediterranean-inspired Bungalow.

The 1833, Flemish-bond brick, gable-fronting Rappahannock County Courthouse and the 1858 Washington Presbyterian Church are extraordinary examples of Thomas Jefferson’s favored Roman Revival style. Uncluttered by incompatible building expansions and pavement, the public square surrounding the courthouse, the 1833 Clerk’s Office, the Treasurer’s Office, the 1978 Clerk’s Office, and the marble Confederate Memorial retains its original open courtyard setting. Also significant in the legislative history of the county and remarkably unaffected by change, Cox’s Ordinary is where an act of Assembly and court records confirm, “at the House of Ann Cox” on Monday, the first of April 1833, the initial court of justices for the new county of Rappahannock and the first commissioner of the peace were appointed. Ordinaries or taverns were required in courthouse towns and became welcomed buildings for those weary long-distance travelers to court. Further profiting from its prominent location at the intersection of the major gap roads, the circa 1735 Cox’s Ordinary is one of the oldest documented buildings surviving in town and represents the evolution of an eighteenth-century tavern into a nineteenth- and early-twentieth-century hotel.

The Trinity Episcopal Church and the Washington Methodist Church nicely demonstrate the Gothic Revival style, the First Baptist Church is classically influenced, and the Washington Baptist Church and Masonic Lodge is an exceptional Italianate. The First Baptist Church is historically significant for its construction in 1881 for the African-American religious community and the Oddfellows using the second floor. The Washington Baptist Church also bears strong historic significance for being the only known example in the state of a building constructed for the combined function as a Baptist house of worship and Masonic lodge. In addition to Cox’s Ordinary, Stuart’s Store, the Rappahannock National Bank Building, Merrill’s Motor Company, and the remains of Clark’s Tavern, noteworthy commercial architecture includes the exemplary, circa 1834 Jones’s Store which is one of the most complete and longest running general stores in the Piedmont.

Three buildings in Washington served as headquarters or hospitals for the opposing armies during the Civil War. The Union army set up a hospital in the circa 1840 Tranquility on Gay Street which would later become the home of French Pendleton Carter of Company G, 12th Virginia Cavalry in the Reconstruction period. Diagonally across the street to the northeast, the Union army headquartered and treated ailing soldiers in the circa 1830 Washington Academy. At a safer distance across town to the southwest at The Meadows plantation, the Confederate army located its hospital. Adding to Washington’s Civil War history, Middleton Miller of The Maples, who also owned a woolen mill at Waterloo on the Rappahannock River, designed the Confederate uniform.

“The First Washington of All,” surveyed and mapped by George Washington

Legend revisited in the 1930s by Washington attorney and Avon Hall owner Franklin Clyde Baggaly has held that Culpeper County surveyor George Washington, who also charted a portion of Lord Fairfax’s manor holdings, named and laid out the original grid plan for the Town of Washington in 1749, depicting fifty-one, half-acre lots and the present street names of Main, Gay, Wheeler, Calvert, Middle, Jett, and Porter. Absent the surveyor’s signature and date, such a “Plan of the Town of Washington” was discovered in 1847 among the Fairfax family’s Northern Neck papers. Since Washington conducted surveys for the proprietors, it was reasonable for some to interpret this document as his legendary 1749 plan. Except for Main, Middle, and Gay, the streets bear the names of the earliest landowners of the twenty-five-acre town. Yet, some have maintained

that they could just as easily be named for their descendants when the General Assembly officially established Washington as a town in 1796 and confirmed the acreage in 1798. Reportedly, experts judged the handwriting similar to George Washington's and deemed the texture of the paper allowed for its manufacture before 1750. The plan has since been recorded in the Rappahannock County Clerk's Office, but the nineteenth- and twentieth-century debate as to the earliest town in the nation named for the first president and quest for more definitive proof that the Town of Washington is the only one he actually platted continues.

In spite of the loss of George Washington's diaries when the surveyor worked for Culpeper County, Baggarly wrote a brief thesis titled *The History of the Town of Washington, Virginia 'The First Washington of All'* wherein he argued there could be no doubt that George Washington platted the town because the evidence could be found in his field notes. He claimed the "most accredited record of this interesting and intervening time has been compiled and published by Dr. J. M. Toner who is a recognized and much quoted authority on the early biography of George Washington the surveyor." Physician and historian Toner had indeed "edited with notes" and published in 1892 Washington's journal of his journey over the Blue Ridge Mountains in 1747-48. This surveying jaunt, ordered by Lord Fairfax's agent George William Fairfax, concluded prior to the July 24, 1749 date that Baggarly said Washington sketched the plan of the town. (This date is based on the Julian calendar, while the presently-used Gregorian calendar conversion is August 4, 1749.) Secondly, hindering scholarly verification of his thesis and sources, Baggarly inadequately references two separate publications by Landon and Sparks when he tries to lay the chronological groundwork for placing George Washington in Culpeper County performing the landmark event after his July 22nd survey of 400 acres for Richard Barnes. Baggarly wrote:

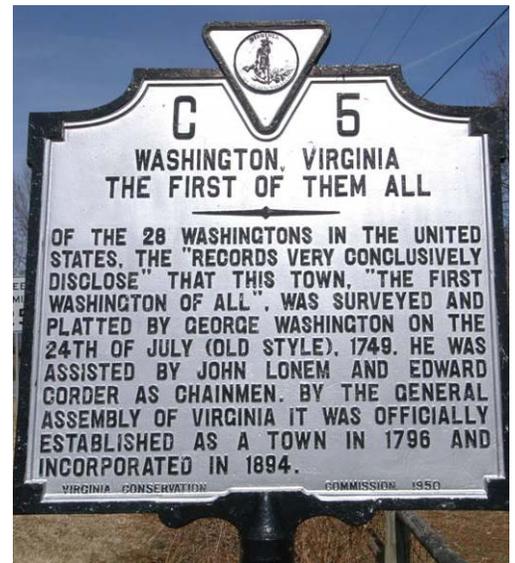
Landon published, what he represents to be a verified copy of the survey made by Washington of the Barnes land in the county of Culpeper, and also referred to the plat of this survey as published by Sparks. In connection therewith he makes particular reference to an entry in Washington's handwriting preserved with his miscellaneous papers, in which Washington after referring to the Richard Barnes survey as having been made on the 22nd day of July, 1749, continued his field record as follows: 'On the second day thereafter, accompanied by John Lonem and Edward Corder, I journeyed one half day in a northwestern direction from Fairfax [Culpeper town's first name] and in the Blue Ridge mountains in Culpeper County I laid off a town.'

Although Landon's publication remains unidentified, Baggarly's slight citation to Sparks appears to have been to the twelve-volume *Writings of George Washington* edited by Jared Sparks and published between 1834 and 1837. These volumes may be found at the Library of Virginia. Boston author Jared Sparks convinced George Washington's nephew Bushrod to loan him large quantities of the first president's papers in 1827 for this compilation. Sparks then took the liberty of carving out bits and pieces of the papers, including Washington's signature, tearing pages from diaries, and giving away letters to friends, a practice he continued into the 1860s long after returning most of the papers to the family who sold the remaining collection to the U.S. government in 1834. Prior to Sparks's mistreatment, Bushrod gave several diaries away, and Washington biographers, Washington Irving and Chief Justice John Marshall are thought to have handled the papers carelessly. Dorothy Twohig, editor of the *Diaries of George Washington*, discovered that Irving and Sparks both include data in their biographies that extant records do not contain. As for his surveys, of 199 of those credited to George Washington, only seventy-five survive. Therefore, giving due deference to Franklin Clyde Baggarly, whose own paper trail was destroyed by a fire in his Washington, D. C. residence, the primary-source evidence, such as the quoted field note needed to prove that George Washington actually did survey, plat, and name the Town of Washington in 1749 may have been seen or touched by Toner, Landon, Sparks, Irving, Bushrod Washington, John Marshall, or others and may surface again or, most unfortunately, has not survived.

Practicing as town attorney for the governing body in 1932, Baggarly drafted a resolution for council to adopt and certify that his *History of the Town of Washington, Virginia* is a "true and correct copy of the history of said town" as compiled by him. The Town Council affirmed the resolution on May 6th, and the clerk recorded it in the records of the Rappahannock County court the next day. Baggarly knew this action would finally establish a primary-source document intended to confirm George Washington's survey and platting of the town on August 4, 1749. In 1932 as the bicentennial of Rappahannock County approached, Clyde Baggarly was the first

subscriber to donate funds toward the construction of the now historic Town of Washington Monument erected between the former Methodist church and the H. G. Moffett Law Office on the east side of Gay Street. As the handsome stone obelisk would block any future attempts for the extension of Jett Street through Baggarly's Avon Hall property, the attached bronze plaque testifies that the Town of Washington, the first of all, was surveyed and platted by George Washington.

Likewise, the Virginia State Highway Marker situated at the south Lee Highway-Main Street entrance into Washington stands as further witness to the momentous historic event. Moreover, regardless of whether the missing field notes and diaries surface to irrefutably confirm that young George Washington laid out the plan for the town in 1749, making it the first Washington of all, the legend has held so long that like many other myths surrounding the first president of the United States, the tradition has acquired historic significance in American pop culture. In this case, the associative cultural value is locally significant in the developmental, social, and political history of the Town of Washington.



The Washington Revolution - A “Revolt” of the Women of Washington, Virginia Makes National News

Further contributing to its unique political history and firsts, with candidates selected just two days before the June 13, 1950 local election, citizens elected an all-woman Town Council and a lady mayor, thereby defeating an all-male ticket. Headlines on local, state, and national newspapers declared, “Women Sweep Men From All Offices in Town Council Vote,” while others enjoyed humoring readers with “Petticoat Council” and “Takes Hizz out of Hissoner.” Mayor-elect Dorothy Cox Davis, age 28, and councilwomen-elect Achsah Dudley Miller, 55, Louise Miller Price, also 55, Robbie Critzer, 54, and married to the sheriff, Ruby Jenkins, 30, Nellie Elizabeth Racer, 26, and Dorothy B. Hawkins, 25, appeared on WBAL’s newsreel, “Women in the News,” televised on east-coast stations the last two weeks of June. Although many enjoyed thinking that a female revolution and battle of the sexes had occurred, that could hardly be the case for their successful win.

Fed up with the incumbent all-male council’s indifference to normal maintenance needs such as cutting overgrown weeds along the streets, replacing burned-out streetlamps, and fencing freely-roaming dogs, one of the lady candidates inspired the idea during a discussion with Judge B. M. Miller. Selected to cover all areas of town, the chosen were occupied as young mothers, housewives, a secretary, a school teacher – previously on the council, and a hairdresser. Judge Miller and George Davis spent the last hours of the weekend before the election convincing the latter’s wife to run for mayor. The concept and their two-day campaign platform intrigued ninety-nine out of 122 voters. The council was elected on Tuesday, and the weeds were reportedly cut on Wednesday. Remaining in the news and magazines such as *Life* for months to come, Mayor Dorothy C. Davis served ten terms which she proudly noted, “resulted in beautiful dogwood trees, a zoning ordinance, a debt-free water system for the town, and a liberal education for me.” Dorothy Hawkins was the only one of the councilwomen to serve continuous terms thereafter.

Washington awarded listing on the Virginia Landmarks Register and National Register of Historic Places

In recognition of the considerable historic and architectural significance of the town, two of the state’s architectural historians, Calder Loth and Dell Upton conducted a survey and prepared a nomination for listing Washington in the National Register of Historic Places in April of 1975. They reported that “Washington is a well-preserved nineteenth-century courthouse town with a fine collection of public, commercial, and domestic architecture typical of the region. Its significance stretches beyond the founding of Rappahannock County in 1833, to the town’s platting by the young surveyor, George Washington, who gave it its grid plan in 1749.” A brief description of a cross sampling of the architecture throughout the town was provided in the nomination. Since historic integrity – the authenticity of historic identity as evidenced in the survival of original materials, workmanship, design, setting, location, feeling, and association in the buildings, structures, objects, and sites is

critical for listing, the authors noted that “Washington has been remarkably unaffected by change and retains even such minor amenities as a wooden storm-drain grate at the corner of Main and Calvert streets. It is fortunate that almost all of its nineteenth-century public buildings survive, as do a good proportion of its early houses.” In unanimous agreement, the state listed the Washington Historic District as a Landmark in the Virginia Landmarks Register on April 15, 1975, and the Department of Interior followed with listing in the National Register of Historic Places on May 28, 1975.

It is important to understand that properties either listed individually or among those within a Virginia Landmarks Register or National Register of Historic Places Historic District have no regulatory restrictions placed upon them, unless a locality applies a layer of review and regulations at the local level. The Town of Washington has chosen to apply local regulation of exterior changes to buildings, structures, objects, and sites and new construction within the Historic District. However, property owners of contributing buildings within a registered historic district, like Washington’s, are eligible for applying for the significant economic benefit of up to 45% combined state and federal rehabilitation tax credits for rehabilitation complying with the *Secretary of the Interior’s Standards for Rehabilitation*. Refer to Chapter 12, “Economic Incentives – The Federal & State Rehabilitation Tax Credit Programs” for a full explanation of the tax credit program.

Understanding the National Register Criteria and Why Maintaining Historic Integrity is Important

Criteria - the standards for listing in the state and national registers - the quality of **significance** in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that **possess integrity** of location, design, setting, materials, workmanship, feeling, and association, and:

- A.** That are associated with events that have made a significant contribution in the broad patterns of our History; *or*
- B.** That are associated with the lives of persons significant in our past; *or*
- C.** That embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess the high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; *or*
- D.** That have yielded, or may be likely to yield, information important in prehistory or history.

An evaluation of **Historic Context** – the theme or areas of significance, i.e., architecture, community planning and development, politics/government, agriculture, commerce, education, health/medicine, etc., its geographical importance demonstrated in local, state, or national significance and its chronological period of significance such as during settlement, the colonial period, the Civil War, Reconstruction, Industrial Age, or Depression – allows comparison to historic trends, patterns, or movements for meeting the Criteria.

As the State Historic Preservation Officer and the Secretary of the Interior consider the merit of proposed historic districts for listing in the Virginia Landmarks Register and National Register of Historic Places, the qualities of significance and historic integrity of the resources within the boundary must be well represented and weigh heavily on their decision. Properties and districts will not be listed that have diminished authenticity of materials, design, workmanship, setting, and location from their period of significance or date of construction. A resource must first be fifty years old to be considered eligible for individual listing or be designated contributing to a historic district. Individual properties designated as contributing to a local or registered historic district that later lose qualities of historic integrity through architecturally incompatible alteration may be re-designated as noncontributing, thereby diminishing the overall integrity of the district and losing the eligibility to apply for rehabilitation tax credits.

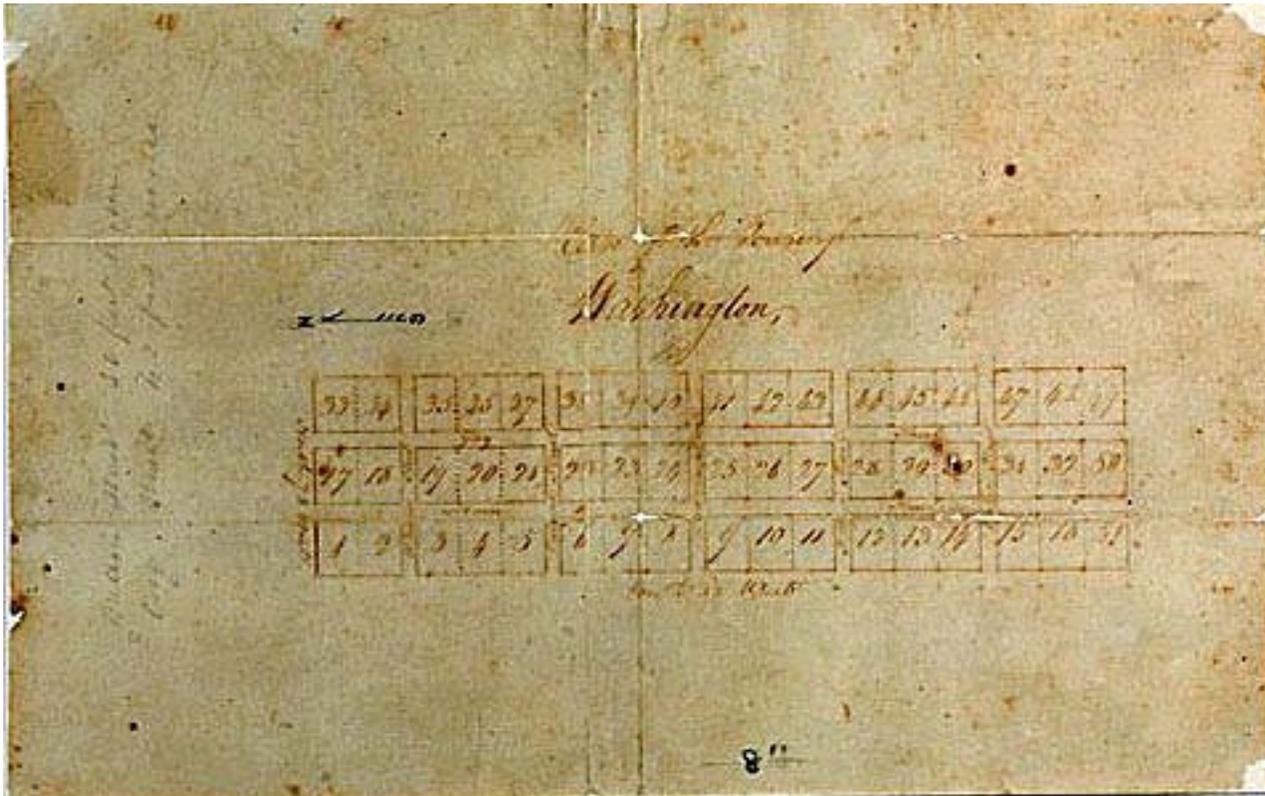
The Architectural Review Board (ARB)

Specifically to preserve and protect historic places and areas in the Historic District through the control of demolition and relocation of such places and through the regulation of exterior architectural design and uses of buildings, structures, sites, and objects in such areas, the Town Council created a five-member board known as the Architectural Review Board (ARB). Council appoints members who have demonstrated a positive interest in

preserving the architectural integrity of the buildings, structures, sites, and objects within the Historic District and who may have experience in historic preservation, history, architecture, architectural history, or construction. Individual members serve four-year terms. The ARB meets once a month as needed. Special meetings are called upon request. Approved applications receive a Certificate of Appropriateness.

Certificate of Appropriateness (COA)

A Certificate of Appropriateness is the approval statement signed by the chairman of the ARB or designated staff member which certifies the appropriateness of a particular request for the construction, alteration, reconstruction, repair, rehabilitation, restoration, demolition, or relocation of all or part of any building, structure, site, or object within the Historic District, subject to the issuance of all other regional permits needed for the matter sought to be accomplished. A COA is required before any new construction, alteration, or addition to, relocation or demolition of any landmark, building, structure, or object and any type of outdoor advertising sign. Applications for a COA are available at Town Hall and the Zoning Administrator’s Office.



This is a copy of the Plat of the Town of Washington that is believed to be from the 1749 survey by Culpeper County’s appointed surveyor George Washington, who laid out the streets and fifty-one lots in a grid plan.

VERNACULAR ARCHITECTURE

Sixty-seven of the 120 primary resources in the Washington Historic District demonstrate regional vernacular building practices instead of following the prominent academic high styles of the mid-eighteenth century through the mid-twentieth century. Vernacular architecture is not yet considered a style by scholars, although the designation serves the same purpose as the categorization of high styles. The name provides a means of classifying and studying a building that exhibits characteristics that are more greatly influenced by local culture than universal fashion. However, vernacular architecture seems to defy classification because it has not been clearly defined. The identification problem lies in the modest vernacular building's very nature of being nonstandard and atypical from one locality to another, leaving historians unable to characterize vernacular architecture concisely as a model for comparison.

The word vernacular was first used in the seventeenth century to distinguish the native languages from Latin, which was being used across borders in Europe as an unofficial universal language. Later the term evolved to describe buildings without high-style characteristics as common or ordinary and of a period or place. A vernacular building is not necessarily designed or built by professionals or modeled after fashionable pattern books. It generally has moderate, simplified, or constrained stylistic embellishments that are influenced by provincial examples. A vernacular building demonstrates a cultural diversity of indigenous or regional traditional value and wealth articulated through local skills and materials wherein form and function largely take precedence over style and ornament. Cultural creations of a diversity of social classes of Washingtonians, while representing the historic physical development pattern of the town, vernacular buildings equally possess distinctive characteristics of a type, period, or method of construction and are no less significant than the academic high styles of architecture.

General Characteristics of Vernacular Buildings – Residential, Commercial, Office, or Churches

1. Vernacular buildings often use texture, color, or varied natural and local materials to accomplish pattern and detail.
2. While there are generally less stylistic embellishments, there are usually modest, discernible suggestions or allusions to them.
3. Vernacular buildings reflect their owners' traditional values, socially, economically, and artistically within their skilled working-class, middle-class or, less frequently, aristocratic means.
4. The form, massing, size, height, width, scale, proportion, rhythm, spacing, setback, details, and materials on vernacular buildings to adjacent buildings in the district are largely maintained.
5. Materials – Natural local materials have prevailed and remain primary. Walls were built of weatherboarded frame, board-and-batten-covered frame or brick, stone, or concrete block and, in modern times since 1926, cinder-block masonry. Locally in Washington, pebble-dash stucco was applied to many frame buildings in the early twentieth century. While many localities have at least one rusticated concrete-block building, Washington does not. Foundations are built of brick or stone in the eighteenth and nineteenth centuries with common mortar composed of lime, sand, clay, and water. Although it was available in the last two decades of the nineteenth century, rigid Portland cement mortar appeared in buildings in the Piedmont more frequently after 1900 as local masons held onto dependable familiar materials and methods. Concrete-block foundations and buildings emerged, such as the circa 1940 Washington Volunteer Fire Hall at 239 Gay Street, in the first decades of the twentieth century. Foundations reveal add-on periods by changing from brick and stone to concrete block or cinder block. Chimneys most frequently are stone below the stack and brick above the shoulders locally in Washington. Some additions have made formerly exterior-end chimneys interior.

Standing-seam metal and asphalt shingles are the preferred cover for gable, hip, and shed roofs in town, while there are a few examples of slate and wood shingles. Aluminum siding appeared on the Carter-Dudley House, 371 Main Street, with its relocation in the 1940s, apparently, and on another vernacular residence situated at 106 Piedmont Avenue. Incompatible synthetic vinyl siding and trim exists only on one vernacular dwelling and commercial building.

Types and Characteristics of Vernacular Buildings in the Washington Historic District (ca. 1735-1945):

Vernacular Houses - For specific design characteristics and details on particular primary resources in Washington, refer to the individual property survey forms in the “Resurvey of the Washington Historic District 2004-05,” available in the Town Hall and the Zoning Administrator’s Office.

1. Form & Massing— Heights of one- to two-and-one-half stories with the majority being two or three bays wide with rectangular or L-plans, side gabled, and gable fronting. The form of a rectangular I-house plan consisting of a two-and-one-half-story building with usually a room on each side of a central hallway and one room deep is well represented throughout the district. This interior room configuration sometimes evolved with partitioning of eighteenth-century hall-and-parlor plans in later years.
2. Foundation – Stone and brick foundations exist on the eighteenth- and nineteenth-century dwellings. As concrete production increased in the early twentieth century, concrete-block foundations appeared on houses in Washington. Cinder block filtered in on buildings dating to the late 1940s and later.
3. Roof & Cornice – Standing-seam-metal gable roofs dominate, although there are several covered with wood shingles and asphalt or composition shingles. Centered and multiple gables with a gable window or vent, molded rake boards, boxed cornices, and especially, heavily-molded returned cornices are featured.
4. Chimney – Typical of the early southern practice to remove heat from the interior of the house, the brick and stone chimneys in Washington are situated on the exterior gable end. However, some older houses have off-center interior chimneys created by a later addition in the nineteenth century. There are fewer examples of early or late-eighteenth-century interior-end chimneys in the district, such as the one near the south end of the Nicol House at 537 Main Street. Interior chimneys are more common on those houses built in the late-nineteenth and twentieth centuries. In keeping with their high-style counterparts, vernacular brick chimney stacks conclude with a corbel or corbel cap.

- Corbelled interior-end chimney stack
- Corbelled exterior-end chimney stack
- 6-over-6 double-hung-sash wood windows on asymmetrical second story above a three-bay first story
- Single-bay porch with fluted Tuscan posts, a straight balustrade and hipped roof
- Slightly off-centered flat-paneled wooden door under the porch
- Board-and-batten door on the kitchen wing :



Vernacular Nicol House, 537 Main Street

5. Porches are commonly seen on Washington vernacular residences and have hipped or gable roofs typically supported by wood chamfered square posts or flat or raised-panel battered posts, while turned posts and classical columns are present less frequently. Shed-roofed porches are rare. Ornamentation on vernacular houses in Washington typically is featured on the front porch with articulation of classical details including pedimented gables, Tuscan columns or paired columns. Wood balustrades under molded handrails are traditionally straight in combination with chamfered posts and columns and turned in conjunction with turned posts. Decorative scroll brackets and jig-sawn balustrades appear in the late nineteenth century as shown on the Butler Stonestreet House at 609 Main Street, while the Jenkins House at 199 Main borrowed a Folk Victorian characteristic as seen in its spindle brackets.
6. Openings – Contrary to the majority of their high-style contemporaries, these vernacular residences demonstrate an asymmetry of openings, sometimes quite obvious, while other times the off-centeredness of a doorway or the disproportionate spacing of flanking windows is more subtle.



Butler Stonestreet House Porch Detail

- A. Doors – The typical late-eighteenth-century through the late-nineteenth-century door on vernacular residential buildings in Washington is composed of a single-leaf, raised-panel wood design. The panels are vertically oriented until the third decade of the twentieth century when horizontally-oriented raised panels gained popularity and edged in competition. There are a few eighteenth- and nineteenth-century vernacular houses in Washington with board-and-batten doors. In the mid-to-late-nineteenth century as glass became more accessible due to greater production and railroad transportation, doors of the Victorian period (1860-1910) began to have glazing in the upper two panels or upper half while maintaining the raised panels underneath. A full-height pane on a door of pre-1900 houses would represent a twentieth- or twenty-first-century replacement.

Transoms & Sidelights on vernacular residential entrances – The majority of vernacular entrances remain simple without a transom above or sidelights. The late-eighteenth-century Cat Cary House at 408 Gay Street has a rectangular transom above the entrance, while the circa 1880 Claybert Smoot House at 639 Main Street demonstrates a surround composed of a three-light rectangular transom and three-pane sidelights. The circa 1850 Carter-Dudley House at 371 Main Street is unusually without a transom but relies on sidelights to illuminate the interior hall.

- B. Windows - Throughout the district, windows on the vernacular dwelling are overwhelmingly wooden double-hung sash with the earliest buildings having nine-over-nine, six-over-nine, nine-over-six, and six-over-six lights. Attic windows generally are four-light casements. Vernacular houses built from the mid-to-late nineteenth century exhibit six-over-six, double-hung-sash, wood windows frequently. Following industrial advances resulting in increased glass production, stronger and larger size panes, and railroad shipment to rural areas, four-over-four, two-over-two, and one-over-one, double-hung-sash, wood windows appeared in the late nineteenth century. The larger paned windows increased in popularity in the 1880s and 1900s. Tall, multiple-light, wood casement windows also became fashionable, but they do not exist on vernacular houses in the Washington Historic District.

7. Frame outbuildings on Washington residential properties include small board-and-batten barns, storage sheds, a rare meathouse, summer kitchen, spring house, carriage house, or detached garage.



Transom and sidelight door surround on the Claybert Smoot House at 639 Main Street



Sidelights flank the Carter-Dudley House door under a classical pedimented portico with paired vernacular, battered, flat-paneled posts instead of high-style columns. The house stands at 371 Main Street.

Vernacular Characteristics of the Compton House at 335 Gay Street



4-light awning, attic window hung diagonally in the gable.

A returned cornice on the gable end is a popular design in Washington.

Additional ornament is achieved with a heavy window crown above an ogee dentil molding.

Classical Tuscan porch columns add visual interest.

These gable end windows are further embellished with architraves that have a curved or flared knee base.

Original cut-nailed weatherboard covers this circa 1820 house above a stone foundation.

Vernacular Commercial or Office Buildings – *For specific design characteristics and details on particular primary resources in Washington, refer to the individual property survey forms in the “Resurvey of the Washington Historic District 2004-05,” available in the Town Hall and the Zoning Administrator’s Office.*

1. Form & Massing – The earliest commercial buildings in Washington are side-gabled, rectangular-plan taverns. Only the circa 1735 colonial vernacular, weatherboarded-frame Cox’s Tavern, 411-23 Main Street, retains its original form and massing, standing two-and-one-half stories tall and three bays wide directly on the northwest corner of Main and Middle streets. The circa 1815, two-and-one-half-story, three-bay-wide central tailor shop and the circa 1850 adjoining store wings extended the plan to the north. The vernacular circa 1840, two-and-one-half-story, frame, Thorn’s Tavern formerly side-gabled to Gay Street on Lot 42 before its absorption into the Colonial Revival-style Avon Hall and relocation to 22 Avon Lane, down the hill to the southeast in 1931. A photograph serves as the only documentation of the formerly three-story, side-gabled, circa 1840, Clark’s Tavern at 198 Main Street, now reduced to a single story and seven bays wide. The circa 1834, three-bay-wide, one-and-one-half-story, weatherboarded-frame Jones’s Store situated at 337 Gay Street and the two-story, six-bay-wide Merrill’s Motor Company at 389 on the southwest corner of Main Street also have side-gabled rectangular plans. Thornton’s Garage, now the Inn at Little Washington, 309 Middle Street, possessed a nearly square rectangular plan when built. Gable-fronting rectangular plans in two-and-one-half-story buildings developed in the early twentieth century on the weatherboard-frame Stuart’s Store, 491 Main Street, the Recreation Hall, 343 Main Street, the Washington Arts Building, and the Theatre at Washington, Virginia at 311 and 291 Gay Street.

Two, three-bay-wide, one-and-one-half-story, side-gabled commercial buildings with rectangular plans and two, one-story, six-bay, and nine-bay-wide commercial buildings were constructed on the west side of Main Street between the Heritage House at 291 Main and Porter streets in the 1950s. A substantial addition to the rear of the Baumgardner Law Office Building, 211 Main Street, created an L-plan. The seventies and eighties brought the gable-fronting, rectangular, brick masonry former Sprint Telephone Building, the Rappahannock Medical Center, the Rappahannock County Department of Social Services, and the frame, side-gabled, former Roger Batchelder Real Estate Office to the northeast end of Gay Street (320, 338, 354, and 360).

2. Foundation – Stone foundations exist on the nineteenth- and early-twentieth-century commercial buildings. As concrete production increased in the early twentieth century, concrete-block foundations appeared on commercial and office buildings in Washington. Cinder block filtered in on buildings dating to the late 1940s and later.
3. Roof & Cornice – Due to the majority of commercial or office buildings dating to the twentieth century, asphalt or composition-shingled gable roofs dominate, although there are several covered with wood shingles and standing-seam metal. Gable-fronting buildings frequently have a gable window or vent, plain rake boards, and boxed cornices. The circa 1900, stuccoed-frame Thornton’s Garage has an asphalt-shingled hipped roof, while the brick, circa 1945 Merrill’s Motor Company, now the U.S Post Office and Country Café, has a parapeted flat roof. Merrill’s Motor Company and the simplified Renaissance Revival-style Rappahannock National Bank at 257 Gay Street have the only original flat roofs remaining on commercial buildings in the Historic District. The south addition on the Theatre at Washington, Virginia had one, but it was raised to a shed roof in circa 1980. The height and parapets on Merrill’s and the bank building make their flat roofs architecturally compatible to the predominance of gable roofs.

A major adjoining north wing of the Cox’s Tavern complex, the circa 1850 store has a standing-seam-metal shed roof. The Black Kettle Motel & Restaurant buildings on 564-572 Middle Street are also shed roofed. The Walker B. Jenkins Bus Station at 199 Main Street is a secondary resource to the main residence, but this commercial building features a hipped roof in a T-plan due to the wider and taller hipped canopy in front. Stuart’s Store exhibits a standing-seam-metal gable roof and a false front with a high parapet and deep boxed cornice overhang. The false façade is a significant characteristic denoting the evolution of commercial storefronts in the early twentieth century, while the height exaggeration of the parapet and the broad boxed cornice are vernacular influences connecting the building to its setting in Washington. The gable-fronting

Middle Street Gallery has a boxed cornice on the side elevations, and a tapered rake board on the gable ends of the circa 1740 front section. A tapered rake board is an eighteenth-century design. The Recreation Hall, now R. H. Ballard’s, 343 Main Street, also has a boxed cornice, but this circa 1980 feature is not original. Neither is the classically-influenced dentiled rake board and frieze band embellishing the gable. The non-contributing office building at 233 Main Street has a vernacular boxed cornice while incorporating high-style details such as a tall frieze band with dentil molding, a wide rake board on the gable ends, and a modern adaptation of a colonial curved cornice end.

- 4. Chimney – The chimneys on vernacular commercial or office buildings generally are situated on the exterior end of the edifice, but there are examples of brick interior and interior-end chimneys in the Historic District. By the early twentieth century, these components were often reduced to flue size for stoves or venting purposes. Except for the taverns which continue to reflect their residential history, the chimney is typically not a major feature on commercial buildings. Even the brick flue chimneys, however, are defined with a corbel or corbel cap. Thornton’s Garage, rehabilitated for use as the Inn at Little Washington, has an added interior chimney in the back serving as the outlet for the required substantial exhaust fan for the restaurant’s kitchen. Its design and stuccoed-brick materials replicate those used on the inn’s other chimneys, rendering the mechanical feature less obtrusive and more architecturally harmonious.

A low, corbelled-brick, exterior-end flue chimney rises above a parapeted flat roof

Borrowing high-style details, an Art Deco zigzag-patterned brick frieze decorates the gable.

Demonstrating how a vernacular building uses texture, color, varied materials, and patterns, the Merrill’s Motor Company Building displays fine ornamental brickwork with a soldier-course belt, a soldier-course cornice, and rowlock lintels for pattern and rich red and glazed brick for color and texture.



Merrill’s Motor Company, current U.S. Post Office & Country Café, 389 Main St.

- 5. Porches are present on just a few commercial and office buildings in the district. Differing from the range of the single-bay width to a full-width porch on residential buildings, the vernacular commercial counterpart in Washington is typically full-width and one-bay deep as shown on Cox’s Tavern, the Inn at Little Washington, Stuart’s Store, 491 Main Street, and the Rappahannock News and the former Piedmont Properties buildings, 249-261 Main Street.

The favored full-width commercial porch style in Washington on Cox’s Tavern.



The posts supporting the former Piedmont Properties Building are stained pressure-treated wood, not traditionally painted in keeping with historic porch treatments in Washington. However, the stained rustic weatherboard façade on the noncontributing building apparently influenced the choice of stain on the posts. The posts were given a traditional chamfer to make them more appropriate to the contributing buildings in the Historic District.

Instead of a porch, Jones's Store has a hipped pent-roofed shelter above the entrance.



A recent addition to Jones's Store, 337 Gay Street, is the hipped pent roof supported by diagonal two-by-four braces sheltering the entrance. R. H. Ballard's shop in the former Recreation Hall, 343 Main Street, has a circa 2004 pent roof above the south-side entrance, and an asphalt-shingled, shed pent roof shelters the entrance on the former Sprint Telephone Building at 320 Gay Street. All of these pent roofs are modern and non-invasive components that do not negatively impact the character of the Historic District. A plastic box marquee on the Theatre at Washington, Virginia was replaced with a corrugated-metal, shed-roofed canopy in the 1980s. Like the pent roofs, there are no vertical post supports underneath. Designed with a more residential appearance, the non-contributing, circa 1980 Rappahannock County Department of Social Services Building, 354 Gay Street, has a full-width, one-story porch on its mid-section. The posts and balustrade are plain and harmonious with the form and character of the building, setting, and neighborhood. Balustrades and molded handrails of wood are only displayed on Cox's Tavern, also the tavern keeper's dwelling when built, and the Rappahannock County Department of Social Services Building that was designed to resemble a residence. Unlike their residential counterparts, porches on the vernacular commercial and office buildings in the Historic District have not incorporated decorative details such as scroll brackets, spindles, or jig-sawn balustrades.

6. Openings – Contrary to the majority of their high-style contemporaries, these vernacular commercial or office buildings demonstrate an asymmetry of openings, sometimes quite obvious while other times the off-centeredness of a doorway or the disproportionate spacing of flanking windows is more subtle.

A. Doors, Transoms, & Sidelights – Like eighteenth- and nineteenth-century residential buildings, original heavy wooden doors either had raised panels, flat panels, or were board and batten on vernacular places of business. Likewise, in the mid-to-late-nineteenth century as glass became more available due to greater production and railroad transportation, doors of the Victorian period (1860-1910) began to have glazing in the upper two panels or upper half while maintaining the raised panels underneath. A full-height pane on a door of pre-1900 proprietaries would represent a twentieth- or twenty-first-century replacement. By the 1940s, stainless steel doors with single or two-light glazing appeared on new storefronts.

The circa 1735 Cox's Tavern exhibits raised-panel doors on the façade and rear elevation within original openings. The fifteen-light wooden French door on the back elevation of the central block, former tailor's shop is not original. A five-light, rectangular transom is above the back door in the southwest corner. The north shed-roofed store has three Main Street entrances, all having four-light rectangular transoms above. The northeast door is a single-leaf raised-panel design, while the two to its south are double leaf and raised paneled with three-light glazing inserted in the upper vertical panels. The second oldest existing vernacular store is the Middle Street Gallery, at 325, which features a

flat-paneled door. The third oldest vernacular commercial building in Washington is Jones’s Store dating to circa 1834, and it appears to retain its original flat-paneled, double-leaf door, but the upper vertical panels were later cut for insertion of glass panes for additional interior illumination and visibility. A five-light rectangular transom is above this primary entrance. The flat-paneled front door into the south addition has twelve lights above the panels. The north side door on the back ell leading out to the back porch is an early vintage board-and-batten component with wrought hardware and a four-light, rectangular transom above. Five-pane sidelights and a two-light rectangular transom surround the raised-panel, front door on Stuart’s Store. The two-bay-wide, frame store at 443 Main Street, a contributing circa 1760 building on the Mayor’s House property, has a board-and-batten door with a four-light window inserted in the upper half. The Recreation Hall at 343 Main Street has a raised-paneled door protected by a single-light storm door. Relocated from the southeast corner in circa 1980, this entrance was enhanced with fluted wooden pilasters supporting a dentiled pediment.

Plain laminated plywood doors are on the vacant, noncontributing Black Kettle Motel & Restaurant, and they set under tall single-pane transoms and beside the large-pane room window treatment. Built in circa 1980, the noncontributing Geneva Welch Gallery, 341 Main Street, has an unusual diamond-shaped, raised-panel, wood door. The doors on the 1950s, noncontributing quartet on Main Street range from the raised-panel design within a deep recess on the former Piedmont Properties Building and the three front doors on Baumgardner’s Law Office, while a one-over-one steel door is on the Rappahannock News Building, and laminated wood doors with horizontal rectangular lights are on the Office Building at 233 Main. Flat-paneled wooden doors exist on the noncontributing former Sprint Telephone Building, and the nearby former Batchelder Real Estate Office, 360 Gay Street, has a wooden Maltese cross under-paneled door below nine lights.

The Middle Street Gallery Building dates to circa 1740.

A wider rake board at the ridge tapers to the eave

A four-over-four, double-hung-sash, wood gable window

Wooden boxed cornice

Six-over-nine, double-hung-sash, wood window

A flat-paneled door is behind a raised-panel wooden storm door with a single light above.

A corner board finishes the corners of this weatherboarded-frame, vernacular store.



B. Windows - Throughout the Historic District, windows on the vernacular commercial or office buildings are overwhelmingly wooden double-hung sash with the earliest such as the Middle Street Gallery, Jones’s Store, Cox’s Tavern, and Clark’s Tavern having six-over-nine or six-over-six lights. Attic openings have four-over-four or six-over-six, double-hung-sash, wood windows. Rectangular or elliptical louvered vents are in the gables of later vernacular commercial establishments. Following industrial advances resulting in greater glass production, stronger and larger size panes, and railroad shipment to rural areas, four-over-four, two-over-two, and one-over-one, double-hung-sash, wood windows appeared in the late nineteenth century. The larger paned windows increased in popularity in the 1880s and 1900s. The circa 1850 shed-roofed north wing of Cox’s Tavern has four-over-four, double-hung-sash, wood windows, while two over twos are on the circa 1905 Stuart’s

Store. The former Piedmont Properties Building, 261 Main Street, and the Office Building at 233 Main demonstrate the arrival of horizontally-emphasized windows in the mid-twentieth century.

Vernacular Churches

The First Baptist Church of Washington at 687 Main Street is the sole vernacular religious institution in the Historic District. Built in 1881 for the African-American community, this stuccoed-frame church demonstrates how diverse local materials, skillful craftsmanship, modest high-style references, social, and traditional values express vernacular artistic design, detail, texture, function, and form.



Classically-influenced architectural details enhance the metal domed bell tower and entry of this vernacular church as shown in the elliptical door transom, the semi-circular lunette in the shingled tower and the dentiled moldings defining the cornices.

Brackets between the domed roof support frame the bell within a diamond.

Cornice defined with dentil molding

Originally a weatherboard building before the circa 1925 stucco application, coursed wood shingles distinguish the bell tower while providing texture and pattern.

Roman Classicism in elliptical lunettes decorated with keystones.

A taller dentiled cornice with a wider frieze board decorates the rectangular entry.





ROMAN REVIVAL STYLE (1790-1830) locally to 1858

Washington has two notable Roman Revival-style buildings: the former Washington Presbyterian Church, currently Town Hall, 485 Gay Street, shown at left, and the Rappahannock County Courthouse shown below. Popularized by Thomas Jefferson, the style is often called Jeffersonian. The courthouse was built by Malcolm Crawford, one of Jefferson’s UVA carpenters between 1833 and 1835, while local carpenter James Leake Powers reportedly built the Presbyterian Church in 1858. Characteristics of the style:

Rappahannock County Courthouse, 250 Gay Street



1. Roman temple form, frequently gable fronting. Excellent proportion, symmetry and rhythm.
2. Pedimented full-height portico supported by Roman columns. The church and courthouse have imposing broad pedimented gables, and the impression of a portico is given in the unpainted brick Tuscan pilasters on the façade of the former and white-painted pilasters on the latter.
3. Lunette (elliptical window) in the tympanum.
4. Plain, smooth entablature. The wide cornice bands below the pedimented gables have no raised decoration.
5. Classical moldings of the Roman order. The Baths of Diocletian influenced the dentiled pedimented entrance on the church above.
6. Raised first floor or foundation suggesting a Roman temple built on a platform or podium. Raised brick foundations achieve that elevated impression on these Washington examples.
7. Built of red Flemish-bond brick with white-painted moldings, trim, and details.
8. Tall windows. Triple-hung sashes extend along the sides of the church, while six-over-nine, double-hung-sash windows span the side elevations of the courthouse.

GREEK REVIVAL STYLE (1820-1860)

Based more on the Greek temple form following archaeological investigation in the early nineteenth century and America's sympathy to Greece following the Greek War of Independence, characteristics are:

1. Greek temple front frequently on public buildings. Columns support a full entablature. Columns are typically Doric, Ionic, or Corinthian. On the best representation of the style, Greek columns have no bases.
2. A wide-band frieze board under the cornice is a major distinction. The Greek Revival has broad entablature with distinct zones of architrave and frieze up to the cornice. May have triglyphs, metopes, dentils or modillions on the frieze board, but it is typically undecorated in modest representations of the style.
3. Pilaster corner boards.
4. Pedimented gable fronts. Low-pitched gable or hipped roof.
5. Gable cornice returns.
6. An entry-size, full-width, or full-façade porch with round classical columns is prominent on dwellings.
7. Rectangular transom above a paneled door is a strong characteristic; sidelights usually accompany.
8. Tall first-story windows. Glass panes are enlarging by the second decade of the nineteenth century. Yet, windows typically are six-over-six, wood, double-hung sash on dwellings.
9. Pediment-shaped or low-pitched triangular window and door architraves of wood or masonry.
10. Greek details of frets, Greek key, square or rectangular corner blocks on doors, shouldered doors and windows, cresting details, egg-and-dart, anthemion, acanthus, and honeysuckle floral designs.
11. Materials are all natural, walls may be of wood, brick, stone, or stuccoed. Roofs are covered with standing-seam metal typically. Mortar is still composed of lime, sand, and clay with water in the nineteenth century.

Tranquility, 567 Gay Street, has many characteristics of the Greek Revival style.



Low-pitched gable roof

Gable cornice returns

Wide-band frieze board is plain

Pilaster corner boards

Pedimented-shaped, low-pitched triangular window architraves decorated with corner blocks

Six-over-six, double-hung-sash, wood windows are on the side elevation, while paired four-over-four windows with larger panes are on the gable end.

Two Washington residences, the James Jett House, 4 Skyline Lane, and Heritage House, 291 Main Street, dating to the early nineteenth century, have received vernacular Greek Revival-style designations because local influences take precedence over one or more of the distinguishing characteristics of the high style. The circa 1820 James Jett House gable fronts to Harris Hollow Road, and the dwelling originally had a full-width and height, Greek Revival-style portico before its reduction to a single-story component. The existing porch has a characteristic wide frieze band. The Jett House also retains a Greek Revival-style entrance with a rectangular transom. An imposing full-width and height front portico supported by square columns, instead of round classical columns, is a vernacular Greek Revival-style detail on the Heritage House Bed and Breakfast. The transom built into the raised-panel, wood door is another local variation of the style on a classically-influenced entrance defined with fluted pilasters supporting a broken pediment.

GOTHIC REVIVAL STYLE (1830-1860)

The style has Medieval influence with a departure from previous classical Greek and Roman models. Promoted by the Ecclesiological Movement in the Episcopal Church, Gothic Revival became a fashionable church style. American architects Andrew Jackson Davis and Andrew Jackson Downing popularized the Gothic Revival style for rural or country houses and cottages. Downing favored the Carpenter Gothic subtype. Gothic Revival characteristics include:

1. A steeply-pitched gable roof, usually with cross gables; decorative bargeboard or vergeboard on projecting gables, often elaborately carved and ornamented and may have cross-bracing, finials, a king post, or tracery.
2. Crenellated parapet roof or shaped parapets.
3. Pinnacle with crockets on the roof; trefoil and quatrefoil or tracery decoration on porches.
4. Towers with battlements or crenellation.
5. Corner buttresses.
6. Oriel or bay window.
7. Windows with pointed arches (lancet), tracery, drip mold most common, label mold, hood mold with corbel stop or label stop, wheel window; tripartite windows with single panes, one-over-one or leaded.
8. Windows on houses are typically two-over-two, double-hung sash, sometimes one-over-one.
9. Door frames or architraves may have pointed arches. Doors may be raised-panel or board-and-batten wood.
10. Wall surfaces board and batten in the Carpenter Gothic style, sometimes weatherboard or horizontal cladding, stucco finish on frame or masonry.
11. Rigidly asymmetrical.
12. Picturesque.
13. Materials are natural and vernacular. Mortar in period masonry through the nineteenth century remained common lime, sand, clay, and water. Roofing materials wood shingles, standing-seam metal, or slate shingles, sometimes polychromed (multicolored). Window sashes, casements and frames, doors and frames, and porch details are wooden.

Trinity Episcopal Church, 79 Gay Street, was designed in the Carpenter Gothic Style and originally clad in board and batten in 1857. The pebble-dash stucco, a natural evolution of the style, was applied in the 1920s, giving the rural country church an urban finish.



A jig sawn vergeboard decorates the chapel gable. Note the steeply-pitched gables on the bell tower.

Wheel or round window

Stucco finish

A late Gothic-period fleur-de-lys ornaments the arched stained-glass windows.

Pointed Gothic windows are on the sides.

Built in 1889 at 310 Gay Street, the Washington Methodist Church on the left in the picture below displays the two-centered arch above tall four-over-four, double-hung-sash windows and over the double-leaf, raised-panel door. The one-story, 1836, H. G. Moffett Law Office, 290 Gay Street, to its right represents the Carpenter Gothic subtype, and its original, cut-nailed, board-and-batten cladding remains in very good condition. Not pictured and noncontributing, Tranquility's former slave quarters at 593 Gay Street received Carpenter Gothic-style detailing in the 1980s.



ITALIANATE STYLE (1840-1880) Italian Villa 1830-1880

The Italianate style grew out of a nineteenth-century fascination with Italy. The dominant style chosen by Americans for dwellings between 1850 and 1880, its picturesque features were also popular for commercial buildings. Washington has four properties representing the Italianate style including the Washington Baptist Church & Masonic Lodge, 180 Gay Street, Mt. Prospect, 30 Main Street, the House/Offices of the Inn at Little Washington, 448 Main Street, and the house at 28 Harris Hollow Road. Characteristics of the Italianate and Italian Villa styles include:

1. A low-pitched hipped or gable roof; may have a centered gable.
2. Wide overhanging eaves are supported by heavy brackets, large scroll-shaped brackets, or paired brackets. The cornice is further composed of a wide frieze band behind the brackets under the eave.
3. Tall first-story windows of double-hung sash with six-over-six, commonly two-over-two or one-over-one lights. Paired and triple windows are frequent. Bracketed polygonal bay windows are a typical element.
4. Hooded or crowned windows with full arches, segmental, flattened, or rectangular shapes. They may be pedimented and bracketed; pronounced moldings in frames.
5. For the first time, doors may have large-pane glazing in the upper half above raised panels or within the former panel spaces between the stiles. They may be rectangular, arched, or segmental and hooded in keeping with the elaborate window framing or architrave. Raised-panel doors remain popular along with rectangular transoms and sidelights, however.
6. Porches are typically single story with hipped roofs, overhanging eaves often elaborated with brackets; entry-wide or full width are common. Columns are chamfered or square, and the balustrades, if present, are typically plain straight pickets or jig sawn. Arcaded porches or grouped posts appear on the most elaborate Italianates.
7. Towers are featured on the Italian Villa in urban areas, especially with a low-pitched broadly overhanging roof or mansard roof. Strongly influenced by the Italian Villa, the Campbell House at 490 Mount Salem Avenue is distinguished with such a tower.
8. Cupolas may appear.
9. Asymmetrical; square, rectangular, or L-plans.
10. Materials are natural and vernacular, walls may be frame board and batten, weatherboard, stuccoed, or brick or stone masonry. Roofs are covered with standing-seam metal usually. Foundations and chimneys were composed of stone or brick. Mortar remained a common lime, sand, clay, and water mixture until circa 1900 locally when craftsmen started to accept Portland cement. Window, door, and porch details are wooden.

For specific design characteristics and details on particular primary resources in Washington, refer to the individual property survey forms in the “Resurvey of the Washington Historic District 2004-05,” available in the Town Hall or Zoning Administrator’s Office.

Exceptionally embellished, the circa 1875 Washington Baptist Church & Masonic Lodge at 180 Gay Street ranks high among Virginia’s best examples of the Italianate Style on a religious institution.

Belfry with wide eaves, paired scroll brackets, rosettes on the frieze and a cartouche above paneled columns

Corbelled circular window with Masonic emblem

Low-pitched gable roof, paired scroll brackets supporting eave overhang, a wide-band frieze

Brackets supporting rectangular crowns with paired Wall of Troy and guilloche moldings on the both stories.

Tall, triple-hung-sash, first-story windows.

Double-leaf, raised-panel door crowned with bracketed hood. Wall of Troy and guilloche moldings are on the hood, and repeat courses are above the door.

Seven-course American bond brick pattern.



Built in circa 1850, Mt. Prospect at 30 Main Street has a rare Maltese cross plan with all four projecting gables decorated with C-scroll brackets and a wide frieze band. Paired brackets frame the battered square porch columns.

The entrance is heavily crowned and bracketed and enhanced with a bold transom and sidelights.

Two-over-two, double-hung-sash windows flank the paired one-over-one window at center on the second story. Bay windows without brackets are on the side elevations, not visible in this view.

QUEEN ANNE STYLE (1880-1910) A pattern book probably influenced the circa 1905, notable Stuart House at 17 Harris Hollow Road.

Standing-seam metal covered
pyramidal-roofed tower or turret

Steeply-pitched prominent gable-
fronting primary subtype of the style

Hexagonal-patterned asphalt roof
shingles

One-over-one, double-hung-sash
windows, paired, with bulls-eye
corner blocks

A circular window in the lower
secondary gable

Wraparound porch, hipped roof
supported by turned posts

Tall rectangular transom above a
two-light, flat-paneled door. The

stained-glass, vertically-oriented panes have frosted motifs, and the horizontal panel below has floriated carving.



Although the style bears the name of Queen Anne who reigned 1702-14 when Renaissance architecture dominated in England, nineteenth-century British architect Richard Norman Shaw incited this highly ornate architectural trend by drawing inspiration from the Elizabethan and Jacobean eras into his designs. Further, acceptance of the evolution of the lighter balloon framing structural system in the last decades of the nineteenth century eased implementation of diverse wall setbacks and projections, towers, and numerous bay windows on a formerly largely rectangular building. The varied and picturesque features of this dominant domestic building style between 1880 and 1900 in America include:

1. A rigidly asymmetrical form and irregular plan.
2. Roofs are steeply-pitched and irregularly shaped with multiple gables, hips, pents, a conical form, pyramidal, pedimented, cross gables, and a dominant front-facing gable. Other roof and cornice features include towers or turrets specifically, tall chimneys, textured and patterned chimneys, pinnacles, cresting, overhangs, hidden gutters, perhaps a dentiled cornice, dormers, and vergeboard.
3. Queen Anne houses are usually heavily embellished, rich in textures, patterns, and colors; patterned wood wall shingles, fish scale shingles, and numerous variations. It is typical to find wood-shingled gables on a weatherboard house. Brackets appear in all shapes: fans, lace, scroll, etc., and spindle work.
4. Some examples have half timbering in the upper gables, wood panels on masonry, or masonry walls with patterned brickwork, stonework, or terra cotta insets.
5. Multi-planed, an uneven wall surface, and distinctive efforts to avoid a flat wall surface.
6. Doors often have a large upper glass pane, that may be surrounded by small rectangular or arched lights, above a lower raised or flat panel. Small-pane glazing may be multicolored or stained. Incised decorative detailing, etching, or carved patterns may be found on a Queen Anne door. A fanlight, rectangular transom and sidelights may surround the door. The architrave is generally delicate and simpler than in earlier styles.

7. Late-nineteenth-century Queen Anne houses might have two-over-two, double-hung-sash wood windows, while turn-of-the-century examples typically have one-over-one, double-hung sashes. A large single light surrounded partly or fully by small rectangular panes, perhaps stained or multicolored, textured, or beveled, became popular as another method of incorporating diversity of shape and pattern. Single-light casement windows became possible. Bay windows are frequent and may be found on both stories. Varied window shapes include arched, circular, and rectangular. Classical influences appear in variations of the Palladian window and lunettes in gables.
8. Prominent porches or wraparound porches are distinguishing components on the Queen Anne, one story in height, that turn at a forty-five-degree angle or curve, with a hipped or gable roof supported by turned or round columns typically. Recessed porches appear less commonly but usually on the second story. Porch ceilings are either plastered or wainscoted. Hidden gutters are frequent. The balustrade is variously represented through straight pickets, turned or jig-sawn designs in seemingly endless imaginative shapes derived from elements and forms of many styles. Spindle work and spindle friezes are favored porch details. Classical features such as round Tuscan, Doric, or Ionic columns with plain balustrades or a modillioned or dentiled cornice sometimes appear on the Queen Anne porch.
9. Materials remain natural and vernacular to the geographical location. Walls may be of weatherboard, wood shingle, or half-timbered frame possibly with variations of these materials on varied wall surfaces. Masonry walls consist of terra cotta, brick, or stone. Stucco in its varied mixtures may be found on frame or masonry examples. Roofs are covered with wood shingles, slate, or tile shingles, perhaps colored (polychromed) or patterned, standing-seam metal, or by the first decade of the twentieth century, asphalt shingles, preferably the patterned design of hexagons or diamonds. Standing-seam metal was the preferred protection for towers or turrets. Brick or stone remained the chosen material for foundations and chimneys with mortar possibly mixed with Portland cement and a sandy aggregate after 1900. Wood serves as the window and door material.

FOLK VICTORIAN STYLE (1880-1910) circa 1865-1910 locally

The Folk Victorian style emerged from a blending of Italianate, Queen Anne, and Gothic Revival-style decorative features appearing frequently on cornices and porches of dwellings in the picturesque period of architecture. Rail service enabled shipment of pre-cut millwork. The E. W. Brown and Dudley houses at 480 and 558 Gay Street respectively and the Foster-Harris House at 189 Main Street represent the Folk Victorian style in Washington. Identifying characteristics:

1. Side-gabled I-house or gable-fronting rectangular plans and L-plans are most common with a low-pitched gable roof. A centered gable is atypical.
2. Weatherboard frame is the typical structural system.
3. Eaves do not overhang as widely as on the Italianate style, although the cornice often has brackets, and the frieze band is narrower.
4. Porches with Queen Anne-style turned posts, balustrades, spindle frieze panels or spindle brackets, and lace-like or spindle fan brackets; Italianate-influenced chamfered square posts, straight balusters, or typically jig-sawn balustrades.
5. Gothic detailing may occur such as a decorative vergeboard, a king post rising from the rake, pinnacles, finials, drop pendants, or tracery.
6. Distinguished from a Queen Anne by its symmetry, lack of multiple wall planes, textures, patterns, i.e., shingles, and the absence of a wraparound porch. A Folk Victorian building is distinguished from an Italianate by its spindle work, bracket spacing and design, turned posts, and restrained Italianate detailing.

7. Windows are six-over-six, two-over-two, four-over-four, wood double-hung sash without hoods or crowns. Bulls-eye corner blocks and bay windows often appear. Gable vents are typically louvered rectangular or triangular (low pediment or two-centered). Corner blocks often appear on a Folk Victorian-style house.
8. Doors are raised or flat paneled wood, may have a single upper light above panels, glazed arched panels between the stiles, and may have sidelights and a rectangular transom.
9. Materials remain natural and vernacular. Foundations and chimneys are typically stone or brick with walls of weatherboard frame and standing-seam-metal roofs. Mortar remained a common lime, sand, clay, and water mixture until circa 1900 locally when craftsmen started to accept Portland cement.

The Foster-Harris Bed & Breakfast, 189 Main Street, has many Folk Victorian-style details.



Centered gable with a Gothic-influenced scalloped, semi-circular vergeboard with drop pendants surrounding a round floriated attic vent.

Widely-spaced triangular spindle brackets under the eave.

Spindle frieze, cross-spindle brackets between chamfered posts

Jig-sawn balustrade

Two-over-two, double-hung-sash windows with bulls-eye corner blocks. The Victorian door has arched glazing between the stiles and a rectangular transom.

COLONIAL REVIVAL STYLE (1870 to Present)

A revival movement influenced by Boston architect Arthur Little's concentrated desire to preserve the richness of design and hand-tooled craftsmanship long demonstrated in colonial buildings, this style reflects a rebirth of interest in the early architecture of Colonial America. The Colonial Revival style is best understood as a bold exaggeration of the characteristics of pre-Revolutionary War architectural styles and may be combined with later evolved and contemporary features. Completely accurate depictions of colonial styles are rarely seen, and then, the quality of craftsmanship, slighter molding profiles, materials, and modern machine marks indicate a revival. Hallmarks of the Colonial Revival style are:

1. Accentuated, exaggerated, or disproportionate decorative features of the colonial period generally concentrated on entrances, windows, and cornices. Although a pedimented entrance and Palladian window may be seen on a Georgian or Federal style building, they would be overstated or oversized on the Colonial Revival.
2. Side-gabled rectangular and square plans with gabled or hipped roofs, centered gables, an occasional asymmetrical hipped and gabled example are expected. Side-gabled rectangular gambrel roofs or a rare gambrel with a cross gambrel appear on Dutch Colonial Revival houses. A front-facing gambrel roof with a cross gambrel ell is one subtype of the Colonial Revival style that would not be found on an original Dutch Colonial-style house. Chimneys remained true to colonial locations except for occasional diversions.

In 1931, Clyde Baggarly relocated and gave the circa 1830 Thorn's Tavern, now called Avon Hall at 22 Avon Lane, Colonial Revival features represented largely in recognition of the Federal Style.



Four stuccoed-brick, Doric columns support the pedimented gable of the imposing two-story portico. A lunette is in the tympanum.

Symmetrically five-bays wide, two six-over-six windows flank the centered entrance with its bold Federal-style elliptical transom and four-pane sidelights.

Avon Hall has a side-gabled plan with a two-story side porch.

3. A third of the pre-1915 Colonial Revivals were two- or two-and-one-half stories with a square plan, a hipped roof with overhanging eaves, and had a one-story, heavily columned front porch.
4. If there is a one-story wing or hyphen on a side elevation or both sides, this is most likely an original component, not an addition.
5. A second-story overhang or jetty, a New England colonial feature, is emphasized on some side-gabled revival buildings and may be further typically distinguished with disparate materials.
6. The Colonial Revival leans more towards asymmetry than its rigidly symmetrical colonial prototype.
7. Cornice details follow the colonial predecessors' design in being generally boxed with little overhang, enhanced with hand-planed molding(s), a dentiled molding, or larger modillions. Dutch Colonial Revival eaves may have a wider overhang and be decorated with exposed rafters which would never have existed on a 1700-1830 Dutch Colonial-style house.
8. Paired, triple, and bay windows are common. Double-hung-sash windows with six-over-six, eight-over-eight, nine-over-nine, or twelve-over-twelve panes and Palladian windows are possible. Eight-over-eight, double-hung sashes are more often seen on the Colonial Revival rather than on Georgian or Federal-style buildings in the Piedmont. A one-over-one or multi-light upper sash over a single-pane sash are Colonial Revival-style features never found on original colonial-period buildings. Lintels usually reflect colonial designs such as jack arches, straight or semicircular, with or without a keystone, and are composed of stone, brick, cast stone, concrete, or wood. Likewise, sills are composed of brick, stone, cast stone, concrete, or wood. Lunettes were still favored for pedimented gables. Continuous dormer windows usually under a full-width shed roof on a Dutch Colonial Revival would never appear originally on a colonial which had separated dormers. The primary window framing, sash, and casement material is wood.

9. Doors are raised or flat-paneled wood and may be accentuated with decorative crowns having rectangular, segmental (elliptical), triangular, or ogee-shaped pedimented cornices supported by pilasters or half-columns. Although rarely seen on Georgian or Federal-style originals, a broken pediment appears more often and would be exaggerated on a Colonial Revival. Like its colonial counterpart, the revival frontispiece may have dentils or modillions, but their machine-cut regularity reveals their later period of manufacture. An elliptical or Federal-style fanlight or a rectangular transom may appear above the door. Both may or may not have sidelights, or the entrance may have sidelights but no transom or be pedimented and lack pilaster or column supports. The sidelights, like the pediment, tend to be oversized.
10. Depth of molding profiles and architrave or door and window trim will typically be regular machine-made finish, flatter, thinner, having less relief than on hand-carved colonial prototypes.
11. Porches may appear as a one-story, one-bay, gabled portico with a semicircular underside, supported by slender columns or be imposing representations of the classical four-columned pedimented gable-roofed portico with full entablature rising one or two stories. A hipped-roofed porch with a rectangular cornice and full entablature is another possibility. Full-width porches on a Dutch Colonial signal a revival.
12. Materials up to the mid-twentieth century remain natural and vernacular to the geographical region. Standing-seam metal, wood shingles, slate shingles, and asphalt shingles typically cover roofs. Foundations and chimneys are generally stone or brick until the first decades of the twentieth century when concrete block and cinder block appeared in the locality. Mortar in masonry work remained a common lime, sand, clay, and water mixture until circa 1900 locally when craftsmen started to accept Portland cement. Common wall materials were used: weatherboard, wood shingles less commonly, brick, brick veneer, stone, stone veneer, or concrete block, occasionally rusticated or rock faced, and sometimes stuccoed. Outside of historic districts, synthetics of vinyl siding, cement composites, plastic and wood composites, and unnatural poly-resin composites have appeared on new Colonial Revival houses built since 1990 in subdivisions. This material is usually used on one or more elevations with the facade sometimes noted with natural brick.



The 1937 Trinity Church Rectory at 423 Mount Salem Avenue displays a Colonial Revival-style break in the pediment for the Federal-style fanlight. The 8/8 window is also characteristic.

The circa 1895 Pullen House at 329 Main Street demonstrates the two-and-one-half-story square plan Colonial Revival subtype covered by a hipped roof with overhanging eaves.

Paired louvered vents in hipped dormer. Classically-influenced pilasters serve as corner boards.

Colonial Revival-style paired one-over-one windows on the 2nd story while one-over-one sashes are on the side elevations.

Tuscan columns on one-story porch

Maintaining the paired symmetry of fenestration, three sets of French doors open out onto the porch.



The ca. 1927 Dorothy Hawkins House on 225 Wheeler Street is a Dutch Colonial Revival built as a duplex with two entrances.



Having the characteristic gambrel roof covered with standing-seam metal, the lack of a dormer is rare.

Only a revival of the Dutch Colonial has bracketed eaves.

Shallower profile on window and door architraves (frames). Six-over-six sashes.

Weatherboard

The turned porch posts are a vernacular influence.

Stuccoed concrete block foundation

For specific design characteristics and details on particular primary resources in Washington, refer to the individual property survey forms in the “Resurvey of the Washington Historic District 2004-05,” available in the Town Hall or Zoning Administrator’s Office.

BUNGALOW/CRAFTSMAN STYLE (1890-1940)

Broad dormer with triple six-over-one, double-hung-sash windows and knee braces supporting a wide overhang sets on the low-pitched, asphalt-shingled gable roof.

The full-width, one-story porch with two exaggerated battered columns on brick piers connected by a broad segmental tie beam is a striking element.

Paired six-over-six windows flank a raised-paneled entrance accentuated by the two capped brick piers flanking the porch-step entry.

Low-hanging tree obscures the knee braces supporting the side overhang of the porch roof, but they can be seen on the back corner of house.

A well-articulated brick Bungalow/Craftsman-style house at 24 Harris Hollow Road.

Although two separate styles of the same period, the Bungalow and Craftsman trends are related by the latter's adaptation into the former. The Bungalow evolved from British housing in India, while the Craftsman style emerged as an "ultimate bungalow" design by California architects and brothers, Charles and Henry Greene who were additionally influenced by the English Arts and Crafts movement. American magazines such as the *Western Architect*, *Architectural Record*, *House Beautiful*, *Good Housekeeping*, *Ladies Home Journal*, and *Country Life in America*, along with architectural pattern books, spread the growing popularity of their Bungalow/Craftsman style across the nation. Decorative, yet relatively small and affordable, the characteristics are:

1. Houses have gable-fronting or side-gabled rectangular plans, cross-gabled L-plans, or a nearly square hipped-roofed plan. Gently low-pitched or broadly low-pitched gable-roofed examples standing one- to two-and-one-half stories are the most common. A wide unenclosed eave overhang with exposed roof rafters, false beams, and braces are distinctive features in combination with the broad roof. A second lower gable may be present which may also cover or include an open porch. (The porch was sometimes enclosed fully or partially in later periods.) If the second gable is missing, the primary gable usually has a porch, most often full width, covered with a broad gable roof.
2. The porch is a distinguishing feature. The porch roof is typically supported by battered (tapered) wood posts that often stand on masonry piers rising above the porch floor to about handrail height. The posts or columns and piers appear in a variation and combination of materials including wood, weatherboard, wood shingles, brick, stone, and concrete block, perhaps stucco finished. The battered supports may be entirely composed of wood, brick, or stone. The columns may also stand on a solid masonry balustrade. Porch balustrades may be straight wood pickets under a molded handrail, weatherboard, wood shingled, brick, stone, stuccoed frame, or masonry. A horizontal tie or collar beam often connects the battered posts, some are semicircular.
3. Craftsman-style features are extended rafters, ridge beams and purlins under the overhang of the gable along with wide knee braces supporting the roof.
4. Chimneys of stone or brick rise through the wide eave overhang.

5. Doors frequently have multiple lights above a lower raised or flat panel or may be composed of a wood veneer, commonly oak. Doors and windows on the Bungalow/Craftsman were often influenced by the Prairie and Arts and Crafts styles. Heavy board-and-batten doors with multiple window lights, beveled or leaded glass in the top, and bold iron hardware were popular. Although the impression of a transom may be incorporated into a door, separate transoms and sidelights are atypical of this style.
6. Paired or triple casement windows might appear in the dominant gable. There may be a dominant low-gabled or shed-roofed dormer across the main roof containing paired or triple casement windows or a multi-light, full-width window. The dormer offers another eave overhang to embellish with extended rafters, ridge beams, purlins, and knee braces. Windows may be casement or double-hung sash with single panes, multiple lights, or a combination of multiple lights above a single-light lower sash. Three-over-one, double-hung-sash and six-over-one, double-hung-sash wood windows are featured. Paired windows are not uncommon.
7. Materials remain natural and vernacular to the location. Foundations are of stone, brick, concrete block, or cinder block in later models. Chimneys are constructed of brick or stone. Weatherboard and earth-tone wood shingles cover frame walls while brick, stone, and concrete block serve as the masonry structural systems. Stucco finishing is not uncommon. Wood shingles, asphalt shingles, also in patterned hexagonal or diamond shapes, or standing-seam metal may cover the roof. Doors and windows are wooden.



The Bungalow/Craftsman-style Millermead at 464 Mount Salem Avenue was built in circa 1920 and exhibits the rarely-seen stuccoed balustrade with rectangular cut-out openings. The massive battered or tapered wood posts standing on stuccoed piers are enhanced with deep-set flat panels. Note that the door behind the screen door is raised panel, paired six-over-one windows are on the façade, and the rafters extend beyond widely-overhanging eaves.

For specific design characteristics and details on particular primary resources in Washington, refer to the individual property survey forms in the “Resurvey of the Washington Historic District 2004-05,” available in the Town Hall or the Zoning Administrator’s Office.

MEDITERRANEAN-INSPIRED BUNGALOW STYLE (1890-1940)

The Italian Renaissance style gained popularity in America in the early twentieth century, but the design never achieved the regard shown the Colonial Revival, Bungalow/Craftsman or Tudor Revival styles in residential neighborhoods. After the Mediterranean Revival style surfaced in Miami in the 1920s, some of its features flowed into Italian Renaissance houses and the Bungalow/Craftsman style. Likewise, details of the Mission style appear on Mediterranean Italian Renaissance-style dwellings, making them hard to classify. Characteristics of the Mediterranean-inspired Bungalow:

1. Stuccoed or light-colored masonry walls.
2. Low-pitched hipped roof, typically covered with red terracotta tile, flat roofs are less common.
3. Wide eaves with or without brackets.
4. Massive stone or brick chimneys.
5. Parapets, Italianate-style towers.
6. Tuscan columns.
7. Bay windows drawing from the Italianate or Italian Villa styles, paired, or triple casement windows.
8. Projecting wings.
9. Arches.
10. Articulated door surrounds.
11. Balconies, iron railing.
12. Classical details, most typically symmetrical.

Originally built with red terracotta tiles on the roof, the Campbell House, 490 Mount Salem Avenue, is a Mediterranean-inspired Bungalow that exhibits Italian and Spanish Mission-style characteristics.



Broadly overhanging eaves, an Italianate and Italian Villa tower and a low-pitched hipped roof.

Diamond-paned upper sash, triple window on 2nd floor, and in Italianate bay window below.

Massive stone chimney.

Stuccoed walls.

Tuscan columns supporting Spanish Mission-style parapeted porch.

Glazed entrance with wide side-lights, both with diamond panes above vertical muntins, a Prairie-style influence.

TUDOR REVIVAL STYLE (1890-1940)

The American Tudor Revival is a resurrection of England's early sixteenth-century Tudor style, sometimes referred to as Jacobean, but with eclectic variation of the Medieval English prototype. The Tudor Revival reigned most popular in America in the early decades of the twentieth century. Defining characteristics:

1. Although there are a few hipped-roof examples, roofs are strictly gabled and steeply-pitched, side-gabled but with one or more prominent, steeply-pitched, and decorative cross gables. Ornamental half-timbering appears on about fifty percent of American examples. Gables may be parapeted, castellated, or further articulated with a vergeboard, plain or ornamented with Gothic details. Second-story overhangs or jetties are seen.
2. Massive tall chimneys of stone or brick, sometimes partly stuccoed, distinctively crowned, or heavily corbelled with decorative terracotta chimney pots rising high above the cap. Chimneys often display patterned brickwork or stonework, and a new exterior location on the front elevation occurred to elevate its prominence. Yet, these colossal chimneys may still be found in interior and exterior-end situations. Twin chimney stacks rising above a single base are featured along with stepped and heavily shouldered stacks.
3. Doorways may be rectangular, arched, have two-centered pointed or flattened pointed arches. Archways are common. The door may be hooded in the above shapes and recessed. Quoins or rectangular blocks may surround stone or brick doorways. Heavy board-and-batten doors, with or without upper lights, fastened with iron hardware including strap hinges, raised-panel doors, with or without lights and multi-light doors are featured. The emphasis is on heavy. Even on a weatherboard frame house, the entrance might be distinguished in stone or brick.
4. Porches - Instead of a porch, a short pent roof or slight roof extension protecting the entrance is one characteristic. Another is recessing the porch under the overhang of the second story or within a one-story, gable-roofed entry with access through the various archways. Porch supports are solid masonry or of the classical influence in round columns or heavy square posts or timbers. Victorian turned posts are incorrect.
5. Windows appear in groupings or alone and with multi-pane glazing, wooden or leaded diamond-pattern and beveled glazing, and may be a casement or traditional wood, six-over-six, double-hung-sash type. Steel metal windows, manufactured for structural support of heavy glass and sleek early twentieth-century styles such as the Art Moderne may be found on the Tudor Revival. Look for stone mullions – the vertical middle member separating casement windows – and as the sill for window transoms. Shapes may be rectangular or arched. A Medieval English-style oriel, a narrow cantilevered bay window, is a characteristic.
6. Materials remain natural and vernacular. Wall cladding consists of weatherboard, brick, stone, stuccoed, half-timbering with stucco or brick infill, patterned brick or stone, or a combination of these materials. Slate shingles, wood shingles, asphalt or composition shingles, and a rare thatching covers roofs. A raised textured and patterned appearance is desired. Chimneys are brick or stone and may be partly stuccoed. Foundations consist of stone, brick, or stuccoed concrete block. Along with the traditional wood, steel or metal and leaded glazing comprise the window materials. Doors are always wood.

The Washington Historic District has two distinguished Tudor Revival-style houses.

Tudor Revival-style T. C. Lea House situated at 540 Mount Salem Avenue.



Massive exterior-front stone chimney with terracotta chimney pots.

Side-gabled with prominent steeply-pitched cross gable containing broad archway to recessed porch. Arched diamond-pane window in gable. The eave returns are a vernacular feature.

Paired, diamond-pane wood casement windows.

Three-over-one, double-hung-sash, wood windows flank the chimney.

The stone Lea House has stuccoed gables above stone on the side elevations and rear ell, demonstrating the characteristic of multiple natural cladding materials.

The Lewis Turner House on Mount Salem is a brick and weatherboard example.



Tall corbeled brick exterior front and exterior-end chimneys.

Steep gable with weatherboarding as the second story is clad for distinction.

The three multi-light, second-story steel casement windows have a built-in transom above.

Slighter vernacular eave return.

Slate-shingled pent porch roof matching primary roof cover.

Medieval board-and-batten door with 9-pane rectangular window, strap hinges, and a stone surround with a narrow steel casement window on the side.

Hidden behind the tall boxwood are two characteristic archways to the side porch at left of the exterior-front chimney.

USONIAN STYLE (1935-1955) MODERN MOVEMENT

Desiring to design an extraordinary but moderately-priced house to conform to the lifestyles of average Americans, architect Frank Lloyd Wright conceived the Usonian style that he derivatively named after the United States of North America. A single story tall with a resolute horizontal emphasis and openness to grasp and associate man-made construction with the landscape, nature, and environment, Wright's Usonian style brought dignity to a middle-class society and a certain harmonious nobility to its organic surroundings. The Washington Historic District is distinguished with one rare representation of the Usonian style, not an exact replica from the internationally-renowned architect's pen, but the characteristics, as seen from the exterior, hold true to his architectural philosophy:

1. Strongly emphasized horizontal lines on a one-story house to associate the building to the plane of the landscape while relating to the human scale.
2. A flat roof with a bold overhang reaches out to the surroundings while providing shelter, and the underside of the eave is light colored to reflect light inside the domicile. Usonian houses do not really have a distinct cornice. The overhanging eave is simply boxed with a wide smooth fascia board. Where brick or concrete block are used, the wall basically concludes plainly at the flat roof juncture, although there may be a change in color or masonry material to emphasize the horizontal line.
3. Chimneys of stone and brick are massive and short.
4. Showcasing the technology of the era, mass-produced, less expensive, standardized *natural* materials were used, wood, brick, stone, concrete, and glass requiring little custom on-site labor.
5. Wright demanded that walls inside and out demonstrate a system of unit construction – a sandwich of three thicknesses of standardized, machine-sized boards with paper between them, screwed together with the screw head turned horizontally. However, a wall of brick inside and out could demonstrate the same unit of construction with a horizontal mortar joint emphasized by the stroke of a mason's trowel. The infrequent concrete block renditions are laid using the same technique.
6. To bring light inside, while opening views of the outside as a means of associating the dwelling with the environment, rows of casement windows opening outward, composed of richly-grained wood usually, wrapped around the house. Distinctive clerestory windows at ceiling height are also a favored component of the Usonian style. Continuous windows with large plate glass framed in wood are featured.
7. Doors on the Usonian open outwardly by design. As the door swung out and then swung closed, the natural surrounding landscape is drawn into the residence. Doors on the Usonian are composed of wood with a large single light generally permitting daylight and a relationship with the outdoors. French doors are a typical feature, often opening out onto a patio.
8. Carports, roofed but without walls, became popular with their promotion in this style first. The cantilevered flat-roofed component serves as another horizontally-emphasized method of reaching out into the landscape as it provides shelter for the car.
9. Decoration is achieved through the horizontal application and selection of building materials to demonstrate their texture and color, although geometric patterns are often designed around or opposite a window for the sun to shine through the shape.
10. Materials are, of course, natural but may not be vernacular to the locality. Wall cladding may be of smooth, wide, horizontal boards with emphasized grooved seams, stretcher-course brick, or concrete block. Mortar by this time does contain hard Portland cement. Brick or stone chimneys and brick, stone, or concrete block foundations are expected.



Rose Cottage at 41 Harris Hollow Road is Washington's single representation of the rarely-seen Usonian style. The low-hanging conifer obscures an easy view of the design features.

Flat roof

Clerestory windows are above plate glass windows and French doors.

French doors

Stretcher-course brick with horizontal mortar joints emphasized

The brick chimney and carport are on the right side of the house, not shown.

RANCH STYLE (1935 to Present) MODERN MOVEMENT



Low pitched gable roof with deep eaves, a boxed cornice, and a rambling L-plan

Asymmetrical

Projecting porch bay with octagonal window and aluminum scroll column roof supports. Jalousie glass door.

Horizontally-oriented, two-over-two, paired and single windows.

Lacks decorative detailing except for the octagonal window.

A modest, circa 1950, Ranch-style dwelling stands at 35 Piedmont Avenue.

California architects developed the Ranch-style house in the 1930s drawing upon Craftsman and Prairie influences, and like earlier styles, national magazines spread the economical design with appeal to the hard-working class across the country especially after World War II. The four Ranch-style residences in the Historic District are noncontributing since their construction occurred after the period of significance ending at 1945. However, they remain notable for representing the architectural trend in town. Identifying features:

1. The roof is low-pitched, usually gabled with a cross-gable, less often hipped, and an asymmetrical rectangular, L-shaped or U-shaped plan. Deep-set eaves, usually not considered wide or overhanging, however.
2. Originally just one-story tall, the split-level Ranch evolved in 1955 when partial embankment allowed a two-story dominant wing adjoining the rambling one-story section.
3. Rambling, linear and asymmetrical.

4. Chimneys of stone, brick, or stuccoed concrete block typically have low stacks above the roof.
5. Lacking decoration.
6. Attached garages.
7. Large windows and glass panes typically in the form of double-hung sash, sliding and picture glass. Double-hung-sash windows with horizontally-oriented panes, such as one-over-one, two-over-two, and up to three-over-one configurations. Wide six-over-six, eight-over-eight, and six- or eight-over-one, double-hung-sash windows are also seen. Paired and continuous windows are popular. Jalousie glass windows became fashionable.
8. Doors have a variation of multiple lights or a single pane with a simple surround and without a transom or skylights unless it is a distinctive asymmetrical variation of the detail, such as one wide sidelight. Raised-paneled, laminated (plywood) and jalousie glass doors appear on the earlier representations.
9. Porch roof supports of metal with scroll or floral ornament are an interesting feature adding minimal ornamentation. Metal railings and balustrades are common.
10. Materials remain natural. Walls are clad with weatherboard, wood shingles, masonite weatherboard, stone, flagstone, brick, and combinations of these materials. Foundations are of concrete block or cinder block. Asphalt or composition shingles typically cover the roofs.

The Washington Historic District Design Guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings*

The Secretary of the Interior is responsible for establishing standards for all programs under the departmental authority and for advising federal agencies on the preservation of properties listed in or eligible for listing in the National Register of Historic Places. Codified in 36 CFR 67, *The Secretary of the Interior's Standards for Rehabilitation* are used widely to determine if such work qualifies as a "Certified Rehabilitation" for state and federal tax credit purposes. Additionally, The Standards & Guidelines together have been adopted throughout the United States, including Virginia, for the rehabilitation of buildings and new construction within historic districts. Since property owners of contributing buildings in National Register Historic Districts who are undertaking a rehabilitation are eligible for rehabilitation tax credits, localities should follow these standards during design review. Therefore, the Town of Washington has fully adopted *The Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings* as follows:

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

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings may be found full text on-line at <http://www.cr.nps.gov/hps/alphaindex.htm>.

The Secretary of the Interior's Guidelines for Rehabilitating Historic Buildings are not codified but instead provide a model process for owners, developers, federal, state, and local agencies to follow, particularly for rehabilitation tax credit projects. The Washington Historic District Design Guidelines are based upon the same principles and logic found within the Secretary's Guidelines and the Preservation Briefs developed by the National Park Service which offer guidance on preserving, rehabilitating, and restoring historic buildings. The Washington guidelines intend to lead owners, applicants, and reviewers through the process of identifying, protecting, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character of the building. Because guidelines must be generally written to pertain to all types of historic buildings, they cannot always be absolutely specific to each rehabilitation case. That individuality must evolve from a thorough analysis or identification process to define the historic character and architectural significance of all of the building's features, including parts, structure, form, workmanship, and appearance, to itself and the other buildings in the Historic District. The process of identification of character-defining features leads to a realization of the value of the design, details, workmanship, and material of each component, thereby guiding treatment decisions to protect and preserve. This process encourages preservation through the repair of deteriorated materials or partial to full replacement when severely ruined by matching the original in design, color, texture, and where possible, materials to maintain the original workmanship and historic integrity.

Assessing the Visual Character of the Building and Its Setting

Rehabilitation – Repair – Alteration

Rehabilitation makes possible an efficient contemporary use for a building in the Historic District through repair, alteration, and additions while preserving those portions and features which are significant to its historic, architectural, and cultural values. As rehabilitation preserves a historic resource, the undertaking demonstrates pride of ownership, enhances a business image if commercially used, demonstrates healthy economic activity while creating an attractive village and Historic District, tangibly expresses the community's heritage, and promotes tourism. Additionally, a dollar-for-dollar reduction of up to forty-five percent in income tax liability for taxpayers who rehabilitate income-producing historic buildings in compliance with *The Secretary of the Interior's Standards for Rehabilitation* decreases the cost burden for owners. A twenty-five percent rehabilitation state tax credit is achievable for non-income-producing historic buildings.

Prior to Starting Any Work, Assess the Visual Character of the Building and Its Setting

Remember the goals to a successful rehabilitation are to preserve the architectural significance and historic integrity of the building as it is repaired, altered, or placed in a new efficient use. The process includes **documentation** and **identification** of the form and detailing of architectural features that are important in depicting the historic character, followed by **retention, protection, and repair** of those determined elements to the extent allowed by their physical condition. Finally, **replacement in kind with identical material is a last resort option for a severely deteriorated character-defining feature because the damage to materials precludes repair.**

Document the building with color digital and black and white photographs. If properly processed in true black-and-white chemicals, the latter has longer archival ability at this time. While very important for creating a record in time of the building prior to alteration, the act of photographing enables a more intensive onsite and offsite study. Also take exposures of the setting, streetscape, and adjacent buildings. Measured drawings should be made later in the planning process, certainly if alteration of form or an addition is planned.

Steps to Identify the Visual Character of the Building and Property (Also refer to Washington's Architectural Styles in Chapter 2).

1. **Identify** the Overall Visual Aspects of the Building and Site Through Analysis of Its:
 - A. Setting – How is the building situated in relation to adjacent buildings?
 - How does the building relate to the street?
 - Are there accessory or outbuildings?
 - Are there landscape features?

- B. Shape – What is the form of the building that gives its identity?
- Is it square or rectangular; does it have an asymmetrical L-plan, T-plan, etc.?
 - Are there additions?
 - Is the building tall, narrow, wide, or deep?
 - Are there height differences in wings?
 - Is there a complexity that adds character?
 - How does its shape compare to neighboring buildings?
 - Is the shape emphasized with vertical or horizontal bands or by another technique?
 - Has function influenced the shape?
- C. Roof – How does the roof shape and its slope contribute to the architectural character?
- Are there multiple gables, cross gables, complex gables, parapets, and towers?
 - Is the roof highly visible and how does it relate to adjacent buildings?
 - Are there roof features such as dormers, cupolas, cresting, one or more chimneys?
 - Are there chimney details such as corbelled caps, terracotta flues, stone base, brick stack?
 - What material covers the roof – standing-seam metal, asphalt, or asphalt (composition) shingles, etc.?
 - Are there eave overhangs, returned eaves, flared eaves, boxed cornices, cornice decoration?
 - How do these roof, eave and cornice features contribute to the architectural character?
- D. Foundation – How high is and what material composes the foundation?
- Is there an English or raised basement with cellar windows?
 - How does the foundation compare to adjacent buildings?
 - Do height, materials and masonry coursing give identity and character?
- E. Wall Form – Are there wall projections in the form of porches, balconies, bay windows, or projecting bays? How does their design affect architectural character?
- How are these and other projections treated?
 - Are there recesses or voids in the building such as arcades, colonnades, and open galleries?
 - Is the wall form varied by use of materials? What are the materials, their texture, pattern, finish, and color?
- F. Openings – What is the number of windows and doors across the facade and elevations, their arrangement, and rhythm or pattern? How do they relate to the architectural style?
- How are they shaped and treated in molding, hoods, lintels, sills? What is the shape of the lintel? How does that shape and treatment affect its style and character?
 - What is the window to wall space ratio?
 - Is there symmetry?
 - What type are the windows, i.e., double-hung sash, fixed sash, casement, tripartite, Palladian, awning, sliding? What is the size of the panes, the thickness of the muntins or mullions, the thickness of the window frame?
 - What type are the doors, i.e., single leaf, double leaf, raised paneled, flat paneled? Are doors glazed? If glazed (glass), how many panes, their size, treatment, etc., and how does that correlate to the architectural style?
 - Are there window and door shutters? On all elevations? Do they fit the opening and wall space?
 - Have openings been enclosed?

- What materials were used for windows and doors, their moldings, and in the sill and lintels? Is the material important to the style and period of significance?
 - How does the opening treatment contribute to the architectural character of the building?
2. **Identify** the Building's Character at Close Range to Ascertain Workmanship, Details, Design, Age and Historic Integrity.
- What are the surface qualities of the materials in consistency, color, texture, finish, workmanship, and age?
 - Were materials handcrafted or machine made and how were they applied? Tool marks, whether left by hand or machine, along with fasteners and material analysis are important dating tools that reveal when the work was performed.
 - Are tooling marks visible on stones or bricks? Are the stones rubble or coursed or cut in blocks? Are the bricks handmade, glazed, rubbed, or shaped, and what is the bonding pattern?
 - What is the original mortar consistency in masonry work? Has repointing with harder incompatible and wrong color cement occurred that may cause damage to earlier soft stone and brick?
 - Are mortar joints characteristically detailed, i.e., grapevine joints or color ruled?
 - If stuccoed, what is the texture, i.e., pebble dash, coarse, etc.?
 - What kind of workmanship was used on trim moldings, woodwork weatherboard, cornice, brackets, jigsaw patterns, balustrades, etc. Are tool marks visible?
 - Is there decorative metal work?
 - Have materials been damaged by inappropriate treatments such as vinyl siding, aluminum siding, sandblasting, abrasive, or harmful chemical cleaning, poor sanding tools, etc.?
 - Have there been any unsympathetic replacements of historic materials or unsympathetic alterations?
 - Are shrubs, vines, and plants growing into the foundation or walls?
 - Does integrity remain in materials, workmanship, design, details, and setting of the period of significance?
3. **Old Photographs** – Earlier pictures or artistic renderings of the building from past owners, libraries, newspapers, and historians can significantly support the identification process by producing earlier evidence of alterations.
4. **Develop a preservation and rehabilitation plan** after analysis of the above findings.

Understanding Essential Treatment Terms for Historic Properties & Key Terms Used in the Guidelines

These definitions were derived from the Secretary of the Interior’s National Register Bulletins and the Secretary of the Interior’s Guidelines for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings and Section 13.2 of the Zoning Ordinance.

Alteration: Any change, modification or addition to the form, materials, workmanship, design, appearance, texture, or details of all or a part of the exterior of any building, structure, or object other than normal repair, maintenance, and landscaping. An addition to an existing building is considered an alteration in the Washington Historic District Ordinance and the guidelines.

Building: A resource created principally to shelter any form of human activity, including, but not limited to, a house, barn, meat house, bank, store, church, town hall, courthouse, jail, library, garage, or hotel.

New Building, Structure or Object Construction: The process of assembling materials, parts, and components into an entirely new finished mass or form representing a new building, structure, or object.

Object: The term used to distinguish from buildings and structures those constructions, including, but not limited to, a sculpture, statuary, monument, boundary marker, or fountain, which are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design movable, an object is associated with a specific setting or environment.

Preservation: The process of applying measures to sustain the existing form, integrity, and materials of a building, structure, or object. Work, including preliminary measures to protect and stabilize, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment. However, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make buildings and structures functional is appropriate within a preservation project.

Reconstruction: The process of depicting, by means of new construction, the form, features, and detailing of a non-surviving building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Reconstruction is a treatment considered when the building, structure, or object no longer exists and sufficient historical documentation exists to ensure an accurate reproduction.

Rehabilitation: The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, or cultural values.

Restoration: When there is sufficient physical and documentary evidence, the process of accurately depicting the form, features and character of a building or structure as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems, as well as other code-required work, to make properties functional is appropriate within a restoration project.

Structure: Distinguished from a building, a structure is a functional construction made usually for purposes other than creating shelter, including but not limited to, a gazebo, windmill, communication tower, bridge, canal, roadway, power plant, fence, or silo.

Refer to Appendix C of the design guidelines for a table titled, “National Register Property and Resource Types,” for more examples of building, site, structure, and object.

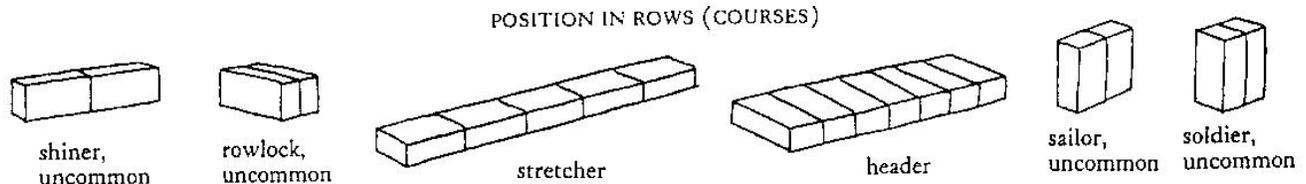
Alterations & Additions to Existing Buildings

Alteration: Any change, modification, or addition to the form, materials, workmanship, design, appearance, texture, or details of all or a part of the exterior of any building, structure, or object other than normal repair, maintenance, and landscaping. An addition to an existing building is considered an alteration in the guidelines and the Historic District Ordinance.

Foundations & Masonry Wall Surfaces of Stone, Brick, Concrete Block, and Cinder Block

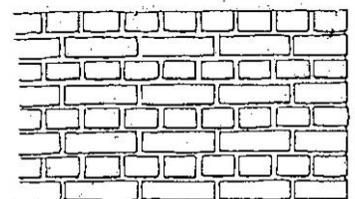
Demonstrating workmanship and local material availability, masonry foundations, walls, and their detailing represent essential creative character-defining and dating features on historic buildings. Foundations throughout the Washington Historic District on residential and commercial buildings were composed of stone or brick into the early twentieth century. Typical of the Piedmont region, stone appears to have been the preferred masonry material. Production of cast stone and molded concrete blocks made of a mixture of Portland cement and aggregate began in 1900. Concrete blocks appeared locally in foundations in the 1920s. Mass production of lighter-weight cinder blocks occurred in 1926, but it slowly replaced solid concrete block usage and appears in Washington in the 1940s. No rusticated, rock-faced concrete block, popular in the early twentieth century, appears in Washington.

Bricks were handmade of clay and sand formed into brick molds and baked in kilns usually onsite or nearby because of their weight. Bricks closest to the fire achieved a decorative blackened glaze. Brick was used both structurally and decoratively providing texture, design and color with varying rubbing or firing techniques and bonding patterns. Beyond foundation and wall surfacing, brick has been used for molded water tables above foundations, belt courses distinguishing stories, corbels, panels, window and door arches, defining cornices, and other creative measures. Only present in Washington on chimney pots characteristic to the Tudor Revival style, terracotta is a fine-grained fired clay in the masonry family and is typically used ornamentally.

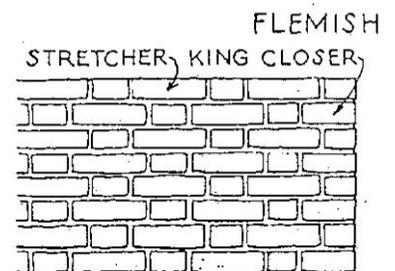


The English cross bond is also called English common bond and is comprised of alternating courses of stretcher and header courses of brick. Note that the symmetrical placement creates a cross pattern every other brick when the headers are directly above and below a stretcher brick. This bond was used for foundations and walls in the eighteenth and early nineteenth centuries but has been found in cellars, while Flemish bond appears as the wall pattern.

Brick Patterns English Cross Bond



The Flemish bond pattern alternates headers, the approximate four-inch-wide end of a brick, and horizontally-laid stretchers in every course. To compensate for diverse widths and lengths of walls and their openings and to maintain patterns, closures are sometimes necessary. A king closure is a brick cut slightly shorter than a stretcher for infill, while a queen closure is cut narrower than a header. Flemish bond was commonly used in the eighteenth and early nineteenth centuries. The pattern may appear on a facade, while the side and rear elevations have a less formal bond such as American or English. For added color and texture, the pattern became more ornamental by mixing in glazed or rubbed bricks.

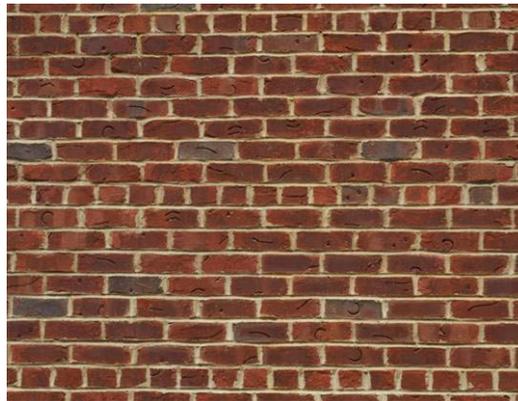


More Brick Patterns

Staggered Flemish Bond



Seven-course American or Common Bond

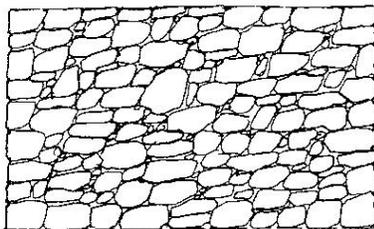


Stretcher-course Bond

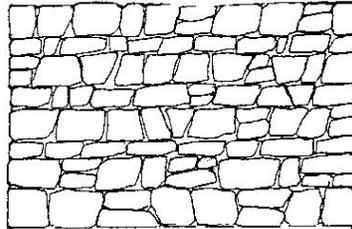


The circa 1850 Treasurer’s Office in the courthouse complex is distinguished with a staggered Flemish bond brick pattern on its facade which is typically found in the Shenandoah Valley counties of Rockingham and Page. Its side and rear elevations have a seven-course American bond pattern. Avery Faulkner gave the 1978 rear additions to the Treasurer’s Office and the adjacent 1833 Clerk’s Office a seven-course American bond pattern. Shown in the center picture above, the bricks were gouged and indented to further illustrate the new wings from the main block. Also called common bond, American bond has either three, five, six, seven, or eight courses of stretchers between single rows of headers. The use of American bond began in the late eighteenth century, but the pattern was infrequent until circa 1820 locally. Demonstrated on the 1999 back addition to the nearby Washington Baptist Church, the stretcher-course brick pattern emerged in America in the mid-nineteenth century. After World War II, brick stretchers were laid in front of a cinder-block wall, a veneering technique. In current mass production times, reinforced, formed concrete walls have replaced cinder block in the brick veneer process.

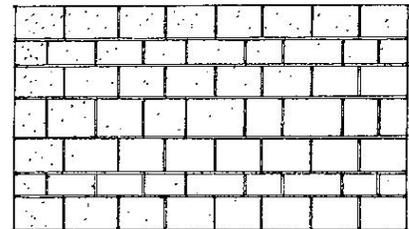
Early American stonemasons cut, drilled, chiseled, and dressed stone by hand, leaving visible tool marks. Rock has always been plentiful in the Piedmont and could be quarried on properties out in the county and hauled into town. Sandstone, Bull Run sandstone, slate, granite, quartz, and fieldstone comprise the various kinds seen in the Historic District. Stone provides structural soundness, color, and texture and may be coursed, un-coursed in a random rubble design, and dressed in ashlar blocks.



RANDOM RUBBLE



COURSED RUBBLE

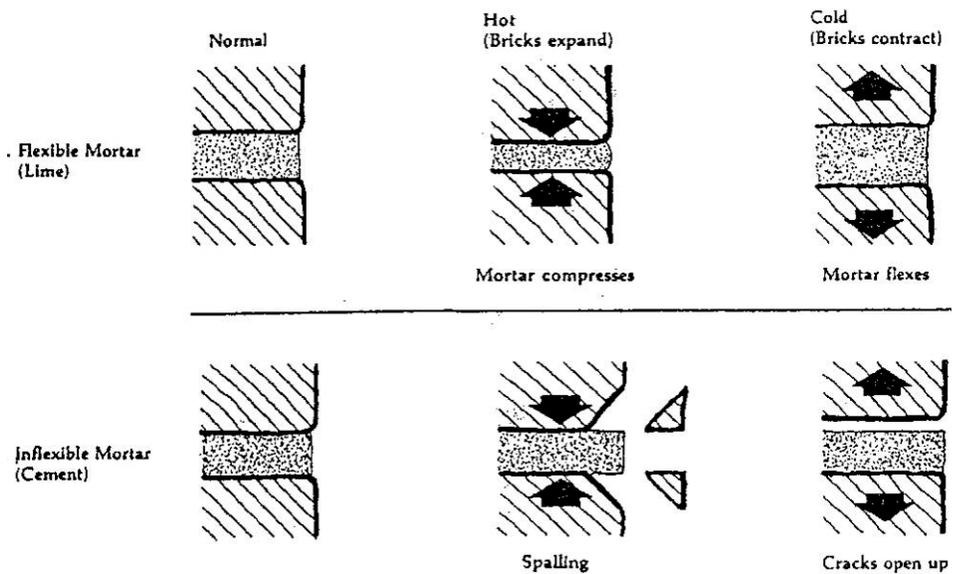


COURSED ASHLAR

Mortar is an important component of a stone or brick masonry wall in consistency and color. Although fired strong and enduring hundreds of years, early handmade bricks can be relatively porous and are not as rigid as those made since the addition of Portland cement after circa 1900 locally. Traditionally called common mortar, recipes for masonry were typically softer and elastic up to the twentieth century and composed of a three-to-one formula containing three-parts sand to one-part lime or one-part clay, two parts sand and one part lime. Lime was sometimes made from burning pulverized oyster shells. Crushed brick was sometimes inserted to enhance the clay consistency of the mortar. In addition to its bonding purpose, early stonemasons and bricklayers recognized that mortar served as a flexible cushion that allowed movement relative to each form. Their masonry

structural systems depended on elasticity to compensate for uneven settlement of foundations, whereas hard modern walls rely on rigidity requiring reinforcing rods to deter cracking. Pre-1900, bricks, naturally soft sandstone and mortar recipes with elasticity are a good marriage, just as their later mass produced twentieth and twenty-first century harder counterparts are compatible to one another.

After repointing with hard inflexible cement, porous historic bricks are prone to spalling in the summer and mortar separation in the winter, allowing water to enter and cause further deterioration. The original common mortar allowed for expansion and contraction. Thus, repointing washed-out mortar joints with a recipe consistent to the original will extend the life of the wall. Colonial bricklayers often distinguished their finer mortar joints with a white line for definition, while later masons would sometimes distinguish a repointing with a faint red or colored line running through the joint.



Although masonry construction may have been originally chosen over wood frame buildings because of durability, color, and texture, later owners sometimes paint historic brick and stone walls. When the coating starts to peel because layers have prevented natural breathing of the masonry, the walls are often mistreated with harmful chemicals and abrasive cleaning methods. Rotary disc sanders, sandblasting, or power blasting wet or dry grits including nut shells, glass powder, silica beads, plastic, ice or sponge particles, and baking soda work by removing portions of the masonry along with the offending dirt, graffiti, or paint subject. The loss of any part of the face of a brick begins an erosive spalling of the fabric. Without their protective face finish, water absorption increases and hastens deterioration. Although promoted as safe products, water-repellant coatings are intended to seal masonry surfaces from liquid water penetration while allowing water vapors to escape. However, structural harm occurs when water vapor condenses in cold spots, liquidizes, and becomes trapped inside the wall but cannot escape outside the repellent coat. Similar to waterproof coatings, when dampness rises through masonry capillaries from the ground, the foundation and wall cannot breathe or dry out. Contributing to rising dampness, the moisture then has no course but to rise higher into the wall where spalling, staining, or interior plaster failure may evolve. Visually, water repellants darken and leave an unnatural shiny or polished finish. With so many unsolved risks, it is recommended that water repellent and waterproofing coatings not be applied to historic buildings unless the manufacturer and retailer guarantee that the product allows sufficient breathing and drying of the masonry walls and there will be no change in appearance.

Salt efflorescence occurs on excessively moist masonry walls, often emerging from inside stones, bricks, mortars with heavy lime content such as Portland cement, ground fertilizers, and soil salts. Crystallization from wet-to-dry cycles may cease after several leachings, but the salts should be gently brushed away, rinsed, and in extreme cases, removed with a gentle poultice. Portland cement contains a high salt content and tends to collect moisture-promoting deterioration. Structural failures can also occur in masonry walls with uneven settlement, rapid freeze/thawing, mortar deterioration, repointing with rigid mortar, and tree and shrub root or vine tendril invasion that pulls mortar from joints.

Sandstone and limestone are porous stones, but all kinds of stone are more or less porous and absorb moisture from a damp atmosphere, from rain, groundwater invasion, rising dampness, condensation from within the

building and are becoming increasingly vulnerable to carbon dioxide pollution in the region. Similar to brick and cement, inherent soluble salts within stone can leach, crystallize to the point of efflorescence, and contribute to facial spalling. Chemically damp proofing a historic building should only be considered as the last resort because such work can cause irreversible damage. Before proceeding with such a harmful measure, first assess the grade around the building and re-grade to slope water outward, repair above and underground drainage systems, consider compatibly increasing ventilation, remove or cut back foundation plantings, and, in extreme cases, consult with an architectural conservator.

Guidelines for Existing Foundations & Masonry Wall Surfaces of Stone, Brick, Concrete Block, and Cinder Block:

1. Identify the visual historic character and integrity of foundations and masonry wall surfaces as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
2. Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library, and newspaper, and research the inventories of the Washington Historic District in Town Hall or in the Zoning Administrator’s Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
3. Evaluate the overall design, content, and condition of the masonry and mortar in addition to the grade around the building, the soundness and design of the drainage system above and below the ground, the roof, flashing, and vegetation near the building along with the pictorial and historical evidence.
4. Retain, protect, and preserve the texture, design, style, form, original appearance of historic materials, and workmanship in masonry foundation and wall surfaces as they are significant character defining features of the building essential to preserving historic integrity.
5. Repair, and thereafter maintain in good working condition, a leaking or poorly functioning roof drainage system involving flashing, gutters, and down spouts. Fasten an extender or ground leader to down spouts or install an underground French drainage system to carry water away from the foundation.

6. Removal of foundation plantings, vines, flower beds, and mulch against the building is highly recommended. Whether the building above the foundation is of wood frame or masonry construction, moisture should never be permitted to accumulate or be inhibited from evaporation near the structural system. Combined with a malfunctioning roof drainage system including overflowing gutters, down spouts and splash blocks that permit puddles of water above ground and long saturated soil underground, foundation plantings draw moisture to their roots. Ivy, vines, and dense plant material create connecting chains for termite traffic, while their constant touching, scraping and wind-battering impact draws moisture and threatens the historic fabric. Ivy tendrils easily climb masonry walls attaching to and pulling mortar from joints which eventually causes structural failure. Consider planting grass, permitting the slow saturation of water. Grassy shallow roots tend to draw water upward away from the foundation.



Ivy caused structural damage to this brick foundation and wall.

- 7.** Maintain trees surrounding the building, trimming back overhanging branches and limbs that may fall into masonry walls or batter repeatedly against them.
- 8.** If mortar joints are disintegrating and loose bricks or stones need repair, determine the original mortar consistency and content of any later repointing. Determine whether the bricks are handmade and predate 1900. Do replicate the original mortar in content, texture, and color and match the joint tooling, if discernible.
- 9.** Do not remove non-deteriorated mortar from sound joints and repoint the entire building unnecessarily. When repointing of disintegrated mortar joints is necessary, do not use a hard or Portland cement mortar on old handmade bricks, and avoid its use on pre-1900 masonry. The non-flexible, modern Portland cement is harmful to old bricks and does not replicate mortar elasticity, content, color, or appearance.
- 10.** Use only lime-sand or lime-sand-clay common mortar to repair masonry walls dating before 1900 unless Portland cement was originally used on buildings dating after 1880.
- 11.** Use Portland cement on repair of buildings constructed after 1900 unless the original mason used earlier lime-sand or common lime-sand-clay mortar. It is strongly recommended that the original mortar color and coarseness be replicated or patches will be unsightly and apparent.
- 12.** Removing paint from historically painted brick and stone or painting a never-painted brick or stone foundation, wall or building are discouraged and require ARB approval.
- 13.** Never use a rotary disc sander, grinder, or power saw to remove paint, cement or grit on masonry.
- 14.** Never sandblast or power blast wet or dry gritty substances of any kind, including baking soda, onto a masonry foundation, wall, building, or structure. This extremely harmful practice removes fabric along with the offending paint, dirt, biological matter, or graffiti and accelerates deterioration.
- 15.** Clean masonry surfaces only when necessary using the gentlest means possible. Water washing at a -100 PSI sprayed downward from the eave and avoiding crevices, architraves, and openings is recommended. A mild non-ionic or non-reactive detergent may be added to remove oils. A soft natural bristle brush is the strongest recommended, but avoid joints. Never wash during freezing or near-freezing weather.
- 16.** Consider consulting with a paint or masonry expert before removing paint or graffiti from masonry. Clay poultices have been used successfully on graffiti, and there are other poultice treatments under study in Europe and America.
- 17.** Treating porous masonry with recurrent salt crystallization - After determining the source of moisture in the foundation, re-grading negative grades, repairing drainage systems, and removing threatening vegetation, clean efflorescent walls gently with a soft natural bristle brush or try a clay poultice or one of paper or cotton fibers to draw the salts out of the masonry as a maintenance treatment. The masonry should then be stable for long periods, but a rapid environmental change such as suddenly dehumidifying a humid cellar may cause salts to reappear. Eighteenth- and nineteenth-century cellars were typically built with barred wooden windows or ventilation openings. Cellars in the best condition today were originally ventilated, and later owners did not enclose the openings. Consider re-opening enclosed cellar windows and inserting a wooden awning, sash, or casement window appropriate to the style, type, and design of the building, and inserting only after ARB approval of the design and material. If the building dates within the eighteenth- through the early-nineteenth-century when vertically or horizontally barred windows were common in cellars, a single-light, wood, awning window installed inside would be a compatible modern method of closing for thermal efficiency.

- 18.** Avoid the use of water repellants or water-proofing coatings unless the manufacturer and retailer guarantee that the product allows sufficient breathing and drying of the masonry walls, and there will be no visual change in appearance.
- 19.** Avoid obscuring or covering masonry walls or character-defining features.
- 20.** Masonry foundations and walls with bulges, separating cracks, and shearing from pressure should be seriously investigated for cause of weight shifting and monitored for further movement. Is the foundation supporting an abnormal load such as a later floor addition? If so, it may need additional support below grade or buttressing. Early brick and stone foundations are between one-and-two-feet thick and taper at each floor level. Bulges below grade may have come from root damage and/or improper drainage causing hydraulic pressure and disintegration. Repairing these problems can save the wall without rebuilding. Hydraulic cement may be introduced below grade. Consult with a historic mason.
- 21.** Do not replace or rebuild a major portion of masonry foundations or walls that can be repaired, resulting in all new masonry construction that is no longer historic.
- 22.** When severely damaged or missing bricks must be replaced, use only bricks of the same size, color, material, texture, hardness, and appearance.
- 23.** When severely damaged or missing stones must be replaced, use only stone of the same type, color, and appearance.
- 24.** Never use synthetic stone or synthetic masonry to repair or replace masonry foundations and walls.
- 25.** When severely deteriorated concrete or cinder block must be replaced, match the original in all aspects.
- 26.** It is recommended that concrete block disintegrating from corrosive reinforcing bars be cut back just beyond the point of spalling to replace the bar and then re-patch the block or blocks to match the original as closely as possible. Replace in kind when deterioration is beyond repair.
- 27.** Maintain true masonry stucco and paint on stuccoed block foundations and walls. Never use synthetic stucco.

Stuccoed Foundations and Walls

Primarily applied to residential and small scale buildings in America, stucco, exterior plaster, has served as a protective coating for wood and masonry since ancient times. Stucco was first used on log, brick, rubble, or fieldstone buildings and rarely covered those of frame weatherboard until the twentieth century. Called “render” in Europe, stucco consisted of hydrated or slaked lime, water, and sand with animal hair as a binder through the nineteenth century. After circa 1900, Portland cement hardened stucco, and more frequently owners keyed it onto sawn, horizontal, wood laths or wire mesh nailed to furring strips on weather boarded buildings. Although the hue of sand usually provided the overall color, stucco also could become quite decorative and prestigious with added color pigments for marbling or when scored in blocks to resemble ashlar stone.

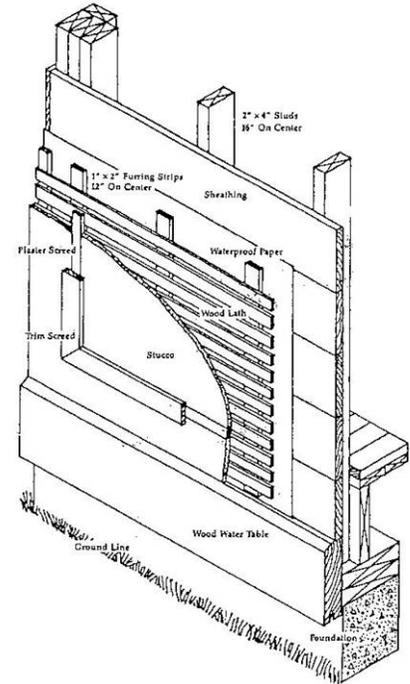
Even if applied years after the construction of a building for fashion or practicality, as occurred on many in Washington in the 1920s, historic stucco is a significant character defining feature and historic building material. Acquiring significance for its period of application, workmanship, selected recipe for detail, decoration, texture, and color, the quality material has become important to the history of the building, streetscape and town. Therefore, such character defining stucco should be retained and preserved.

Similar to interior wall plaster, historic stucco was applied in three coats directly to masonry walls or onto wood lath and later metal mesh fastened to frame buildings. The first is called a scratch coat, roughed to accept the second scratched brown coat, followed by the top, finishing, thin coat of lime and sand. Craftsmen sometimes added a measure of clay into the first two coats. Texture and detail were achieved increasingly with the addition of coarser sand or aggregate and called rough-cast or pebble-dash according to the consistency.

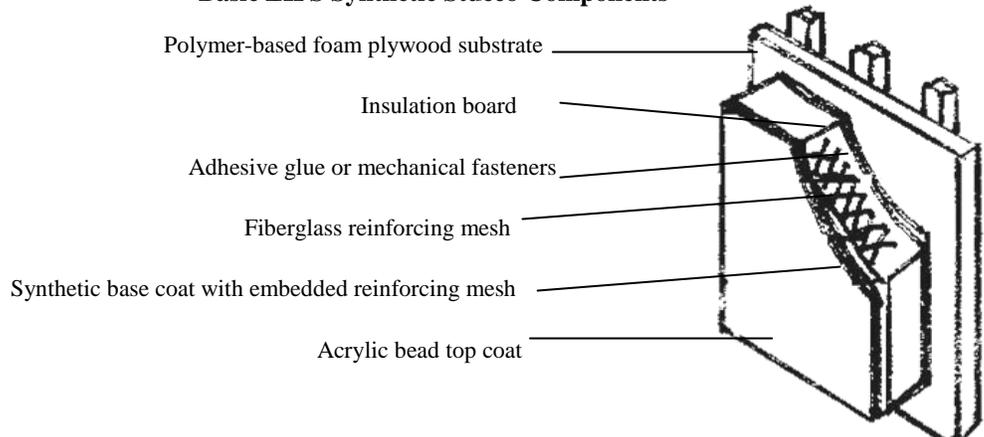
Like all building materials, regular maintenance of historic natural stucco is required. With building settlement, early owners applied a lime whitewash to fill hairline cracks before larger ones could form and admit water deterioration. Stucco is more susceptible to cracking with a harder mixture than a softer one that allows some movement. Drainage systems including roof sheathing and flashing, gutters and down spouts must be maintained, all wood on the building kept in good repair, and vegetation should be kept trimmed away from elevations. Interior condensation and rising dampness from poor drainage are always threats to buildings. Patching repairs to stucco, just as on masonry buildings, should be with the identical natural recipe in quality of texture, composition, strength, color, and finish for compatibility of substances and appearance, and the job is best left to a professional plasterer of historic buildings.

Fully incompatible in composition, texture, finish, and appearance, synthetic stucco is manufactured by about thirty companies in America and installed by modern contractors mostly on new construction. Promoted as an “enduring traditional stucco with timeless appeal,” this multi-synthetic acrylic cladding has an acronym, EIFS for Exterior Insulation and Finish Systems, and is alternately known by the brand name of Dryvit. Developed in Europe to repair war-ravaged buildings after World War II, Dryvit was the first U.S. importer in 1969. The system is glued to masonry and frame walls in rectangular layers. Mechanical fasteners are less often used than glue to apply the vinyl trim border tracks. The first substrate is a polymer-based foam on plywood, the second is an insulation board said to allow for energy efficiency, expansion and contraction. The next is a synthetic base coat in which a fiberglass reinforcing mesh is laid to accept the tinted 100% acrylic marble bead finish coat. Manufacturer booklets indicate that the acrylic top coat reduces efflorescence, resists humidity, and the bead elasticity gives with movement to limit cracking. Yet, it can crack, even within days of application, usually at the corners of window and door sills and trim work.

Method of stucco application to frame weatherboard buildings into the early twentieth century. Preservation Brief 22: *The Preservation and Repair of Historic Stucco.*



Basic EIFS Synthetic Stucco Components

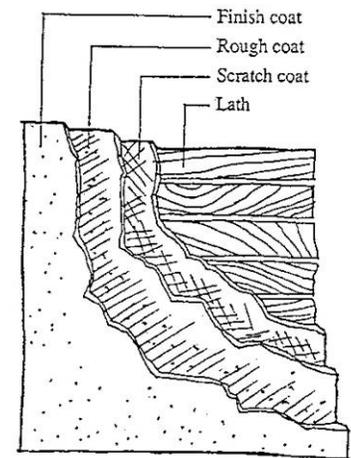


In addition to its lack of authenticity, incompatible texture, composition, and appearance to historic true masonry stucco, EIFS has repeatedly shown its extremely harmful effect to buildings because of moisture buildup, wood rot, mortar deterioration, masonry spall, and to the health of occupants allergic to mold. Further, termites find the synthetics as edible as the plywood and are attracted by the moisture, as are ant colonies. This product does not exist in Washington and should not be fastened to an existing building whether for repair of original stucco or full elevation coverage of an addition.

Guidelines for Existing Stuccoed Foundations and Walls:

1. Identify the visual historic character and integrity of stuccoed foundations and masonry wall surfaces as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
2. Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or in the Zoning Administrator’s Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
3. Evaluate the overall design, composition, texture, appearance, and condition of the stucco in addition to the grade around the building, the soundness and design of the drainage system above and below the ground, the roof, flashing, and vegetation near the building with the pictorial and historical evidence.
4. Repair, and thereafter maintain, faulty drainage systems, negative grades sloping into the building. Re-direct rainwater runoff and splash-back potential.
5. Do not allow trees, shrubs, plants, or vines to grow on stucco as they attract moisture, beat against walls, and roots and tendrils creep and expand behind the layers, potentially causing failure of the material.
6. Retain, protect, and preserve the composition, texture, design, style, form, and original appearance of historic materials and workmanship in stuccoed foundations and walls as they are significant character defining features of the building essential to preserving historic integrity.
7. Do not cover or obscure historic masonry stucco with another material.
8. A professional experienced historic plasterer is highly recommended to repair historic stucco, especially the pebble dash prominent in Washington. See NPS Preservation Brief 22: *The Preservation and Repair of Historic Stucco* for detailed directions on repair and maintenance. The briefs are available online at <http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>. For patching repairs, analyze the content of the existing stucco and condition of any exposed wood or metal lath. Masonry buildings will not have lath as stucco is applied directly to masonry. Remove only the loose stucco back to the sound section with a cold chisel, revealing an irregular portion of each of the three layers. Reattach loose wood or metal mesh lath on frame buildings. Replace the lath section in kind only if the strips are too deteriorated, missing, or the metal mesh is rusted beyond use. New metal lath may be applied over the old wood lath for additional strength, but do leave the old strips in place. Lath is a datable material, important to retain. Thoroughly dampen wood lath for adherence. Reapply the true, three-coat masonry stucco duplicating the strength, composition, color, texture, finish, and appearance of the original. Allow twenty-four to seventy-two hours of drying

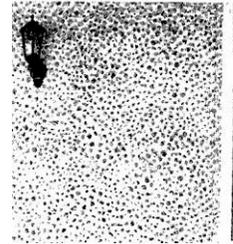
Proper stucco repair entails exposing all three coats and the underlying lath substrate



time per coat, and do not apply stucco in freezing temperatures. Do not allow stucco repairs to obscure woodwork or radically diminish its projection and reveal.

9. When repairing or applying a roughcast splatter-dash or pebble-dash texture, the early twentieth-century technique was to manually throw the stucco with a whiskbroom or stiff fiber brush for the former and to use a scoop to dash the one-eighth- to one-quarter-inch pebbles into the topcoat on the latter style, requiring considerable skill. While this hand method is still preferred for repair of missing sections, if a licensed professional historic plasterer today desires to apply dash textures by machine, it must be using the gentlest means possible so that the historic fabric and details of the building will not be damaged in any way.
10. Never apply lath to masonry buildings because fasteners will damage the materials. Masonry stucco bonds directly to masonry surfaces.
11. Hairline cracks in stucco should be filled in with a slurry of the top coat, a sandy lime wash, or paint and not with caulking compounds as they do not resemble stucco in composition, finish, texture, or appearance and attract dirt.
12. Color or tint for historic stucco repair – The color of historic stuccos came from earth-tone sand, aggregate, added natural pigments, lime wash, paint, or cement-based paints. It is recommended that after repairing historic stucco the color or tint be evaluated and maintained on the patched area. Modern color washes, paint, or cement-based paints are appropriate for use. Refer to Preservation Brief 22 (see item 8) for specific information.
13. Avoid removing sound stucco or repairing with new that is stronger than the historic material or that does not convey the same visual appearance.
14. Never apply a synthetic stucco, EIFS-Exterior Insulation Finishing System or similar insulation, out-sulation product to a historic building or structure. Proven harmful to the fabric and structural soundness of buildings, the material also does not resemble traditional true masonry stucco in visual appearance, strength, texture, composition, or finish.
15. Other than color wash or paint, water-repellant or waterproofing coatings are not recommended.

Unpainted Pebble-Dash Stucco



Soft Lime Stucco (suitable for application to buildings dating from 1700–1850)

A.J. Downing's Recipe for Soft Lime Stucco

- 1 part lime
- 2 parts sand

(A.J. Downing, "The Architecture of Country Houses," 1850)

Vieux Carre Masonry Maintenance Guidelines

Base Coats (2):

- 1 part by volume hydrated lime
- 3 parts by volume aggregate [sand]—size to match original
- 6 pounds/cubic yards hair or fiber

Water to form a workable mix.

Finish Coat:

- 1 part by volume hydrated lime
- 3 parts aggregate [sand]—size to match original

Water to form a workable mix.

Note: No portland cement is recommended in this mix, but if it is needed to increase the workability of the mix and to decrease the setting time, the amount of portland cement added should never exceed 1 part to 12 parts lime and sand.

("Vieux-Carre-Masonry Maintenance Guidelines," June, 1980.)

"Materials for Soft Brick Mortar and for Soft Stucco"

- 5 gallons hydrated lime
- 10 gallons sand
- 1 quart white, non-staining portland cement (1 cup only for pointing)

Water to form a workable mix.

(Koch and Wilson, Architects, New Orleans, Louisiana, February, 1980)

Mix for Repair of Traditional Natural Cement or Hydraulic Lime Stucco

- 1 part by volume hydrated lime
- 2 parts by volume white portland cement
- 3 parts by volume fine mason's sand

If hydraulic lime is available, it may be used instead of lime-cement blends.

("Conservation Techniques for the Repair of Historical Ornamental Exterior Stucco, January, 1990)

Early-twentieth century Portland Cement Stucco

- 1 part portland cement
- 2 1/2 parts sand

Hydrated lime = to not more than 15% of the cement's volume

Water to form a workable mix.

The same basic mix was used for all coats, but the finish coat generally contained more lime than the undercoats. ("Illinois Preservation Series No. 2: Stucco," January, 1980)

American Portland Cement Stucco Specifications (c. 1929)

Base Coats:

- 5 pounds, dry, hydrated lime
- 1 bag portland cement (94 lbs.)

Not less than 3 cubic feet (3 bags) sand (passed through a #8 screen)

Water to make a workable mix.

Finish Coat:

Use WHITE portland cement in the mix in the same proportions as above.

To color the stucco add not more than 10 pounds pigment for each bag of cement contained in the mix.

Source: NPS Preservation Brief 22: *The Preservation and Repair of Historic Stucco.*

Wall Surfaces & Details on Wood Frame & Log Buildings

The wall surface on frame and log buildings is a major character defining feature of styles and types in the Washington Historic District. Wood in the form of horizontal weatherboard, board and batten, vertical planks, and wood shingles has remained the dominant building material in the town since settlement. Frame refers to the building's underlying timber structural system which was heavily timber framed until the later arrival of the lighter balloon frame in the late nineteenth century. Log construction is a method of stacking round or hewn logs on top of one another, notching or lapping their ends at the corners, and daubing the interstices with mud or mortar.

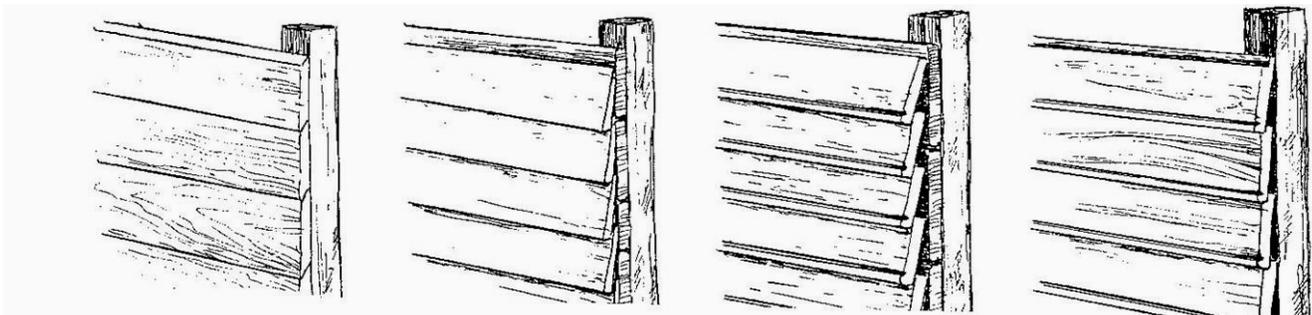
Chapter 4 DESIGN GUIDELINES FOR THE WASHINGTON HISTORIC DISTRICT - ALTERATIONS

Like timber framing, log construction was used for all types of buildings in the south. Some assume log buildings represent the earliest construction in communities, however, those surviving on the landscape locally date between the late eighteenth century through the mid-nineteenth century. Middleton Miller’s log birthplace at 132 Gay Street and Michael Nicol’s log house, 537 Main Street, both date to circa 1798. The log house originally situated on the Strother-Clopton property, 360 Main Street, and the log section of the house at 532 Middle Street, formerly Carrigan’s Antiques, are circa 1830. Typically, the longest surviving log buildings received weatherboard later, functionally for protection and aesthetic enhancement of their modest appearance. This occurred in Washington, although two now have their hewn logs exposed.



Middleton Miller’s Birthplace, circa 1798, received weatherboard sometime in its history that has since been removed.

Pine, white oak, poplar, and cedar are among the favored tree species for wall cladding. Weatherboard, a horizontal lapped siding with generally five-to-nine inches of exposure, is often referred to incorrectly as clapboard. The distinction lies with weatherboard being sawn thicker to a longer length, while early clapboard was riven or split by hand and cut in shorter four- or five-foot boards. Weatherboard might also be applied flush with a flush shiplap or tongue-and-groove joint. As George Washington demonstrated at Mount Vernon, boards could then be embellished with a sandy paint or stucco and scored to simulate ashlar block. It is an imaginative and less expensive means of giving the dwelling more formality. This rusticated board treatment, however, is less common than flush mounting the boards and painting. Weatherboard commonly was detailed with a beaded or scored bottom edge with a convex rounded molding. Likewise, the corner boards on colonial frame buildings often received this extra ornament. Another form of weatherboard called “German siding,” which has a pronounced concave bevel, became fashionable in the late nineteenth century and is well represented in Washington. All designs of weatherboard are nailed to corner posts and studs, and their fasteners and tool marks serve as datable features. Corner boards give a neat finish, and the weatherboard stops at the cornice but carries up to the rake board on the end gables.



Weatherboard Styles by C. Keith Wilbur

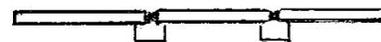
Beveled Flush Shiplap

Featheredged Overlapping

Beaded Edge Overlapping

Rabbet Joint Overlap & Beaded Edge

Washington has a collection of board-and-batten frame outbuildings as well as one primary resource, the circa 1836 Carpenter Gothic-style H. G. Moffett Law Office. The material was added to the noncontributing cinder-block Theatre at Washington, Virginia in circa 1990. The Trinity Episcopal Church also had board-and-batten walls in the Carpenter Gothic style originally. Church trustees followed a popular trend of the early twentieth century to enhance the style toward urbanity by approving the application of pebble dash stucco over the boards in 1924. Board and batten consists of vertical boards of diverse widths with approximately two-inch-wide strips of wood battened over the seams.



Plan of Board and Batten

The Queen Anne style is typically distinguished with a combination of wood siding, including wood shingles, most typically placed in gables, as shown on the Mary and Lucy Stonestreet House at 577 Main Street, and the vernacular Trinity House at 370 Gay Street. The use of this material in Washington coincides with the implementation of the material for wall cladding in the late nineteenth and early twentieth centuries. Originally weatherboarded and vernacular, the former Tranquility slave quarters at 593 Gay Street underwent remodeling in the 1980s, acquiring Carpenter Gothic-style details including fish-scale wood shingles in the gables. Wood shingles add multiple planes and visual interest to frame buildings as they appear in coursed, staggered, fish scale, saw-tooth, diamond, or chisel patterns.

Frame buildings covered with hardwood and softwood weatherboard have endured since the mid-eighteenth century in Washington. The overlapping of weatherboards and wood shingles works to shed rain while the battens on vertical boarding protect the walls from potential rot. Certainly maintaining a protective whitewash, paint, or stain coating infinitely contributes to the lifetime of frame or log buildings, but many have remarkably survived long periods without continued maintenance due to the virgin hardness of the cut timber. Early settlers typically applied a coat of lime wash or paint to help preserve wood cladding and other wood features and routinely maintained the protection. Through the centuries, later owners continued to maintain the paint on their wood clad buildings, but coats were added more and more frequently for color decoration in the picturesque period beginning in 1840. By the early twentieth century, the multiple layers of paint began to fail with the added effect of insufficient wall preparation before painting, leaking drainage systems causing interior moisture penetration and the insertion of interior insulation which decreased breathing ability. Compounding the problem, inside heating and cooling systems create condensation that has to evaporate, while the Victorian-period trend for foundation plantings ultimately attracts moisture and blocks air flow.

In 1932, Mastic developed an asphalt shingle called Inselbrick which the company advertised as the first low maintenance siding solution to replace house painting, not long after asbestos shingles emerged. Not intended for longevity, the need to save natural mineral resource materials during both World Wars inspired multiple synthetic-based building products that required less manpower. Laminated Masonite siding, fiberboard, and T-1-11 are among those inventions. Experiments with metals in the late nineteenth century had already enabled the development of cast aluminum that was first appropriately demonstrated on new skyscrapers in Chicago. Following the use of aluminum for airplanes in World War II, Alcoa's cast panel aluminum siding reached the market by 1950 and was promoted as another low maintenance covering for wood weatherboard. That same decade, Mastic began developing a synthetic vinyl siding with an emphasized faux wood grain which the company introduced in 1969. Although these sidings changed the overall appearance of historic buildings by covering every character defining detail from the foundation to the roof while inhibiting moisture evaporation within the walls and causing deterioration, they gained popularity because of the perception that painting and maintenance were no longer necessary.

Synthetic in appearance, feel, texture, finish, quality, and content, vinyl siding is promoted as a non-denting, non-fading, non-cracking, non-warping maintenance-free product. The several limited lifetime warranties on the substitute material are specific to manufacturing defects and do not include the typical environmental damaging effects of sunlight and extreme weather changes that may cause fading, chalking, chemical reactions, or staining. Limited hail damage warranties basically place the cost to owners' insurance companies, but the inclusion at all suggests that the industry realizes that vinyl, unlike wood, dents. Like any material exposed to variable weather conditions and sunlight in the extreme temperatures in the mid-Atlantic region, changes to the color, gloss or matte finish, and surface appearance inevitably occur. All siding materials are subject to damage from storms, fire, vandalism, and accidental impacts. Wood cladding is much easier to repair than vinyl. Should a section of missing or damaged vinyl siding need replacement, matching the earlier factory-finished color and any graining many years later may not be possible. The



Badly warped vinyl siding caused by heat absorption, expansion and contraction.

photograph on the right shows an unsightly dark patch of a crack on vinyl siding. Note the material covers the wood window frame, its molding and back band causing further loss of architectural character and historic integrity on the building. Some vinyl siding manufacturers and installers even advise that the building's window sills be cut off to allow for the vinyl trim to fit flush.



The no maintenance industry further developed spray-on liquid ceramic siding using space-age technology in the 1970s for use on lighthouses and commercial buildings. This specialized “permanent” exterior coating emerged in the residential building market in 2002 and was immediately followed by liquid vinyl, polymer resin, and elastomeric spray-on liquid coatings. All continue to promote durability, fade, peel, and water resistance even though they have yet to stand the test of time on residential buildings with their diverse interior and exterior environmental impacts regionally.

All spray-on products require that existing wall surfaces, cornices, and roof overhangs be power washed to remove paint prior to their application. Power washing can be extremely harmful to the exterior and interior fabric of historic buildings and contrary to the Secretary of the Interior's Standards. Its forceful water rips away wood or mottles it and sends water back behind weatherboard and other materials and into crevices of wood details where it may not have ample time to dry out before caulking and synthetic coating.

Regardless of the water penetration and warping problems with laminated fiberboard, laminated wood chips, and laminated composite wood production has intensified in the last decade. Never intended for long-term exterior exposure, greater variations of earlier laminated plywood including OSB – Oriental Strand Board, smart wood, waxed, resin-coated and matted wood wafers, or chips with hardboard overlay now serve as manufacturers' marketed substitutes for timber-cut weatherboard. Applied as weatherboard to new houses in Florida in the 1990s, consumers found the laminated composite material absorbing water, expanding, mushrooming, deteriorating, and the pre-finished paint flaking off. Thirty-thousand claims were filed against manufacturers. Yet, these products remain on the market with makers adding preservatives, additional primers, and adhesives in hopes of combating the buckling. Aside from its harmful potential, this weighty laminated and glued wood-based product is still too uniform to replicate wood and does not retain the natural appearance, texture, planed finish, quality of workmanship, historic character, or integrity of the authentic weatherboard, wood shingles, or vertical plank surfaces on historic buildings.

The pre-finished factory paint on manufactured fiber-cement siding is said to last up to three times longer than that applied to natural wood or a wood-based product. However, ten-to-fifteen-year warranties do not transfer to the next owner or cover deterioration from surface scratching, abrasive rubbing, hail, or wind. When the factory paint fails after the warranty period, the cement will have to be scraped, sanded, and repainted just like wood material. Developed in America in 1989 by HardiPlank, the heavy Portland cement, finely-ground sand, and silica-cellulose fiber material comes with simulated uniform faux graining with knots, smooth finishes, or a simulated stucco look. Promoted as an alternative to modern fast-growth, open-grained lumber cut for high demand before maturity in America today, the lapped cement-based panels are uniformly undifferentiated from one another, unlike the individual character common to true natural weatherboard, board and batten, vertical boards, and wood shingles.

The heavy masonry material requires a substantial structural system to accommodate its weight. Like other substitute materials, this lap siding is to be installed on top of a smooth surface of plywood or OSB sheathing and a foam insulation board. The manufacturer assumes no responsibility for water infiltration, condensation, or resulting damage within the wall. When this hefty fiber cement layered product is applied to historic buildings, it is installed over their originally designed wall surfacing, obscuring and marring character defining details.

Combined with its heavy, impermeable, multi-layer thickness and potentially damaging effects to the underlying historic fabric, the composition, texture, finish, quality of workmanship, and visual appearance render fiber-

cement lap, panel, or shingle siding no more safe or architecturally compatible for covering a historic frame building than other synthetic substitute materials.

As related earlier under “Stuccoed Foundations and Walls” on page 48, synthetic stucco, EIFS or Dryvit is equally incompatible in composition, texture, finish, and appearance to apply to existing wood wall surfaces in the Historic District. This synthetic product does not exist in Washington and should not be fastened to an existing building.

Guidelines for Existing Wall Surfaces and Details on Frame and Log Buildings

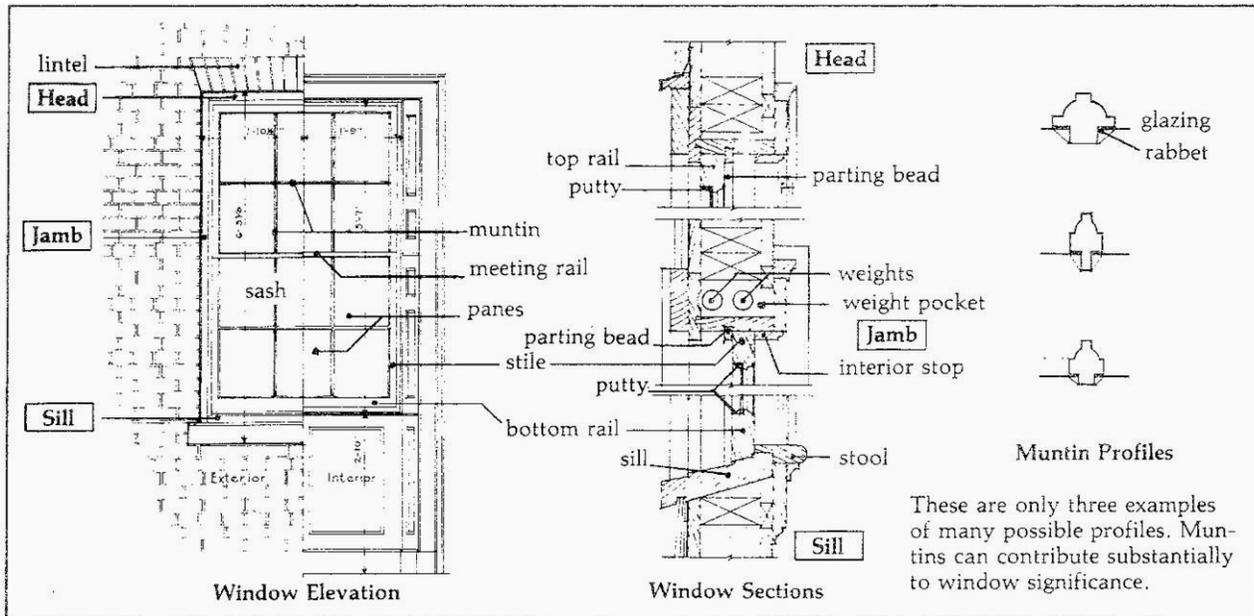
- 1.** Identify the visual historic character and integrity of wall surfaces and their details on frame and log buildings as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
- 2.** Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or in the Zoning Administrator’s Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
- 3.** Evaluate the overall design, composition, texture, appearance, and condition of the wall surfaces in addition to the grade around the building, the soundness and design of the drainage system above and below the ground, the roof, flashing, and vegetation near the building with the pictorial and historical evidence.
- 4.** Retain, protect, and preserve the composition, texture, design, style, form, workmanship, and appearance of weatherboard, board and batten, vertical board, and wood shingled walls as they are significant character defining features of the building essential to preserving historic integrity.
- 5.** Asbestos shingles – If historic asbestos-shingled wall sheathing remains in good solid condition on a contributing building, preservation with a protective paint is preferred. Should the no-longer-manufactured asbestos shingles be deteriorated beyond repair, a durable substitute replacement material that closely replicates the pattern, design, finish, and appearance of the original material is appropriate.
- 6.** Repair, and thereafter maintain, faulty drainage systems, negative grades sloping into the building, redirect rainwater runoff, and splash-back potential.
- 7.** Where possible, do not remove and replace a major portion of wood cladding from a wall, thereby creating new construction that is no longer historic. Instead, consider repairing or minimally replacing in kind only those members that are deteriorated beyond preservation. Repair with high-quality architectural wood epoxies or by splicing in matching timber cut wood of the same species and appearance of the historic feature to the extent possible. Then, smooth, sand, and repaint. Fasteners and tool marks on wood are datable features for their period of application.
- 8.** When timber cut wood wall cladding is too deteriorated to repair, the new siding shall match in timber cut wood material and in size, profile, texture, design, and detail.
- 9.** If paint is not adhering, the cause of the failure should be determined and repaired before repainting. Caulk should only be applied to vertical seams, cracks, and holes. Painters should not caulk underneath overlapping weatherboards or shingles because it seals up the building preventing interior condensation from evaporating, thereby causing the new paint to fail.

- 10.** Remove peeling, cracking, and alligatoring paint from wood surfaces with the gentlest means possible. If electric hand sanders or electric scrapers are used, maintain an even plane with the wood so as to not gouge or mar historic fabric. Use electric hot air guns or heat plates with great care.
- 11.** Never use destructive paint removal methods such as sandblasting, power blasting wet or dry gritty substances of any kind or power wash, and do not use infrared paint peelers, propane, or butane torches which all irreversibly damage historic woodwork. Power washing forces water into crevices, rips away the face of the wood, similar to sand or power blasting, and should never be performed from the ground upward on any building.
- 12.** Avoid removing paint that is firmly adhering to and protecting wood surfaces. Try to prime and paint bare spots as they appear.
- 13.** Removing vegetation away from the building is encouraged because plants attract moisture causing paint failure and root and vine invasion into historic materials.
- 14.** Never obscure (except in the event of mothballing an abandoned building, see NPS Preservation Brief 31 *Mothballing Historic Buildings*) or remove weatherboard, board and batten, vertical board, and wood shingle wall surface materials and features and apply modern artificial sidings in solid horizontal strip, shingle, panel, or liquid form, including: aluminum, vinyl, polymer resin, elastomeric, liquid ceramic coating, any laminated fiberboard, plywood, wood chip or wood composite product, any fiberglass, fiber-wood, fiber-cement, or synthetic stucco product to any building, structure, or object. However, their consolidating repair with high-quality architectural wood epoxies is acceptable.
- 15.** Consider removing later applied aluminum or vinyl siding and repairing resulting damage to the underlying historic wall surfaces and components with high-quality architectural wood consolidates or splicing in matching timber cut wood of the same species and appearance to the extent possible. First, remove a small lower test patch in a least visible location to investigate underlying condition.
- 16.** Retain, protect, and preserve the composition, texture, design, style, form, workmanship, and appearance of log construction as significant character-defining features essential to preserving historic integrity. Preservation Brief 26, *The Preservation and Repair of Historic Log Buildings*, provides beneficial specific guidance.
- 17.** Consider protecting exposed log buildings with reapplication of removed earlier wood cladding following the evidence of nail holes and remains on the exterior as well as historic photographs or images since the material and function have achieved historic significance in the evolution of log construction.
- 18.** It is helpful to document all alterations for your own records.

Windows, Dormer Windows, Doors, Shutters, Awnings, & Details

Windows are significant character defining features on historic buildings as the transition of the size and shape of their architrave (frame or surround), muntins, mullions, glass panes, lintels, hoods, and sills represent technological advancement, building periods and architectural styles. Builders incorporated the elliptical lunette, rectangular, circular, diamond-shaped, Palladian and later paired windows into designs throughout the Historic District. Colonial Americans began with side-hinged wood and iron casement windows, followed by a wood single-hung-sash before the double-hung-sash component became more practical after the Revolution. Colonial glass panes were small with thick muntins and architraves because glass was costly. Nine-over-nine, twelve-over-twelve, nine-over-six or six-over-nine, twelve-over-eight or vice versa, and six-over-six single-hung-sash windows were possible. In the Federal period, American glass production allowed for larger panes and opening

sizes, and they grew greater still throughout the nineteenth century with the styles and regional influences. In 1800, windows had nine-over-nine, nine-over-six, six-over-nine or six-over-six, double-hung sashes, but the twelve-over-twelve was still possible on grander buildings. Tall temple forms, like the Washington Presbyterian Church could accommodate triple-hung-sash windows. By the mid-nineteenth century, four-over-four and two-over-two sashes were in fashion, while one-over-one sashes came somewhat later. However, the six-over-six sash never disappeared. Manufacturers could make large plate glass for storefronts and commercial or office buildings in the late nineteenth century. There is a visible difference between the old wavy hand and cylinder blown glass of the nineteenth and early twentieth centuries and plate glass technology today.



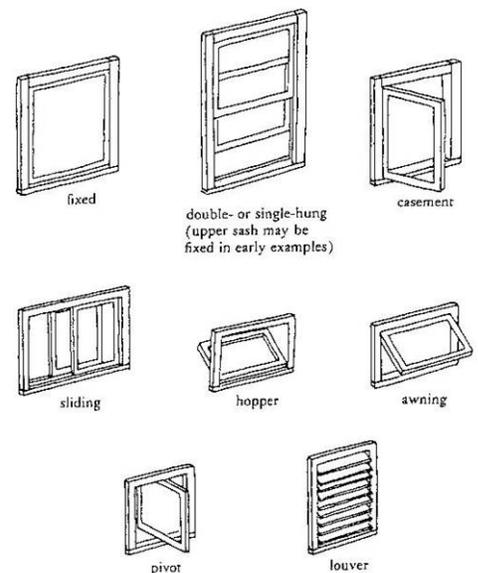
Along with their decorative style, the type of joinery, workmanship, interior parts, form, design, glass size and pattern, the profile and thickness of muntins and the frame of windows represent datable evidence on buildings that enables classification into particular periods of significance. NPS PB 9 graphic.

In addition to the size and shape, the placement and pattern or rhythm of windows to the entrance provides character defining information as does the wall to window space.

Windows admit light and ventilation while serving a decorative purpose and can be more simply defined with a plain or heavily molded frame, a soldier-course brick lintel or a brick jack arch perhaps with a central keystone, or more highly elaborated with side quoins, shoulders, knees, designed corner blocks, a low wood pediment, heavy pediment, or semicircular hood, for example. Architectural styles and types also influenced window form in the play of light, color, diverse shapes, and details, as shown on the Queen Anne Stuart House on Harris Hollow Road.

The Colonial Revival style brought multi-paned upper sashes over single-light sashes and paired windows, although the earlier Italianate style also implemented the latter. In the early twentieth century, casement windows re-emerged in popularity, while the steel industry took advantage of the fireproofing trend by introducing hollow metal and metal clad windows that could be curved to wrap the rounded corners of Modern Movement styles. Metal or wood casement and sash windows displayed diamond patterns on the French and Tudor Revival styles. As demonstrated in Washington, window sashes adopted a horizontal emphasis, partly influenced by architect Frank Lloyd Wright's Prairie School which also promoted geometric patterns of small-pane window glazing. Yet, styles like the Bungalow/Craftsman

SASH OPERATION



Source: McAlester's Field Guide

and Colonial Revival showcased a narrow and vertically-emphasized, three-light upper sash over a single lower pane in addition to traditional earlier types. Vernacular styles also assumed these window forms while generally keeping their surrounds modest. Windows are a major decorative feature on religious institutions in glazing, design and color.

Doors and windows are equally important in defining stature on all functions of buildings from the residential to commercial or financial institutions to church and government complexes where a more imposing statement is desired. Typically window and door embellishments complement each other, and their type often reveals the use of a building. A large display window and steel or wooden single-pane door indicate commerce, while double-hung-sash windows and a raised-panel wood door typify a residence. Gothic pointed or two-centered-arched window and door frames are expected features on religious buildings such as those on the Episcopal and Methodist churches in Washington. However, influenced by the Gothic Revival style, the pointed frame appears on several vernacular houses in the district. Like windows, entrances are an equally important character defining feature and demonstrate the style, type, and period of the building. Generally, the design of the entrance is also reflected on the building's window surrounds. The location of openings is relative to characteristic symmetry or asymmetry of styles and types of architecture. A Federal-style door can be distinguished from a Greek Revival by the door surround, as can later styles, including the vernacular.

Entrances have always been and remain a decorative feature, and doors evolved from flat or raised wood panels to double lights in vertical panels to a half single light above lower wood panels in the mid-to-late-nineteenth century. Yet, the Tudor Revival style (1890-1940) recalled the Medieval board-and-batten door with prominent strap hinges. Door surrounds were articulated simply with molded frames, sidelights, and transoms alone or together, or classical details, including pilasters and columns with the most ornamental demonstrating a full entablature composed of a lower architrave, the middle frieze and the upper cornice. The Greek Revival style displays low pediments above openings, sometimes with Federal-style bulls-eye or Greek key and fretted corner blocks. Heavy hooded or crowned doors and windows with or without brackets and corbels embellished the Italianate, Second Empire and Folk Victorian styles of the mid-to-late-nineteenth century. High-style decorative influences transpired to the more modest vernacular that is well demonstrated in Washington.

Dormer windows do go back to the 1600s in America, but colonials often later added them on the slope of a roof to better illuminate and ventilate the garret or finished attic, which of course, served as necessary living space in a one-and-one-half-story dwelling. Their design varied with the roof form and architectural styles. Several dormer designs have become associated with particular styles, and all are important character defining features on historic buildings. Dormers may have rectangular, arched, round, or half-round windows within the frame and under a gabled, hipped, shed, or arched roof. Their own roofs and walls are covered with the same material as the building, and the wood window sash lights typically repeat the pattern of the windows below, if their height permits. Gable dormers may appear pedimented, and some styles, such as the Second Empire and Gothic Revival, display dormers that are partly on the roof with the lower half on the facade. Called a wall dormer, the stuccoed brick, circa 1900, vernacular house at 509 Main Street is distinguished with four facing Harris Hollow Road that have gable roofs and finely boxed cornices. Another use of the component appears on buildings when designed as a low-pitched dormer with a louvered vent for the practical and stylish means of roof ventilation.

Wall dormers with boxed cornices on the house at 509 Main Street.



Called blinds on early buildings, wood shutters were mounted to the flanking frame on wood, wrought, or cast iron hooks and functionally closed over window or door openings to shut out cold, heat, rain, snow, and wind. Similar to windows, shutters have evolved from board and batten to flat or raised panel and louvered designs. The formality of a raised-panel shutter sometimes appeared on the lower story of dwellings, while the second-

story chambers were signified with louvered blinds. Having been replaced by storm windows and air conditioning, shutters are only installed on new and old houses for decoration today, and little thought is given to sizing them to fit the opening. They also come in various materials including aluminum, synthetics, wood-based laminated composites, and fiber cement that are inappropriate and architecturally incompatible in quality, texture, finish, workmanship, and appearance to the finer wooden prototypes known on historic buildings.

Although cloth awnings do have ancient precedence, and the College of William and Mary had them in the mid-eighteenth century, the popular use of awnings was delayed largely until the late nineteenth century, except on storefronts. The commercial designs for shade and a dry shelter consisted of a crude wooden, shed-roofed, lean-to canopy or cloth fastened to the building with nails or grommets and stretched to an outer plate and wood or cast iron posts. Shopkeepers had to manually roll and tie the awnings against the building, but they were removed in the winter altogether. A product of the Industrial Age, operable roller awnings of the late nineteenth century still influence current systems. As awnings became more popular, they were designed with more form-fitting shapes to accommodate the various window or door surround. Commercially, they still provide shelter, and merchants across the Commonwealth have followed the example of mid-nineteenth-century traders by placing additional signage on the colorful canvas and valance.

The move toward making buildings more thermally or energy efficient has placed the overall integrity of historic windows and doors under the constant pressure of replacement. Because windows and doors are the only elements that serve as both an exterior and interior feature, a change in their authenticity can have a major impact on a building's architectural character. When replacement occurs, the change affects the appearance of the exterior elevation and an interior room. The removal of historic windows on a house irrevocably alters the historic integrity and character of every room in the building as well as on all exterior elevations.

Unless new windows are custom hand made in wood to match the full proportions of the joinery, frame, molding, and muntin profile with an identical pattern of true divided lights, their appearance is completely discernible from the originals on a historic building. The same applies to wood casements with mullions and the leaded or steel casement windows. The mass produced double-glazed replacements typically have simulated lights or grilles that are either flattened between large sheets of glass or snap into the exterior and interior of the panes. The muntins appear as a strip of tape with no reveal. However, even the wood models of the best manufacturers do not have muntin profiles that are accurate to the hand-planed originals of the eighteenth and early nineteenth centuries. The wholesale replacement of original windows with period materials, design, style, exceptional craftsmanship, and regional influences would represent a considerable loss of the historic significance and distinctive visual appearance of a historic building. Therefore the ARB will strongly encourage retention and repair of the historic windows and the addition of storm windows on the exterior. Interior storms are inadvisable due to potential condensation problems.

Many of the original wood windows and doors on contributing buildings in Washington are into their second or third century of life. They have endured because of the selected solid tight-grained heart woods used for their components and the caring, continued maintenance by their owners. Preserved and repaired in situ, historic windows are expected to long surpass the lifetimes of fast-growth, open-grained, or composite wood and synthetic replacements with warranties of about twenty years from the date of manufacture. Should the elastomeric window seals on modern wood, aluminum, or vinyl double-glazed windows fail and the interior glass fogs, the only remedy is another replacement. Causes of modern seal failure include climate, window cleaners, poor insulation, and building settlement.

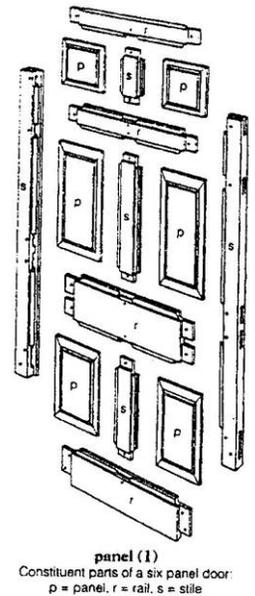
Combined with their preservation and protective value, the addition of exterior storm windows is a highly recommended retrofitting measure instead of window replacement on wood and steel sash windows. Storm windows provide a R factor of 1.79, actually outperforming modern double-paned window assembly with its up to one-half-inch air space and R factor of 1.72. By aligning the meeting rail on storm windows with the rail on double-hung-sash windows and matching the frame color, the former are completely non-obtrusive. Storm windows also protect old window glass from breakage during hail storms. Weather stripping existing windows

is also a recommended treatment to reduce air infiltration. Refer to NPS Preservation Brief 3, *Conserving Energy in Historic Buildings* and PB 9, *The Repair of Historic Wooden Windows* for detailed guidance.

Historic steel casement windows can also have their energy efficiency improved with maintenance of caulk and weather stripping, installing thermal glass in place of the existing panes, or if the thickness of the comes (metal muntins) permits, adding a second layer of glass. Magnetized gaskets, interlocking material strips, screws, or adhesives are suggested as fasteners for the additional pane. The hinges must be able to accommodate the added weight. See the NPS Preservation Brief 13, *The Repair and Thermal Upgrading of Historic Steel Windows* for detailed technical information and guidance.

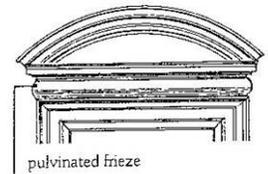
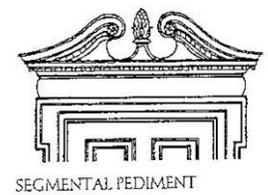
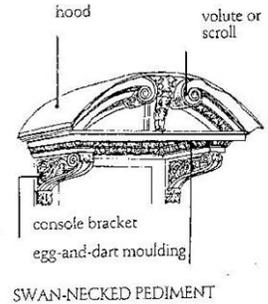
Guidelines for Windows, Dormer Windows, Doors, Shutters, Awnings, & Details

1. Identify the visual historic character and integrity of windows, dormer windows, doors, shutters, awnings, and their details as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
2. Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or in the Zoning Administrator's Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decisions.
3. Evaluate the overall design, type, style, form, size, scale, proportion, rhythm, composition, material, texture, finish, workmanship, appearance, and condition of the windows, dormer windows, doors, shutters, awnings, and their details with the pictorial and historical evidence.
4. Retain, protect, and preserve the design, type, style, form, size, scale, proportion, rhythm, composition, material, texture, finish, workmanship, and appearance of windows, dormer windows, doors, shutters, and their details as they are significant character defining features of the building essential to preserving historic integrity.
5. Retain, protect, and preserve wood, wrought iron, cast iron and early twentieth-century hardware: hinges, locks, latches, door knobs, cranks, escutcheons, holdbacks, and their fasteners to the extent possible.
6. Do not radically change windows, doors, or dormers and their details.
7. Cutting through the roof of a contributing building to install a new dormer window when there is no physical, pictorial, or historical evidence of one having ever been there may be strongly discouraged, particularly if rafters are severed.
8. When a wood window or door sill is heavily weathered, punky or partly decayed, try repairing by cleaning and then consolidating with high quality architectural wood epoxies versus full replacement of the original member. Smooth, sand and repaint. This consolidating technique can also be used on other wood components. If the sill requires replacement, the new member should be of the same wood species as the original, unless it is not a hardwood, cut to the same dimension, and applied with modern fasteners to distinguish the alteration. Severely damaged window frames, sashes, or casements should be repaired by patching, splicing in kind and reinforcing with consolidates. When parts are too deteriorated for patching, the in kind replacement of those parts alone is encouraged. It is helpful to document all work for your own records.
9. Avoid changing the size, number, and location of doors and windows which affect the original design and style of the building. If a new use requires that an interior opening be enclosed, leave the architrave,



window sash, or door in place and frame the new wall over it or to it. Depending upon the exterior plan, shutters may inconspicuously cover the opening on the outside, or interior shutters might enclose the opening from the inside, thereby leaving the character defining feature intact.

10. Do not change the glazing pattern of the original window sash if a replacement sash is required. Do not change the light pattern in original casement windows if a replacement is required. Do not change the pattern of the sidelights or transoms on entrances and do not obscure these character defining features.
11. Do not change the historic appearance of windows, doors or their frames, surround, design, and details by giving them inappropriate designs, materials, texture, finishes, or an appearance which noticeably alters their historic character, significance, and integrity.
12. Do not obscure, damage, or replace window or door frames, lintels, sills, jambs, and their other details with aluminum, vinyl, polymer resin, elastomeric, liquid ceramic, or other synthetic, laminated fiberboard, plywood, wood chip or wood composite product, or fiber wood, fiberglass, or fiber cement beyond their consolidating repair with high-quality architectural wood epoxies.
13. Do not remove character defining window, dormer, or door details such as moldings, brackets, quoins, arches, keystones, lentils, sills, crowns or hoods, hood molds, paneled or decorated jambs, pilasters, columns, entablature, cornices, pediments, thresholds, or other related embellishments.
14. Make existing windows and doors airtight with weather stripping and re-caulking in appropriate places. Install energy conservation features as part of general window and door repair. Make sure window frames have an intact bead of flexible sealant between the outside frame and wall surface. Avoid adding sealant beneath projecting window sills, however, to allow proper moisture evaporation. Repair loose, cracked, or missing glass panes. When replacing glass, apply a bead of putty to the inside face of the glass stop before installing the new pane to prevent condensation from penetrating into the wooden muntin or rail, causing deterioration. When painting the finished sash, lap the paint over the exterior putty and onto the glass by 1/16" to provide a barrier against rainwater penetration.
15. Avoid replacing historic windows and doors. Peeling paint, stuck sashes, broken panes, muntin and putty loss, air infiltration, hardware failure, a split rail, stile, or jamb, and minimal deterioration are all repairable and not good reasons to diminish the exterior and interior character or integrity with full replacement. The use of exterior storm windows and doors is strongly encouraged, preferably in the better insulating wood material and matching the rail height. However, if the sash window is steel, a metal storm is more compatible. Their impact can be diminished by painting the frame the trim color of the building, and this outer glazing protects the historic glass from breakage by hail or other impacts. NPS Preservation Brief 9: *The Repair of Wooden Windows*, indicates that a high quality storm window does improve thermal efficiency and can effectively outperform a new double-glazed window that has no thermal breaks.
16. Avoid replacing historic steel casement windows. Repair failing caulk, weather stripping, and broken window panes. For thermal efficiency, consider installing thermal glass in place of the existing panes, or fastening a second layer of glass with magnetized gaskets, interlocking strips, screws, or adhesives if the thickness of the comes permits and the hinges can bear the weight. NPS Preservation Brief 13, *The Repair and Thermal Upgrading of Historic Steel Windows* provides excellent detailed technical information and guidance.



Ornate Pedimented Over Door
Examples

17. When deterioration of windows, dormers, doors, shutters, and their details renders them irreparable, their replacement shall be in kind to duplicate the old in type, style, design, size, composition, texture, design, finish, and appearance. Replacements shall not be of aluminum, vinyl or other synthetic, not of plastic, fiberglass, fiber composite, fiber wood, fiber cement, cement and not of wood-based, laminated wood, or wood composite products. Replacement windows, whether double-hung sash or casement shall have true divided lights with profiles to match the muntin and architrave design of the original as closely as possible.
18. When extraordinary circumstances, such as compliance with the ADA, call for the replacement of a door or window or restructuring of a frame, the new element should match the historic design, form, type, material, and conform to the characteristics of the type or style of the building. Store removed elements.
19. Avoid changing the location, size, shape, and configuration of a **storefront** entrance or display windows, even when a new non-commercial use occurs, unless there is physical, pictorial, or historical evidence of a previous situation.
20. Do not remove, enclose, or obscure the entrance to the upper floor of a **commercial store**.
21. **Commercial store** transoms were often later covered in paint or sided over inappropriately. Remove such covering from transoms to reveal the glass and details and repair any damage.
22. Do not paint the glass panes in transoms, windows, and doors.
23. Avoid reducing the transparency of display windows on **storefronts** with the application of amber tinted intense sun fade films either directly to the glazing or in the form of pull-down shades. Clear U. V. mild sun fade and light smoke tint films that provide good fade protection and glare reduction are instead recommended.
24. Avoid the use of obtrusive inappropriate energy conservation approaches (other than applying storm windows) on upper-story windows of **stores**. Never enclose or reduce the size of original openings by installing insulating panels or other siding. Openings are character defining features.
25. **Shutters** are to be composed of authentic wood, not of a laminated fiberboard, plywood, wood chip, or wood composite product, or of fiber-wood, fiberglass, fiber-cement, cement, or of aluminum, vinyl, polymer resin, elastomeric, liquid ceramic, or any other synthetic.
26. **Shutters** should be operable, mounted to the frame, and fitted to the size and shape of the opening of the window or door to which they are attached. Iron holdbacks fastened to the masonry or frame wall hold them open when not closed. If appropriately-sized earlier wood shutters were replaced with smaller versions that do not fit into the opening and/or the replacement shutters are of aluminum or vinyl, consider restoring them to their original wood design provided that physical or pictorial evidence exists.
27. Avoid placing **shutters** where they will not fit the wall space on windows or doors that were never intended to have them or hanging a single shutter on the unobstructed side.
28. **Shutter** holdbacks should be fastened to masonry buildings in the mortar and not into the brick, stone, or block fabric.
29. **Awning and canopy** heights will adhere to the limitations of the applicable other section(s) of the zoning ordinance. Do not allow awnings or canopies to deteriorate, fall, or swing against the building or its features. If a cloth awning deteriorates to the point of needed replacement, it should match the original in material. Sloped shed-type fabric awnings are most appropriate for commercial and most residential buildings and obscure fewer building elements. Boxed awnings are discouraged. Awnings may be fixed

or retractable, but the latter is preferred. Plastics, synthetics, and aluminum are inappropriate materials. Awnings should correspond to the opening size and shape, and frames should always be fastened to the building in the least harmful manner and into the mortar joints or existing holes of former awnings or attachments. Fabric colors should complement the building and streetscape.

Porches, Balconies, and Decks

Although the finer domestic and public buildings had a primary entrance framed under a roof supported by columns not long after settlement in America, wider porches were infrequent in the south until the mid-eighteenth century. Colonials variously called the projection a porch, portico and piazza. Porticos seemed more appropriate for the classical Greek or Roman temple porch, and piazzas often had arcades or colonnades that opened into a courtyard. Since the mid-nineteenth century, the wider and deeper front porch has provided respite from the southern heat, more so before air conditioning, and is a primary element for stylistic embellishment. Porches resonate the architectural details of the building from their balustrades to the columns, cornice, and roof.

Similar to the main dwelling, porches and balconies have openings called bays, defined as the space between the columns or posts. The classical styles generally have porch columns and pilasters of the Greek and Roman order, Ionic, Tuscan, Doric, and Corinthian, while later styles and types in Washington have straight, chamfered, or turned posts. The late Victorian period houses favor turned posts and either turned or distinct jig-sawn balusters supporting a molded porch rail. Straight balusters are not uncommon. The porch is where the vernacular dwellings in the district particularly relate to high-style characteristics.

Traditionally porches are painted the colors of the residence or business and should not be composed of unpainted pressure-treated lumber used on modern-day decks. Maintaining the paint on all porch details is important to prolong the life of this integral design component on historic buildings. All of the features of a contributing porch consist of solid wood boards including the floor which had three-to-five-inch-wide originally on the nineteenth-century buildings. The flooring endures hard treatment and deterioration due to its closeness to the ground, so most undergo replacement. The most lasting floors stand on raised masonry foundations or piers. Porch maintenance is critical because accurately reproducing the intrinsic jig-sawn work, turned balusters, spindles, scroll brackets, and column designs takes great care and will require custom carpentry to achieve the handmade depth. There are just a few porches with metal or iron railings in Washington. A notable Ranch-style example remains on a noncontributing circa 1950 house at 35 Piedmont Avenue where an aluminum scroll column supports the porch roof.

It is typical for an original porch to be later screened for insect-free comfort. Sleeping porches came into vogue in 1915 for health reasons followed later by enclosure with operable glazed windows and doors. The porch is frequently the place where owners tend to first look to expand interior space. While most of the enclosed porches in the Washington Historic District have respected the original bay configuration, it is in the best interest of the design and character to maintain the spacing, proportion, design, and details. Ideally, columns should stay in place and the framing to close in the spaces be

Featuring dentil molding, scroll brackets with pendants and paneled columns, this Italianate house at 28 Harris Hollow Road has the most finely embellished front porch in town.



The First Rappahannock County Jail, 510 Main is distinguished with a Greek Revival-style pedimented portico with battered vernacular columns. The six-over-nine windows on both stories are equally remarkable.



An aluminum scroll column supporting the porch roof on the modest Ranch-style house at 35 Piedmont is unique in town.

performed so the visual impression, design, ornament, and materials of the porch remain. This approach also permits an easier reversal of the enclosure. Typically composed of unpainted pressure-treated wood, there are no historic decks on contributing buildings in Washington.

Production of composite and synthetic substitute materials for wooden porch elements among other architectural details has expanded in the last three decades. A composite of plastic and waste wood fiber porch flooring material with a factory applied primer and/or paint application has emerged in the last four years. The manufacturer's installation instructions note that the product is for covered porch applications only because, similar to other wood fiber and plastic composite products, it expands and contracts with temperature. A covered porch application reduces expansion caused by sun exposure during the hottest parts of the day when extreme heat buildup in the product can cause buckling. The scratch resistance of the factory-finished paint on this modern synthetic product also does not compare well with true wood. The maker recommends preventing dirt buildup and that all porch furniture have padded feet and runners. Customers have complained about the deep, irreparable scratches in the factory finish left by delivery men upon unloading. More modern substitute materials that cannot compare to the durability, consistency, texture, finish, quality, or appearance of wood are lightweight foam polyurethane architectural details, cellular polyvinyl chloride columns, and spun mixtures of poly resin, fiberglass and marble dust columns, pilasters, and balusters.



Buckling and warping of newly applied composite plastic and waste wood fiber flooring to a typical part-shade, part-sun porch in the above pictures.

Guidelines for Existing Porches, Decks and Balconies, and Their Details

1. Identify the visual historic character and integrity of porches, balconies, decks, and their details as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
2. Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or the Zoning Administrator's Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
3. Evaluate the overall design, composition, materials, texture, form, size, scale, proportion, finish, style, workmanship, and condition of porches, balconies, decks, and details with the pictorial and historical evidence.
4. Retain, protect, and preserve the historic composition, materials, texture, finish, design, style, form, size, scale, proportion, workmanship of porches and balconies as they are significant character defining features of the building essential to preserving historic integrity.

The Folk Victorian Dudley House, 558 Gay Street, has jig-sawn scroll brackets with a star and heavy scroll brackets with pendants. Since there is insufficient space between the back post and the window frame, shuttering the window is not recommended.



- 5.** Repair and maintain the drainage systems on the main building and porch. Hidden gutters are more common on porches in the mid-nineteenth century into the early twentieth, and if not regularly maintained, overflows and leaks can cause considerable damage to the cornice, posts, and other features. Drainage should be extended well beyond the porch foundation.
- 6.** Consider removing foundation plantings or at a minimum trimming bushes back well off of the elements for protection of the woodwork and better air flow. Do not allow vines or wisteria to grow near the foundation or piers, on the railings, up columns, or across the cornice which creates a moist environment attracting rot and harm to the character defining features.
- 7.** Repair wooden elements by patching, splicing, and consolidating with high-quality architectural wood epoxies or otherwise reinforcing deteriorating sections and repainting. It is helpful to document all work for your own records.
- 8.** When the severity of deterioration of a porch or balcony element requires its replacement, match the member in design, detail, form, size, scale, proportion, material, texture, finish, and appearance. It is helpful to document all work for your own records.
- 9.** Do not replace existing porches or balconies or any of their components and their details with vinyl and other synthetics including plastic, polypropylene, polyurethane, a composite of polyester resin, fiberglass and marble dust or fiberglass alone, a polymer-resin composite or one of plastic and waste wood fibers, or a wood-based composite, any laminated plywood, wood-wafer or chip product, fiberboard, fiber-cement, or aluminum product. However, deteriorated components may be consolidated with high-quality architectural wood epoxies and repainted.
- 10.** Do not repair or replace iron or steel railings and balustrades with hollow metals of a lesser quality.
- 11.** Do not remove or radically alter a front porch, balcony, or details to accommodate a new use. Instead incorporate it and the entrance into the design. Side and rear porches have successfully been retained in some rehabilitations by incorporating them into additions without demolishing any portion.
- 12.** A prominent and highly decorated character defining feature, try to avoid enclosing a porch or balcony with walls for increased interior room space.
- 13.** Make every effort to retain balcony details or porch columns or details including brackets when enclosing with screening, windows, or solid walls.
- 14.** When a historic porch or balcony is missing, consider restoration with in-kind materials and design of the feature provided that physical, pictorial or historical evidence proves its past existence, form, and details. Do not introduce a new porch or balcony that is incompatible in size, scale, material, and design.
- 15.** ADA access should be accomplished sympathetically to the historic building and not destroy or obscure the character defining features of a front porch, balcony, or entrance.
- 16.** Round metal pipe railings on or leading up to porches are later alterations inconsistent with the quality of design, style, and details throughout the Historic District. Future applications may be discouraged.
- 17.** Removing only peeling and loose layers of paint using the gentlest means possible, priming and repainting those bare portions of wood versus a full scale paint job is recommended. The more layers of paint, the greater the potential of its failure, and they obscure fine details, textures, and patterns. If electric hand sanders or power and hand scrapers are used, maintain an even plane with the wood so as not to gouge or mar the historic fabric. Use electric hot air guns or heat plates with great care.

18. Never use destructive paint removal methods such as sandblasting, power blasting wet or dry gritty substances of any kind, or power wash, and do not use infrared paint peelers, propane, or butane torches which could irreversibly damage historic woodwork.
19. Never cover porches, balconies, or their details with liquid vinyl or liquid ceramic coatings.
20. If pressure-treated wood is ever used for repair of a porch or balcony, it shall be painted.
21. Maintain metal or iron railings by removing dust and corrosion and keeping a protective paint coating.
22. Decks – Decks are modern components and typically are additions to historic buildings. Refer to the guidelines for New Deck Construction in Chapter 5, page 87. Existing decks should be kept in good repair. Painting of pressure-treated-wood decks is recommended for architectural compatibility on contributing buildings.

Cornices and Eaves

The prominent cornice line at the juncture of a building’s wall and eave is a primary location for elaboration and defining the style and character of a historic building. A cornice may crown a window or door. The cornice is also the highest of the three components comprising entablature. The classical portico on the Colonial Revival-style Avon Hall, the Roman Revival-style Washington Presbyterian Church, now Town Hall, and the Rappahannock County Courthouse display entablature, consisting of the architrave, frieze and cornice, above their columns and pilasters. On the most decorative classical temples, the Greeks and Romans would further elaborate the horizontal architrave and frieze bands with various ornaments of an order. For example, triglyphs, three vertical parallel fingers, alternating with metopes or blank spaces on the frieze are of the Doric order. The cornice to the eave is composed of a lower bed molding, the soffit, which is the underside of the eave, a fascia band and the uppermost crown molding. The soffit may be modillioned with large rectangular blocks. A wide frieze band under the cornice may be plain or provide a background for brackets. Frequently embellishing classical cornices, dentils, or dentil molding of small, closely-set rectangular blocks, is characteristic of the Ionic, Corinthian and Composite orders.

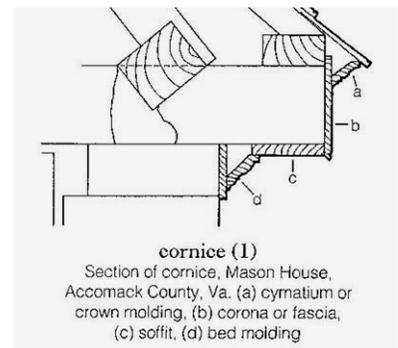
The form and design of an eave is a major highly visible component for distinction that distinguishes particular styles of architecture. Among its other characteristics, the Italianate style has wide overhanging eaves supported by a diversity of bracket shapes that may be further defined with scribed ornaments, as displayed on Mount Prospect’s porch and main cornice. Wide soffit on overhanging eaves can also serve a utilitarian purpose of hiding vents. Washington’s many vernacular-style houses frequently have hallmark returned and boxed cornices, and a prominently wide frieze band, the latter influenced by the Greek Revival style. Cornices are composed of wood largely, but brick corbelling and mouse or dog tooth projections can equally enhance a masonry building. Whatever the design or elaboration, these decorative elements are vitally significant character defining features on all historic buildings that should not be covered with inappropriate incompatible materials, hidden, replaced or removed.



This view of Town Hall at left illustrates the three-part classical entablature – architrave, frieze and cornice - supported by brick pilasters.

Cornice
Frieze
Architrave

Cornice
Frieze



From Carl Lounsbury’s *An Illustrated Glossary of Early Southern Architecture & Landscape*

Guidelines for Existing Cornices, Eaves, and Their Details

- 1.** Identify the visual historic character and integrity of cornices, eaves, and their details as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
- 2.** Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or the Zoning Administrator's Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
- 3.** Evaluate the overall design, composition, material, texture, finish, style, design, form, size, scale, proportion, workmanship, and condition of cornices, eaves, and their details with the pictorial and historical evidence.
- 4.** Retain, protect and preserve the design, composition, material, texture, finish, style, form, size, scale, proportion, and workmanship of cornices, eaves, and their details as they are significant character defining features of the building essential to preserving historic integrity.
- 5.** Deterioration of moldings, entablature, cornices, trim, and eaves indicates water penetration from a lack of protective paint coating, through rust or leaks in the roofing material or hidden gutters. Seek and repair the cause and repair the damaged materials. Repair damaged wooden elements by patching, splicing, and consolidating with high-quality architectural wood epoxies or otherwise reinforcing deteriorating sections and repainting. It is helpful to document all work for your own records.
- 6.** When the severity of deterioration of moldings, entablature, cornice, trim and eaves, or a detail requires its replacement, remove only that damaged portion and replicate the member in design, detail, form, size, scale, proportion, profile, material, texture, finish, and appearance. It is helpful to document all work for your records.
- 7.** Do not remove or obscure any part of entablature, the cornice, frieze band, or rake board and decorations including, but not limited to, modillions, dentils and other moldings, brackets, king posts, pinnacles, verge board, spindle work, or other details or alter or remove the eave overhang and design as all are major character defining features.
- 8.** Never apply liquid ceramic coatings or liquid vinyl coatings to any part of the entablature, cornice, or eave details, or any decorative element. Never obscure or cover any of these elements with aluminum, vinyl, plastic, synthetic, fiber-cement, fiber composites, fiberglass, fiberboard, or any other similar product, beyond the application of high-quality architectural wood epoxies for repair.
- 9.** Do not replace cornices, eaves or any of their components, tympanums and their details with synthetic versions such as vinyl, plastic, polypropylene, polyurethane, a composite of polyester resin, fiberglass and marble dust or fiberglass alone, a polymer-resin composite or one of plastic and waste wood fibers, or a wood-based composite, any laminated plywood, wood-wafer or chip product, fiberboard, faux-wood, fiber-cement, or aluminum product. However, deteriorated components may be consolidated with high-quality architectural wood epoxies and repainted.
- 10.** Do not cover or remove masonry tympanums in pediments, nor apply stucco or synthetic stucco to wooden tympanums as their original design is integral to style, character, and integrity.
- 11.** Do not use water-repellant or water-proofing coatings on masonry elements.
- 12.** Avoid covering the scribed ornamentation on brackets with thick paint layers thereby hiding their impression.

13. Never sandblast or power blast wet or dry gritty substances of any kind, or power wash, and do not use infrared paint peelers, propane, or butane torches which all irreversibly damage historic woodwork and masonry.
14. Remove paint using the gentlest means possible.

Roofs

The principal roof forms include flat, hipped, gable, mansard, gambrel, shed (a half gable), and pyramidal. There are several variations or combinations of these resulting in cross gables, a clipped or jerkin-head gable which has a short hip slant at the gable end and the rare gable roof on top of a hip. The rise of a wall above the eave creates a parapet roof. The repetition of the slope and pitch height of the roof in a particular architectural style ultimately made the form an easily recognized feature of that design. A gambrel roof immediately suggests Dutch influence and is a prominent character-defining feature of the Dutch Colonial Revival style. The Greek Revival roof has a lower pitch than the steeply-pitched gable of its Federal-style predecessor. The low-pitched hipped roof with wide overhanging eaves is associated with the Italianate style, as the mansard roof prominently indicates the Second Empire. The vernacular roof varies regionally, but a gable roof appears to be dominant.

Wood Shingles

Roof coverings are nailed to spaced horizontal sheathing boards that are fastened to the rafters. The covering varied regionally in the New World as heritage, climate, and resource availability would dictate the selection. Clay tile and wood covered roofs were the first in the mid-Atlantic region, but the former was less favored by English colonists. Overlapping split cedar, chestnut, white pine, and oak wood shingles were far more common. Brick dust and fish oil or red iron oxide and linseed oil strengthened the durability of wood shingles. Suffering weather and constant exposure, the wood-shingled roofs in Washington represent replacements or new work.

Slate Shingles

Slate-shingled roofs appeared by the mid-seventeenth century in Jamestown, but the expense of importing and difficulty transporting from the eastern seaboard limited them to the wealthy in urban areas until canal and railroad development in the mid-nineteenth century. The first commercial American quarry served local Pennsylvanians in 1785, and others opened in Vermont, New York, and Virginia before the Civil War. Created by sedimentation of clay and fine silt on ancient sea floors that consolidated into beds of shale later folded and compressed by mountain formation, the strength of rock slate proved more durable and fireproof than wood shingles. Slates of three-sixteenths of an inch thickness are standard and may be rectangles of ten by six or as large as twenty-four by fourteen inches laid in courses. A textural styled roof has rough-textured slates of varying thicknesses. Slate might also be laid with larger, denser stones at the eave followed by smaller, thin stones to the ridge and called graduated. Natural carbon, hematite, chlorite, and ferrous iron oxide minerals in slate add diverse colors for polychromatic decorative patterns in black, red, purple, and green on its usually blue-grey tone as shown on the north side slope of the Dr. E. W. Brown House at 480 Gay Street. Slate roofs require less maintenance and last longer than any other roofing material. They have survived since the eighth century in Europe. The slate on the roofs of buildings in the Historic District most likely came from Buckingham, Virginia. Enduring more than 175 years and still going strong, Buckingham slate ranks higher in strength and durability than that quarried in Vermont and New York with about 125 years.

The imposing richness of natural slate made it the perfect roofing choice for financial, religious, and governmental institutions and many fine residences and outbuildings. The dominant use of slate on the east coast occurred from the mid-nineteenth century well into the third quarter of the twentieth century. The superiority of slate roofs to all others, along with the prestigious appearance, has caused a resurgence in their popularity. The permanence of a slate roof is influenced by mineralogical properties within each stone, workmanship, and regular, careful maintenance. Weathering slowly appears with paper-thin delamination, sometimes caused by leaching of inner calcite and iron sulfide molecules that form gypsum in slates with a high content. When individual stones deteriorate to the point of needed repair or replacement, a skilled slater should undertake the task. Repairs with mastic roof sealers should never occur as they harden, crack, and permit water back into the roof.

Modern Substitutes for Slate

Manufactured since the late twentieth-century, the homogeneity, shading, texture, finish, thickness, strength, and quality of synthetic imitation slate hardly compare to the natural and unique beauty of the quarried original. There are major appearance issues in these manufactured products resulting from an unwavering sameness of shape and markings of a reproduction mold, while true rock slates are diversely cut and tooled. Secondly, an unnatural shade variation in tiles creates striking patterns when installed that are unknown on true stone slate. Manufacturers suggest that the shade variation has been specifically designed into the product to provide a more realistic appearance. However, real slates have no shading, and they can be laid simply with no concern that a light or dark pattern will form. Product specifications of the synthetics provide that the shade and color distinction is a result of the mix of different production runs, and applicators must use caution to ensure better blending so unnatural patterns are not as distinct when the roofing is completed. Whether used for repair, partial or complete replacement, synthetics, including polymers of rubber and plastic and other composites or imitation substitutes, have the potential to destroy the significant and highly visible, natural mineral character of slate roofs.

Metal - Iron, Copper & Lead

Colonial metal covers were possible since its usage in the form of sheet iron, copper, and lead in America dates to the mid-eighteenth century, but the mostly imported material remained rare on roofs until the nineteenth century. Colonists used lead for flashing, gutters, and down spouts before the American Revolution. By itself, lead did not hold up well under thermal freezes or hot summers here, and it rusted and crept down the roof. Although Thomas Jefferson recognized the problems with lead, he ordered sheet lead for the new roof at Monticello in 1807. The year after his death in 1825, John Hemings re-roofed Monticello with tin as had been used on the new buildings at the University of Virginia.

Metal - Tin-plate & Terneplate

The opening of sheet metal rolling mills in America at the conclusion of the eighteenth century made lightweight tin plates the low cost, low maintenance, and more common roofing material. Without a compatible metal plating, industrial and atmospheric pollutants corrode iron and steel. Tin-plate consisted of sheet iron or steel which had been coated with pure tin as a corrosion preventative. It was also referred to as tin-plated iron. Sheet iron or steel when coated with a mixture of lead (75-90%) and tin (10-25%) yielded terneplate, first produced in New York in 1825 and patented in Philadelphia in 1831. Added for more durability, lead made the metal dull or terne as said in French. Dullness did not matter since early Americans kept tin-plate and terneplate roofs painted. Architect Andrew Jackson Davis promoted red paint because it would simulate the green patina of the more expensive copper. The eleven-by-fourteen-inch tin or terne plates were rolled and flat-seamed into strips spanning from the roof ridge to the eave. They were then joined to adjacent strips by hand-crimping the upturned edge over to create a standing-seam-metal roof. Mass produced in the 1870s, embossed or stamped tin plates also made interesting patterns when applied as metal shingles.

Corrugated Metal

Most easily recognized by comparison to the interior pattern of crimped cardboard, the patent for corrugated metal occurred in England in 1829. The corrugation stiffened the sheets and redistributed the weight to the advantage of building lighter framework below. Although architect William Strickland is said to have proposed corrugated iron on the Philadelphia market place in 1834, the informality of this surfacing appears to have relegated its use to industrial and commercial buildings as well as outbuildings largely since the mid-nineteenth century. Lighter than iron or steel, aluminum corrugated metal is currently more common.

Terne

In the third quarter of the nineteenth century, the terneplate process evolved into a melted combination of iron or steel with lead and was called leaded plate, roofing plate, or roofing tin. The properties and appearance of pure tin and leaded tin were indistinct once the duller terne was painted. After the demonstration of terne metal on the roofs of buildings constructed for the 1893 World's Columbian Exposition, the material replaced tin-plate on domestic and commercial structures in America. When steel production and its cost surpassed iron, it became the primary base metal in terne.

Galvanized Metal

Galvanizing occurs with the immersion of iron or steel into molten zinc, forming an alloy mixture of the metals, versus the plate coating done for tin-plate or terneplate. The alloy of the two metals produces a rust resistant galvanized metal. Galvanizing was patented in Europe in 1839, and its first known appearance in America was on the Manhattan Merchants Exchange building. Larger twenty-four by seventy-two-inch sheets evolved by the 1850s for this new technique and for tinplate and terneplate, meaning fewer joints. Sheets of this size can still be seen on standing-seam-metal roofs in the Historic District. Although production of galvanized steel and iron increased with industrialization, its cost exceeded the plated metals. Galvanized metal would not surpass the plated and terne process until the twentieth century.

Modern Substitutes for Standing-seam Metal

Several of the historic or contributing buildings in the Historic District have retained their original standing-seam-metal roofs for 100-150 years without replacement because of regular paint maintenance. However, the modern roofing industry has followed the example set by substitute wall surface manufacturers with its own new low maintenance synthetic replacement products. The development of synthetic plastic, acrylic, or vinyl multi-layer coating systems for underground piping occurred in the 1980s. Taken a step further, a similar oven-baked factory coating of polyvinylidene fluoride (PVDF), fluoropolymer, fluorocarbon resin was applied to galvanized standing-seam metal for roofs. Yet, these heavy-gauge pre-coatings tend to conceal the naturalness of metal.

Initially produced for new commercial, office, and industrial buildings, pre-coated systems expanded to the residential community. While galvanized metal has historic precedence as an alloy of natural mineral metals for rust and corrosion resistance in the district, it has no synthetic content. The thick, twelve-layered, pre-painted coating system obscures the character-defining wavy pattern and irregular appearance common to earlier standing-seam-metal or tin roofs. Historic standing-seam-metal roofs were formed onsite. They are less rigid and receive light and shadows with greater depth and angles. The vinyl and plastic resin coated systems have raised, exaggerated, and wider ridge caps and broader seams than the contributing standing-seam-metal roofs.

Also in the 1980s, the steel industry developed a galvalume product composed of steel dipped in an alloy of fifty-five percent aluminum and forty-five percent zinc to provide a thirty to forty year maintenance-free standing-seam surface. The material alone may be compatible with traditional metal substances. However, it comes either pre-painted in the synthetic, acrylic, and/or vinyl coating, explained above, for a potential twenty-year lifetime of the baked-on coating or unpainted. If left bare, this luminous galvanized metal has a bright and glaring metallic finish which does not replicate the appearance of historic or contributing standing-seam-metal roofs. Perhaps appropriate for new twenty-first-century construction, these modern synthetically-treated products are architecturally incompatible in application, gauge, texture, material, and appearance to earlier character-defining standing-seam-metal roofs on historic buildings.

Asbestos-cement Shingles

An Austrian invented asbestos-cement shingles for roofing from a fibrous fireproof mineral pressed into a thin layer of Portland in 1900. Marketed as the lightweight slate with its color versatility and resistance to fading, their use across the Atlantic surged after 1910. Asbestos-cement provided a textured and patterned roof as shingles were cut into hexagonal, diamond, or honeycomb shapes for new housing. The advertised fireproofing capability of asbestos-cement appealed to industries that believed the material would perform more effectively than corrugated metal. Produced into the 1980s, asbestos production declined when the EPA realized a potential health hazard.

Cementile & Cement Roofing Tiles

Separate of asbestos-cement shingle production, the concrete industry made a cast-in-place two-by-five-foot by one-and-one-half-inch, steel-reinforced Cementile and applied them to the roofs and walls of industrial buildings before 1910. In 1929, the Chicago based Hawthorne Roofing Tile Company promoted its smaller cement simulation of the terra cotta clay tile roof favored on Spanish Mission and Spanish Colonial styles. Cement mixes allow for pigmentation, and Hawthorne marketed fourteen colors. Concrete tiles are still available today in a range of colors and shapes. Fiber-cement, as used in modern siding, is the closest competitor. However, makers of concrete tiles assert that the cellulose in fiber-cement is susceptible to moisture if not properly made.

Asphalt Shingles

Although experiments for roofing using asphalt, pine, or coal tar, sand and powdered limestone on rolled woven fabric began in the 1840s in New Jersey, cut asphalt shingles originated in 1903. Combined with grains of red, green, or black slate, asphalt was layered onto felt roofing fabric and cut into eight-by-twelve-inch rectangular shingles meant to imitate wood. Similar to its contemporary asbestos-cement, multiple other patterns including the most used hexagonal, diamond, octagonal, and scalloped were available in the lightweight material. Progressive improvements in multi-tab interlocking strips, creating larger twelve-by-twenty-inch panels, double-thickness felt, and more colorful granules, after the Board of Fire Underwriters discouraged wood shingles in 1916, gave asphalt the market advantage. The textured patterned shingles remained strong through the 1950s when the strip increased to a twelve-by-thirty-six-inch length – its present size. Fiberglass mats and ceramic granules provided a second choice to the organic felt fabric in the 1970s. The organic shingles have about forty percent more asphalt for waterproofing, making them heavier. Ceramic granules offer sun protection and more vivid color.

The lifespan of asphalt shingles depends on environmental factors and installation technique. Thermal splitting, cracking, and tearing more frequently occurs on the lighter fiberglass shingle. The organic mat shingle demonstrates a greater tendency to curl, cup upward, and lose granules, but the latter would seem likely for the fiberglass mat as well. It may have to do with the overheating of the denser asphalt coating because the nails tend to pop up more quickly on the organic shingle. Weathering grades of asphalt shingles bonded together with a fiberglass mat are given a twenty-to-forty-year limited warranty. Made to emulate wood shingles, raised architectural shingles are now available. A problem for historic asphalt roofs arises in replacing damaged or missing asphalt shingles today, as not all of the original patterns that gave visual interest originally are ready made. Representing the most common roof covering in Washington currently, asphalt shingles are often referred to as composition shingles.

Composition Roofing

Manufactured with the same process and close in content to asphalt shingles, the thicker composition roofing originally came only in roll form and found an early market in the 1870s. Intended for very low-sloped and especially flat roofs where water tends to pool, the build-up of tar or asphalt on layers of fabrics and paper products provided more protection. A mineral aggregate of gravel, sand, or slag served as the uppermost membrane. Roofing companies also promoted the fire resistance of this multi-ply material with UL approval. Primarily used on commercial buildings with characteristic flat roofs, composition roofing remains on the market in multiple colors with the addition of fiberglass and ceramic granules. The most recent built-up roofing systems for flat or low-lying roofs include the rolled down assemblage of organic, fiberglass, or polyester mats covered in hot asphalt or tar with gravel embedded into the top. A sprayed synthetic polyurethane foam (SPF) is another alternative.

Guidelines for Existing Roofs

- 1.** Identify the visual historic character and integrity of roofs and their details as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
- 2.** Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or Zoning Administrator's Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
- 3.** Evaluate the overall design, composition, material, texture, finish, style, design, form, size, scale, workmanship, and condition of roofs and their details with the pictorial and historical evidence.
- 4.** Retain, protect, and preserve the original roof form including the shape, line, pitch, eave and overhang, as well as historic roof coverings and their design, composition, material, texture, and finish as they are significant character defining features of the building essential to preserving historic integrity.

- 5.** Repair and maintain all components of leaking or poorly functioning roof drainage systems, eliminate vegetation growing up to and onto the roof, and trim back overhanging tree limbs.
- 6.** Try to retain, protect, and preserve hidden gutters that are a characteristic of the style, type, and design.
- 7.** Make sure roofs have proper, non-obtrusive ventilation to prevent condensation and moisture build-up in attics or roof spaces. Low-profile ridge vents may be acceptable if they do not diminish the original design and form of the roof or destroy roofing materials and details. Metal vents should be dark painted matte, not a gloss, to match the roof. Louvered vents under a gable-roofed building's eave or soffit vents, when the overhang permits, are preferable to roof-mounted ventilation.
- 8.** Be sure nails, other fasteners, and snow guards are of a compatible metal to the roof surface to not cause corrosive reaction, staining, or deterioration.
- 9.** Do not remove and replace a major portion of the roof covering or its features unnecessarily, thereby creating new and no longer historic, instead of repairing or replacing in kind only that part that is deteriorated beyond preservation.
- 10.** When a contributing (historic) roof covering is deteriorated or lost beyond repair, the new roofing should match in material, composition, texture, pattern, spacing, dimension, design, and details. Let physical, pictorial, and documentary evidence be a guide.
- 11.** Try to replace broken or missing slates with new or good-condition recycled rock slates of the same size, thickness, texture, pattern, and color as the existing roof using compatible copper fasteners. Polychromatic slate roofs are rare. Every effort should be made to preserve this feature and replace any missing slates as needed, maintaining the color and pattern.
- 12.** Do not apply synthetic slate or polymers of rubber and plastic and other composite or imitation slate.
- 13.** Shingled Roofs: When an asphalt or composition shingled roof composed of varied patterns, such as hexagonal, octagonal, diamond, or scalloped shaped shingles, is deteriorated beyond repair and requires replacement, the new shingles should replicate this distinguishing character defining design. Shaped shingles are still available by special order, but companies do not always have the original size of the shape. The distinct pattern on the few houses that have these shingles in Washington is unique and may be given more weight when determining whether to remain with asphalt in replacement if the design is unavailable in the original material. Metal shaped shingles are still produced and may be considered.
- 14.** Factory-Finished Metal Roofs (Amended 02-13-2012): Factory-applied color paint coatings and color finishings, such as polyvinylidene-fluoride (PVDF), fluoropolymer, fluoropon, and fluorocarbon-resin, to metal roofing materials, should not exceed a thickness greater than four coats or layers. Metal to be rolled and hand-formed on site, or in limited circumstances, pre-formed metal considered where seams and other characteristics from samples submitted with the application demonstrate final product will closely imitate a traditional, hand rolled, hand painted roof. Such roofs are not appropriate for and will not be considered for buildings or structures of historical or architectural significance, but may be appropriately considered for other Contributing Structures. Factors to be considered in determining historical or architectural significance include a building or structure's age, architectural design, architectural features, past usage, current usage, and presence or absence of period appropriate architectural design features or architectural features. For non-historical or non-architecturally significant buildings or structures within the District, good case shall be shown for deviation under this Number 14 from the other Historic District Design Guidelines, including Number 10 above and that the final product will substantially match in appearance the replaced roof covering. It is not the intent of this paragraph to permit factory finished roofs to become routine replacements for traditional hand painted and hand rolled metal roofs.

- 15.** Luminous galvanized metal with a bright or glaring metallic finish is unacceptable for use on historic or new construction in the historic district.
- 16.** Galvanized metals and terne, copper, or even tin metals if available, are acceptable replacements for deteriorated, non-reparable standing-seam-metal roofs. They should be hand-formed or mechanically-formed on site during installation and be painted on site (excepting copper which does not need paint).
- 17.** Copper metal or copper standing-seam-metal roofs are encouraged when the existing contributing standing-seam-metal roof cover is deteriorated beyond repair because the durable mineral requires no paint and naturally darkens. Copper shall not be painted after installation, allowing it to darken naturally.
- 18.** Avoid replacing a severely deteriorated contributing wood shingle or split shake roof or a standing-seam-metal roof with a dissimilar design or material that alters its appearance and character.
- 19.** Avoid the construction of additional floors, penthouses, visible mechanical spaces, dormers, or other features to the roof because such changes alter the character defining roof form and style and cause loss of historic materials and workmanship.
- 20.** Do not remove a contributing roof feature, such as a dormer, tower, chimney, cupola, steeple, pinnacle, or cresting that is deteriorated beyond repair and not rebuild it in the same place with identical materials in the original size, design, form, and style.
- 21.** Avoid locating exhaust fans, ventilation or mechanical equipment, HVAC units, satellite dishes, antennas, skylights, or solar collectors on prominent roof elevations and seek compatible, least invasive, non-harmful measures to install these modern intrusions. (Refer to “Skylights, Solar Collectors, Satellite Dishes, Antennas & Security Cameras” after gutters for specific guidelines.) Screen visible rooftop exhaust fans, mechanical equipment, and HVAC units with compatible architectural materials as used on the exterior walls. If applicable, consider locating such mechanical units behind existing parapets. Maintenance of the units is critical to protecting the historic building from water or fire damage.

Gutters and Down Spouts

The first guttering and down spout roof drainage vessels were wooden in colonial America. Colonists either boxed boards or hollowed out a log for the gutter and down spout. Amazingly, with improvements, architecturally pleasing wooden drainage systems still remain available. Colonists hammered lead for the first metal half-round gutters and cylindrical down spouts. Needing lead during the Revolutionary War, the vessels were fashioned in copper, terneplate, and tinplate. Down spouts carried the water onto splash stones, into cisterns, or underground drainage systems in a fairly sophisticated fashion.

To protect the architectural details of the cornice, hidden or built-in gutters were used as early as the eighteenth century. The Industrial Revolution brought forth stylized metal gutters in classical molding profiles and eight-foot lengths. The same metals used on twentieth-century roofs, copper, terne, galvanized iron or steel, and aluminum appeared on gutters and down spouts. In the 1970s, synthetic vinyl systems became available. Roll-formed metal gutter technology introduced lighter and cheaper new designs in the 1960s. The resulting K-style trough with an ogee profile is seen more often on modern buildings, while the half-round gutter that is most appropriate to historic buildings continues to be produced. Alternative guttering and down spout solutions are available in the form of rain handlers and Japanese-influenced rain chains. While the latter has historic precedence in Japan, they are uncommon on historic buildings in America.

Guidelines for Gutters and Down Spouts or Alternative Roof Drainage Systems

- 1.** Repair and maintain leaking or poorly functioning roof drainage systems including flashing, gutters, down spouts, or other alternatives. Keep gutters free of leaves, debris, and vegetation. Fasten an

extender or ground leader to down spouts or install an underground French drainage system to carry water away from the foundation of the building. One should replace deteriorated roof drainage systems before damage to the building occurs.

2. Removing or covering hidden gutters for those fastened to the eave is discouraged because they were designed to permit greater visibility of cornice details.
3. Except when replacing in kind materials, do not use vinyl or other synthetic gutters and down spouts on contributing (historic) buildings. This guideline recognizes that such drainage systems are often repaired and replaced only where they have failed. It is recommended that when these synthetic elements entirely fail that they be replaced in painted metal or unpainted copper.
4. Gutters, down spouts, and their fasteners should be of metal. Unless preferable copper is used, paint their surfaces for protection and to blend with the selected colors of the building. Fasten gutters and down spouts in the least harmful and obtrusive manner to the historic fabric and architectural detailing of the building.
5. Gutters should be the half-round shape that is most appropriate to historic buildings, and down spouts should be round.
6. Alternative guttering and down spout solutions may be considered only if they are highly effective, non-obtrusive, less visible than traditional systems, and not harmful in the short or long term to the building and its components. The style and character of the building weighs heavily on this decision.

Skylights, Solar Collectors, Satellite Dishes, Antennas, and Security Cameras

Skylights do have ancient historic precedence since the Egyptians channeled light through gold-leafed shafts to illuminate tombs and other stone structures. Architect Robert Mills specified skylights for buildings in Washington in the mid-nineteenth century, and as shown on the Capitol, they can be quite elegant. The typical skylight of modern times, however, is more often installed for function than design. Yet, in the Historic District design and integrity are important, and installation through historic materials must be considered very carefully. Skylights should not be wider than the rafter spacing. The appropriateness of these units will be measured by location, visibility, size, scale, massing, height, quantity, and design.

Solar collectors are certainly a twentieth-century creation that do not belong on nineteenth- or early twentieth-century buildings. Until recently, panels were quite obvious, but a new solar composite and fiber-cement shingle and imitation slate have just been introduced. The solar slate would never be appropriate on rock slate roofs, and the highly glossy solar composite or fiber-cement shingles need further evaluation. Because they are of dissimilar material, as the sun slates are, and change the appearance of historic asphalt and composite shingled roofs, solar shingles do not meet *The Secretary of the Interior's Standards for Rehabilitation* or the Historic District Design Guidelines.

Increasingly popular communication dishes or receivers and antennas present another challenge and should always be installed in the least harmful and non-obtrusive means. Satellite dishes and cable have generally discontinued the use of television antennas, but the popularity of cell phones in the late twentieth century caused greater demand for much higher receivers. Tall buildings or even steeples have been targeted for application of cell receivers, a worry for protecting fabric, design, and integrity in historic districts. Due to the required reception height and dominating visibility, placement of satellite cell phone antennas or towers on historic buildings should not be considered. Secondly, these antennas bring unsightly cables that must be connected to ground reception boxes which need housing, requiring new construction.

Guidelines for Skylights, Solar Collectors, Satellite Dishes, Antennas, and Security Cameras

1. Never install a skylight on slate or clay tile roofs.
2. Skylights, and the permitted number thereof, will be measured in relation to the visibility, height, size, scale, massing, opening rhythm, design, style, roofing material, dormers, and details of the building.
3. Locate skylights on a least-visible section of secondary side or rear elevations of permitted roofs. They should not be on a front primary roof or seen from a public right of way or side street. Skylights should be small and flat or low in profile with darkened non-reflective framing to blend into the roof. Glazing should also be non-reflective matte. Their width shall not be wider than rafter spacing.
4. Never locate skylights on permitted roofs where decorative patterns or significant architectural elements will be obscured or destroyed.
5. Solar panels are not compatible to contributing (historic) buildings and will not likely be approved on them. Instead consider mounting a ground solar panel that is not visible from the public right of way and place wiring underground. If prominently visible in relation to the contributing buildings on the property, ground solar panels should be screened with vegetation that does not inhibit performance.
6. Satellite dishes larger than twenty (20) inches in diameter are reviewed by the ARB, while those smaller are considered minor actions exempted from review unless the Zoning Administrator finds them incompatible. A satellite dish may be installed on a flat commercial or office building roof provided that it is either hidden by a parapet or placed near center and not prominently visible. All components and wiring should be painted to unobtrusively blend into the roof or background.
7. Television or communication satellite dishes exceeding twenty (20) inches in diameter should not be mounted on the exterior wall of a contributing (historic) building because of their weight, potentially harmful fasteners and the prominent visibility of such a location.
8. Avoid situating satellite dishes and communication equipment in a front yard. All ground satellite dishes must be screened from view by vegetation or a wooden fence.
9. Chimneys are not good locations for satellite dishes due to their prominence and significance to styles and types of architecture.
10. Cellular antennas should not be located in a prominent location in the Historic District. Upon consideration, the ARB will evaluate the color, finish, texture, composition, material, size, scale, proportion, design, form, and screening of all elements.
11. Cellular antennas, towers, and related component will not be permitted on historic buildings.
12. Security cameras – If placed on a building, security cameras should be painted a blending color and be mounted in the least harmful and obtrusive manner and not to decorative details. Fasteners should not be driven into brick or stone but instead applied into mortar joints.

Chimneys

Chimneys have always been a standard element on all types of buildings whether commercial, industrial, or residential. The earliest were of wood or timber, typically log, lined with clay, but masonry stone and brick soon followed. The House of Burgesses outlawed chimneys of wood in the colonies beginning in the 1730s because of the fire hazard, but they remained a nuisance for several decades thereafter. The location of a chimney on a

building first distinguishes the feature. They may be built against the end wall and called exterior end or completely within the gable ends and called interior end. An exterior chimney may be found on the outside of a rear wall, but is usually an added feature, except for buildings constructed in the late nineteenth century and later. Central interior chimneys rise at the middle, while interior chimneys are not dead center but are not touching outside walls. An exterior-end chimney with a stack set back from the building is rarely seen on edifices dating after the Revolutionary War. Nevertheless, free-standing stacks are plentiful in Washington and the apparent result of reconstruction in brick above the shoulder of the chimney.

Southern colonists quickly learned that chimneys were best placed on the ends of buildings because of the heat generated during cooking, although a summer kitchen outbuilding was common. Functionally important to heat both ends of a building, chimneys generally stood at each end of a house. Often, later additions to the gable end placed former exterior- or interior-end chimneys in the center of a dwelling. Similar to other character-defining features, symmetry in the location of chimneys was important. Therefore, the rigidly symmetrical Georgian and Federal styles demonstrate a balanced chimney placement.

With such elevated prominence, chimney design and decoration has always been significant and relative to the architectural style. The masonry coursing chosen for the walls of a building continued on the chimney, and the corbelling of brick or shelving of stone is the common cap treatment. A chimney could have a decorative pattern or distinctive shape such as battering or paneling, have stepped sides, crenellation, and parapets or have terra cotta pots rising above the cap. The Tudor Revival styles in Washington illustrate battering, chimney pots, and situation on side gables.

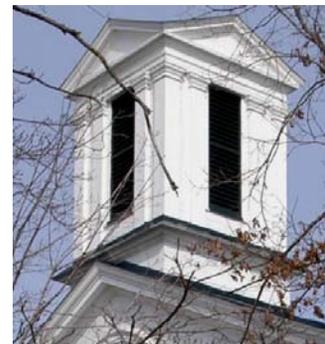
Guidelines for Existing Chimneys

- 1.** Identify the visual historic character and integrity of chimneys and their details as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
- 2.** Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or the Zoning Administrator's Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
- 3.** Evaluate the overall design, composition, material, texture, finish, style, design, form, size, scale, workmanship, appearance, and condition of chimneys and their details with the pictorial and historical evidence.
- 4.** Retain, protect, and preserve contributing (historic) chimneys including their form, size, scale, design, style, workmanship, composition, texture, and material as they are significant character defining features of the building essential to preserving historic integrity.
- 5.** Repair and maintain poorly functioning chimney flashing.
- 6.** Use only clay-sand-lime common mortar to repair masonry chimneys dating before 1900 unless Portland cement was originally used on chimneys dating after 1880.
- 7.** Use Portland cement on repair of chimneys constructed after 1900 unless the original mason used earlier common clay-sand-lime mortar. It is strongly recommended that the original mortar color and coarseness be replicated or patches will be unsightly and apparent.
- 8.** Removing paint from historically painted brick and stone is not recommended, nor is painting a never-painted brick or stone chimney.
- 9.** Never use a rotary disc sander, grinder, or power saw to remove paint, cement, or grit on masonry.

10. Never sandblast or power blast wet or dry gritty substances of any kind, including baking soda, onto a masonry chimney. This extremely harmful practice removes fabric along with the offending paint, dirt, biological matter, or graffiti and accelerates deterioration.
11. Clean masonry surfaces only when necessary using the gentlest means possible. Water washing at a -100 PSI sprayed downward from the eave and avoiding crevices, architraves, and openings is recommended. A mild non-ionic or non-reactive detergent may be added to remove oils. A soft natural bristle brush is the strongest recommended, but avoid joints. Never wash during freezing or near-freezing weather.
12. Consider consulting with a paint or masonry expert before removing paint or graffiti from masonry. Clay poultices have been used successfully on graffiti, and there are other poultice treatments under study in Europe and America.
13. Do not remove a contributing chimney or its stack even when an interior fireplace has been closed in or completely removed or eliminate a contributing chimney for an addition.
14. Alteration of the character-defining design, style, pattern, composition, materials, or details of a chimney is discouraged.
15. Avoid bricking over or obscuring windows or openings in parapeted chimneys.
16. Mount exhaust fans in existing chimneys as low as permitted by the building code to diminish impact.
17. Do not remove and replace a major portion of a contributing chimney or its features, thereby creating new and no longer historic, instead of repairing or replacing in kind only that part which is severely deteriorated beyond preservation.
18. When a historic chimney is missing, consider restoration in kind of the feature provided that pictorial, physical or documentary evidence proves its past existence, design, form, material, detail, and appropriateness. Do not introduce a new chimney that is incompatible in size, scale, material, and design.
19. Do not permanently enclose a contributing chimney crown that is no longer in use. Instead seek non-permanent, non-invasive measures to prevent water, bird and squirrel entry such as a flagstone laid in a light, removable bed of mortar on the cap.
20. Chimney Caps or Screens – Beyond the existing masonry chimney crown, should an additional cap be desired to prevent the entrance of wildlife and water, the criteria are that it be impermanent, non-obtrusive, low profile, non-invasively attached, non-hazardous, be able to withstand high winds without ripping masonry apart, have a screen that prevents soot and creosote buildup and their unsightly, harmful runoff on the exterior fabric, and that it conform to the shape of the existing chimney flue requiring no alteration. Should this criteria be met, the material on the cap screen should be stainless steel or galvanized metal, the finish should be non-glossy, and black is probably the best color. Copper is preferred for its natural darkening ability.

Steeples and Belfries or Cupolas

A steeple is a towering ornamental structure attached to the roof of a church, meetinghouse, or public building that generally consists of a series of tapering stories often elaborated with pilasters, arches, moldings, blind openings, and entablature and are crowned by a polygonal spire. A bell is commonly housed within an upper tower. Courthouses typically placed a clock in a round opening, and the bell chimed on the hour. Churches often



Courthouse Belfry

competed with one another in a town by raising the tallest and most embellished. These highly visible and powerful symbols of religion and government give communities a peaceful sense of protection and place. Constructed of the most durable woods, steeples can endure centuries. A belfry is a bell tower or the room where bells are placed. A cupola is hardly different from a belfry as it has a domical roof on a circular or polygonal base at the ridge of a roof that may be used as a belfry, for observation, or decoration. The structure atop the courthouse roof is a frame belfry decorated with paired pilasters supporting a pedimented gable. The small structure with a flared domical roof applied to the ridge of the 1999 rear addition on the Washington Baptist Church is another type of belfry or cupola.

Guidelines for Existing Steeples, Belfries, or Cupolas

- 1.** Identify the visual historic character and integrity of steeples, belfries, or cupolas and their details as suggested in Chapter 3 of these guidelines advising methods to assess visual character of a building and its setting.
- 2.** Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or the Zoning Administrator's Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making.
- 3.** Evaluate the overall design, composition, material, texture, finish, style, design, form, size, scale, workmanship, and condition of steeples, belfries, or cupolas and their details with the pictorial and historical evidence.
- 4.** Retain, protect, and preserve contributing (historic) steeples, belfries, and cupolas including the style, design, details, proportion, scale, shape, composition, material, texture, and finish as they are significant character defining features of the building essential to preserving historic integrity.
- 5.** Retain, protect, and preserve the original roof form including the shape, line, pitch, eave and overhang, as well as historic roof coverings and their design, composition, material, texture, and finish as they are significant character defining features of these components and building essential to preserving historic integrity.
- 6.** Voluntary annual inspection and maintenance schedules of contributing steeples, belfries, or cupolas are encouraged to assure that the roof, flashing and paint remain in good condition.
- 7.** Do not remove or obscure any part of a steeple, belfry or cupola.
- 8.** Never apply liquid ceramic coatings, liquid vinyl coatings, solid vinyl, aluminum, fiberglass, a fiber composite, fiber-cement, or any other synthetic or composite substitute or to any part of a steeple, belfry, or cupola.
- 9.** Never replace a steeple, belfry, or cupola or their materials wholly or partly with synthetic versions such as vinyl, plastic, polypropylene, polyurethane, a composite of polyester resin, fiberglass, and marble dust or fiberglass alone, a polymer-resin composite or one of plastic and waste wood fibers, or a wood-based composite, any laminated plywood, wood-wafer, or chip product, fiberboard, faux-wood, fiber-cement, or aluminum product. Fiberglass is ultraviolet sensitive causing yellowing. However, deteriorated wood components may be consolidated with high-quality architectural wood epoxies and repainted.

10. Do not remove and replace a major portion of a contributing steeple, belfry, or cupola or their features, thereby creating new and no longer historic, instead of repairing as condition allows by splicing, patching, consolidating with high-quality architectural wood epoxies, or otherwise reinforcing deteriorating sections and repainting.
11. Never sandblast or power blast wet or dry gritty substances of any kind, or power wash, and do not use infrared paint peelers, propane, or butane torches which all irreversibly damage historic woodwork and masonry.
12. Remove paint using the gentlest means possible. Remove only peeling and loose layers of paint, prime and repaint those bare portions of wood versus a wholesale paint job. The more layers of paint, the greater the potential of its failure. Scraping must be performed using the gentlest means possible to not mar the fine wood details.

Grease and condensation from a wall mounted exhaust fan mars the stucco.

Exhaust and Supply Fans

Regardless of whether a building has a historic designation, the building code requires exhaust fans in certain food preparation establishments and restaurants to compensate for a positive or negative air flow for treating condensation. The one large establishment in Washington that has an exhaust fan has most sympathetically installed it within a pre-existing chimney. Yet, in other communities across the Commonwealth, exhaust fans in adapted dwellings have been allowed on their exterior walls which can cause loss of materials, design, historic character, and integrity, in addition to being obtrusive and unattractive.



Guidelines for Exhaust and Supply Fans

1. Exhaust fans should be installed in the least invasive and conspicuous place in the least harmful installation manner to the character defining features of contributing buildings. Chimneys are preferable locations for exhaust and supply fans.
2. Mount exhaust fans in existing chimneys as low as permitted by the Building Code.
3. Mount exhaust fans on flat or nearly-flat roofs of commercial buildings. If seen from any ground view, these units should be painted non-gloss black or be screened by an existing parapet.
4. Do not locate exhaust and supply fans on the wall of prominent building elevations or on public right of ways unless there is no other possibility, and they can be well screened.
5. The closeness of neighboring buildings and their windows should be carefully evaluated when selecting a location for exhaust fans.
6. Protective measures shall be taken to prevent and eliminate condensation and grease onto the building's materials and other character defining features.

Heating, Ventilating, and Air Conditioning (HVAC) Systems

HVAC units and equipment can be massive, weighty, produce moisture and vibrations that are a potential threat to historic buildings, so their overall impact should be minimized. Large systems have substantial heat-producing motors capable of shaking building foundations.

Guidelines for Heating, Ventilating, and Air Conditioning (HVAC) Systems

1. Use caution in placing HVAC units on a contributing flat-roofed commercial building to prevent damage due to their heavy weight, condensation, or water leak and possible vibration for prolonged periods of operation that may disrupt the masonry or interior plaster. Such mechanical equipment should always be located in the least visible location on the roof.
2. Avoid placing ground HVAC units on the front elevation of contributing buildings.



An excellent example of plantings screening two HVAC units.

3. The prominence of ground HVAC units may be subdued for better architectural compatibility within the Historic District through the planting of screening vegetation or painting the equipment a blending color to the landscape or adjacent building. Vented vertical board or masonry fencing is another optional means of minimizing the impact of large HVAC units.
4. Determine the least harmful and obvious means of inserting a cable or necessary pipe connections through masonry foundations.

Fences and Walls

Fencing has always been a part of the landscape for livestock containment, property definition, ornament, and later, for privacy. Barnyards were typically walled or fenced with rail, board-rail, paling, stone-and-rail, or pickets in colonial America. Hedging for gardens, parterres, or property definition also serves as a type of walling. There are three major types of fencing used by colonists that still remain primary today with little modification. Paling has several variations with the earliest being pointed saplings driven into the ground or bound to a horizontal rail. More formal, hand-planing shaped vertical boards of varied widths were individually nailed to the cross rails to make a picket fence. Pickets were spaced closely to contain chickens. The second type is the horizontal rail or board fence where the members are either tenoned into mortises or nailed to vertical posts in the ground. The spacing between the rails or boards has increased through the centuries. The third fencing type is the stone wall. As farmers cleared their fields of stones for crop planting or livestock grazing, they placed the rock along borders which became the foundation of developing dry-stacked stone walls, especially prevalent in the Piedmont.

A good stonemason can rigidly dry stack stone walls. This technique is still performed today throughout the countryside. The stone walls in the Historic District, however, are frequently mortared with a grapevine joint. The single brick wall in the Washington Historic District partly borders the former Merrill's Motor Company lot at 389 Main Street. Wrought or cast iron fences found increasing popularity in the nineteenth century. The finest example of an iron fence borders the Trinity Episcopal Church property on Gay Street, appearing to be contemporary to the building's construction. Thoughtfully chosen walls or fences can extend the architectural character of buildings into the landscape. Washington has numerous picturesque fences. Compatibly-designed new fencing with complementary materials will continue to bring visual interest to the village.

The ARB reviews new construction of fences and walls exceeding one (1) foot in height.

Guidelines for Fences and Walls

1. Possessing architectural and historic significance in the Historic District, retain, protect, and preserve existing iron, stone, brick, and cast stone walls. Remove ivy from masonry walls as the tendrils can invade and weaken mortar joints.
2. The painting of contributing natural brick or stone masonry walls may be strongly discouraged because it alters the integrity and character of the historic construction.
3. It is appropriate to inform the neighboring property owner when planning to construct a new fence and obtain agreement of the location and design before applying for a Certificate of Appropriateness.
4. Careful consideration should be given to the height of proposed solid walls and fencing erected within the front yard of a building and also the side yard on a corner lot so that a blockade appearance does not occur.
5. The wooden stockade fence, popular since the twentieth century for privacy, evolved from the lower pale fence. Avoid simplicity, however, with architectural details such as capped posts, pointed or shaped boards, varied board heights, or scalloped sections. The horizontal rails should face the applicant's interior lot. Painted, stained, or natural pressure treated lumber may be acceptable depending on the location of its construction.
6. Design fencing and gates for visual interest in addition to function.
7. Choose appropriate materials represented in the district such as stone, brick, iron, cast stone, wood, steel, and metal wire, preferably not chain link. Metal wire should be painted black or dark green.
8. The quality, texture, finish, and unwavering uniformity of synthetics, vinyl, plastic, tensile, polymer encased, polymer, fiberon, fiberglass, aluminum, composites, composite wood, laminated plywood, wood-chip and fiber-wood, or synthetic masonry render these manufactured products unacceptable and architecturally incompatible for the repair of or construction of new fences and walls in the Historic District.



The courthouse complex on Gay Street is bordered by a cast-stone fence with iron railings and a stone wall with a grapevine mortar joint. The cast-stone fence may date to the late nineteenth century, while the stone wall probably dates to the early twentieth century. Both are significant contributing structures in the Historic District.

ADDITIONS to Existing Buildings or Structures

An addition to a building is an alteration that increases its square footage or changes substantially its floor plan, size, mass and form. Additions should always read as subsidiary and not dominate the original in width, depth, height, scale, massing, proportion, or rhythm, nor should it set forward past the existing historic building. This is critically important on a significant historic building where an oversize modern addition should not take precedence or obscure and diminish the historic design, style, materials, craftsmanship, and the setting that characterize the property.

Standard 9 and 10 of *The Secretary of the Interior’s Standards for Rehabilitation* specifically address additions to historic buildings:

Standard 9. New additions, exterior alterations or any related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and will be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

When a demolition of part of the existing building or another building on the property to accommodate the addition is proposed, the ARB will first hear, consider, and take action on the demolition before hearing and discussing the new construction.

Guidelines for ADDITIONS to Existing Buildings or Structures

These guidelines are to be used in conjunction with the previous guidelines for building elements.

1. Identify the visual historic character and integrity of the existing building or structure and the setting and location as suggested in Chapter 3 of these guidelines advising methods to assess the visual character of a building and its setting.
2. Search for historic photographs and images of the building or structure in family papers and local archives such as the historical society, library and newspaper, and research the inventories of the Washington Historic District in Town Hall or the Zoning Administrator’s Office for the property to assist in the evaluation of architectural character, past alterations, integrity, future planning, and decision making for the addition.
3. Evaluate the overall design, composition, material, texture, finish, style, design, form, size, scale, workmanship, and condition of the building or structure with the pictorial and historical evidence.
4. Document the existing building or structure with photographs before any work.
5. Retain, protect, and preserve the historic character, significance, and integrity of the historic materials, architectural features, decorative details, workmanship, identifying components, and essential form of the style or type of the existing building or structure.
6. Additions shall cause the least possible diminution or loss of historic character of the resource’s defining qualities in workmanship, materials, design, details, type, and style, while respecting the setting.

- 7.** Do not let the addition obscure the building's decorative features and design components that are significant in defining its character, style, and type, including the cornice returns on vernacular houses.
- 8.** Locate additions that increase the interior footprint as inconspicuously as possible by setting them back from the front and side elevations of the existing building or structure.
- 9.** Recognize that the area regulations of the particular zoning classification also apply, but when an addition to a government building or a church, for example, which historically had deep setbacks is proposed, it should comply with the historic setback and not extend forward beyond the facade of the original building.
- 10.** Additions should be clearly subordinate to the existing resource in overall size including height, width, depth, scale, form, and massing.
- 11.** A new addition should not continue the historic building's wall plane or identically align its cornice and roof peak to the existing cornice and roof lines. There should be a balanced and proportioned distinction.
- 12.** When increased height of a side or rear addition is desired, consider excavating deeper to lower it or dropping it into the terrain.
- 13.** Avoid raising the height of contributing buildings with additional floors.
- 14.** When an additional story is the only means of achieving necessary increased space it should be stepped back from the lower existing wall plane while complying with the predominant height of existing neighboring buildings.
- 15.** Design and construct additions in such a manner that if removed in the future, the essential form, character, and integrity of the historic property remains intact. For example, a small connector passage or hyphen to join a side or rear addition to the original building is less invasive and destroys less fabric than a full elevation connection.
- 16.** When designing additions, recognize the periods of construction on the existing building, and implement measures that provide some differentiation between the new and the historic original, while being compatible with the design, style, decorative features, form, massing, size, scale, proportion, rhythm of openings, and the quality and texture of materials.
- 17.** Strive for a subtle difference on the new addition rather than a glaring differentiation so the alteration is identifiable and does not appear to be part of the historic building or seem out of place. For example, for a brick addition to a brick building, consider varying the brick bond and use modern mortar, or constructing a weatherboard or stuccoed-frame wing. The addition will be harmonious in materials while indicating the alteration. A color difference can achieve distinction between the periods. The addition's style should be respectful of the historic building, its setting, and location, not appealing to a highly modernistic urban appearance, and reflecting an extraordinary geographical context unknown in the village and Piedmont.
- 18.** A new addition should not replicate the earlier building's details or ornamentation.
- 19.** Unpainted, pressure-treated wood or plastic and vinyl decks are inappropriate porch additions.
- 20.** The roof form should be representative of the form on the building or other forms in the district and not be a radical modern play of exaggerated shapes and planes that are uncommon.

- 21.** In review of an application for an addition to a building or structure, the ARB will further take into consideration the existing resource's contributing or noncontributing status, historic significance, and integrity, as well as the location, setting, and visibility from neighboring properties and the public right of way.
- 22.** Materials on new additions should represent the qualities of texture, finish, workmanship, and durability of those originally used on the first period of the building (unless they were inherently of poor quality) and those traditionally used on historic (contributing) buildings throughout the district.
- 23.** Synthetic Siding. Simulated manufactured products for siding, such as aluminum, synthetics of vinyl, spray-on liquid coatings with plastic polymer resins, elastomeric, ceramic, or fiberglass do not represent the qualities of texture, finish, workmanship, or durability of those historically used on contributing buildings in the district and may be considered inappropriate on new additions.
- 24.** Manufactured or Engineered Wood Siding. Sidings of laminated and composite woods (glued veneers or thin sheets of wood pulp or sawdust, wood chips, waste woods or synthetic particles, fiberboard, glued/laminated wood, or vegetable fiber, such as Masonite or MDO – Medium Density Overlay) do not represent the qualities of texture, finish, workmanship, or durability of those historically used on contributing buildings and may be considered inappropriate on new additions. Refer to Guideline 25.
- 25.** Should the ARB determine that the application of a manufactured product, such as laminated and composite woods, Masonite, MDO, or fiber-cement siding, on an addition would compatibly distinguish the new construction from the old and not diminish the contributing building's significance and integrity or cause deterioration, only smooth finishes without imitation graining that is inconsistent with early craftsmanship are permissible.
- 26.** Synthetic EIFS (Exterior Insulation Finishing Systems) stucco and simulated stone or brick masonry do not represent the qualities of texture, finish, workmanship, and durability of true masonry stucco, stone, and brickwork demonstrated on contributing buildings and are not recommended for use on additions.
- 27.** Architectural details and components should not be composed of plastic and waste wood fibers, polyurethane, cellular polyvinyl chloride, and spun mixtures of poly resin, fiberglass, or marble dust.
- 28.** Roofing materials composed of synthetic slate or polymers of rubber and plastic and other forms of composite or imitation slate, or of luminous metals with a bright and glaring metallic finish do not represent the qualities of texture, finish, workmanship, and durability of those historically used on contributing buildings and may be strongly discouraged on additions.
- 29.** Factory pre-finished galvanized metal roofs will be considered by the ARB for additions, if the standing seams are hand crimped, the ridge vent height is low, and only dark green, black, or dark gray matte colors are allowed.
- 30.** Doors and windows should be composed of quality traditional materials such as wood or metal. Respect the form, size, proportion, scale, spacing, and rhythm of existing door and window openings on the existing building. For example, most of the existing windows are vertical in proportion and are regularly spaced across the facade. In such cases, new construction should not depart substantially from the general pattern of openings, avoiding for example, horizontally-oriented windows, a ribbon of windows, or an oversized square window. Respect the spatial relationship between the wall surface and the openings of the existing building. The window type can demonstrate an evolution of technology shown on past additions, while refraining from flat simulated lights. Doors should not be a glaring distinction from the type, form, and design existing on the main block.
- 31.** Half-round metal gutters and round down spouts are preferred.

New Construction

New construction is defined as the erection of a new building or structure at any location including a new accessory building within the Historic District. The location, setting, setback, building orientation, spacing, massing, form, overall dimensions, scale, proportion, rhythm of openings, structural arrangement, the design, architectural character, and the color, texture, finish, and quality of materials on surrounding buildings and throughout the district are additional factors to consider when siting and constructing a new building. Lighting, signage, landscaping, and parking are also important considerations. These guidelines intend to encourage new construction with spatial relationships, designs, styles, or types that conform to these measures of architectural compatibility.

It may help to have a better understanding of the evaluating terminology. Proportion is the relationship between the width, height, and depth of a building and its features. Scale correlates a building in portion to adjacent buildings, its surroundings, and to the pedestrian, in addition to balancing architectural components. Spacing is the distance between buildings or individual components and features on the edifice. Massing is the enclosed block of a building or its features, while form equates to shape. A determination of rhythm compares the pattern of buildings or particular features.

Guidelines for New Construction of Buildings or Structures

- 1.** Assess the historic architectural character and the significance of the designs, decorations, details, styles, types, form, overall dimensions, scale, massing, proportions, the shape and rhythm of components and their relationship, and the texture, finish, and quality of materials of the existing buildings in the neighborhood and throughout the district. Further, evaluate the orientation of the buildings on the street with their spacing and setback and consider the influence of the historic town grid plan and zoning in defining the lots and setting.
- 2.** Photographs should be taken of the subject site, the streetscape, neighborhood, and throughout the district to assist in creating a compatible new building in relationship to the value of past development.
- 3.** Comply with the predominant front and side setback patterns along the street. Avoid siting a building significantly farther away or closer to the street than adjacent or neighboring buildings.
- 4.** The area regulations of the particular zoning classification also apply. However, some imposing government buildings and churches historically had deeper setbacks. When a new building is proposed adjacent to such a significant historic resource, it should be respect its status and not extend beyond its facade.
- 5.** The Town has evolved and developed as a collection of detached buildings with open space between them that has been filled with gardens, lawns, orchards, and the like. The Victorian homes on North Gay Street retain their picturesque period settings. At the south end of town, The Maples, Mount Prospect, and The Meadows retain their historic farm settings that began in the mid-eighteenth century. Subdivision of large lots and development which serves to permanently change this pattern may be deemed incompatible with the historic development of the village.
- 6.** Orient primary buildings to face the primary street in keeping with neighboring buildings in the immediate surroundings. New primary buildings on corner lots should face the major street. Accessory buildings or outbuildings have no orientation restriction in this section of the ordinance as historically their function affected their facade position.
- 7.** Maintain the ratio of green space to paving materials within the neighborhood.

8. Make every effort to retain mature trees and minimally disturb the landscape and terrain during construction, considering the archaeological potential.
9. Comply with the predominant roof height of buildings adjacent and on the street. Permitted heights in the zoning districts across town are up to thirty-five feet. Consider, however, that story heights on historic buildings ranged from eight to twenty feet with an average of fourteen feet. Heights should remain within that average and ideally maintain a human scale.
10. Height determination should consider the number of stories on adjacent and surrounding buildings which rise no higher than two-and-one-half stories in Washington. A new building rising three-stories would dwarf its one-and-one-half-story neighbor and appear out of scale and size. Stepping a taller roof down on the side of the adjacent shorter building is another means of making the height compatible.
11. Mitigate height excess of a proposed building by excavating deeper to lower it into the ground.
12. Belt courses and water tables are encouraged on tall buildings to diminish their mass and scale.
13. Churches typically are taller especially with their steeple heights. Only new church buildings with steeples shall relate to this height standard. Depending on the style and massing of components, certain public buildings, such as a courthouse with a belfry, also justify more imposing heights for their status.
14. Comply with the predominant width of buildings adjoining and on the street. The new building's width should be in proportion to its height while being compatible with width and proportion of the buildings on the streetscape.
15. Varying cornice details, applying a fake wooden corner board, and painting two colors to suggest separate buildings can help break the horizontality of a wider new storefront. Pilasters and piers provide a sense of verticality to lessen broadness. Still, the new building must remain in scale to its surroundings.
16. Deep lots enable depth to buildings which can prove beneficial when greater space is needed and widening would exceed the compatibility standard on the street. The gable-fronting Rappahannock Medical Center is a good example of using depth modestly, orientation, and design to diminish a long building. Use similar width-minimizing design techniques to diminish depth. The verticality of board and batten and piers works well on The Theatre.
17. Comply with the predominant massing of the form and elements of existing historic buildings in their block and neighborhood. Contributing (historic) residences have varied massing according to their styles while contributing commercial buildings typically have a box-like or rectangular plan through time. New construction should not introduce a massive block of a building that has no break in monotonous, undifferentiated wall planes or apply excessively plain features. Consider a set back upper story, stepped or sloped parapets, and varied roof and wall planes as diversions for the mass of a boxy new building.
18. Comply with the predominant roof forms of existing buildings in the vicinity and throughout the district. While there are a variety of roof forms, the gable roof by far dominates. There are no mansard roofs, and introducing this roof form on new construction is not recommended. Historically, architectural styles influenced the main roof form and application of dormers or other features. Yet, the new roof should not



Having evolved into the Inn at Little Washington, the massing of the former Thornton's Garage is well broken up with a diversity of interesting architectural features including bay windows, a tower bay, balcony, porches and irregular roof.

be a radical modern play of exaggerated shapes and planes that are uncommon in town. The height and design of the new building contributes to determining the pitch of the roof.

- 19.** The scale of the new construction must conform to the mass of adjacent and surrounding buildings, to the human figure, and the small rural village and not overwhelm them or their character defining architectural features.
- 20.** Doors and windows – Respect the form, size, proportion, scale, spacing, and rhythm of existing door and window openings on contributing buildings on the street and neighborhood. For example most of the existing windows are vertical in proportion and are regularly spaced across the facade. In such cases, new construction should not depart substantially from the general pattern of openings, avoiding for example, horizontally-oriented windows, a ribbon of windows, or an oversized square window. Respect the spatial relationship between the wall surface and the openings of the historic buildings in the area. The window type can demonstrate an evolution of technology shown on past additions, while refraining from flat simulated lights. Consider that some commercial buildings have recessed entries with varied paving patterns and sheltered doorways.
- 21.** Acknowledge the rhythm of architectural features in relation to other details on historic buildings and design new buildings compatibly to demonstrate quality of design and not stark plainness.
- 22.** The architectural design, details, and decoration on the proposed building should complement, but not replicate the designs of historic buildings. Modest reflection of a design element is appropriate.
- 23.** Strive for a subtle difference between existing buildings and new construction so that the latter is not a glaring obtrusion into the historic area.
- 24.** The new style should be respectful of its setting and location, not appealing to a highly modernistic urban appearance, or reflecting an extraordinary geographical context unknown in the village and Piedmont.
- 25.** Materials on new construction should represent the qualities of texture, finish, appearance, and durability of those originally and traditionally used on contributing (historic) buildings in the neighborhood and district. Washington has overwhelmingly sustained the traditional use of natural building materials, and the ARB encourages the continuation of this tradition on new construction as well.
- 26.** Vinyl and aluminum siding do not represent the qualities of texture, finish, appearance, and durability of materials originally used on contributing buildings throughout the historic area and are considered inappropriate for use on new construction.
- 27.** Manufactured sidings of laminated and composite woods (glued veneers or thin sheets of wood, pulp or sawdust, wood chips, waste woods, or synthetic particles), fiberboard (glued/laminated wood or vegetable fiber, such as Masonite) do not represent the qualities of texture, finish, appearance, and durability of materials on historic buildings in the district. These products require thick and well-maintained paint coatings to deter warping and are currently manufactured with uniform, baked-on, deeply-textured, wood-grain pre-finishes. Such engineered sidings are generally not recommended but will be reviewed on new construction, and only smooth finishes more like that of real weatherboard will be considered.
- 28.** Fiber-cement siding is a manufactured product composed of Portland cement, sand, and variations of a synthetic silica-cellulose fiber, pre-finished in the factory with unnatural and uniform, baked-on deeply-textured wood grain. Such products for siding and trim are more durable than laminated and composite wood or fiber products and may be an acceptable alternative for new construction only if the finish is smooth without the imitation wood graining.

29. Synthetic stucco, sometimes called EIFS for exterior insulation finishing systems, does not possess the qualities of texture, finish, appearance, and durability of true masonry stucco and is not a recommended material for new construction.
30. Synthetic stone or bricks are unsuitable for any above ground construction in the Historic District.
31. Architectural details and components should be composed of quality materials and not of plastic and waste wood fibers, polyurethane, cellular polyvinyl chloride, and spun mixtures of poly resin, fiberglass or marble dust.
32. Windows and doors should be composed of quality traditional materials such as wood or metal, and windows should have true divided lights.
33. Roofing materials. Synthetic slate or polymers of rubber and plastic and other forms of composite or imitation slate and luminous metals with a bright and glaring metallic finish are not acceptable. Copper or hand-painted standing-seam-metal and composition fiberglass-asphalt shingled roofs are the most compatible with existing roofs in the Historic District.

New Decks - Guidelines for New Deck Construction

1. Decks must remain no higher than the first-floor or ground level. Place decks on rear elevations of new or historic buildings with a setback on the side elevations to be less visible from the front. Do not allow construction to be invasive or cause a loss of historic fabric and details or hide character defining features on contributing buildings.
2. Deck construction should be impermanent and easily removed without harm to the existing building.
3. Porches are preferable to decks on historic buildings. Do not remove a porch to construct a deck.
4. Deck railings and balusters on historic buildings should have more visual interest and be more delicate than those on new buildings. Unpainted pressure-treated lumber is incompatible with the finish throughout the district. Paint or stain decks with complementary colors to the building.
5. If the space under the deck is to be used for storage, it must be screened with matching painted or stained lattice.

Meeting Accessibility Requirements (ADA)

The American Disabilities Act of 1990 called for all buildings open to the public to become more accessible for individuals with physical or mental impairment after January 1993. This appreciated act does affect commercial, service, three and above multi-family residences, government, religious, and museum functioning buildings in the Historic District. It calls for the removal of architectural and structural communication barriers in existing facilities where readily achievable. When their removal is not readily achievable, alternative measures must be sought. Congress recognized, however, that for historic properties either eligible for or listed in the National Register to fully comply with this act, a loss of significance and integrity would occur. Therefore, Section 36.405 “Alterations: Historic Preservation” allows historic properties to comply to the “maximum extent feasible in a manner . . . that will not threaten or destroy the historic significance of the building or facility, alternative methods of access shall be provided . . .” This clause does not exclude historic buildings from meeting the act and providing deserved non-discriminating access to everyone, but means doing so without destroying character-defining features.

Guidelines for Meeting Accessibility Requirements (ADA)

1. First, identify the character-defining features of the historic building so that accessibility measures will be planned and undertaken to not destroy them.
2. Consider consulting with a historic architect and disabled individuals during planning.
3. Design access that preserves the character-defining features of the building, the property, and setting. Solutions should not cause their removal or obscure them. Explore and implement ways to lower the grade to minimize impact of ramps as allowed by the Building Code. Steepest allowable slope is usually eight percent, and wheelchair ramps should be five-feet-wide minimally. Ramps are preferred over exterior mechanical wheelchair lifts.
4. Design and face ramps with like materials on the building. Take advantage of existing components, such as a porch which might be accessible from the side. New railing to accommodate the ramp may best be hidden behind the existing handrail, balusters, and columns. Simplicity in any new necessary railing is appropriate to maintain a lower scale to diminish visibility, but the color and finish should match the building.
5. Altering original door widths to thirty-two inches and replacing original doors should be strictly avoided. Consider upgrading the door pressure instead with an automatic door opener to make single-leaf doors operational. If the width is one-and-one-half inches off, replacing standard hinges with off-set hinges could increase the opening size equally. Consider a secondary entrance if the main door cannot be modified without destroying historic character, significance, and integrity.

Signs

Good signage is most important to identify the location of a particular business, profession, service, agency, or cultural organization and to a lesser degree, to advertise and announce events. Village signs do not need to be large or gaudy to attract attention. The low speed limit and greater number of pedestrian shoppers enjoying leisurely walks studying the architecture and rural setting allows reasonably sized, more detailed, and better designed signs in Washington. Imaginative shapes or recognizable symbols, such as a jeweler's clock or barber shop pole can become remarkable landmarks themselves. Traditional materials of wood, stone, and plates of metals like brass and bronze are most compatible with the quality and periods of architecture in the village.

Properties within the Historic District require a Certificate of Appropriateness for all signs in Section 13.5.3 of the Zoning Ordinance that need a sign permit. Sign requests will be considered relative to the individual characteristics, size, scale, and color of the building, existing signage, site conditions, and the streetscape. Although sign regulations for a single commercial enterprise state that the total area of all signs, to exclude service or directional signs, daily signs, and political signs, shall not exceed twenty-five square feet, the size may be reduced for the size and scale of the building as deemed appropriate by the Architectural Review Board to meet the provisions of the Historic District overlay zoning. Signs of a temporary nature of up to six months should not require a Certificate of Appropriateness.

Guidelines for Signs

Flat or Wall Signs are either painted directly onto a building surface or are on a panel or signboard mounted on the face of the building. Walls signs are frequently used when the storefront does not have a tall cornice frieze band to accommodate lettering.

1. Wall signs should be scaled and sized according to the building and area to which they are proposed. They should not cover important architectural elements. Wall signs shall be attached in the least damaging means to the building's materials and other character defining details. Try to reuse earlier holes for mounting rather than making new ones. When new holes are necessary, always try to fasten into the mortar of masonry buildings.
2. Neon and internally lit signs are not permitted.
3. Applied wall signs should be painted wood in complementary colors to the building and district. Business colors are not discouraged unless they are florescent or too bold. Creative designs are always encouraged.
4. Directory boards for multiple tenants may be encouraged over individual signs.
5. Franchise businesses often have generically used signage that is frequently oversized, overstated, synthetic or plastic, and incompatible with the eighteenth-, nineteenth- and early-twentieth-century architecture in the village. Please recognize that franchise signage should be compatibly designed.
6. **Window signs** are a form of a wall sign. Letters are painted or applied directly on the inside of a window usually at eye level and are especially suited to business such as restaurants where window displays are not prominent. Glazed doors may also have lettering. Painted window signs usually are visible to motorists and pedestrians across the street. Traditional gold lettering is almost always appropriate for window signs. If dark colors are chosen, they should be shadowed in gold or a light color for visibility. A



Fine examples of wall and ground signs at the apple packing shed.

solid painted background behind lettering should be avoided because it destroys the transparency of the glazing.

Cornice Signs are placed on the frieze or broad flat under panel of a storefront cornice that is visible to both motorists and pedestrians across the street. Generally, the cornice sign is the most appropriate choice for traditional storefronts.

1. Applied letters of wood or metal are effective for cornice signs, particularly when the building itself has large degree of three-dimensional detailing. Painted lettering is appropriate.
2. Do not carve letters into the cornice frieze or any part thereof. If carved lettering is desired, a second horizontal panel might be considered by the ARB to be placed over the frieze band and fastened using the least-harmful method.
3. Allow at least one-inch of space above and below the lettering which should not exceed fifteen inches in height depending on the height of the frieze.
4. Lettering on the frieze or added signboard must not extend beyond the cornice sign band.
5. Colors should be complementary to the building, streetscape, and district. Business colors will be considered.

Projecting Signs hang from an iron or steel bracket which is affixed to a building in the least harmful manner.

1. The bottom edge of the projecting sign should be a minimum of eight feet above the sidewalk.
2. Projecting signs should not be larger than six square feet. The sign panel should have a minimum of six inches of clearance from the face of the building and extend to its outermost part less than four feet. Projecting signs will be reviewed according to their scale, size, design, and color in proportion to the same of the building to which they are attached and to the streetscape.
3. Hanging signs lose their effectiveness when obstructing the view of neighboring signs.
4. Vinyl banners, internally lit, and neon signs will not be approved.
5. Creative designs and shapes are always encouraged.
6. Projecting signs should be of painted wood material. Wood molding or trim may be added for a more finished appearance. Choose complementary colors to the building and district. Business colors are not discouraged unless they are too bold or fluorescent.
7. Limit the number of projecting signs to one per business.
8. Base the design of signs for two or more businesses that share space in a single building on the principles to promote visual unity; however, the signs need not be identical.
9. When multiple tenants desire hanging signs, within reason and when space allows, individual small signs can be hung vertically in a row down from the bracket. In such cases, visual unity is desired. Directory boards should be considered for a large number of tenants.



This well-designed projecting sign for multiple tenants is hung from a wooden bracket.

10. Franchise businesses often have generically used signage that is frequently oversized, overstated, synthetic or plastic, and incompatible with the period of significance in the Historic District. Franchise signs should be compatibly designed.
11. For hardware, use a still attached existing metal bracket or when none remains, a black scroll or other imaginative design in iron or steel is preferred. There are outstanding examples throughout the Historic District. Mounting fasteners should enter mortar instead of brick faces. If the bracket is removed, the holes should be patched with mortar matching in consistency and color. Mount the hanging sign so that it does not swing dangerously in the wind.

Ground signs are not attached to any building but are supported by one or two posts anchored in the ground. Monument signs are also considered ground signs.

1. Ground signs should be used only if the building is set back from the sidewalk and placement will not impede the use of the front yard and pedestrian circulation.
2. Often the most attractive ground signs have a wood sign panel framed by wood molding and pedimented or are within a decorative iron frame and supported by a single, centered wood or iron post.
3. Ground signs must be in size and scale to the building, lot, and setting.
4. Vinyl banners, internally lit, and neon ground signs will not be approved.
5. Ground signs should have a wood sign panel, primed and painted, lettering and images may be painted, carved or raised relief. Posts may be metal or wood. If pressure treated posts are used, they may be painted or stained. Choose complementary colors to the building, setting, and district. Business colors are not discouraged unless they are fluorescent or too bold.
6. Creative designs and shapes are always encouraged.
7. Ground lights should be low to the ground, dull in finish, screened with plantings, and have underground wiring.
8. Franchise businesses often have generically used signage that is frequently oversized, overstated, synthetic or plastic, and incompatible with the period of significance in the Historic District. Franchise signs should be compatibly designed.

Upper Floor Occupant Signs

1. For street level stores with upper-floor offices or retailing, the primary sign should identify the ground floor merchant. When the second-floor business is different than the street-level merchant, cooperative sign sharing might be considered. Signs for upper floor occupants should be smaller to avoid upstaging pedestrian-related storefront signs. Avoid placing the sign near the cornice, traditionally reserved for the name of the building or identifying a business that occupied all floors. Consider using painted lettering in upper floor windows as a more traditional way to identify upper-floor tenants. Combining gold leaf and black paint produces excellent readability, even across the street, so letters need not be larger than three inches tall.

Directory Board Signs are intended for multi-use buildings and to replace individual signs for each use. They should be designed with removable and easily amended panels.

1. Directory signs may have a non-glossy metal finish or painted wood surface. Other materials will be carefully considered. They may be framed with wood molding or metal trim. Internally lit and neon directory signs are unacceptable.
2. Directory signs should be located on the wall adjacent to the entrance and flush mounted in the least harmful manner to the historic fabric. Insert fasteners into mortar on masonry buildings if possible.
3. Do not cover or obscure architectural elements.
4. Their size and scale should be proportionate to the building, the mounting area, and streetscape.
5. Wide horizontal directory boards are discouraged. The shape and capping should reflect the design of the building. Refer to previous guidelines for color treatment.

Portable Signs – Two-sided sandwich boards.

1. Two-sided sandwich boards exceeding 2-feet wide by 3-feet tall are reviewed by the ARB for a Certificate of Appropriateness.
2. A portable sandwich board should be composed of wood and constructed in a sturdy, secure manner. Colors should be compatible to the building and district and not be fluorescent or bold.
3. Identical sign information should be affixed to both faces of the sign.
4. Sandwich boards can only be displayed during business hours.

Awning Signs

1. Front and side valances provide a signable area for store or product identification. Lettering should be of the same style used on other signs on the building. The letters may be painted directly onto the cloth or applied on cloth panels. A letter monogram or approved logo may be considered for the center slope of a shed-type awning. Awning signs are measured in the calculations of allowable wall signage area.
2. Some retractable awnings have a removable valance enabling easier and less expensive sign changes.

Sign Lighting

1. Sign lighting should be unobtrusive, sized, and scaled compatibly to the sign, building, and property. A projecting sign's illumination from a lamp fastened to the wall above should have a shade or globe no wider than twelve inches, and mounting shall not obscure design characteristics or cause damage to the building's materials. Fasteners should be mounted into mortar on masonry buildings, if possible. Ground sign illumination is acceptable from low-lying ground lights that are dull in finish, preferably black, screened with plantings, and wired underground. Additional lighting for wall and cornice signs may not be necessary beyond that derived from streetlamps.

Light Fixtures

The rural residential character of the village of Washington calls for restrained human-scale lighting fixtures that are architecturally compatible with the eighteenth- through twentieth-century buildings.

Guidelines for Light Fixtures

1. The compatibility of all exterior light fixtures will be evaluated through consideration of the materials, design, style, type, size, scale, color, finish, and setback.
2. Lamps at entrances should be scaled and sized to the access and not obscure or cause the removal of architectural features on buildings or structures. They should be attached in the least harmful manner to protect the fabric.
3. Try to achieve a uniform color of light when multiple fixtures are required.
4. There should be a coordination of color, finish, design, and style in lighting fixtures. For example, placing a brass lamp near a black lamp would prove inharmonious.
5. It would be more appropriate for light fixtures to represent the design and style of the building rather than appeal to an incompatible design and style that renders an erroneous sense of age.
6. Freestanding lamps should relate to the size and scale of the lot and interior sidewalk.

Automatic Teller Machines (ATM)

The banking industry introduced Automatic Teller Machines in the late twentieth century. While these elements are not typically oversized, when intended for installation into a historic building, a loss of material and design features along with meeting safety needs for visibility with ample nighttime lighting create a challenge. ATMs cannot be hidden in the usual sense like other modern mechanical equipment. Yet, the challenge to reach an architecturally compatible and safely visible design can be met with the imaginations of the applicant and ARB and an agreement to maintain the integrity and historic characteristics of the building and district.

Guidelines for Automatic Teller Machines

1. Retain and protect the integrity of the Historic District when locating ATMs by determining the least intrusive, yet safely visible, location on an existing building or area for a free-standing unit. When installed in a building, the work must cause the least possible harm to the structure, design, fabric, and other character defining features.
2. Select the smallest possible ATM that achieves banking goals and needs.
3. Instead of placement on the facade of an existing building, consider recesses, entries, ells, under drive-in canopies, or on side elevations.
4. The removal of a window or other character defining opening on a contributing building to insert an ATM shall be strictly avoided. If, however, an existing unelaborated opening on a secondary elevation of a twentieth-century commercial building could best accommodate an ATM without alteration of its size and framing, and the ARB determines it is the only least harmful location to the design and fabric, it may be considered. The removed window sash or door shall be retained in the building and identified for future reinsertion after dissolution of the banking function.

5. The impact of lighting should be as contained as safety permits.
6. Consider creative designs in keeping with older banking institutions, such as the single narrow teller's window with lower raised paneling, perhaps a pediment above, that would allow the unit to be installed with character.
7. The ATM should have dark or black, non-glossy colors with low-key, subdued logo labels.

Vending Machines

Especially when two or more vending machines stand together, and their colors are typically bright to attract attention, these components can detract from a historic district. Similarly to a franchise seeking to establish in a historic district, applicants proposing vending machines should recognize the need to strive for a less prominent advertisement of their product.

Guidelines for Vending Machines

1. It is recommended that newspaper publishers consider sharing a multiple title vending machine that is painted a dull finish dark green or black.
2. Newspaper vending machines will only be considered on the publication's commercial property. No more than two machines should adjoin.
3. Interior-lit vending machines are not allowed.
4. All other types of outside vending machines are discouraged.

Arbors, Trellises, or Pergolas

Whether called an arbor, trellis, or pergola, this structure, usually consisting of parallel colonnades or possibly arcades supporting an open roof of girders and cross rafters, dates to the fifteenth century in Europe. A trellis typically has more interlacing and latticework than the more structural arbor and pergola. These landscaping features are intended for living ornamental vines such as wisteria or grapes.

Guidelines for Arbors, Trellises, or Pergolas

1. Arbors, trellises, and pergolas may be composed of wood, iron, steel, brick, stone, or cast stone.
2. The design of the arbor, trellis, or pergola should complement the style of the main building.
3. These landscape features would be more appropriate set back in a rear yard or minimally half the depth of the building and not rise above a single story. Their overall size and scale must remain secondary to the primary resource and outbuildings.
4. Avoid erecting these structures against or close to buildings as vines have invasive and moisture-retaining tendrils that may spread onto them threatening components with deterioration and damage.

Minimum Maintenance Requirement (Demolition by Neglect)

There are unfortunate times when buildings are allowed to intentionally demolish by neglect when permits are not granted and others when the lack of funds or the perception that the historic building has no value causes its deterioration. Section 13.6.2 of the Zoning Ordinance, Minimum Maintenance Requirement (Demolition By Neglect) requires that:

- 1.** No contributing building or structure within the Historic District shall be allowed to deteriorate due to neglect to the extent that decay, deterioration, or defects may, in the opinion of the ARB, result in the irreparable deterioration of any exterior component or architectural feature, loss of integrity, or produce a detrimental effect upon the character of the district as a whole or upon the life and character of the structure itself. Upon such determination, the ARB shall request a report of the Zoning Administrator who shall, within thirty (30) days, report to the ARB on the following matters:
 - A.** Deterioration of exterior walls or other vertical supports;
 - B.** Deterioration of roofs or other horizontal members;
 - C.** Deterioration of chimneys;
 - D.** Deterioration or crumbling of exterior stucco or mortar;
 - E.** Ineffective, long-neglected peeling paint representing a lack of a protective waterproof coating on exterior wooden wall surfaces and wooden elements causing prolonged water penetration, rotting, and other forms of decay;
 - F.** The lack of maintenance of the surrounding environment causing deterioration to the building or structure through poorly maintained landscaping or plant overgrowth including overhanging trees, limbs or roots allowed to beat against or grow into the resource; or invasive vines such as climbing ivy with tendrils that attach to and cause loss of mortar and structural soundness in masonry walls, pulling out corner boards, weatherboard, and other wooden elements;
 - G.** Deterioration of any feature so as to create, or permit the creation of any hazardous or unsafe condition;
 - H.** Determination by the Zoning Administrator, any Building Official or other state authorized expert that a structure is unsafe or not in compliance with any safety provisions of the Statewide Building Code.
- 2.** The ARB shall hold a public hearing on the report prior to making a determination about any violation. The Zoning Administrator shall notify the owner of the subject property of the hearing and provide the owner with a copy of the report. The owner shall have thirty (30) days from the decision to appeal to the Town Council a determination by the ARB of a violation of this Section of the zoning ordinance.
- 3.** The owner shall have sixty (60) days from the date of the ARB’s determination to present to the ARB a plan to remedy the neglect and six (6) months from the ARB’s approval of the plan and issuance of a Certificate of Appropriateness to complete the necessary remedial work. If appropriate action is not taken by the owner, the Zoning Administrator shall initiate appropriate legal action for a violation of the Zoning Ordinance.

However, nothing in the above Article shall prevent the razing or demolition of any building or structure, without consideration of the ARB, which is in such an unsafe condition that it would endanger life or property,

and protection from such condition as provided for in the Statewide Building Code and/or other applicable ordinances. However, such razing or demolition shall not be commenced without written approval of the Zoning Administrator verifying the conditions necessitating such action.

Guidelines for the Minimum Maintenance Requirement (Demolition by Neglect)

1. The ARB may request a conditions report prepared by a qualified, licensed architectural engineer and architectural conservator who have evaluated the soundness, integrity, and repair methodology of the building or structure.
2. The ARB may request that the owner provide comprehensive digital photographic documentation on a compact disc or discs of the exterior and interior of the building or structure including all elevations, interior rooms and close-ups of all architectural details such as mantelpieces, doors and windows, and design components, i.e., brackets, moldings, balusters, newels, etc.
3. To the extent possible, the ARB may request that the owner record and file with the Town the overall dimensions of the subject building or structure in the format of one set of scaled, one-quarter-inch-equals-one-foot, floor plans and elevation drawings. This documentation is intended to serve as a perpetual record of the historic resource.
4. Unused or vacant buildings should be mothballed, secured, stabilized, and documented according to the guidelines in NPS Preservation Brief 31: *Mothballing Historic Buildings* until the owner acquires the necessary funding to properly repair and protect the historic resource or sells the property.
5. Should full razing or demolition occur due to the Zoning Administrator's verification that the condition of the building or structure endangers life or property, the owner shall design, present to the ARB for approval, and thereafter erect an interpretive ground sign for the property that will explain its history prior to its perpetual loss from the Historic District.

Moving or Relocation of Historic Landmarks, Contributing Buildings, or Structures From Their Historic Setting, Site, & Location

While the historic character, significance, and integrity of the qualities of setting, location, association, and feeling of a contributing building are greatly diminished by removal from its original setting, site, and location, moving it to a new location is a preferable surrendering decision above demolition of the irreplaceable historic resource. The relocation of an individually listed historic building generally causes its removal from the National Register of Historic Places. The removal of the building from its original setting, site, and location reduces the overall significance of the Washington Historic District. Yet, the Town has saved quite a few buildings by moving them north, east, south, or west on the same lot or to the adjacent lot. The moves were quite successful in maintaining the integrity of setting, location, and the association and feeling to their former places because the buildings remained so closely within their period-one environs.

Before the Architectural Review Board approves relocation of a historic building, the body will carefully evaluate the conditions that give rise to both the threat of demolition and the subsequent proposal of relocation. The ARB will need to inspect the original site, setting, location, and building exterior prior to making a decision. The proposed relocation site will also be thoroughly inspected and compared to the present situation. Often a building has not only intrinsic historic significance but important associations with events of a given location or adjacent structures. Similarly, a building may be essential to the historic meaning of other neighboring landmarks. The Rappahannock County Courthouse complex is an example of related historic buildings united within a historic plan and function that would suffer a significant loss of the qualities of association, setting, location, and feeling with the removal of any one. Although relocation may preserve a building's physical presence, its meaning becomes lost or diminished in a new location, and its old setting can suffer significant erosion of continuity, fabric, and period by its removal. Only when all other approaches to protect a historic building on its site have been exhausted should relocation be approved as a means of preserving an important historic or architectural resource. Therefore, moving a contributing building may be strongly discouraged and only accepted when it becomes the last means of preserving the valued historic resource.

The ARB will consider the following criteria when determining the appropriateness of moving or relocating a historic landmark, contributing building, or structure.

1. Whether or not the proposed relocation would have a detrimental effect on the structural soundness of the historic landmark, contributing building, or structure or any other resource in the Historic District with its relocation.
2. Whether or not the proposed relocation would have a detrimental effect on the historical and architectural aspects of other historic landmarks, contributing buildings, or structures at the present site or in the Historic District.
3. Whether the proposed relocation would provide new surroundings that would be harmonious with or incompatible with the historical and architectural aspects of the historic landmark, contributing building, or structure.
4. Whether or not the proposed relocation is the only means of saving the building or structure from demolition or demolition by neglect.
5. Whether the proposed relocation will take into consideration any related outbuildings and the impact or effect upon these resources.
6. Whether the present site will remain vacant for a long period of time and how this will affect the historic streetscape and Historic District.
7. Whether the proposed relocation will affect the archaeological potential to yield information important to prehistory or history on the current site and proposed site.

Guidelines for Consideration of Moving or Relocating Historic Landmarks, Contributing Buildings, or Structures

1. The application must clearly provide evidence addressing the above criteria and articulate the necessity for the relocation and demonstrate that this is the last resort toward saving the building or structure from demolition or demolition by neglect. The schedule for relocation and reconstruction on the proposed relocation site, and the schedule for new construction at the existing site shall be provided. Any past archaeological evaluations on the existing and proposed sites shall be provided.
2. In order for the applicant and the ARB to reach the important decision of relocating a historic landmark, contributing building, or structure, historic background research on the property should be undertaken by the owner and presented with the application for relocation. Following a conclusive decision, this data will remain in the town records, with additional copies sent to the Virginia Department of Historic Resources, thereby becoming a record of the building in its original location. The historic background research required for a decision should minimally include to the extent possible:
 - a) Search for historic photographs and images of the building or structure in family papers or the newspaper and research the inventories and records of the Washington Historic District in Town Hall or Zoning Administrator's Office for the property;
 - b) Research the chain of title to the date of construction, assisted by the land tax records from 1820 to the present. The land tax records after 1820 separate the value of buildings from the land, and remarks may indicate a new building, addition, or even loss due to fire;
 - c) Look for owner occupations in the U.S. Census records for Rappahannock County beginning in 1850 through 1930;
 - d) Visit the Rappahannock Historical Society and the Rappahannock County Library for potential information on the property in their archives.
3. Provide a conditions report prepared by a qualified, licensed architectural engineer who has evaluated the soundness of the building or structure and made recommendations on the best means to protect, brace, strap, and support it for moving. The analysis should compare and discuss the relocation site and necessary preparation measures in addition to recommending a safe transportation method and route.
4. Provide a map charting the proposed transportation route to relocate the building or structure.
5. Provide a scaled site plan and description of the existing site and the proposed relocation site showing all buildings, structures, features, roads, sidewalks, and landscaping. A block plan of both sites should also be made denoting the adjacent building locations and setbacks.
6. Provide full photographic documentation of the exterior and interior of the building or structure to be relocated and its lot, setting, and streetscape. Also photograph the proposed relocation lot, its setting, and the streetscape. Color digital images are acceptable. Provide 3 x 5 or 4 x 6 prints that may be printed on an 8 x 11½ -inch page of the elevations, interior rooms, and major architectural design details for the reviewing bodies to evaluate during decision making. A compact disc of all of the images is also requested, as all documentation remains in the possession of the Town.
7. Moving or relocating a building or structure for a parking lot is discouraged.
8. The proposed relocation site should lie within the Historic District.

- 9.** Record the overall dimensions of the subject building or structure for relocation and at a minimum provide scaled floor plans, using an architectural scale of one-quarter-inch equals one-foot, with the application which will remain in the possession of the Town.
- 10.** The historic orientation and setback of the building or structure should be re-established at the new location. The relevant siting, sizing, and scaling guidelines for New Construction apply at the proposed relocation site.
- 11.** The proposed relocation site must be compatible in character and setting to the building or structure, and any related outbuildings, if applicable. Yet, the future site should not lose its environmental features to accommodate the moved building or structure. The terrain must not slope toward the relocated building or structure, and all measures must be undertaken to establish a positive grade to protect the resource.
- 12.** Planning Commission and Town Council approval of the proposed relocation site plan may be necessary before final consideration of the ARB.
- 13.** All precautionary measures shall be taken to avoid harm to the structure, fabric, design, and architectural features as well as to those elsewhere in the district.
- 14.** Identify and protect historic site features, including, but not limited to: stone, cast stone, brick or iron fencing, wells, monuments, etc., at the existing and relocation sites.

Guidelines for Moving or Relocating After Approval by the ARB or Town Council

- 1.** The building or structure shall not be moved, thereby leaving a vacant abandoned lot, until thirty days prior to the construction of the new building or development that caused its relocation.
- 2.** Only a licensed, qualified, and experienced mover of historic buildings will be allowed to relocate the building or structure, and his credentials must be reviewed and accepted by the Town.
- 3.** Buildings should be moved intact without shearing or cutting through the sills or plates.
- 4.** All features, including windows, doors, and decoration, should be adequately protected, braced, strapped, or supported in the least damaging manner.
- 5.** Porches and chimneys or any other projections that cannot be raised with the building, shall be carefully dismantled without harming the materials. Each member shall be numbered and recorded to rebuild onto the building in the same place and manner at the new site. The chimney should be reconstructed using the removed brick, stone, or block, to the extent possible, with new modern mortar to distinguish the relocation. Any repair materials shall match in kind to the original.
- 6.** It is most appropriate for the new foundation at the new site to be distinguished as modern work.
- 7.** Design, present to the ARB for approval, and thereafter erect an interpretive sign or plaque to be mounted on the relocated building, or a ground sign for the property, that will perpetually explain its earlier history at its former site and its relocation.

Demolition or Razing of Historic Landmarks, Contributing Buildings, or Structures

The historic buildings in the Washington Historic District are irreplaceable. The quality of their craftsmanship, design, and breadth of materials is unapproachable by today's rapid-paced and mass-produced standards. Although the designers, builders, and original owners can no longer touch, admire, and use them, the historic buildings they created remain as tangible evidence of the Town's cultural, economic, developmental, and architectural history for the functional and educational benefit of future generations. A demolished building is not only irreplaceable, the Historic District loses a contributing component of its significance.

The Historic District inventories of individual buildings within the area indicate that 162 historic resources contribute to the streetscape. The demolition of any one of the buildings or structures comprising an unbroken historic streetscape diminishes a historically significant development pattern. A domino effect or continual erosion by further demolitions destroys architectural history. Further, the loss of social and economic history, influenced by national to local events and trends that shaped the building or structure cannot be overstated. Therefore, demolitions present the greatest threat to the integrity and significance of the Historic District.

Before the Architectural Review Board can consider demolition of one of the buildings or structures comprising the exceptional collection of historic properties within the district, the body shall carefully evaluate its individual and integral relationship to the street, district, and development of the town. Applicants should understand that a demolition request cannot be evaluated and resolved in a single ARB meeting, but may take three months to reach a final decision. The board will need to inspect the building inside and out as well as the site, setting, location, and related outbuildings. Expert consultation may be necessary. A decision can only be reached after thorough analysis of the historic and architectural documentation that must accompany an application for demolition.

The reasons for demolition will be as carefully evaluated as the historic and architectural significance of the property if they involve claims that the building is beyond repair or rehabilitation. However, if the building is planned for demolition to accommodate new construction, expansion of another building, or new development, the ARB will not hear the future replacement designs for review until the demolition decision is reached. On the other hand, if the present building can be incorporated into the new construction in some manner, the board will request those future plans and drawings.

The ARB shall consider the following criteria in determining whether or not to grant a certificate of appropriateness for razing or demolition:

1. Whether or not the historic landmark, contributing building, or structure is of such architectural or historic significance that its removal would be to the detriment of the public interest, to education, cultural heritage, and the architectural history of the Town.
2. Whether or not a contributing building or structure is of such interest or historic significance that it would qualify as a National, State or local historic landmark through individual listing on the Virginia Landmarks Register or National Register of Historic Places.
3. Whether or not the historic landmark, contributing building, or structure embodies the distinctive characteristics of a type, period, style, method of construction, represents the work of a master, possesses high artistic values or represents a significant or distinguishable entity whose components may lack individual distinction, or whether the resource is associated with events that have made a significant contribution to the broad pattern of history, or is associated with significant persons.
4. Whether or not retention of the historic landmark, contributing building, or structure would help to preserve and protect a historic or architecturally significant place, the quality of life and pride of place, or

area of historic interest in the Town and promotes the purposes and intent of historic district zoning including tourism.

5. Whether or not the historic landmark, contributing building, or structure has retained integrity or authenticity of its historic identity of design, materials, workmanship, setting, location, association, and feeling and whether its unusual design, quality, and workmanship of traditional materials and details of character-defining features could be easily reproduced.
6. Whether the proposed razing or demolition will affect the archaeological potential to yield information important to prehistory or history at this site.

Guidelines for Demolition of Historic Landmarks, Contributing Buildings or Structures

1. The application must clearly provide evidence addressing the above criteria and articulate the necessity for the razing or demolition. In order for the applicant and the Town to reach the important decision of demolishing a historic landmark, contributing building or structure, historic background research on the property and comprehensive documentation of the building or structure must be undertaken by the owner. The history and documentation is to be submitted with the application for demolition. Following a conclusive decision, this data will remain in the town records, with additional copies sent to the Virginia Department of Historic Resources, thereby becoming a historic record of the building when the resource itself is lost. The historic background research required for a decision shall minimally include the following to the extent possible:
 - a) Research the inventories and records of the Washington Historic District in Town Hall or the Zoning Administrator's Office for the property.
 - b) Research the chain of title back to 1796 as existing records permit to identify all of the property owners and support the data by obtaining the land tax records annually beginning in 1820 through the present. Since 1820, the land tax records separate the value of buildings from the land, and the remarks column may indicate a new building, addition, or even loss due to a fire.
 - c) Obtain the owners' occupations in the U. S. Census records for Rappahannock County beginning in 1850 through 1930.
 - d) Visit the Rappahannock Historical Society and the Rappahannock County Library for any information in their archives on the property.
 - e) Interview past owners and seek any diaries, journals, or correspondence for history on the property and earlier photographs of the buildings or structures. Personal papers of past owners may be on file in the manuscript series in the Virginia Historical Society, Library of Virginia, Library of Congress, or National Archives.
 - f) Try to identify the builder and architect, if applicable.
2. Provide comprehensive digital photographic documentation of the exterior and interior of the building or structure including all elevations, interior rooms, and close-ups of all architectural details such as mantelpieces, doors and windows, and design components, i.e., brackets, moldings, balusters, newels, etc. Select and submit 3 x 5 or 4 x 6 prints, which can be on 8 x 11½ -inch pages, of the elevations, room views, and enough details for the reviewing bodies to evaluate. Provide a compact disc or discs of all of the photographic documentation with the application so the record remains in the Town files.

- 3.** Provide six sets of scaled drawings of all elevations, floor plans, and include details such as mantelpieces, main stairways, and door and window architraves. The architectural scale should be one-quarter-inch equals one foot, except the detail drawings should be made at one-inch equals one-foot. After the review process, one set of the drawings will remain in the possession of the Town and one set will be sent to the Virginia Department of Historic Resources to serve as a record of the building or structure should demolition occur.
- 4.** Exterior and interior inspection by the ARB, zoning administrator, staff, and any consulting parties at their discretion is required before a final decision. Recognize that other expert consultation may be necessary including involvement of the Virginia Department of Historic Resources.
- 5.** Consideration will be given to the contribution of the subject building or structure individually and integrally to the historic streetscape, town development, and Historic District.
- 6.** Owners who file an application for demolition are strongly encouraged to investigate and pursue the economical benefit of the state and federal rehabilitation tax credit programs, explained in Chapter 12, rather than undertake the razing of a historic resource.
- 7.** If the demolition application argues deterioration, damage, or an unsafe condition, submit reports confirming the condition from a qualified, licensed architectural engineer and a builder with experience on historic buildings.
- 8.** Demolition for a parking lot is discouraged.
- 9.** Should demolition appear inevitable, the owner will be encouraged to consider moving or relocating the building to another location within or near the Historic District. If moving or relocating is possible, the guidelines for moving or relocating a historic landmark, contributing building, or structure apply.
- 10.** Should the ARB, Town Council or court through appeal, approve a demolition, the building shall not be demolished, thereby leaving a vacant abandoned lot, until thirty days prior to the construction of the new building or development that caused its demolition.
- 11.** Should demolition appear inevitable and be approved, salvage for recycling the logs, timber framing, windows, doors, trim, moldings, mantels, paneling, newel posts, balusters, rails, steps, flooring, hardware, metalwork, brackets, siding, brick, stone, other masonry components and any other interior or exterior decorative elements is recommended.
- 12.** Should the owner, subject to Section 13.7.3 of the Zoning Ordinance, offer for sale a historic landmark, contributing building, or structure according to the appropriate time schedules therein outlined, and therefore, have a by-right entitlement to demolish the landmark, contributing building, or structure, the razing and demolition guidelines for research, documentation, and dismantling for salvation of materials remain applicable.
- 13.** Should demolition occur following approval or be entitled after termination of the offer for sale process, design, present to the ARB for authorization, and erect an interpretive ground sign at the former site of the demolished building or structure that will perpetually explain its history.

Frequently Asked Questions About the Federal and State Rehabilitation Tax Credit Programs

What are the rehabilitation tax credits?

The Rehabilitation Tax Credits are dollar-for-dollar reductions in income tax liability for taxpayers who rehabilitate historic buildings. Credits are available from both the federal government and the State of Virginia.

The amount of the credit is based on total rehabilitation costs. The federal credit is 20% of eligible rehabilitation expenses. The state credit is 25% of eligible rehabilitation expenses. In some cases, taxpayers can qualify under both programs, allowing them to claim credits of 45% of their eligible rehabilitation expenses.

What buildings qualify for the tax credit program?

The credits described above are available only for Certified Historic Structures, which are defined as follows:

Under the federal program, a certified historic structure is one that is either:

- Individually listed on the National Register of Historic Places, or
- Certified as contributing to a district that is so listed.

Under the state program, a certified historic structure is one that is:

- Individually listed on the Virginia Landmarks Register, or
- Certified as eligible for listing, or
- Certified as a contributing structure in a district that is so listed.

With a few exceptions, most Virginia properties that are listed on one of these registers are listed on both. Note, however, that National and Virginia Register historic districts may be different from locally designated historic districts. Certification that a building contributes to a listed district, or for purposes of the state credit, is eligible for individual listing, is obtained only by submitting Part 1 of the tax credit application.

What work qualifies for the credits?

The rehabilitation work for the entire project must meet *The Secretary of the Interior's Standards for Rehabilitation*. If the project does not meet these standards, no part of the credit may be claimed. If the work is certified as meeting these standards, the credit is based on all eligible expenses.

Technically speaking, eligible expenses include any work that is properly chargeable to a building's capital account in connection with a certified rehabilitation. Essentially, this means that all work done to structural components of the building will be eligible, as well as certain soft costs such as architectural and engineering fees, construction period interest and taxes, construction management costs, and reasonable developer fees. Expenses related to new heating, plumbing and electrical systems are eligible, as well as expenses related to updating kitchens and bathrooms, compliance with ADA, and fire suppression systems and fire escapes. Acquisition costs, however, and any expenses attributable to additions or enlargements of the building, are not eligible. Under the federal program, site work and landscaping elements are not eligible expenses. Under the state program, certain site work may be eligible.

How much money do I have to spend?

Under the federal program, the project must be a "substantial rehabilitation" to qualify the investor for the credit. The Internal Revenue Service defines "substantial" as exceeding the owner's adjusted basis in the

building, or \$5,000, whichever is greater. The adjusted basis is generally defined as the purchase price, minus the value of the land, minus any depreciation already claimed, plus the value of any earlier capital improvements.

The threshold requirements for the state program are different from the federal requirements. In order to qualify for the state credit, the rehabilitation expenses must be:

- For owner-occupied structures, at least 25% of the assessed value of the buildings for local real estate tax purposes for the year before the rehabilitation work began.
- For all other eligible structures, at least 50% of the assessed value of the buildings for local real estate tax purposes for the year before the rehabilitation work began.

How long do I have to complete the rehabilitation?

The rehabilitation does not have to be completed within any particular period of time. However, the “substantial rehabilitation” test (for the federal program) and the “material rehabilitation” test (for the state program) must be met within a consecutive 24-month period that ends some time during the year in which the credits are claimed. Essentially, this means that for most projects the greatest expenditures must be made within a 2-year period. For phased projects, the time limit is extended to 60 months.

My project has taken longer than I expected, and although I have spent more than my adjusted basis in the building, I have not spent it within a 24-month period. Can I decide to phase my project in order to take advantage of the 60-month measuring period?

No. In order to use the 60-month measuring period for a phased project, the taxpayer must phase the project from the beginning. This means that a phasing plan, showing what work will be completed during each phase of the project, must be submitted before work begins. For some projects, it may be a good idea to submit a phasing plan at the start of the project, even if there is a possibility the project can be completed within two years. This will “hold open” the 60-month time period, but does not obligate the taxpayer to take that long to complete the project.

If my building is in a historic district that is not yet listed, can I start my rehabilitation anyway?

Yes, but you do so at the risk that for some reason the district will not be listed. Generally speaking, it is a good idea to wait until the listing process is at least well underway and appears to be on track before doing any substantial work. You will not be eligible to claim the credit until the district is actually listed. If you complete your project before the district is listed, you will not be able to claim the credit at all unless the listing is completed within a year after your completion date.

When can I claim the credit?

The credit is claimed in the year the rehabilitation is completed. If you cannot use up the full amount of the credit in the first year, it can be carried forward. The federal credit may be carried forward for up to twenty years, and back for one year. The state credit may be carried forward for up to ten years. There is no carry back for the state credit.

Can I sell the building after I complete the rehabilitation?

Under the federal program, if the building is disposed of, or if it loses its income-producing status, within five years after the rehabilitation is completed, the taxpayer will face recapture of the credit. The amount of recapture is reduced by 20% in each succeeding year after the year the rehabilitation is completed – in other words, if the building is sold after one year, there will be recapture of 80% of the credit, if it is sold after two years, there will be recapture of 60% of the credit, and so forth. In addition, the National Park Service reserves the right to inspect a rehabilitated property any time during the five-year period, and to revoke certification if work was not undertaken as presented in the application, or if further unapproved alterations have been made.

Under the state program there is no continuing ownership requirement following completion of the rehabilitation.

Can I sell the tax credits?

Technically speaking, no. Credits may be syndicated through the use of limited partnerships, but they may not be directly sold. Syndication is a common tool for bringing investors into a rehabilitation project, but must be carefully thought out at the beginning of the project. Federal credits must be allocated according to percentage of ownership. The state credit, however, may be allocated by agreement among partners.

How can a nonprofit organization take advantage of the tax credits?

By taking on taxpayers under a limited partnership arrangement and maintaining a minority ownership interest as a general partner, many nonprofit organizations have been able to use the tax credits to their advantage.

How do I apply for the credit?

Applying for the credit is a three-part process. Part 1 requests certification that the building is historic – i.e. eligible for the program. For properties that are individually listed, Part 1 is not necessary. For all other properties – i.e. those seeking certification that they are contributing structures in a listed historic district or individually eligible for listing – a Part 1 is required. Photographs showing the property in its pre-rehabilitation state must be submitted with Part 1.

Part 2 requests certification that the proposed rehabilitation work appears to be consistent with the Secretary's Standards. Part 2 is the most complex part of the application. It requires a description of each significant architectural feature of the property and how it will be treated in the rehabilitation. Many property owners choose to complete Part 2 themselves using the Department's *Sample Rehabilitation Proposal* as a guide. Others hire a professional consultant to assist them. A list of consultants is available from the Department upon request. Additional photographs of the property are sometimes necessary to document Part 2.

Part 3 requests certification that the completed work is consistent with the Secretary's Standards. Photographs showing the completed work must accompany Part 3. For the state credit, if the eligible expenses exceed \$100,000, a CPA certification is also required.

What are the standards for photographic documentation for the application?

The size and clarity of the photographic images must adequately document the before and after conditions of the building. 24 to 36 photographs are generally sufficient for the average project. However, it is better to have more photographs than to have too few. Conventional 35mm color photographs are preferred. Although the popularity of digital photographs has increased, they generally fail to provide adequate resolution of details that are an important source of information. If photographs are judged to be insufficient, the reviewer may place your application on hold and request additional photographs, which could delay your project's progress.

As noted in the application, photographs must be labeled with the following information: building name and/or address, view (e.g., north side), and description (e.g., plaster damage in dining room, north wall). Photographs must be numbered and keyed to the description of proposed work.

What should I photograph?

For most buildings, the following features should be photographed in order to allow for proper evaluation:

- Site and surrounding environment. Streetscape photographs are recommended for urban buildings.
- All exterior elevations. Where elevations are partially blocked by adjacent buildings or trees, it may be necessary to take several photographs from different angles to show the whole elevation.
- Typical exterior features: siding, window sash, foundations, roofing, shutters.

- Details of deteriorated exterior features: peeling paint, failed mortar joints, deteriorated sash.
- Exterior areas where major rehabilitation work is proposed.
- Outbuildings: garages, barns, dependencies.
- Major interior spaces: hallways, stairways, parlors, and principle rooms. Wide-angle photographs are strongly recommended.
- Typical interior spaces, including all areas to be affected by the rehabilitation.
- Major interior features: staircases, mantelpieces, woodwork, etc.
- Representative interior finishes: peeling paint, failed plaster, rotten woodwork, previously altered features.
- Interior areas where major rehabilitation work is proposed.

I began rehabilitating a historic building last year, but I have just learned about this program. Can I still qualify for the credits?

Possibly. It is much more difficult to qualify for the credits if you don't submit Parts 1 and 2 before beginning work, but in some cases it may be possible. You must have good photographs showing the building before the rehabilitation work began, as described in the preceding question. If you do not have this documentation, you probably cannot qualify for the credits. Additionally, the work which you have already completed must meet the *Secretary's Standards*.

If you have already completed your rehabilitation work, and your building is not individually listed on the National Register, you cannot qualify for the federal credit. The IRS has taken a strong position that if the Part 1 has not been submitted before the building is placed in service, it is not a certified historic building and the credit is not available. Failure to submit the Part 1 before completing work is not necessarily fatal to the state credit, provided that all other requirements of the program are met. However, the deadline for application for the state credit is one year after your completion date. You *must* submit a complete, fully documented application by this date in order to qualify for the state credit.

How do I claim the credit?

The federal credit is claimed on IRS Form 3468. The IRS requires information related to the substantial rehabilitation test and a copy of the certification of the completed work by the Secretary of the Interior. To claim the state credit, the taxpayer must complete the state Schedule CR and attach a copy of the certification of the completed work by the Department of Historic Resources.

What is the 10% credit?

The federal government allows a 10% rehabilitation tax credit for buildings which were constructed before 1936, but are not certified historic structures. If the building is listed on the National Register it is automatically a certified historic structure, and is not eligible for the 10% credit. If it is located within a listed historic district, it is eligible for the 10% credit only if it is certified (through the submission of a Part 1) as *not* contributing to the district. The building must also meet the following conditions:

- Is used for non-residential rental purposes;
- Has not been physically moved; and
- Meets the external and internal wall retention tests set forth under federal regulations.

Property owners are not required to follow the Secretary's Standards in order to claim the 10% credit.

There is no corresponding state credit for rehabilitation of buildings that are not certified historic structures.

Where can I find the regulations governing these programs?

The federal regulations governing the National Park Service's review of tax credit applications are found at [36](#)

CFR 67. The regulations governing the use of the tax credit itself (the IRS regulations) are found at 26 CFR 1.48-12. The Virginia legislation authorizing the state tax credit is found at *Virginia Code*. §58.1-339.2.

How can I get additional information?

For additional information on the federal program, check out the *National Park Service’s website*, or its *IRS Connection*.

For additional information about the state tax credit program, check out the Department’s website at www.dhr.virginia.gov where information on the state and National Register program is also accessible. To speak to a representative or to make an appointment please call (804) 367-2323. The data for this chapter of the guidelines was obtained from the Department’s website.

FACTS ABOUT VIRGINIA’S HISTORIC REHABILITATION TAX CREDIT

The state Rehabilitation Tax Credit has been in effect since 1997. Modeled on the highly successful federal rehabilitation tax credit, it has already spurred private investment of over \$316 million in the rehabilitation of more than 264 landmark buildings. But the benefits of the rehabilitation tax credit extend far beyond historic preservation. The credit is responsible for:

- Economic benefits, including new jobs, increased household income, and enhanced local revenue;
- Smart growth and sustainable development, by promoting urban revitalization and efficient redevelopment and contributing to the conservation of open space and natural resources;
- Significant social benefits such as restoration of community fabric, improved housing stock (including a substantial number of low and moderate income housing units), inner-city economic development, community preservation, and economic integration.
- Other benefits, including educational resources, promotion of a sense of community and stewardship, and preservation of a vital part of Virginians’ identity.

ECONOMIC BENEFITS OF REHABILITATION

- **Job creation:** An economic study conducted in 1996 showed that for each \$1 million spent on rehabilitation, 3.4 more jobs are created than for each \$1 million spent on new construction. This is because rehabilitation, while generally cost-competitive overall with new construction, is much more labor intensive. The study showed that for each \$1 million spent on rehabilitation, 15.6 jobs are created in the construction industry and 14.2 jobs elsewhere in the economy. According to the study, since the inception of the federal tax credit, the rehabilitation of some 900 historic buildings, with investment of over \$350 million, had created 12,697 jobs: 6,647 in the construction trades, and 6,050 elsewhere. Since that study, over \$305 million additional dollars have been invested in rehabilitation projects. Applying the figures cited above, this means over 9,000 additional jobs just since 1996: 4,700 in the construction industry, and 4,300 elsewhere. (In 2001 alone, over \$100 million worth of investment was certified for the state credit, resulting in over 1,500 jobs in the construction industry and over 1,400 elsewhere in the economy.)
- **Increase in household income:** The study further showed that household incomes in Virginia had been increased by nearly \$275 million through the rehabilitation activity: \$153 million directly to those involved in construction and another \$122 million to workers in other fields. Again, because rehabilitation is more labor-intensive than new construction, it creates more household wealth. Each \$1 million spent on rehabilitation adds \$53,500 more to household income than an equivalent amount spent on new construction. Applying the formula from the study, the investment since 1996 of over \$305 million has resulted in an increase of over \$16 million in household income, well over \$5 million of that resulting from projects completed in the past year alone.

- **Enhanced local revenues:** Rehabilitation activity, and the increased property value that results, enhances local property tax revenue. Studies from various localities have shown that property values in historic districts often rise significantly faster than property values in the community as a whole. For example, between 1980 and 1990, assessments in Richmond’s Shockoe Slip rose by 245%, in contrast to the citywide increase of 8.9%. Similarly, between 1987 and 1995, commercial properties outside of historic districts in Staunton appreciated an average of 25.2%, while commercial properties within historic districts appreciated by average rates that ranged from 27.2% to 256.4%. Much of this increase was due to rehabilitation activity driven by the federal tax credit.
- **Business and retail activity:** Rehabilitation of historic buildings in downtown areas results in enhanced retail and business activity. Through the Virginia Main Street Program, over 1,763 new businesses and 4,182 new jobs have been created in historic Virginia communities, and through investment of over \$141 million tracked through the program, some 3,000 buildings have been rehabilitated.
- **Catalyst effect:** Rehabilitation activity serves as a catalyst for additional economic development. The rehabilitation of a single prominent building is in some cases sufficient to galvanize the revitalization of an entire area. In other cases, a series of smaller rehabilitations can ultimately result in the “critical mass” necessary to bring the neighborhood back to prosperity. The dynamics vary from case to case, but examples abound of historic neighborhoods that were once unfashionable, depressed, and dangerous but are now among the most vibrant and desirable real estate in the Commonwealth.
- **Tourism:** A study by the Virginia Division of Tourism has shown that visitors who stop at historic attractions stay longer, visit twice as many places, and spend, on average, over 2½ times more money than do other visitors. Through the use of the rehabilitation tax credits, these destination attractions are supported by historic neighborhoods where visitors can stay in bed and breakfast inns, shop in restored commercial areas, dine in creatively adapted buildings, and stroll through living neighborhoods showcasing a wealth of historic architecture and settlement patterns.
- **Infrastructure:** Rehabilitation projects make use of existing infrastructure, eliminating the need for taxpayer dollars to construct new roads, water and sewer lines, and gas, electrical, and telephone lines.
- **Stabilization effect:** There is evidence that rehabilitation activity is often a counter-cyclical activity that can stabilize local economies during slow times. There are a number of reasons for this. For example, the majority of rehabilitation projects are modest in scale, making them affordable when large-scale new construction is not. In addition, rehabilitation projects can be done in stages, making them more feasible during times of short cash flow. Finally, because local laborers and suppliers tend to get a larger share of the total expenditure in rehabilitation projects than in new construction, the benefits tend to be more concentrated locally.

SUSTAINABLE DEVELOPMENT AND SMART GROWTH

- **Urban revitalization:** Rehabilitation represents one of the most potent tools available for urban revitalization and inner-city redevelopment. Healthy and vibrant cities serve as a check on sprawl and the loss of urban population.
- **Efficient development:** Rehabilitation of historic buildings focuses on the reuse of existing assets, both infrastructure and buildings. Use of existing infrastructure, which has already been paid for with taxpayer dollars, represents a fiscally responsible policy. In addition, especially if demolition costs are figured in, the cost of rehabilitation is often less than new construction, resulting in more efficient development resulting in more efficient development.

Chapter 12 DESIGN GUIDELINES FOR THE WASHINGTON HISTORIC DISTRICT – ECONOMIC INCENTIVES – THE FEDERAL & STATE REHABILITATION TAX CREDIT PROGRAMS

- Open space preservation: Rehabilitation of historic buildings for new uses reduces sprawl and the destruction of open space and agricultural resources.
- Reduced automobile dependence: Historic districts are typically located in or adjacent to downtown areas. By concentrating business, commercial, and residential uses in a limited area, redevelopment projects reduce dependence on automobiles, thereby conserving energy resources, enhancing air quality, reducing traffic congestion, and often improving quality of life for local residents.
- Conservation of resources: Because rehabilitation projects require fewer new materials, and fewer energy resources for transportation of materials, rehabilitation is a more environmentally friendly development approach than new construction.
- Reduced pressure on landfills: A growing concern for Virginia localities is the high cost, both economic and environmental, of solid waste disposal. By preventing demolitions, rehabilitation projects significantly reduce pressure on landfills.

SOCIAL BENEFITS

- Inner-city revitalization: The poor, the elderly, small business owners, and single parents are disproportionately located in older, inner-city neighborhoods. Historic preservation and rehabilitation of older buildings often directs economic activity where it is most urgently needed.
- Improved housing stock: The National Park Service reports that during Fiscal Year 2000, 5,740 housing units were rehabilitated nationwide, and 11,530 new housing units were created using the federal tax credit. Although numbers specific to Virginia are not available, it should be pointed out that in the northeast region, of which Virginia is a part, 62% of projects specified housing as a final use.
- Affordable housing: The National Park Service's report further states that 6,668 low and moderate income housing units were produced using the federal credit, the highest number since 1986. This is 38% of the total housing units completed. Investors often combine other incentives such as low-income housing credits with the rehabilitation credits to make their projects more financially attractive.
- Leveraging of private investment: Economic incentives are an excellent way to catalyze private investment for considerable public benefit. Particularly when rehabilitation tax credits are combined with other incentives such as low-income housing credits or enterprise zone credits, major public policy goals are met using private dollars.
- Community preservation: Rehabilitation projects tend to preserve social networks and traditional community ties by keeping older neighborhoods intact. Furthermore, by focusing on a variety of neighborhoods and resource types, rehabilitation projects represent an effective response to the challenges presented by a diverse multicultural society.
- Economic integration: Historic districts typically contain mixed uses and a variety of building types. They are also often located near public transportation lines, and social infrastructure – churches, schools, and neighborhood groups – are in place. As a result historic districts can, and often do, accommodate residents and property owners of all socioeconomic classes.

OTHER BENEFITS

- Sense of community: Rehabilitation of historic neighborhoods promotes a general sense of community – of who we are and who we have been. By preserving the tangible evidence of past generations, we allow people to be a part of something bigger than themselves.

Chapter 12 DESIGN GUIDELINES FOR THE WASHINGTON HISTORIC DISTRICT – ECONOMIC INCENTIVES – THE FEDERAL & STATE REHABILITATION TAX CREDIT PROGRAMS

- Educational resources: Historic buildings represent a primary document for the study of history, architecture, art, and culture. Rehabilitation preserves unique information.
- Stewardship: Rehabilitation represents good stewardship. Preservation of cultural resources for future generations is an investment in the future.
- Virginia's identity: Respect for the past has been a hallmark of the Commonwealth's citizens for generations, and is a defining characteristic of Virginia's identity. Our heritage is rich and diverse, and we continue to feel passionate about preserving it.

Appreciation and credit for the above Facts About Virginia's Historic Rehabilitation Tax Credit data goes to Virginia McConnell, Manager of the Office of Preservation Incentives, Virginia Department of Historic Resources. Visit the tax credit site at www.dhr.state.va.us/tax_credit.

- Alteration.** Any change, modification or addition to the form, materials, workmanship, design, appearance, texture or details of all or a part of the exterior of any building, structure, site or object other than normal repair, maintenance and landscaping.
- American bond (Common bond).** A pattern of brick coursing in which every third, fifth, sixth or seventh row consists of headers.
- Arbor.** A light, open structure having a lattice framework, usually supporting intertwined vines or flowers; a shaded, leafy recess, often formed by tree branches.
- Arcade.** A series of arches supported by columns or piers, either freestanding or attached to a wall.
- Arch.** A construction that spans an opening; usually curved; often consists of wedge-shaped blocks (voussoirs) having their narrow ends toward the opening. Arches vary in shape from those that have little or no curvature to acutely pointed.
- Archaeological District.** A significant concentration, linkage or continuity of sites important in history or prehistory.
- Architect.** A person educated, trained and experienced in the design of buildings and the coordination and supervision of all aspects of the construction of buildings.
- Architectural engineer.** An individual educated, trained and experienced in both architecture and engineering who offers professional services as both architect and engineer.
- Architectural historian.** A person educated, trained and experienced in architectural history, history, architecture and historic preservation who has achieved the Secretary of the Interior's professional qualification standards; possessing the ability to perform identification, evaluation, registration, documentation and treatment activities on historic properties or resources.
- Architectural significance.** Importance of a property based on physical aspects of its design, materials, form, style and workmanship, retaining integrity and recognized by Criterion C of the National Register Criteria.
- Architrave.** In the classical orders, the lowest member of the entablature; the beam that spans from column to column, resting directly upon their capitals.
2. The ornamental molding around the faces of the jambs and lintel of a doorway or other opening; surround.
- Area of significance.** The aspect of historic development in which a property made contributions for which it meets the National Register Criteria, such as architecture, agriculture, education or politics/government, etc.
- Ashlar.** Squared stone.
- Association.** Link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.
- Associative characteristic.** An aspect of a property's history that links it with historic events, activities or persons.
- Asymmetry.** Not symmetrical. Without balanced proportion or correspondence in size, shape, and relative position of parts on opposite sides of a median plane or center axis.
- Awning.** A roof-like covering of canvas, or the like, often adjustable, retractable or operable, over an entrance or window to provide protection against the sun, rain, snow or wind.
- Awning blind.** A window consisting of a number of top-hinged horizontal sashes, one above the other, the bottom edges of which swing outward; operated by one control device.
- Balloon framing.** Lighter un-braced framing using thinner boards, such as two-by-fours, with standard stud spacing twelve to sixteen inches on center. Originating in Chicago in 1832, years of experimentation and hard selling of this new lightweight frame structural system delayed its transfer to the east coast until the third quarter of the nineteenth century. Still in use today, the framing acquired its name from critics who believed a building would blow away in the wind like a balloon.
- Baluster.** A short pillar or colonette often turned with classical moldings and having a base, shaft and cap. Balusters support a handrail and enclose the side of a staircase. The term was corrupted to banister after the eighteenth century. Balusters may also be straight, jigsawn or round.
- Balustrade.** An entire railing system.
- Bargeboard (Vergeboard).** A board, often molded, carved and otherwise ornamented, that runs a sloping angle the length of the gable end of a building and covers the junction between the wall and end rafter pair.
- Basement (Cellar).** A story having part but not more than one-half of its height below grade. In historic architectural descriptions, a basement or cellar is not counted as a story.
- Batten.** A plank or strip of wood or other material used to stiffen, seal or secure a series of parallel boards by being nailed vertically or horizontally across their surface. Battens were applied to doors, shutters, wall and partition sheathing.
- Batter.** A slight inclination from perpendicular, particularly a wall, post, pier or column face that slopes inward as it rises.

- Battered.** A surface that has an inclined inward slope such as a battered post, pier, column or wall.
- Battlement (Crenelation).** In fortification, a defensive parapet consisting of alternating raised sections known as merlons and lower open ones called crenels.
- Bay.** The division of the facade of a building into discrete units based on the number of openings. A dwelling with four windows and a door would be described as a five-bay building.
- Bay window.** A rectangular, polygonal or semicircular window projecting outward from the facade of a building.
- Bead.** A small, convex rounded molding or edging, semicircular in section. Weatherboard may be trimmed with a beaded edge of an eighth or three-quarters of an inch width. Other elements or features that may have a beaded edge, include door and window moldings or architraves, jambs, chimneypieces, baseboards, chair rails and exterior trim boards.
- Beam.** A horizontal framing member bearing a load or acting as part of a truss. Sleepers, joists, girders, summers, ties and collars, among others, are the most common beams found in early timber framing in the South. The word was almost invariably prefixed by the specific name of the horizontal member, such as collar beam.
- Belt course.** A projecting or flush horizontal band of wood or masonry extending across the face of a building. Through much of the eighteenth century it was used to distinguish the approximate location of an upper story on two or three-story buildings; string course.
- Belvedere.** A rooftop pavilion from which a vista can be enjoyed; rooftop lookout tower. 2. A gazebo.
- Bevel.** A surface or angle that does not form a right angle with adjacent surfaces or faces; an obtuse angle.
- Board and batten.** A form of frame siding consisting of wide planks set vertically with narrow wood strips covering the joints or seams between each board. 2. Also may be seen in a board-and-batten door where vertical boards are fastened to horizontal or diagonal boards that serve as the frame.
- Boundaries.** Lines delineating the geographical extent or area of a historic property or properties.
- Boundary description.** A precise description of the lines that bound a historic property or properties.
- Boundary justification.** An explanation of the reasons for selecting the boundaries of a historic property.
- Bracket.** In general, a support that helps carry the weight of an overhanging or projecting object or members, such as jetties, shelves, benches, pediments, cornices and eaves. 2. A decorative element applied to the string of a stair beneath the projecting nosing of the treads.
- Bracketed cornice.** A deep cornice supported by a series of decorative brackets.
- Building.** A resource created principally to shelter any form of human activity, such as a house, church, store, prison, etc. A structure having one or more stories and a roof, designed primarily for support and shelter of persons, animals or property of any kind.
- Bulkhead.** A framed, boxlike structure rising above a roof or a floor providing either light or cover for a stairwell opening; a hatch. 2. An enclosed outside entrance with sloping doors leading into a cellar. 3. A retaining wall or structure built of timber or masonry used for the protection of a shoreline of a harbor or the superstructure of a bridge. 4. Later used in modern times for the foundation under a storefront window, usually paneled or distinguished by a dissimilar masonry.
- Buttress.** An exterior mass of masonry set at an angle to or bonded into a wall which it strengthens or supports; buttresses often absorb lateral thrusts from roof vaults.
- Canopy.** A decorative hood. A covered area which extends from the wall of a building to protect an entrance or loading dock. 2. Awning 3. A fabric covering or wooden superstructure suspended over a seat or place of honor such as a pulpit or chief magistrates chair.
- Cantilever.** A bracket or horizontal beam whose length is greater than its breadth and that projects out beyond the wall to support a balcony, pediment or entablature. In structural terms, a cantilever is any rigid construction whose horizontal projection extends far beyond its vertical support and supported by a downward force behind the fulcrum point.
- Canvas.** A strong and closely woven fabric made of hemp, flax or linen.
- Cap.** The uppermost finishing or crowning feature of a vertical member. Specifically, a capital of a column, pier or the surbase of a dado or pedestal; coping of a wall; a door lintel; a handrail of a balustrade; an overdoor; the shelf of a chimney piece; or the top projecting courses of a chimney stack.
- Capital.** The upper part of a column or pilaster that supports the entablature.
- Carrara glass.** Trade name for structural glass; a variety of architectural glass that may be opaque, colored, black, white, translucent, semi-translucent or prismatic.
- Casement window.** A window which swings open along its entire length on hinges fixed to the sides of the opening into which it is fitted and may have any combination of fixed lights.
- Cast stone.** A mixture of stone chips, fragments or fine aggregate, usually embedded in a matrix of mortar, cement or plaster; the surface may be ground, polished, molded or otherwise treated to simulate stone.

- Cavetto.** A concave molding containing at least the quadrant of a circle, used in entablatures, surbases and bases. A deeper hollow molding with a greater segmental curve is a scotia.
- Certificate of Appropriateness (COA).** The approval statement signed by the Chairman of the Architectural Review Board or designated staff member which certifies the appropriateness of a particular request for the construction, alteration, reconstruction, repair, rehabilitation, restoration, demolition or relocation of all or part of any building, structure, site or object within a historic district, subject to the issuance of all other regional permits needed for the matter sought to be accomplished.
- Certification.** Process by which a nominating authority signs a National Register form or continuation sheet to verify the accuracy of the documentation and to express his or her opinion on the eligibility of the property for National Register listing; also, the signature through which the authority nominates a property or requests a determination of eligibility; also, the process and signature by which the Keeper of the National Register acts on a request for listing, a determination of eligibility or other action.
- Certified historic structure.** Any building and its structural components which is listed in the National Register or is located in a registered historic district and is certified by the Secretary of the Interior to the Secretary as being of historic significance to the district.
- Certified rehabilitation.** Any rehabilitation of a certified historic structure which the Secretary of the Interior has certified as being consistent with the historic character of such property or the district in which the property is located.
- Chain link fence.** A fence made of heavy steel wire fabric, usually coated with zinc, or the like, which is interwoven in such a way as to provide a continuous mesh without ties or knots, except at the selvage; the wire fabric is held in place by metal posts.
- Chamfer.** A bevel or oblique surface formed by cutting off a square edge. If the chamfer does not continue the full length of the edge but is terminated, it is called a chamfer stop.
- Chancel.** That part of an Anglican and Roman Catholic church containing the altar.
- Chevron.** A V-shaped stripe pointing up or down.
- Circular window.** A large round window; often having decorative elements within the circle.
- Clad.** Said of a surface that is sheathed; cladding.
- Clapboard.** A small, thin, hand-split or riven, horizontal board used for covering frame structural systems. Generally overlapping like the sawn weatherboard, but shorter four or five-foot lengths.
- Classical Architecture.** The architecture of Hellenic Greece and Imperial Rome on which the Italian Renaissance and subsequent styles such as the Baroque and the Classical Revival based their development. The five orders are a characteristic feature.
- Coat.** A layer of a liquid or semi-liquid substance such as paint, tar, plaster and stucco applied to the walls, floors and roofs of a building.
- Cobblestone.** A water-worn, rounded stone, measuring from a few inches to a little less than a foot in diameter. In the late eighteenth century and early nineteenth century, cobbles were used in paving streets of major cities. They were also used in foundations, generally as a lower level on top of which bricks were laid.
- Collar beam.** A horizontal cross beam in a roof truss that ties a pair of rafters together at a level above the wall plate.
- Colonnade.** A series of regularly spaced columns supporting an entablature and usually one side of a roof. In the language of classical architecture, when a colonnade stands in front of a building and serves as an entrance porch, it is known as a portico. If a colonnade extends around the outside of a building on three or four sides, it is called peristyle. Colonnades could also be freestanding structures that linked two or more buildings or parts of a building together and were sometimes known as covered ways or covered passages.
- Column.** A tall, generally round, vertical support that carries the weight of an entablature or other structural elements. In classical architecture, a column consisted of a short base, tall shaft and a decorative capital or cap. The term was sometimes used interchangeably with post and pillar.
- Common bond (American bond).** A pattern of brick coursing in which every third, fifth, sixth or seventh row consists of headers.
- Compatible.** Capable of existing together in harmony.
- Composite order.** The most elaborate of the five orders of classical antiquity, whose details and proportions were recognized and codified by Renaissance writers in the fifteenth and sixteenth centuries. Its origins probably date from the period of the Roman empire rather than the republic and was thus the last of the ancient orders to emerge. The chief feature of the Composite order is the capital, which combines the circle of acanthus leaves of the lower part of the bell of the Corinthian capital with the volutes and ovolo of the ionic capital. Because of its rich detailing, the Composite order was rarely used in the colonial South. Only in the early nineteenth century did it become an integral part of the southern design vocabulary.
- Contributing Building.** A building, which has historic significance by reason of type, period, design, style, workmanship, form, materials, architectural details or historic association to a significant event or person or has or may yield information important to prehistory or history.
- Contributing Properties.** Those parcels of land containing a contributing building, structure, site or object adding to its historic significance and so designated on the inventory map and inventory of contributing properties and noncontributing properties which are adopted as a part of this Ordinance.

- Contributing Resource.** A building, site, structure, district or object adding to the historic associations, historic architectural qualities or archaeological values for which a property is significant because it was present during the period of significance, relates to the documented significance of the property and possesses historic integrity or is capable of yielding important information about the period; or it independently meets the National Register Criteria.
- Coping.** A protective cap, top, or cover of wall, parapet, pilaster or chimney; often of stone, terra-cotta concrete, metal or wood. May be flat, but commonly sloping, double-beveled, or curved to shed water so as to protect masonry below from penetration of water above.
- Corbel.** A small bracket, sometimes used to support the spring of an arch. 2. The projection of masonry courses in a stepped series so that each course of bricks or stones extends further forward than the one below. Corbelling appeared in parapets, chimney shoulders, chimney caps and masonry cornices.
- Corinthian order.** One of the five orders of classical antiquity, it was the last and most ornate to develop in ancient Greece. The form with its capital, composed of two rows of carved acanthus leaves between which arise a series of stalks or caulicoles, was adopted by the Romans and was spread throughout their empire. The Italian theorists and architects used the Roman prototype to codify the rules about the proportions and detailing of its base, shaft, capital and entablature. In the late seventeenth and eighteenth centuries, these treatises became the source of authority for English writers whose books were imported into the American colonies and informed the ideas of gentlemen clients and sophisticated builders. Elements of the Corinthian order appeared in southern architecture by the second quarter of the eighteenth century, if not earlier.
- Corner board.** A vertical board at the corner of a wooden (frame) building used as decorative trim, against which the ends of weatherboards are fitted.
- Corner post.** A timber post at the angle of two exterior frame walls and one of the most substantial framing members in a wooden building.
- Cornerstone.** A ceremony at the beginning of the construction of an important structure was celebrated by the laying of stones and bricks by prominent officials, builders and clients. From the early eighteenth century onward, these festive ceremonies also included official and Masonic processions, sermons, grand dinners and toasts. By the early nineteenth century, many buildings had a carved stone or brick with the date and occasionally the name of the architect, builder and client placed in a prominent location at the corner or near the corner of a wall or foundation. 2. A boundary marker, often deliberately placed to denote the corner of a piece of property.
- Cornice.** A horizontal molded projection crowning the ceiling or roof and wall or some part of a building such as a dado, or window. 2. The crowning member of a three-part classical entablature resting on the frieze.
- Cornice return.** The continuation of a cornice in a different direction usually at right angles, as at the end of a gable house.
- Corona.** The overhanging vertical member of a cornice, supported by the bed moldings and crowned by the cymatium (crown molding); usually with a drip to throw rainwater clear of the building.
- Corn house.** A storage building for shelled corn or for ears of corn. 2. A building for the storage of any threshed grain; a granary.
- Corrugated.** Having alternating furrows, grooves or ridges formed by folding or wrinkling.
- Counter.** A table or built-in case in a store or shop for the display of goods and transaction of business.
- Counting room.** A chamber or room in a building where accounts were kept.
- Course.** A layer of masonry units running horizontally in a wall, foundation or, much less commonly, curved over an arch and usually bonded with mortar. May also apply to a continuous layer of shingles, tiles or other materials.
- Cove.** A molding or part of a building with a concave profile, especially the arch of a ceiling. The segmental arch between the ceiling of a room and its cornice.
- Covered way.** A sheltered walk or passage, sometimes with balustraded or partially enclosed sides, connecting two parts of a building or two separate buildings.
- Craftsman.** A worker or workman who practices a trade or handicraft; one who creates or performs with skill, artistry or dexterity of skilled hands, especially in the manual arts.
- Craftsmanship.** The demonstration of skill, artistry or dexterity through the use of skilled hands of a craftsman or workman.
- Cramp.** An iron staple used to hold two adjoining pieces of masonry together to prevent them from slipping. They were used in stone cornices, chimney pieces, wall coping and steps.
- Crenelation (Battlement).** In fortification, a defensive parapet consisting of alternating raised sections known as merlons and lower open ones called crenels.
- Crib.** A log or frame structure well ventilated with generously spaced openings in the walls, used for the storage of fodder, grain and corn; nearly synonymous with corn house.
- Criteria.** General standards by which the significance of a historic property is judged; see National Register Criteria.
- Criteria considerations.** Additional standards applying to certain kinds of historic properties.
- Crossette.** A lateral projection of an architrave molding at the end of the head or lintel used in classical design, found most commonly in door and window surrounds and chimney pieces. The projection is also known as an ear.

- Cultural Affiliation. Archaeological or ethnographic culture to which a collection of sites, resources or artifacts belong.
- Cupola. A domical roof resting on a small circular or polygonal projection at the ridge of a roof, used for observation, a belfry, as an eye-catching terminus on a pretentious dwelling or public structure.
- Cyma. A double curved molding with an S-shaped profile.
- Daub. A rough coat of plaster, mortar, clay, mud and straw or a combination of such materials applied over the face of a wall, wattle or in the interstices between logs.
- Deck. A floor or platform usually open to the weather.
- Demolition. The razing, dismantling or tearing down of all of any building and all operations incidental thereto
- Dentil. A small, rectangular block closely set in a row and generally used between two moldings, especially beneath the corona of Ionic, Corinthian and Composite cornices. From the mid-eighteenth to the early nineteenth century, dentils became an especially popular decorative motif for the wall, overdoor and chimneypiece cornices.
- Description. A detailed written account in words representing the historic features and current condition of a property. An act of describing intended to give a mental image.
- Design. A quality of integrity applying to the elements that create the physical form, plan, space, structure and style of a property. 2. To plan and prepare a preliminary sketch for a building. A drawing or set of drawings, specifications, proposals, etc., for a structure or building. 3. A plan or scheme to be carried into effect.
- District. A significant concentration, linkage or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.
- Documentation. Information that describes, locates, explains and records the significance of a historic property.
- Dogtooth ornament. A brick laid diagonally so that one corner projects from the face of the wall, often at an angle of forty-five degrees; a dogtooth cornice.
- Doric order. One of the earliest and simplest of the five orders of classical architecture, having sturdy proportions, a simple capital, a frieze usually with regularly spaced triglyphs and metopes, mutules in the cornice; plainer than the Corinthian and Ionic orders but not as plain as the later Tuscan. The Roman Doric column has a base with a plinth, torus and fillet but the shaft is usually not fluted, while the Greek Doric shaft is usually fluted but does not stand on a base. First developed by the Dorian Greeks.
- Dormer window. A vertical window housed in a frame that rests on a sloping roof.
- Eave. The lower part of a sloping roof projecting beyond the wall and forming a protective overhang.
- Efflorescence. An encrustation of soluble salts, commonly white, deposited on the surface of stone, brick, plaster or mortar; usually caused by free alkaline leached from mortar or adjacent concrete as moisture moves through it.
- Egg and dart. A classical molding consisting of convex egg shapes alternating with narrow vertical bands called darts or anchors.
- Elevation drawing. A geometrical drawing depicting the vertical plane of a building, part of a building or an object.
- Eligibility. The ability of a property to meet the National Register Criteria.
- Ell. A rear addition or wing constructed at a right angle to the main structure or building.
- English bond. A pattern of brick laying wherein a row of headers is followed by a row or course of stretchers.
- Entablature. The whole of the horizontal part of a classical order, or its derivatives, above the columns, generally consisting of three parts. The lowest part, the architrave, rests upon the abaci of the columns, the center part, the frieze, sits atop the architrave; and the uppermost part is the cornice. The entablature of the different classical orders is subdivided into a variety of smaller and distinctive parts.
- Event. An occasion, circumstance or activity that occurred within a particular period of time or continued over an extended period of time.
- Facade. The principal front or face of a building, more generally, the wall facing the street, garden or public space.
- Fanlight; fan sash. A semicircular window over a door.
- Fascia. A flat, horizontal, projecting band or division in an architrave that is broader than a fillet. In a more general sense, the vertical plane of any projecting band, belt, string course or cornice member.
- Featheredge. A sawn or riven plank, board or shingle that has a thin edge on one side so that in section the piece is wedge shaped.
- Feeling. One of the qualities of integrity through which a historic property evokes the aesthetic or historic sense of a past time and place.
- Fieldstone. Generally, loose or moderately embedded ground stone.

- Fillet. A narrow band or molding, often square in section and usually flat. The small bands between flutes on columns are fillets.
- Finial. An ornament that crowns the top of a canopy, pediment, newel, spire or similar structures.
- Flemish bond. A pattern of brick laying where a header brick and a stretcher brick alternate in a straight course or row. Alternations of header and stretcher laid bricks in each course.
- Flute. A groove or channel; usually a series of parallel upright channels in the shafts of classical columns and pilasters.
- Form. The shape of the building or element, i.e., rectangular or square.
- French drain. A drain consisting of a trench filled with loose stones and covered with earth. The trench may be tiled or have a pipe leader to channel the water a considerable distance from the building.
- Frieze. The middle section of a classical entablature between the bottom architrave and the cornice above, containing a long horizontal band that may vary in composition according to the different orders. 2. A decorative band at or near the top of an interior wall below the cornice. 3. A horizontal band connecting the top row of the siding with the underside of the cornice, but most frequently called a fascia board in this respect.
- Frieze-band window. One of a series of small windows that form a horizontal band directly below a cornice, usually across the main facade of a building; found especially in the Greek Revival style.
- Galvanized. Iron or steel coated with molten zinc forming an alloy mixture of the metals.
- Gazebo. A small ornamental landscape structure, such as a pavilion, often providing a splendid view, having chairs or benches for quiet reflection.
- Geographical area. An area of land containing historic or archaeological resources that can be identified on a map and delineated by boundaries.
- Glaze. To furnish with glass. 2. A brick fired closely to the flame will acquire a blackened glazing and be called a glazed brick.
- Guide. Something that provides guiding information; to direct in a way or course.
- Guideline. An indication or outline of policy or conduct.
- Gutta (pl. Guttae). In classical architecture, one of a number of pendant ornaments in a rectangular arrangement; each gutta is shaped like an inverted frustum of a cone, i.e., a cone in which the upper tip has been lopped off; usually found on the underside of the mutules of a Doric entablature.
- Ha-Ha wall. A man-made sunken fence into the terrain, most commonly of masonry.
- Header. The approximate four-inch-wide end of a brick.
- Header course. A row of bricks laid with all headers facing outward.
- Historic area. An area designated by Town Council containing one or more buildings or places in which historic events occurred or having special public value because of notable architectural, archaeological or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant conservation and preservation.
- Historic context. An organizing structure for interpreting history that groups information about historic properties which share a common theme, common geographical location and common time period. The development of historic contexts is a foundation for decisions about the planning, identification, evaluation, registration and treatment of historic properties, based upon comparative significance. In fewer words, historic context consists of theme, place and time.
- Historic District. The geographical area delineated by the Town Council, from time to time, containing the Town's contributing buildings, structures, sites and objects. At the adoption of the Historic District Ordinance, the Town Council has designated the municipal boundaries of the Town as the boundaries of the Historic District.
- Historic function. The use of a district, site, building, structure or object at the time it attained historic significance.
- Historic property. Any prehistoric or historic district, site, building, structure or object included in or eligible for inclusion in the National Register including artifacts, records and material remains related to such property or resource. (See historic resource.)
- Historic resource. Any prehistoric or historic building, district, site, structure or object.
- Hoodmold. Projecting molding of the arch over a door or window, also called a dripstone.
- Hyphen. A connecting link between a large, centrally located house and its dependencies or wings; the house and its hyphens may be in a straight line or form a curve. May be as simple as a covered walkway.
- Identification. The process through which information is gathered about historic properties.
- Important person. An individual who has made significant contributions in American history, architecture, archaeology, engineering and culture.
- Integrity (Historic Integrity). Authenticity of a property's historic identity evidenced by the survival of physical characteristics that existed during its historic or prehistoric period. Seven components of historic integrity: design, workmanship, materials, setting, location, association and feeling.

Ionic order. One of the five orders of classical architecture. The spiral scrolls or volutes crowning the capital demonstrate the most distinctive characteristic. The frieze of Ionic entablature is sometimes enriched with a continuous band of figures, swags and other decorative ornaments.

Jack arch. A straight or flat arch with horizontal intrados.

Jerkin head gable (Clipped Gable). A gable roof with the gable ends clipped or abruptly slanted through an inward slope above the collar beam, forming a short hip.

Jet or Jetty. A projection or extension beyond a vertical plane; a projection of the wall plane creating a secondary eave through the inset of the wall below; overhang.

Jig sawn. Woodwork that has been cut into various decorative shapes by a jigsaw, useful for cutting curves and ornamental patterns.

Keystone. A central, wedge-shaped masonry block of an arch; often embellished. Until this block is in place, the arch cannot support any superimposed weight. Also called a voussoir.

Keystone arch. Any arch having a keystone at its center, but commonly a flat arch or round-topped arch.

King post. A vertical tension post in a roof truss connecting the tie beam with a pair of principal rafters at the ridge.

Label Stop. Termination of a hoodmold, arched dripstone or sill in which the lower ends are turned away from the opening horizontally; a knee.

Lath. Thin strips of riven or sawn wood used in roofing and walling.

Lathe. A machine used for shaping objects of wood and metal with sharp-bladed chisels whereby reciprocating turning forms objects such as balusters, finials and newels.

Level of significance. The geographical level – local, state or national – at which a historic property has been evaluated and found to be significant.

Lights. Window panes. 2. Illuminating units.

Lintel. A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it; usually of steel, stone or wood.

Local significance. The importance of a property to the history of its community, this Town, general vicinity or area.

Location. The quality of integrity retained by a historic property existing in the same place as it did during the period of significance.

Louver. A series of sloping, overlapping, horizontal slats set in a frame with an open space between each slat. (A louvered shutter.)

Lozenge fret. A diamond-shaped pattern.

Materials. A quality of integrity applying to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Massing. The enclosed volume or block of a building or its features.

Meeting rail. The lower horizontal member or rail of the upper frame in a sliding sash window; or the upper rail of the lower frame; where these sashes meet.

Metope. The area or space between triglyphs in a Doric frieze, sometimes decorated with human or animal figures.

Modillion. Horizontal bracket or console in a series under the soffit of the cornice in the Composite, Corinthian and the Roman Ionic orders.

Molding. A decorative shaped piece of trim applied to or cut into the surface of a building element.

Monochromatic. Of a single color.

Mortise. A recess, notch, socket or hole cut into a piece of timber or other material, constructed to receive a tenon, the rectangular projection of another member. Common to timber framing.

Mosaic. A pattern formed by inlaying small pieces of stone, tile, glass or enamel into cement, mortar or plaster matrix.

Mouse-tooth pattern. A sloping course of bricks set perpendicular to a straight-line gable frequently in Dutch architecture or its derivatives. Where a sloping course of bricks intersects a horizontal masonry course, the arrangement of brickwork is called a mouse-tooth pattern.

Mullion. The fixed vertical bar separating a window that opens in two directions, especially on a casement window.

Muntin. A sash bar; small molded bars of wood for holding the edge of glass panes in a window sash.

Museum. An organized and permanent nonprofit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them and exhibits them to the public on some regular schedule.

Mutule. A projecting flat block under the corona of a Doric cornice, corresponding to the modillions of other orders.

- National Historic Landmark (NHL). A historic property evaluated and found to have significance at the national level and designated as such by the Secretary of the Interior.
- National Register of Historic Places. The National Register of Historic Places is the official federal list of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology, engineering and culture.
- National significance. Importance of a property to the history of the United States as a nation.
- Nave. The middle aisle of a church. 2. The extension, both middle and side aisles of a church from the entrance to the crossing or chancel.
- Neighbor; Neighborhood. A neighbor lives on property immediately adjoining or living within relatively close eyesight of another person or neighbor. A neighborhood consists of people living near one another.
- Newel. A post that forms the support and axis of a winding stair. By extension, any post that supports the framing, handrails and string boards of a staircase at its beginning, turning points and termination. Also a short post placed at intervals in a balustrade to provide similar support.
- Niche. A recess or hollow place in a wall, generally intended to receive a statue, bust or other ornament.
- Noncontributing building. A building that does not add to the historic architectural qualities, historic associations or archaeological values for which a property is significant because it was not present during the period of significance or does not relate to the documented significance of the district; or due to alterations, disturbances, additions or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period; or it does not independently meet the National Register Criteria. (The same definition applies to a noncontributing structure, object, site and property.)
- Noncontributing property. A property that does not add to the historic architectural qualities, historic associations or archaeological values for which a resource is significant because it was not present during the period of significance or does not relate to the documented significance of the district; or due to alterations, disturbances, additions or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period; or it does not independently meet the National Register Criteria.
- Noncontributing resource. A building, site, structure, district or object that does not add to the historic architectural qualities, historic associations or archaeological values for which a resource is significant because it was not present during the period of significance or does not relate to the documented significance of the district; or due to alterations, disturbances, additions or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period; or it does not independently meet the National Register Criteria.
- Normal Repair and Routine Maintenance. For the purpose of maintaining the existing condition of the building, structure, site or object, normal repair and routine maintenance involves the repair of existing materials and features with equivalent material through stabilization, consolidation and conservation of historic materials, features and workmanship when the physical condition of these character-defining features has deteriorated. Routine maintenance includes repainting the same or in a different color, but does not include the initial painting of masonry surfaces on any contributing resource.
- Obelisk. A tall, slender shaft with sides tapering to a pyramidal head.
- Object. The resource term used to distinguish buildings and structures, those constructions, which are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment, i.e., a statue, sculpture, monument, boundary marker, fountain, arrowhead, ceramic bowl or milepost.
- Ogee. A molding consisting of a continuous double curve in the shape of an S.
- Order. The fundamental unit of design in classical architecture consisting of a column with base, shaft, capital and entablature, detailed and proportioned according to one of the five modes: Tuscan, Doric, Corinthian, Ionic and Composite. The ancient Greeks developed the Doric, Ionic and Corinthian, while the ancient Romans added the Tuscan and Composite.
- Oriel. A bay window projecting out from the wall of an upper story; a bay extending a room.
- Ornament. An accessory or addition used to embellish; the quality or circumstances of an object or building that confers beauty and enrichment.
- Overdoor. A decorative element located above a door, such as a straight or pedimented entablature.
- Overhang. The projection of a roof eave or upper story beyond a lower story. In the latter context, also called a jetty.
- Ovolo. A convex molding whose profile is a quadrant of a circle or ellipse.
- Palladian window. A three-part window with a large centered arched sash flanked by narrower, square-headed ones. Generally treated as an ensemble with columns or pilasters surmounted by entablature; associated with the Italian architect Andrea Palladio.
- Parapet. A low, protective, sometimes decorative wall at the edge of a balcony, terrace, bridge or rising above the cornice of a roof. 2. A defensive wall rising above the main wall or rampart in military architecture.
- Patera. A circular ornament resembling a shallow disk or other flat medallion worked in bas relief and used as an ornament in a frieze and fascia.
- Pebbledash. Small stones applied to a fresh coat of stucco or plaster on an exterior wall to create a textured surface.
- Pedestal. A support for a column, pilaster, statue, urn, window architrave or similar structure.

- Pediment.** A low triangular gable with a horizontal cornice and raking cornices surmounting a portico, colonnade, wall or aperture.
- Pendant.** A suspended feature or hanging ornament used in the vaults and timber roofs of Gothic architecture or Gothic Revival. 2. A carved or turned wood ornament that terminates the bottom end of second floor posts in a framed overhang; may also be seen hanging from other decorative features such as a scroll bracket.
- Pent.** A lean-to or shed attached to a building with a single sloped roof and either open or enclosed on the sides.
- Pent roof.** A small shed roof, eaves-like, projection from the facade of a house between the first and second floors; has a single straight slope; may provide very limited shelter for a window or door directly below, but is usually merely decorative.
- Pergola.** A garden structure with an open wood-framed roof, often latticed, supported by regularly-spaced columns or posts, often covered with climbing plants, arbor, trellis.
- Period of significance.** The span of time in which a property attained the importance or significance for which it meets the National Register Criteria.
- Physical characteristics.** The visible and tangible attributes of a historic property or group of historic properties.
- Piazza.** In Italy, the piazza was an open public square or space surrounded by buildings. In colonial Virginia, a piazza became associated with an arcaded space of public buildings, colleges and courthouses. 2. A covered open porch or verandah supported by columns or pillars and attached to the outside of a building. 3. An enclosed passageway between two buildings, generally the main structure and an ancillary space such as a kitchen or workroom. It contained the principal stair.
- Picket.** A narrow wooden stake pointed at one end to facilitate driving into the ground. Less frequently used to describe plain, straight balusters.
- Pier.** A short masonry column, square or rectangular designed to support a concentrated load. 2. A member, usually in the form of a thickened section, which forms an integral part of a wall; usually placed at intervals along the wall to provide lateral support or to take concentrated vertical loads. 3. A masonry or wood piling supporting a bridge.
- Pilaster.** An engaged pier or pillar, often with a capital and base. 2. Decorative features that imitate engaged piers but are not supporting structures, as a rectangular or semicircular member used as a simulated pillar in entrances and other openings; often contains a base, shaft and capital.
- Pillar.** A column, pier, pilaster or post that is capable of providing major vertical support.
- Pinnacle.** A small ornamental turret or post, generally terminating in a pyramid or ball, which rises above the roof of a building.
- Plinth.** The plain square member under the base moldings of a column, pilaster or pedestal; a socle. Also a low continuous base beneath a building in the form of a low, flat projection. 2. The base of an exterior brick or stone wall up to the offset or water table, where it diminishes in thickness. 3. In interior woodwork, the flat member at the bottom of a wall, architrave or dado. Specifically, the plinth is the broad, flat part of a base, mopboard or skirting board. A plinth block terminates a door or window architrave before it reaches the floor and serves as a stop for a plinth or base.
- Pointing.** In masonry, the final treatment of joints by troweling mortar into the joints. When replacing or repairing a mortared joint, it is called repointing.
- Policy.** A definite course or method of action selected from among alternatives and in light of given conditions to guide and determine present and future decisions. 2. A high level overall plan embracing the general goals and acceptable procedures especially of a governmental policy.
- Polychromatic.** Having more than one color.
- Porch.** A roofed structure over an entrance to a building.
- Portico.** A covered entrance or porch with a roof supported by a regular series of columns. The term was particularly used to distinguish a pedimented projection characteristic of classical Greek or Roman temple fronts. Contemporaries sometimes referred to a long porch or a piazza as a portico; occasionally used to characterize covered spaces supported by an arcade.
- Portland cement.** A binder used in most modern structural concrete; manufactured by grinding and burning a mixture of limestone with clay or shale with a small amount of gypsum. It is mixed with water and an aggregate, such as sand and/or gravel, to form a thick, heavy liquid that dries as a monolithic product. Its tensile strength has greatly increased since the late nineteenth century or 1880 when Portland may have been used on the east coast. However, soft common mortar remained prevalent until about 1900.
- Preservation.** The process of determining what to keep from the present for the future and applying measures to sustain the existing form, integrity, type, style, design, details, workmanship and materials of a historic property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.
- Proportion.** The relationship between the width, height and depth of a building or its features.
- Quoin.** Pronounced coin. In masonry, a hard stone or brick defining the corners of a masonry building for reinforcement and/or decoration.
- Rake.** A term applied to any member or element inclined or sloped from the horizontal.
- Rail.** In general, a horizontal member framed between two uprights to form a piece of wainscot, fence panel, door or window frame, or barrier support such as a handrail or bar.

- Railing.** An open-framed barrier of various types consisting of a horizontal rail supported by a series of uprights such as balusters or posts. A balustrade or fence; the horizontal members of a balustrade, fence, staircase or bar.
- Reconstruction.** The act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location.
- Registration.** The process described in 36 CFR Part 60 which results in historic or archaeological properties being listed or determined eligible for listing in the National Register. Registration requires that a property exhibit the attributes of significance and integrity qualifying a property for listing in the National Register.
- Rehabilitation.** The act or process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural or cultural values.
- Repair.** To restore to a sound state by mending, patching or fixing that which is worn, deteriorated, torn or broken.
- Replace.** To put new material in place of that which is worn, deteriorated, rotten, torn or broken.
- Restoration.** The act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems, as well as other code-required work, to make properties functional is appropriate within a restoration project.
- Resource.** Any building, structure, site, district or object that is part of or constitutes a historic property.
- Resource type.** The general category of property – building, structure, site, district or object – that may be listed in the National Register.
- Ridge.** The horizontal line at the meeting point of the upper edge of two sloping surfaces of a roof; the apex of the roof.
- Rose window.** A large circular window containing tracery.
- Rubbed.** A decorative finish achieved by rubbing a brick with a stone, brush, another brick or an abrasive tool to create a smooth surface of consistent color. May highlight entrances, windows, bands, corners, arches, water tables and other elements.
- Rubble.** Rough stones of irregular shapes and sizes; used in rough, uncoursed work in the construction of foundations, walls and paving.
- Rusticated.** Said of stone or masonry having strongly emphasized recessed joints and smooth or roughly textured block faces.
- Rusticating.** Applying a course texture on the face of clay bricks, stone or wood.
- Rhythm.** The pattern of buildings or features to one another.
- Sash.** The wooden or metal frame for holding window panes which slides vertically or horizontally within a window casing. Sash windows differ from casement windows which are side hinged and swing inward or outward. Sash windows appeared on the College of William and Mary in 1690 but did not replace casements until the 1730s or 1740s in the South. The use of casements continued, but far less commonly.
- Scale.** In architectural delineation, the proportion that a drawing of a structure bears to the actual object. 2. The relative portion of a building to neighboring buildings, an element to another element or to a pedestrian or of a building to its surroundings in general.
- Scarf joint.** A joint in which two members are joined together in the same plane by means of lapping their ends over one another in a variety of ways and securing them with pegs, straps, bolts or nails.
- Scrollwork.** Ornamental woodwork that has been cut by a scroll saw in decorative curved patterns. 2. Wrought or cast iron may also be formed into scroll brackets or shapes.
- Section drawing.** An architectural drawing of an internal wall or part thereof, generally cut through an imaginary plane.
- Segmental arch.** A circular arch in which the intrados (inner circle) is less than a semicircle; a portion of a semi-circle.
- Setback.** The minimum distance by which any building or structure must be separated from the front, side or rear lot line.
- Setting.** A quality of integrity applying to the physical environment of a historic property.
- Shaft.** The vertical body of a column or pilaster between the base and capital.
- Sheathing.** A covering or lining fastened to the framing members of a structure over which sometimes another finish layer is placed.
- Sidelight.** One of a series of window lights flanking a door or other opening.
- Significance.** The importance of a historic property as defined by the National Register Criteria in one or more areas of significance.
- Significance date.** The date of an event or activity related to the importance for which a property meets the National Register Criteria.

- Sill.** The horizontal timber at the bottom of a frame used to support or connect vertical members, such as under corner posts and studs of a superstructure.
2. Also the lower horizontal member of a window or door frame.
- Similar.** Strictly comparable, alike in substance, form, manner or degree, not differing in the context of these guidelines.
- Site.** One of the five historic resource types and the location of a significant event, a prehistoric or historic occupation, activity or a building or structure, whether standing, ruined or vanished, where the location itself possesses historic, cultural or archaeological value regardless of the value of any existing structure.
- Soffit.** The underside of any component of a building, specifically, a ceiling; the lower side of a vault or arch; the under surface of the corona of a cornice.
- Spacing.** The distance between buildings or elements.
- Spalling.** The flaking of brick or stone due to frost, moisture concentration, hard mortar, chemical reaction, sandblasting, power blasting or other abusive mistreatment and environmental affect.
- Spindle.** A slender rod or pin on which anything turns. 2. In woodwork, a short turned element such as a baluster.
- Spire.** In general, a conical, sharp-pointed termination to an object. Specifically, a pointed, polygonal, pyramidal roof forming the upper stage of a steeple or tower.
- Splay.** Any sloped surface or oblique angle that creates a larger opening on one side than on the other. Splayed jambs are often found at windows, doorways and niches.
- Splice.** To join two pieces of timber together in a continuous place through the use of a lap or scarf joint.
- Standard.** A definite rule, principle or measure established by an authority, by law or custom.
- State Historic Preservation Officer (SHPO).** The official designated by the Governor to administer the state's historic preservation program, the Virginia Landmarks Register and the duties described in 36 CFR Part 61 including nominating properties to the National Register.
- State Review Board.** A board, council, commission or other collegial body appointed by the SHPO to review the eligibility of nominated properties and the adequacy of nomination documentation.
- State significance.** The importance of a property to the history of the Commonwealth of Virginia.
- Statement of significance.** A written statement that discusses and explains the reasons a property is important or significant and how it meets the National Register Criteria.
- Steeple.** A tall, ornamental structure attached to a church, meetinghouse, courthouse or other public building, generally consisting of a tower, surmounted by a series of diminishing stages, often ornamented with arches, pilasters and moldings, crowned by a pointed polygonal spire.
- Stoop.** A small, raised, open platform at the entrance to a house or other building.
- Story.** The height of the wall of a building measured from the sill to the plate.
- Story and a half.** A building whose front and back walls rise a short distance above the height of the ceiling joists of the ground floor but do not extend far enough to be considered a full second story.
- Streetscape.** The appearance or view of a street, including all architectural and landscape elements, signage, utilities, lighting, sidewalk features and paving.
- Stretcher bond.** A pattern of brick laid with its long side parallel to the face of a wall; stretched out.
- String (Stringer).** The sloping support members that form the carriage for the treads and risers of a stair.
- String course.** See belt course. A horizontal band of masonry, generally narrower than other courses extending across the facade of a building and in some instances encircling such decorative features as pillars or engaged columns; may be flush or projecting and carved.
- Structural frame.** All the members of a building or structure required to transmit loads to the ground.
- Structure.** One of the five resource types distinguished from a building, being a functional construction made usually for purposes other than creating shelter, including but not limited to, a gazebo, windmill, communication tower, bridge, canal, roadway, power plant, fence or silo.
- Stucco.** A granular, calcareous cement used to protect exterior walls or imitate decorative stonework.
- Summer.** A large bearing beam running the length or breadth of a building that provides support for the floor, supported by either ground sills or girders.
- Style.** A distinctive or characteristic mode or form of construction or execution of an object, structure, building or landscape; especially the manner in which a garden, building, or parts of a building are shaped, distinguished by the arrangement, form and particular characteristics of their structure and ornamentation. The mode of a building of an individual, country or period.

- Symmetry. The mutual relationship in size, form and arrangement of parts of an object; a balance and harmony of constituent elements with each other and as a whole. The term was used in the eighteenth and early nineteenth centuries in the same manner as proportion to describe the comparative relationship of various parts in terms of magnitude, position and quantity.
- Tenon. The rectangular projection at the end of a piece of timber or other material formed to fit into a mortise for a mortise-and-tenon joint, secured in place by a wooden peg or pin. A mortise-and-tenon joint was the most commonly used on timber frame construction.
- Terne. An alloy of lead and tin typically in a ratio of four to one that is used as a coating in producing terneplate – sheet iron or steel coated with an alloy of about four parts of lead to one part of tin.
- Terra-cotta. A fine-grained, brown-red kiln fired clay; glazing allows for darker burned hues; may be used for roof or floor tiles and decorative elements.
- Terrazzo. A marble aggregate concrete cast in place or pre-cast and ground smooth; decorative surfacing for floors, walls and pavement.
- Theme. A trend or pattern in history or prehistory relating to a particular aspect of cultural development, such as dairy farming, silver mining, commerce, education, religion, planning and development, etc.
- Three-part window. A window with three parallel sashes of the same height in the same plane.
- Tie-rod. An iron bar inserted horizontally through the side walls of a building to prevent buckling or separation.
- Timber-framed. A building in which the major structural components were heavy timber posts, beams or girts with standard stud spacing, usually twenty four to twenty eight inches on center. Major joints typically were pegged with wooden pins or treenails. Heavy down braces and summer beams were common to this well built and sturdy construction used through the mid-nineteenth century. Balloon framing began to slowly replace timber framing well after the Civil War on the east coast, but this method carried over on barn construction longer than residential.
- Town. The Town of Washington, Virginia.
- Transom. A horizontal member, usually of wood or stone that separates a door from a window, fanlight or panel above it; sometimes called a transom bar.
- Treble sash. A large window divided into three sash frames.
- Trellis. An open grating or latticework of either metal or wood. 2. An arbor or framework for the support of vines.
- Trellis window. A casement window, fixed or hinged, with glazing bars set diagonally to suggest a trellis; also called a lattice window.
- Triglyph. In a Doric frieze, a raised, decorative, rectangular block consisting of two chamfered, vertical channels or grooves in the center known as glyphs and two chamfered edges or half glyphs. The spaces between these three vertical finger bands are called metopes.
- Turned. Wood that has been tooled and cut on a lathe, thus turned or rotated into a shape; turned balusters, newel posts, chair legs, etc.
- Tuscan order. The plainest, strongest and most massy of the five classical orders of architecture. The base consists of a single torus, resting upon a plinth and crowned by a fifth part, for in these things architects vary. The capital is very plain consisting of an abacus, a quarter-round, astragal and fillet; under the neck there is another astragal and fillet, but these belong to the shaft of the column. The entablature is plain and large consisting of an architrave of one face, a plain frieze and a cornice with a few plain moldings. (Lounsbury quoting Ware, A Complete Body of Architecture.)
- Utilities. Facilities provided by any agency which, under public franchise or ownership, or under certificate of convenience and necessity, provides the public with electricity, gas, heat, steam, communication, rail transportation, water, sewage collection or other similar service. 2. A closely regulated private enterprise with an exclusive franchise for providing a public service.
- Verandah. An open piazza or porch providing protection from the weather.
- Vergeboard (Bargeboard). A board, often molded, carved and otherwise ornamented, that runs a sloping angle the length of the gable end of a building and covers the junction between the wall and end rafter pair.
- Vernacular Building. A vernacular building is not necessarily designed or built by professionals or modeled after pattern books. It generally has less stylistic embellishments that are influenced by provincial examples, and it demonstrates a diverse local or regional traditional value in which form and function largely overrule design.
- Virginia Landmarks Register. The official Virginia list of districts, sites, buildings, structures and objects of historical, architectural or archaeological importance in Virginia's history.
- Volute. A spiral, scroll forming the principal ornament on an Ionic capital. Composite capitals also have volutes, combined with acanthus leaves.
- Wainscot. Wood sheathing or panel work, used to line the walls of buildings.
- Water table. The sloping top of a plinth course in a masonry building used to cast water from the foundation.
- Weatherboard. Generally, any exterior sheathing enclosing the frame of a building and composed of a series of sawn, lapped or flush-laid boards or planks laid horizontally. Most were lapped over or jointed to shed water.

Whitewash. An architectural finish composed of slaked lime and water together with any one of a variety of additives, including salt. Sugar, yellow ochre or Spanish whiting. Whitewash was the earliest interior finish.

Window frame. The structure of a window opening, either assembled as a unit and set into a wooden or masonry wall or built up within the wall frame with a sill and lintel demarcating the height of the opening and let into or nailed against vertical studs or posts; architrave. 2. The exposed, often molded, casing for window sash.

Window sill. The lower part of a window frame.

Workman. One who demonstrates the skills, artistry and dexterity of using skilled hands.

Workmanship. A quality of integrity applying to the physical evidence of the crafts of a particular culture, people or artisan; craftsmanship.

The preceding definitions have been compiled from the following sources: Bevitt, *Federal Historic Preservation Laws*; Harris, *Dictionary of Architecture & Construction*; Jester, *Twentieth-Century Building Materials*; Lounsbury, *An Illustrated Glossary of Early Southern Architecture & Landscape*; Merriam-Webster's *Deluxe Collegiate Dictionary*; *National Register Bulletin 16: Guidelines for Completing National Register of Historic Places Forms* and "The Washington Historic District Ordinance 2005."

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NATIONAL REGISTER PROPERTY AND RESOURCE TYPES

<i>Type</i>	<i>Definition</i>	<i>Examples</i>
BUILDING	A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. "Building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.	houses, barns, stables, sheds, garages, courthouses, city halls, social halls, commercial buildings, libraries, factories, mills, train depots, stationary mobile homes, hotels, theaters, schools, stores, and churches.
SITE	A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.	habitation sites, funerary sites, rock shelters, village sites, hunting and fishing sites, ceremonial sites, petroglyphs, rock carvings, gardens, grounds, battlefields, ruins of historic buildings and structures, campsites, sites of treaty signings, trails, areas of land, shipwrecks, cemeteries, designed landscapes, and natural features, such as springs and rock formations, and land areas having cultural significance.
STRUCTURE	The term "structure" is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.	bridges, tunnels, gold dredges, fire towers, canals, turbines, dams, power plants, corncribs, silos, roadways, shot towers, windmills, grain elevators, kilns, mounds, cairns, palisade fortifications, earthworks, railroad grades, systems of roadways and paths, boats and ships, railroad locomotives and cars, telescopes, carousels, bandstands, gazebos, and aircraft.
OBJECT	The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.	sculpture, monuments, boundary markers, statuary, and fountains.
DISTRICT	A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.	college campuses; central business districts; residential areas; commercial areas; large forts; industrial complexes; civic centers; rural villages; canal systems; collections of habitation and limited activity sites; irrigation systems; large farms, ranches, estates, or plantations; transportation networks; and large landscaped parks.

Source: U.S. Department of the Interior, "Guidelines for Completing National Register of Historic Places Forms," Bulletin 15, Part A, rev. 1997, Washington D.C.: National Park Service, National Register of Historic Places.

