LOUDOUN COUNTY

Historic District Guidelines

Waterford














LOUDOUN COUNTY

Historic District Guidelines

Waterford

2008

http://www.loudoun.gov/historic

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CHAPTER I

Historic Districts and The Preservation Process

As Loudoun County's rural areas and villages developed through time, each generation left its physical imprint on the region.

The results are periods of various architectural styles, building types, street patterns and open spaces.

These individual buildings, villages, and rural landscapes have become more distinctive and treasured as they survive subsequent generations of development.



The Aldie Mill and its accompanying buildings are the centerpiece of the Aldie Historic District.



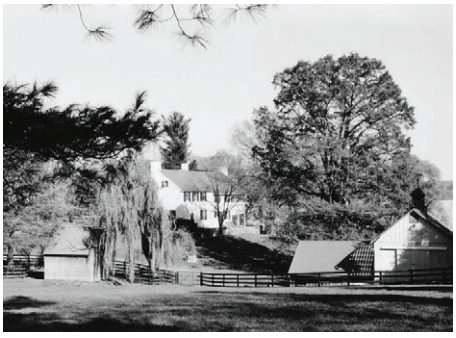
This view of Railroad Street shows the Victorian architecture of the Bluemont Historic District.



The Church of Our Savior continues to serve residents of the Oatlands Historic District.



Thomas Taylor, the mill owner, gave his name to the small village that is today the Taylorstown Historic District.



Rural views and agricultural outbuildings characterize the Goose Creek Historic District.



The Waterford Historic District is bounded by geographic limitations that historically have prevented further growth.

A. INTRODUCTION

As Loudoun County's rural areas and villages developed through time, each generation left its physical imprint on the region.

The results are periods of various architectural styles, building types, street patterns and open spaces.

These individual buildings, villages, and rural landscapes have become more distinctive and treasured as they survive subsequent generations of development.

Loudoun County has a rich history; much of it conveyed by the county's preservation of its historic districts. The County has completed a number of basic steps crucial to the preservation of the county's rich architectural heritage.

The first phase in identifying historic resources is to conduct a historic buildings survey. Through these surveys, Loudoun County has identified and recognized the architectural, historic, and cultural significance of these areas.

Through further research and documentation, the historic districts of Aldie (1970), Bluemont (1984), Goose Creek (1981-82), Oatlands (1974), Taylorstown (1976-78, 2005), and Waterford (1969) were nominated for inclusion on both the Virginia Landmarks Register and the National Register of Historic Places. Listing on these registers, however, provided no protection for the preservation of these local resources.

In 1972, a local Historic Overlay was adopted as part of the Loudoun County Zoning Ordinance to provide such protection. The first locally designated and protected historic resources were the village of Waterford, the mill complex in Aldie, and Oatlands. Last updated in 2003, this local regulation establishes the criteria and review process for changes to be made to the exterior appearance of historic buildings and structures.

Loudoun County has six Historic and Cultural Conservation Districts under local review; Aldie, Bluemont, Goose Creek, Oatlands, Taylorstown, and Waterford.

A. INTRODUCTION, continued

1. Map of Aldie Historic and Cultural Conservation District

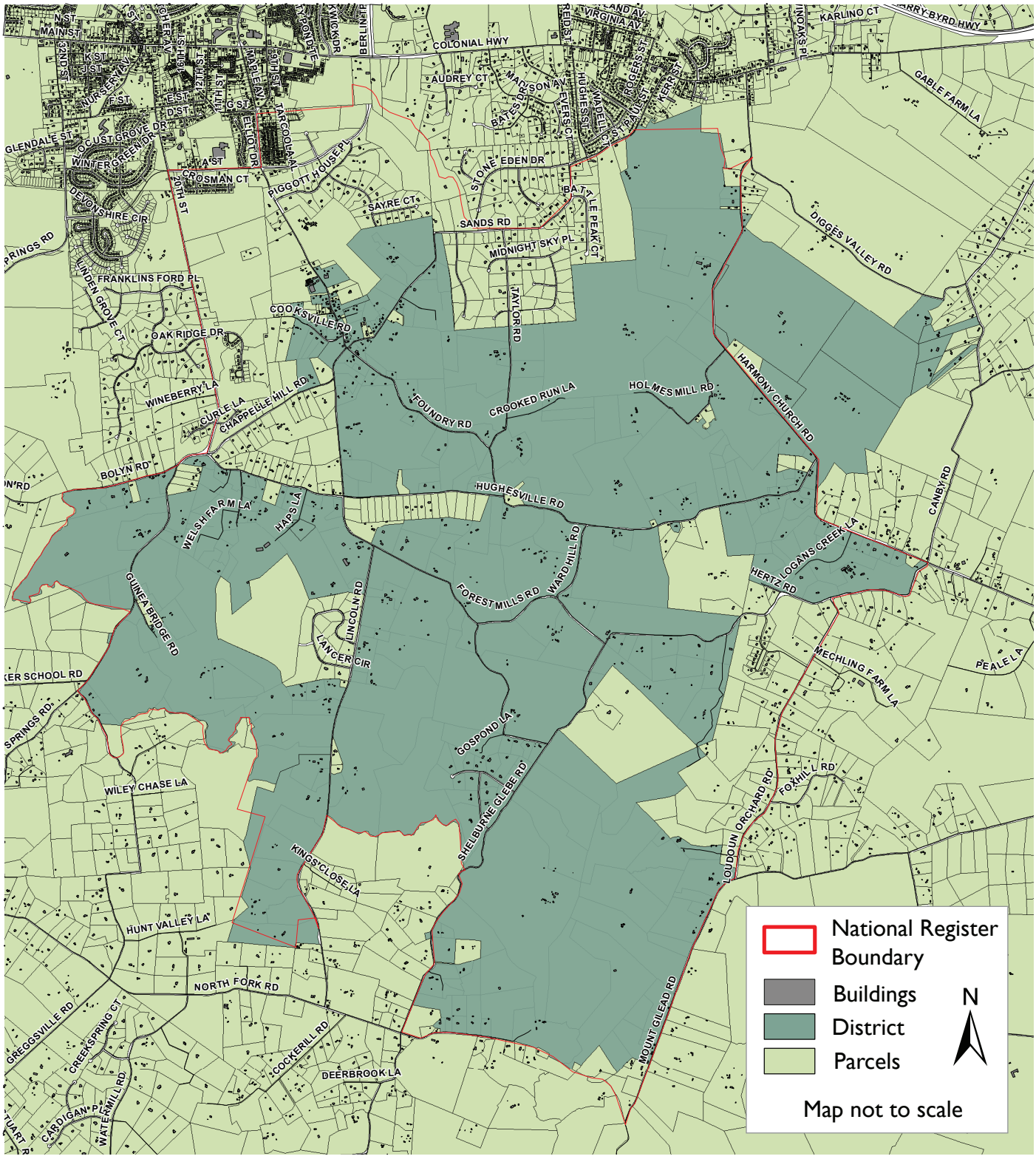


2. Map of Bluemont Historic and Cultural Conservation District

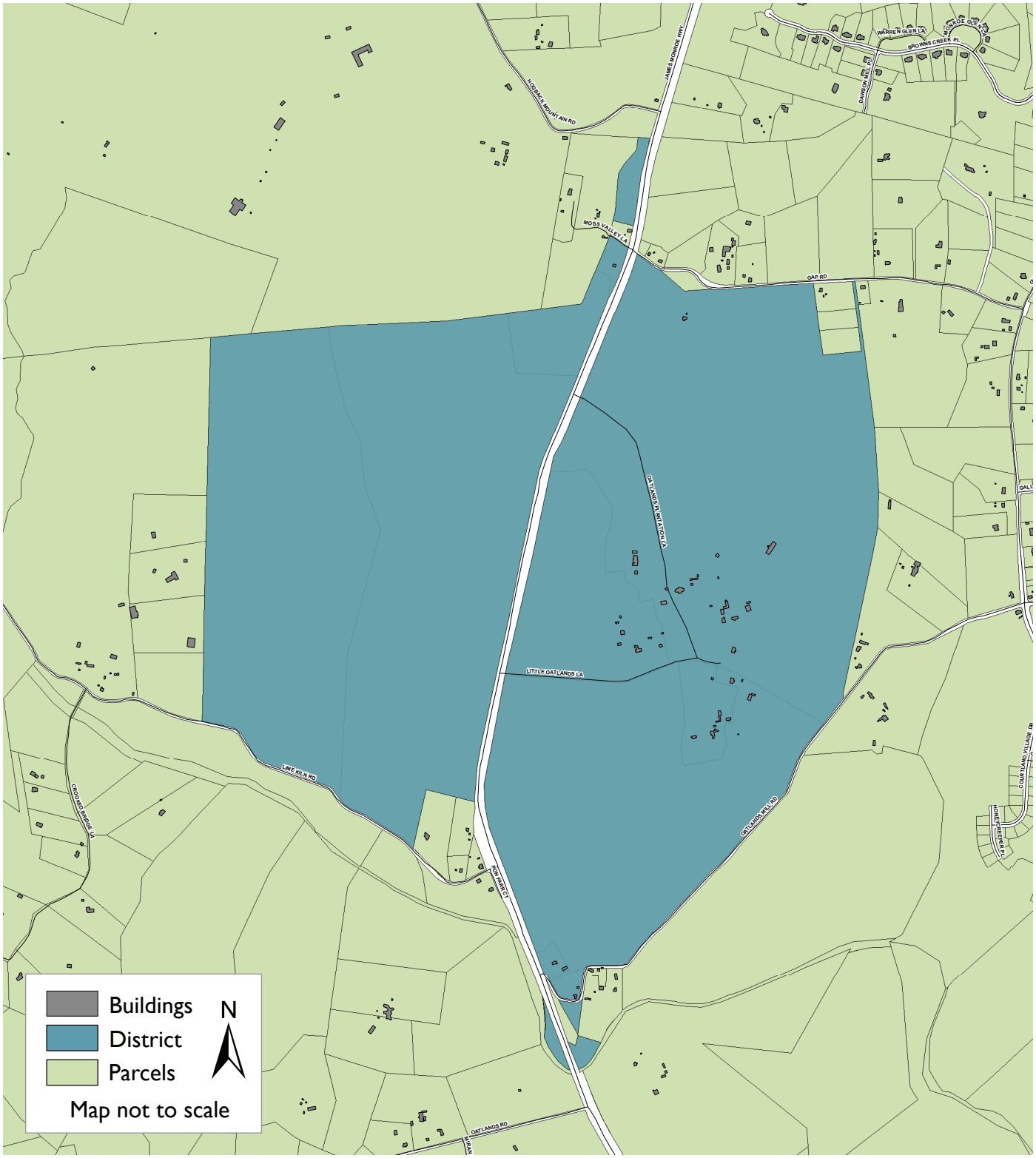


A. INTRODUCTION, continued

3. Map of Goose Creek Historic and Cultural Conservation District



4. Map of Oatlands Historic and Cultural Conservation District

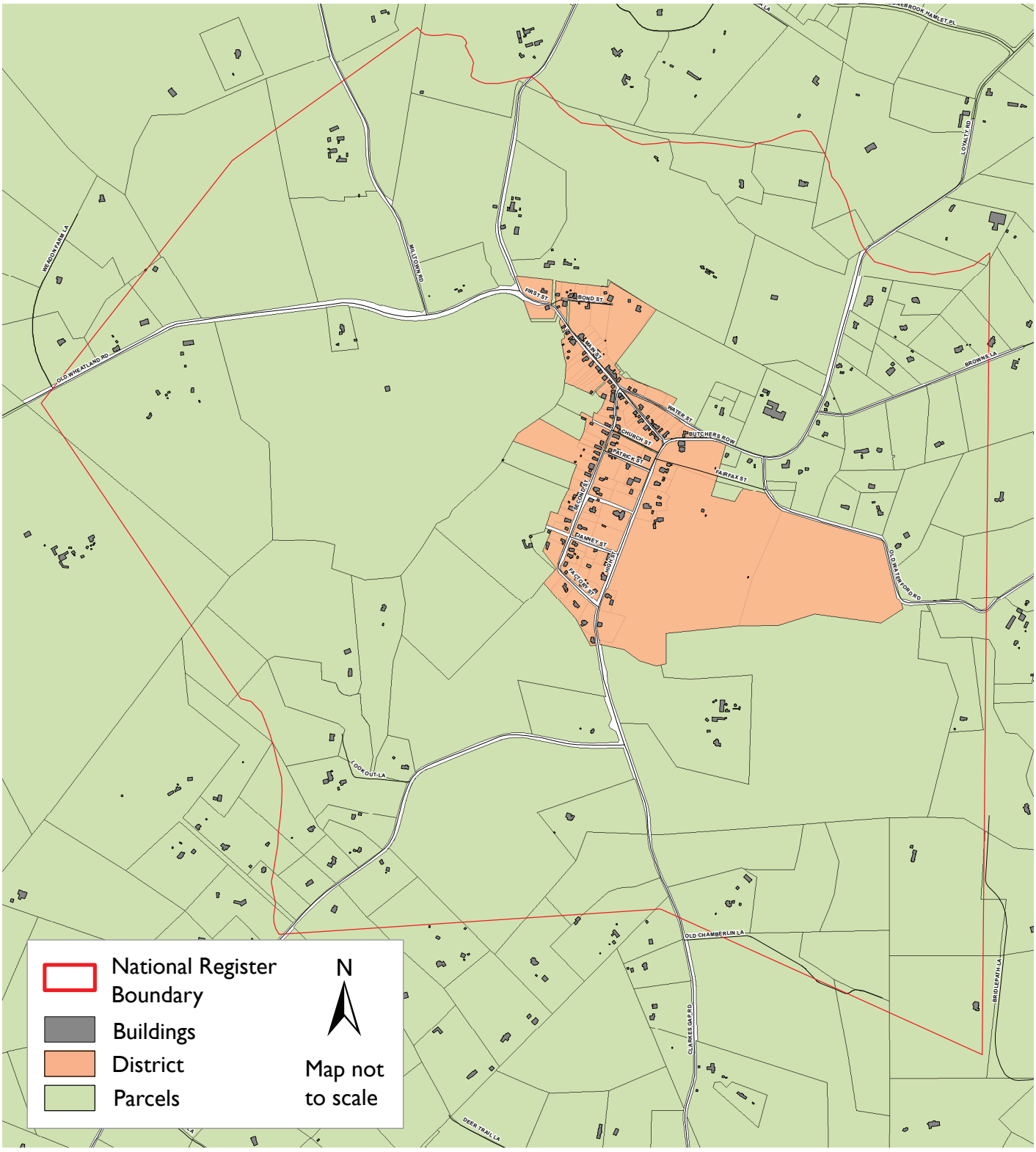


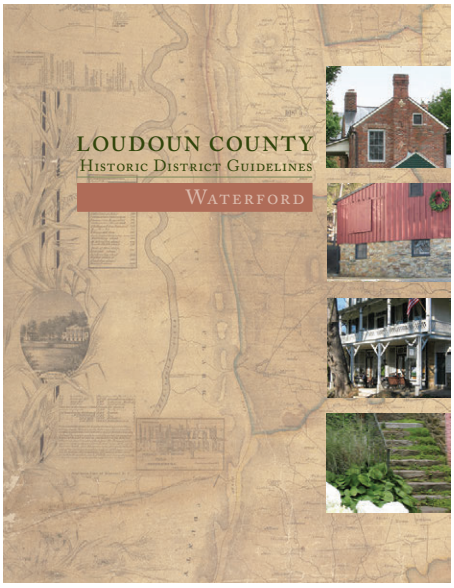
A. INTRODUCTION, continued

5. Map of Taylorstown Historic and Cultural Conservation District



6. Map of Waterford Historic and Cultural Conservation District





There are three sets of guidelines for Loudoun County's Historic and Cultural Conservation Districts. One each for Waterford and Goose Creek and a combined publication for the districts of Aldie, Bluemont, Oatlands and Taylorstown.

NOTE:

The guidelines document contains descriptions, photographs, and illustrations that apply to the villages and rural areas listed on the National Register of Historic Places and Virginia Landmarks Register. The local district overlay zoning designation, however, only applies to those properties depicted on the parcel maps for each district as contained in these guidelines and available on the county's website at http://www.loudoun.gov/historic.

PRESERVATION BRIEF #04:
Roofing for Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief04.htm

B. EVALUATING YOUR PROPERTY AND YOUR PROJECT

1. Organization of Guidelines Chapters

Loudoun County's six Historic and Cultural Conservation Districts are covered by three guidelines documents. One document covers Aldie, Bluemont, Oatlands and Taylorstown; the second covers Goose Creek; and the third, Waterford. The information contained in *Chapters 1* and *6* through *10* are common to all three documents. *Chapters 2* through *5* are specific to each document.

Chapters 3 – 9 are all organized in the same general manner. By referencing the *Table of Contents* at the beginning of the document, you will be able to see quickly what topics are covered in each chapter. An introduction at the beginning of each chapter will provide general information on the group of topics covered. Each section within the chapter will follow the same format. Introductory paragraphs for each topic provide general information to introduce the concept, element, or material covered. Additional paragraphs contain specific text on the covered item as found in each of the historic districts.

Colored bullets will denote helpful information regarding Maintenance and Inappropriate Treatments.

- MAINTENANCE
- INAPPROPRIATE TREATMENTS

Following the information described above are the actual Guidelines. In instances where the element is not reviewed by the HDRC, Guidelines are replaced by Recommendations for Compatibility. In both cases, these items are arranged according to the principles of retain, repair, and replace.

- GUIDELINES
- RECOMMENDATIONS FOR COMPATIBILITY

The treatment that best preserves the historic integrity of the resource is the retention of as much of the historic fabric of the structure or site as possible. It is recognized, however, that time may take its toll on the original features of a building and that sensitive repairs will need to be made to the structure's historic fabric to ensure the longevity of the feature, element, or material.

It is also recognized that in rare instances it may be necessary to replace elements of a historic structure. By providing Maintenance information within the guidelines and links to more in-depth topics, it is hoped that this practice can be minimized. The concept of in-kind will be used frequently in these guidelines and refers to the replacement with like materials that have the same visual qualities as the original.

The guidelines user will be directed to the National Park Service's *Preservation Briefs* and other useful links relevant to the topic being covered. *The Preservation Briefs* provide technical information for over forty individual topics related to the preservation, rehabilitation and restoration of historic structures.

2. Significance

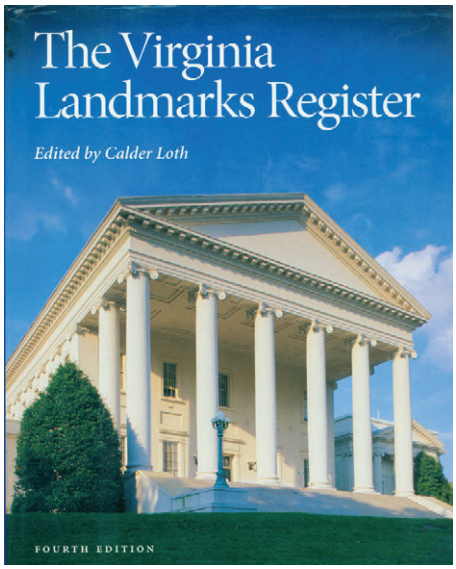
The preservation community recognizes different levels of significance for historic buildings and sites as identified through the Virginia Landmarks Register (VLR), National Register of Historic Places (NRHP), and National Historic Landmark (NHL) designation process.

It is important to note, however, that listing on these registers does not provide any local protection for the property or the district. The County's only regulatory authority comes from the local historic district zoning. (See *Section C*).

The Virginia Landmarks Register (VLR) is the state's official list of properties and districts important to Virginia's history. By inclusion on this register, the state seeks to recognize and encourage the preservation of these important resources.

The National Register of Historic Places (NRHP) seeks to identify, evaluate and protect districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture. As of June 2008, Loudoun County had 70 listings on the NRHP including 11 historic districts.

National Historic Landmarks are designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States. Loudoun County is fortunate to have five National Historic Landmark properties and sites. An individual property, Oatlands, and a district, Waterford, with this level of significance, are under local historic district zoning as covered by these guidelines.



Properties listed on the Virginia Landmarks Register can be found in this frequently updated reference or online.



The Village of Waterford is a rare instance of an entire district recognized with the distinction of National Historic Landmark status.



Oatlands is one of Loudoun County's individually listed National Historic Landmarks.

Check local listings for National and Virginia Register properties and districts at:

http://www.dhr.virginia.gov/registers/register_counties_cities.htm

B. EVALUATING YOUR PROPERTY AND YOUR PROJECT, continued



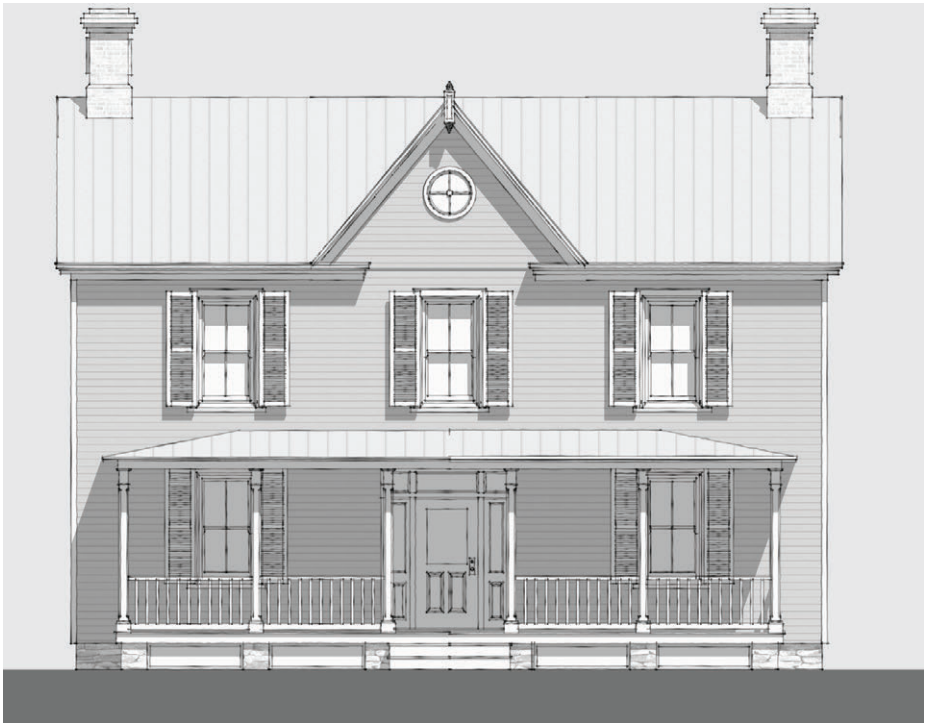
The asbestos material covering the early-eighteenth-century Taylorstown Store has recently been removed and the building's weatherboard siding replaced as renovation efforts continue.



The Italianate porch added to the Federal style Mercer House in Aldie has acquired its own significance over time and should be retained.

3. Integrity and Alterations

The physical character of a historic district comes from its location, design, setting, materials, workmanship, feeling, and association. Changes may result in a loss of integrity to the structure, and when allowed on numerous historic structures, contribute to the loss of integrity of the district. However, changes that were made after the original construction and more than fifty years ago may have achieved their own level of significance and generally should be preserved.





The two images above show what can happen to the historic appearance of a house when elements are replaced improperly or removed. Note the change in roof texture, missing gable window, change in window-pane configuration, loss of shutters, change in siding reveal, removal of porch and replacement front door.

4. Project Approach

Terms such as preservation, restoration, and rehabilitation are often used interchangeably; however, they mean different approaches to the work performed on a historic structure. The treatments referred to in the following guidelines' chapters are based on a rehabilitation approach.

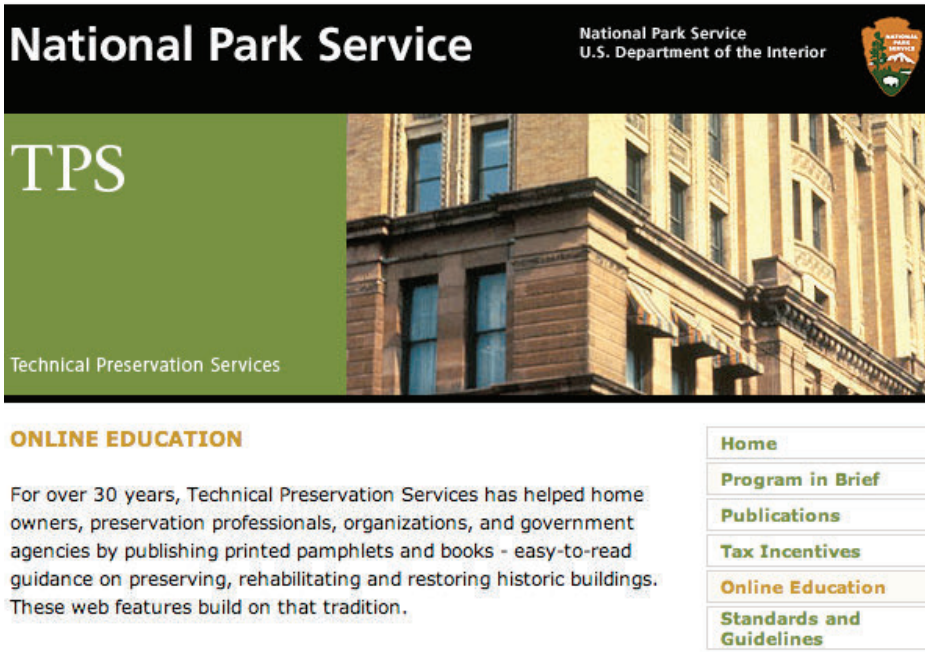
a. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

b. **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy significant materials, features or finishes and requires that any changes be compatible with the building and its context.

c. **Restoration** depicts a property at a particular period of time in its history; reconstructing elements from that period while removing evidence of other periods.

d. **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.

e. **Remodeling** is the alteration of a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.



The website of the National Park Service Technical Preservation Services provides many online educational materials to assist you in planning your project approach.

The website for the National Park Service Technical Preservation Services Online Education can be found at:

http://www.nps.gov/history/hps/tps/online_ed.htm

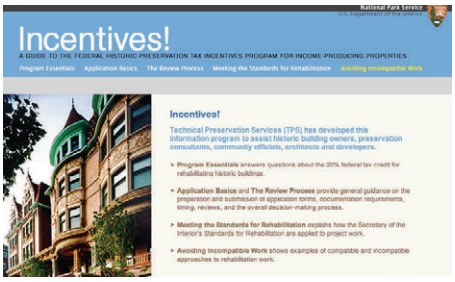
B. EVALUATING YOUR PROPERTY AND YOUR PROJECT, continued

5. Basis for Guidelines

The recommendations found in the *Loudoun County Historic District Guidelines* are based on the *Secretary of Interior's Standards for Rehabilitation* published by the National Park Service (NPS). The *Standards* are very broad by nature since they apply to rehabilitation within historic districts throughout the United States. These guidelines are intended to help interpret the *Standards* for Loudoun County's historic districts.

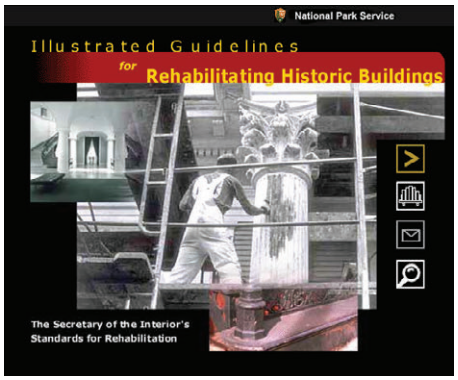
6. Rehabilitation Tax Credits

The owner of a property that contributes to a historic district on the Virginia and/or National registers may be eligible for certain financial incentives including rehabilitation tax credits. When reviewing applications for tax credits, both the NPS and the Virginia Department of Historic Resources (VDHR) use these *Standards* to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity.



For information on the Virginia Rehabilitation Tax Credit Program visit: http://www.dhr.virginia.gov/tax_credits/tax_credit.htm

For information on the Federal Historic Preservation Tax Incentives Program visit: http://www.nps.gov/history/hps/tps/tax/



Illustrated guidelines specific to the Secretary of the Interior's Standards for Rehabilitation can provide general design and technical recommendations during the project planning stage.

http://www.nps.gov/history/hps/tps/tax/rhb/index.htm

The Secretary of Interior's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

C. DESIGN REVIEW IN THE HISTORIC DISTRICTS

1. Historic Overlay Zoning

The Historic Overlay zoning for Loudoun County is found in various sections of the Zoning Ordinance.

a. Section 6-300: Historic District Review Committee

This section establishes, provides the authority to the Historic District Review Committee (HDRC), and assigns the general powers and duties of the HDRC.

The HDRC is composed of a minimum of five residents of the County appointed by the Board of Supervisors. Each must have a demonstrated knowledge of and interest in the preservation of historical and architectural landmarks. As citizen members of the county government they must consider each application according to the guidelines for that district as adopted into the ordinance.

The HDRC meets monthly to consider requests for Certificates of Appropriateness (CAPPs) and permits for demolition. Among other HDRC responsibilities listed in Section 6-307 is the review of rezoning, special exceptions, variances, and site plan and subdivision plats in any Historic Overlay district.

b. Section 6-1900: Permits in Historic Districts

The HDRC is given the authority to issue Certificates of Appropriateness (CAPPs) in this section of the zoning ordinance.

An application for a CAPP must be submitted and approved before work may commence on a building or structure, including signs, in a historic district. Work is defined as a building or structure being erected, reconstructed, substantially altered, moved or restored.

This section also requires that the HDRC state as part of its decision those aspects of an application that conform or fail to conform to the adopted guidelines and the conditions that need to be met to bring the application into conformance with the guidelines.

In addition to general architectural compatibility, the HDRC must consider (from Section 6-1905):

i. Exterior architectural features, including signs.
ii. General design, scale and arrangement.
iii. Texture and material.
iv. The relationship of i, ii, iii, above, to other structures and features of the district.
v. The purposes for which the district was created.
vi. The relationship of the size, design and siting of any new or reconstructed structure to the landscape of the district.
vii. The extent to which denial of a Certificate of Appropriateness would constitute a deprivation to the owner of a reasonable use of his property.
viii. The extent to which the proposal adheres to the Historic District Guidelines adopted by the Board of Supervisors, which Guidelines are incorporated herein by reference.



COUNTY OF LOUDOUN
DEPARTMENT OF PLANNING

1 Harrison Street S.E. (P.O. Box 7000), Third Floor, MSC #62
Leesburg, Virginia 20177-7000
703-777-0246

APPLICATION FOR A CERTIFICATE OF APPROPRIATENESS
PLEASE PRINT

Owner _____
Address _____
Phone Number_____E-mail_____
Representative (contact person)_____
Address _____
Phone Number_____E-mail_____
Project Location/Address _____
Historic District _____
Property Identification (PIN/Tax ID) _____ Tax Map Number_____
Size of Parcel _____Election District _____
Brief description of the project_____
_____

The information in this application is accurate to the best of my knowledge. I understand that the County may deny, approve, or conditionally approve that for which I am applying.

Representative's Signature _____Date_____

Owner: I have read this completed application, understand its intent, and freely consent to its filing. Furthermore, I grant permission to the Departments of Planning and Building and Development and other authorized government agents to enter the property and make such investigations as they deem necessary.

Owner's Signature_____Date_____

Application received By _____
Date _____ Fee_____ Receipt Number_____
Application Number _____

An application for a Certificate of Appropriateness is available from the Department of Planning or online at:

http://www.loudoun.gov/Default.aspx?tabid=327&fmpath=/Documents%20and%20Forms



Outbuildings are used for horticultural or agricultural purposes and do not have a detrimental impact on the historic district may be exempted from review.



While rehabilitation efforts were underway at the Waterford School, the building envelope was protected from further damage or deterioration by securing the openings.

C. DESIGN REVIEW IN THE HISTORIC DISTRICTS

1. Historic Overlay Zoning

b. Section 6-1900: Permits in Historic Districts, continued

There are two exceptions to the above requirements:

i. Section 6-1902 (A) states that work to be done to a bona fide farm building used or to be used for agricultural or horticultural purposes may be exempted from review. This exemption is based on a determination made after review by the Zoning Administrator in conjunction with the application for a zoning permit and with the assistance of the HDRC, if necessary. An exemption will be granted where it is found that requested change would not have a clear and substantial detrimental impact on the character of the historic district.

ii. Section 6-1902 (B) exempts ordinary repairs and maintenance of an exterior feature which does not involve a significant change in design, material, or outer appearance thereof from the requirement of submittal and approval of a Certificate of Appropriateness (CAPP) as determined by the Zoning Administrator with the assistance of the HDRC if necessary.

c. Section 6-1800: Designation of Historic Districts

In addition to the review of Certificates of Appropriateness, permits for demolition, site plans and subdivisions, the HDRC may also propose the establishment of additional Historic Overlay districts or revisions to existing districts (Section 6-307).

The adoption of any new or revised district by the Board of Supervisors is contingent on the agreement of a two-thirds majority of property owners in the district.

Definitions of the types of districts, the establishment of boundaries, and procedures for designation are contained in this section of the ordinance, namely Historic Site Districts (HS), Historic and Cultural Conservation Districts (HCC), Historic Roadway Districts (HR), and Historic Access Corridor Districts (HAC).

d. Section 6-1906 Required Maintenance

This section mandates that all buildings and structures within the historic districts be kept in good repair, structurally sound, and reasonably protected against decay and deterioration in accordance with Volume II Building Maintenance Code, Uniform Statewide Building Code. Failure to do so is a zoning violation. If a building or structure is not brought into conformance after notification of the property owner, the County may take steps to acquire the deteriorating property.

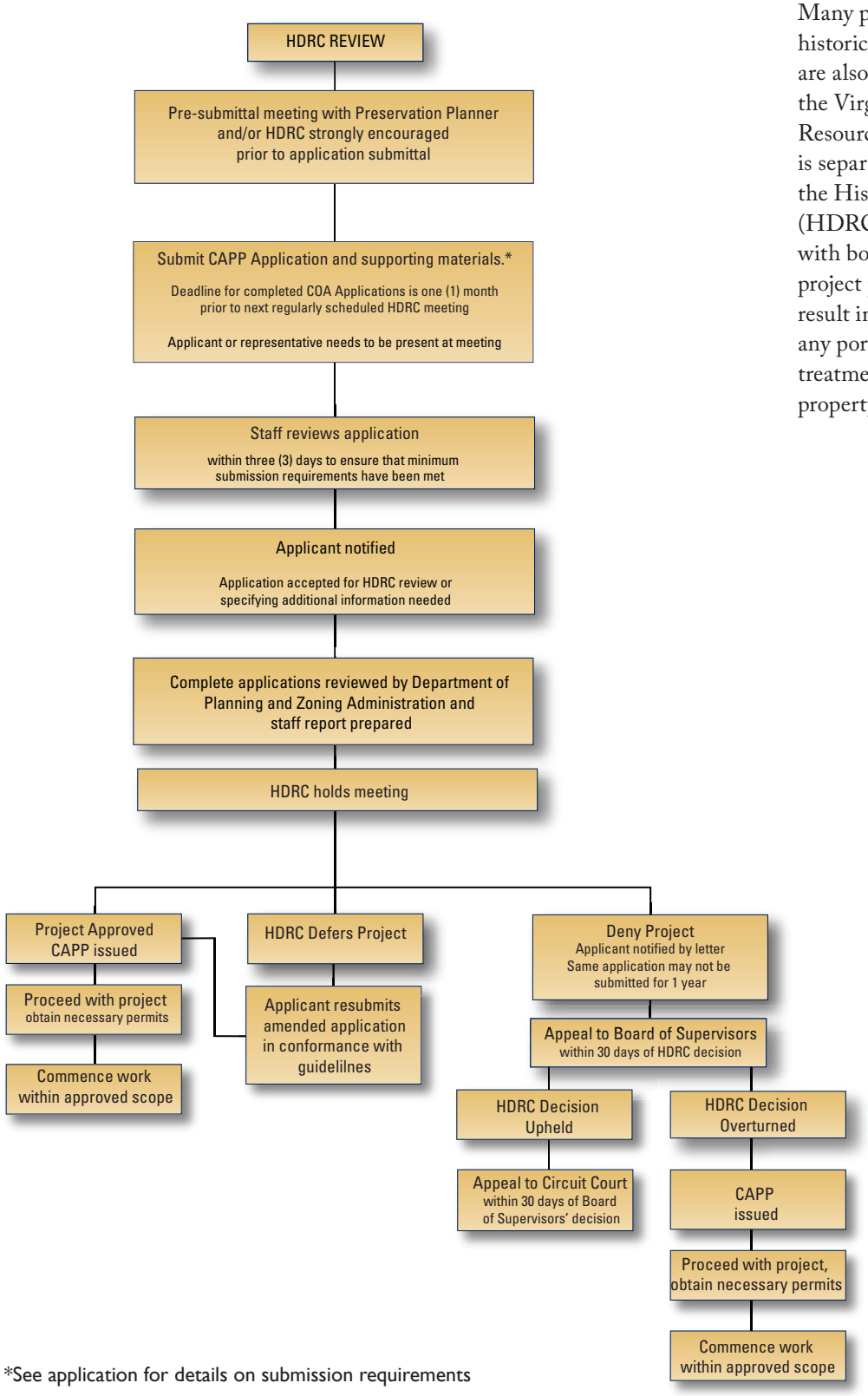
e. Section 4: Division B: Historic Districts

The individual district guidelines are incorporated and adopted as part of the County's zoning ordinance in this section.

f. Underlying Requirements

Consult the Zoning Ordinance to ensure that the basic zoning requirements for the underlying zoning in the historic district are met.

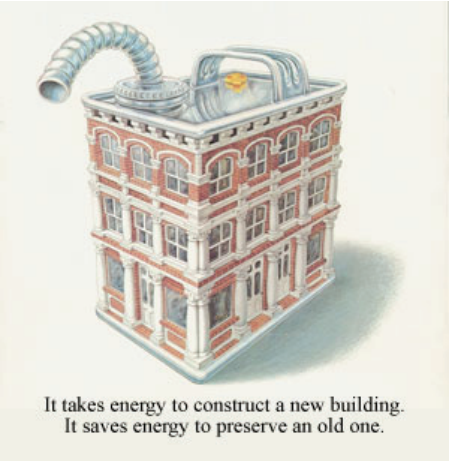
2. HDRC Review Flow Chart



*See application for details on submission requirements

3. VDHR Easement Review

Many properties within the local historic preservation overlay zoning are also protected by easements held by the Virginia Department of Historic Resources (VDHR). The review process is separate from the review conducted by the Historic District Review Committee (HDRC). The applicant should work with both agencies when developing a project plan. If the two review processes result in a different outcome regarding any portion of the project, the approved treatment will be negotiated between the property owner, VDHR and the HDRC.



This rendering was created by the National Trust for Historic Preservation in the 1980s.

D. WHAT DOES IT MEAN TO BE GREEN?

Green design means making informed design choices that will lessen the impact your rehabilitation or new construction project will have on the environment. Reusing an existing building recycles the materials used in its construction, prevents its demolition as well as the resulting addition to the local landfill. Most important, you are saving the embodied energy used in the manufacturing of the construction materials and the labor of its construction.

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

1. Sustainable Development

The concept of sustainable development looks beyond the single building, to the community, and beyond. The questions that this movement seeks to answer include how to use innovative planning, design, and industrial practices to reduce the impact of the increasing needs of a growing population. Historic preservation provides significant models for sustainable development.

a. Arrangement

A variety of original and current uses are found in the compact arrangement of the buildings of Loudoun County's historically designated hamlets and villages. This historic precedent of mixed-uses provides a model for new sustainable development that is frequently referred to as new urbanism.

A number of the county's original settlements grew from the need of farmers to have grain milled; therefore, the mill area became a center of local commerce. Those who provided the goods and services to the farmers then established residence near their place of business and small villages emerged. This concept is one of the principles of sustainable development.

b. Embodied Energy

It has been said that the greenest building is the one that is never built. The next best option is the preservation of existing buildings. Historic structures are constructed from wood, masonry, glass, and other natural materials that represent embodied energy. Embodied energy is the energy that has already been expended in the harvesting and production of materials, transportation of those materials to the site, and the labor expended in the construction of an existing building.

c. Permanence

Many of these original materials, and the buildings from which they are built, have a degree of permanence not always found in today's building materials and construction. Historic buildings represent the original builder's wish to leave something permanent behind, whether a lasting contribution to the local society or the security of a home for future generations of the family.

Well-maintained historic materials are often repairable – brick or stone may need mortar repair, wood may need to be patched – but have already stood the time test of up to two centuries. Newer materials rarely have such a lifespan and may be less able to be repaired, necessitating yet more replacement.

d. Design

Historic buildings often boast more energy-efficient designs than many modern-day buildings. The earliest buildings in the districts are definite examples of form follows function. Chimneys were large to provide heat and cooking functions. They were located outside of the main walls of the structure to minimize heat gain in the warmer months.

Double-hung sash windows were designed to allow hot air to escape through an opening at the top while cooler air came in through the lower sash. Mature trees and porches shaded structures from summer heat. The siting of these buildings took into account weather, sun, and wind.

e. Real Costs

Modern day buildings are often built of man-made materials that require far more energy consumption throughout the manufacturing, shipping, and construction processes.

Rehabilitation projects often have higher labor costs and lower material costs than new construction. Therefore, more of the money you spend on your project stays in your community rather than going to product manufacturers.

The following *Suggested Guidelines for Green Projects* is not intended to be comprehensive. As more green preservation projects are undertaken, this list will continue to grow.



Today, the Trust's website and publications provide useful information on preservation and sustainability, green home tips, news, research, and case studies.

http://www.preservationnation.org/

D. WHAT DOES IT MEAN TO BE GREEN? continued

2. Green Guidelines for Sites

a. Limit paved surfaces and shade them from direct sun when possible to reduce heat gain.

b. Choose porous paving materials, such as paving bricks, which allow water to drain and reduce runoff.

c. Where driveways are allowed, consider using a ribbon pattern of two strips of paving materials rather than one wide area.

d. Plant trees. Evergreen varieties placed to the north and west of the house will help buffer winter winds. Deciduous trees to the south will help provide shade in summer without preventing the warming rays from providing passive heating in the winter. Historic landscape photos will often reveal these patterns and can provide a plan for plantings.

e. Use drought-tolerant native plants to reduce landscape water usage.

f. Capture rainwater runoff from gutters and collect in grey water cistern to use for watering site plantings.

g. Limit use of outdoor lighting to areas where and when activity occurs and use the minimum wattage necessary. Lighting should never shine onto a neighboring property or into the night sky.

3. Green Guidelines for Existing Structures

Historic elements, such as plantings, porches, transoms, shutters, cupolas, and awnings, play a role in energy conservation and should be retained and maintained.

By understanding the way in which your house loses heat, you may be able to reduce your energy costs without a large investment of time or money.

Listed below are a number of projects to reduce heat loss that can easily be completed by most homeowners and result in significant energy savings.

a. The patterns of openings for structures built before the invention of air-conditioning provided for cooling by cross-ventilation. Take advantage of this pattern and use fans and dehumidifiers to reduce the need for air-conditioning.

b. Retain and make operable existing wood shutters to reduce heat entering the structure and to reduce energy bills.

c. Keep double-hung wooden sash windows and transoms operable to provide airflow and reduce the need for air conditioning.

   i. Install sash locks on the meeting rail, where the upper and lower sash meet, to assure a tight fit between the upper and lower sashes.

d. Restore and retain original porches in their historical configurations to provide shade.

e. Where historically appropriate, use lighter exterior paint colors. See *Chapter 6 Guidelines for Paint* for period-appropriate paint colors.

f. Weatherstrip, caulk and paint exterior doors regularly to reduce drafts. Heavy solid wood doors and windows are good insulators if they fit tightly and are weatherized.

   i. Install weatherstripping of spring bronze, felt, or new vinyl beading around the edges of windows and doorways.

   ii. Metal strips/plastic spring strips can be installed on rails, and when space allows, between sash and jamb.

   iii. Caulk joints/seams around the edges of window frames to avoid moisture penetration.

   iv. Replace deteriorated glazing putty and repaint to create a weathertight seal.

g. Insulate any attic, basement, and crawl spaces. Most heat loss occurs through the attic, not through doors and windows. Adding 3.5 inches of insulation to the attic has three times the impact of replacing single pane windows with the most energy-efficient replacement windows.

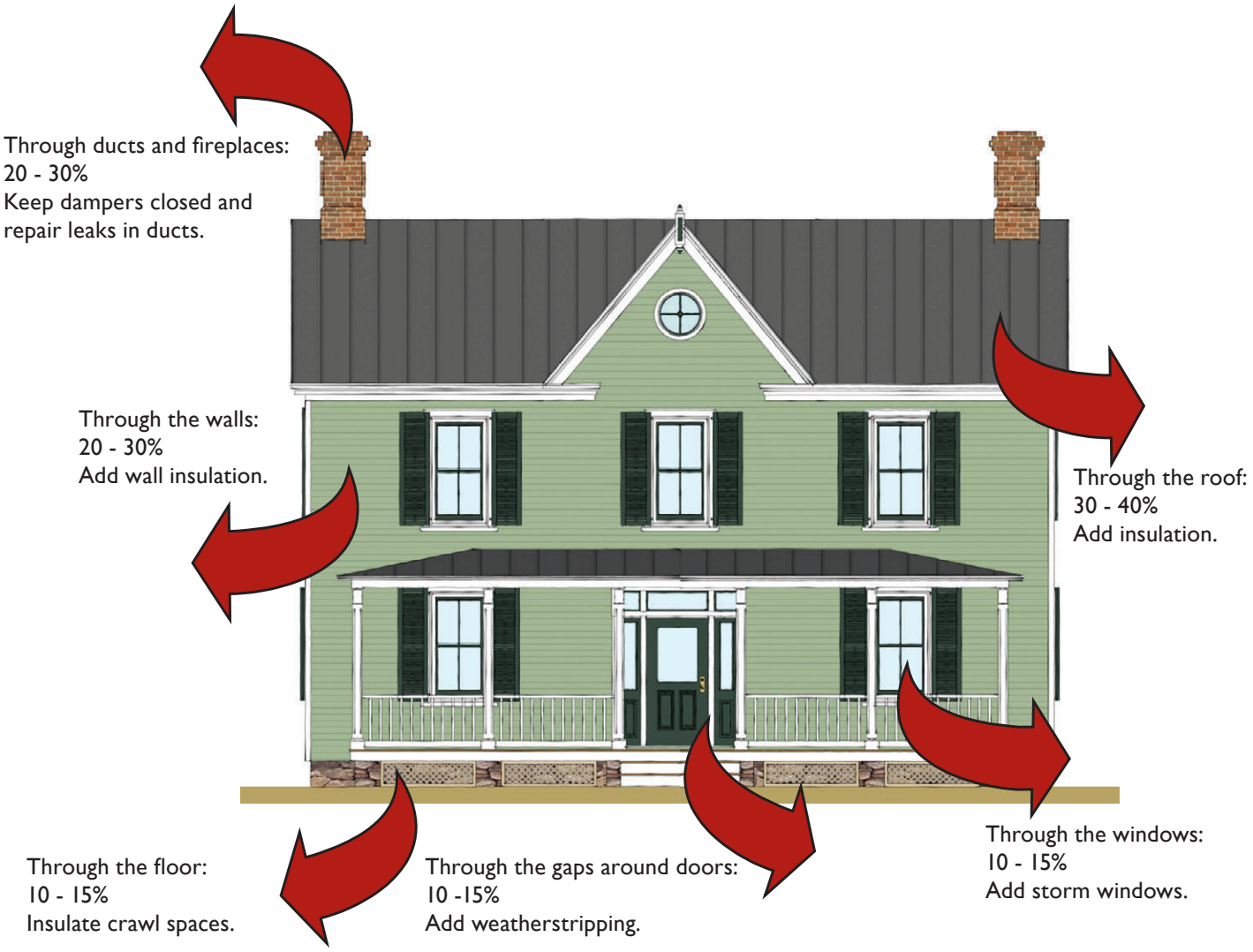
h. Keep fireplace dampers closed when not in use.

i. When replacement of an element is necessary, determine if a recycled part can be located or if the new item can be made from a sustainable resource.

j. Check inventory at second-hand and salvage companies for period-appropriate hardware, lighting and other items.

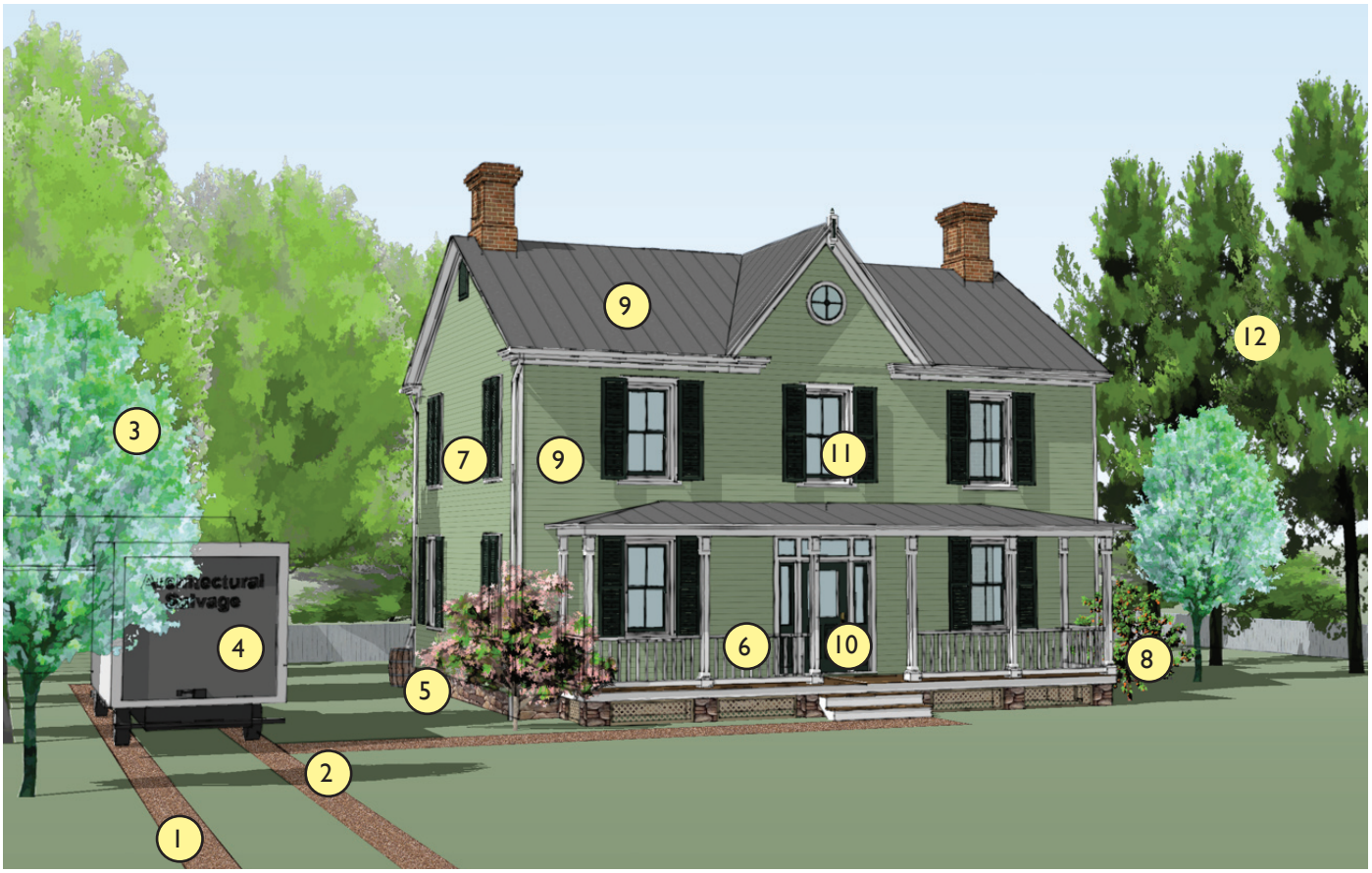
k. Choose paint that is formulated with low volatile organic compounds (VOC).

l. Ask your local utility company about performing an energy audit.



This graphic shows the percentage range of heat loss in different areas of your houses, with general suggestions to reduce that loss.

D. WHAT DOES IT MEAN TO BE GREEN? continued



This graphic illustrates a number of green building and site suggestions for new construction.

1. Pervious paving
2. Shaded paved areas
3. Deciduous trees to block summer sun
4. Find sources for recycled house elements
5. Rain barrel to collect gray water
6. Porch to protect house from sun and wind
7. Operable shutters to block sun and wind
8. Drought-tolerant native plants
9. Light colored roof and walls
10. Openings aligned for cross-ventilation
11. Operable windows and transoms
12. Evergreen trees to shield winter winds

4. Green Guidelines for New Construction in Historic Districts

a. Site

i. Refer to traditional development patterns of farms, hamlets and villages when planning new construction.

ii. Follow compact development patterns to reduce impact on natural resources.

iii. Work with the existing contours of the landscape.

iv. Preserve existing mature indigenous trees.

v. Site new buildings to preserve views and orient to appropriate sun and wind directionals where possible.

vi. Limit use of outdoor lighting to areas where and when activity occurs and use the minimum wattage necessary. Lighting should never shine onto a neighboring property or into the night sky.

b. Building

i. Consider the use of historic building techniques and features in new construction, including deep overhangs and porches, transoms, shutters, and double-hung sash windows.

ii. Use local materials to harmonize with existing construction and landscape.

iii. Think about the long-term consequences of design choices. Are they the most sustainable choices? Will the building and its elements last for one hundred years? Do they allow for flexibility and repair in the future?

iv. Consider the use of reflective roof materials to minimize heat gain.

v. In non-visible locations, consider the use of solar shingles to reduce energy consumption.

vi. Use materials that have a high recycled content or other green materials.

vii. Consider the use of structural insulated panels (SIPs) as an alternative to conventional framing for floors, walls and roofs. These panels provide insulation sandwiched between the interior and exterior sheathing materials.

viii. Choose paint that is formulated with low volatile organic compounds (VOC).

ix. Programmable thermostats, high-efficiency appliances, tankless water heaters, geothermal heating, additional insulation, and solar and passive solar energy solutions can all contribute to an energy efficient new building.

The U.S. Green Building Council is a non-profit organization that has created a Green Building Rating System called Leadership in Energy and Environmental Design. Buildings are rated on their site development, water savings, energy efficiency, materials selection, and indoor environmental quality.

The websites below offer information for existing homes and new construction.

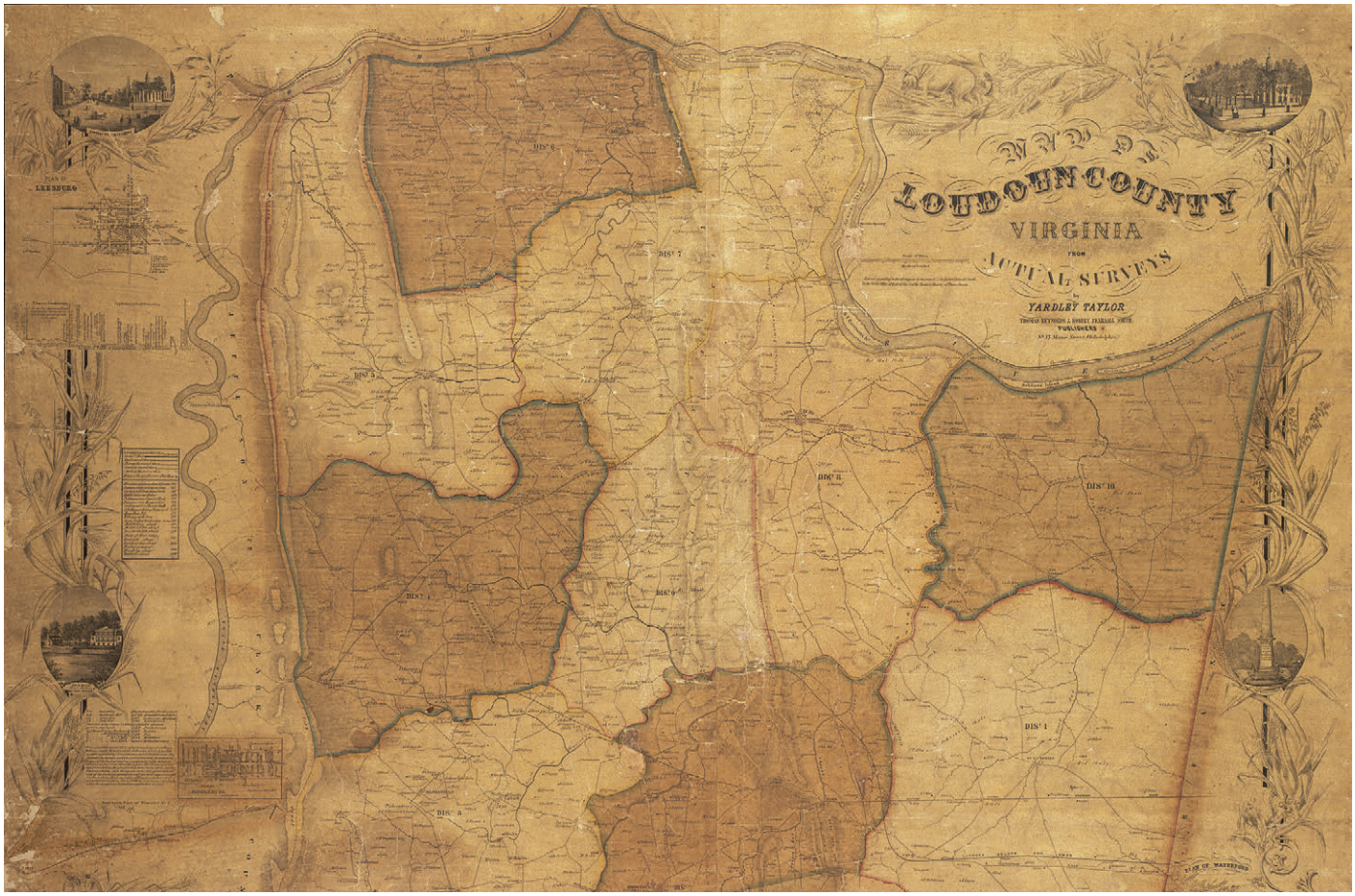
http://www.usgbc.org/

http://www.greenhomeguide.org/



CHAPTER 2
History and Architecture

You are the next chapter in the history of your district. You have an important responsibility as a steward of a property in a historically significant area. When you contemplate making changes to your property, consider those options that contribute to that history rather than detract from it.



The first map of Loudoun County showing building locations and property owners names was made by local mapmaker, Yardley Taylor, in 1853.

A. OVERVIEW

1. General Loudoun County History and Development

Loudoun County was formed from a portion of Fairfax County in 1757. It was named for John Campbell, the fourth Earl of Loudoun. Campbell commanded the British army in the French and Indian War (1754-1763), prior to his appointment as Governor of Virginia in 1756.

The first settlers in the western section of Loudoun County arrived between 1725 and 1730. Most of the county's early inhabitants came from Pennsylvania, New Jersey, and Maryland and reflected German, Irish, and Scots-Irish heritage. Among these first permanent settlers were the Quakers who settled in the present-day Waterford, Lincoln, Hamilton, and Unison. English settlers from Tidewater Virginia also settled in Loudoun, in the lower or eastern section of the county.

In 1774, two weeks after the Boston Port Bill closed the harbor as England's response to the Boston Tea Party, the citizens of Loudoun met. They adopted the Loudoun Resolves, which were subsequently presented to the General Assembly and the Continental Congress. In this document, county citizens stated their unwillingness to pay taxes without representation and elected to have no commercial relationship with Great Britain.

A. OVERVIEW

1. General Loudoun County History and Development, continued

When Washington was burned by the British during the War of 1812, Loudoun County served as a haven for both President Madison (at Belmont) and important state papers including the Constitution (at Rokeby).

The Civil War split the county over secession. The Quakers and other northern and central county residents were against slavery and therefore against secession, while large landowners in the eastern portion favored secession.

A number of early trade routes including the Carolina Road (US Route 15), Leesburg Pike (Virginia State Route 7), the Little River Turnpike (US Route 50), and the Washington and Old Dominion Railroad bisect the county. Despite these heavily traveled routes, the relatively small farm size characteristic of the western portion of the county encouraged stability rather than a pattern of growth. The county remained primarily agricultural from its early settlement until the mid-twentieth century. Census numbers remained constant between 20,000 and 25,000 from 1790 until 1960.

The building of Dulles Airport in the 1960s coupled with the growth of suburban Washington, DC, has attracted more residents to the county and has resulted in a fifty percent population increase in each decade since the 1960s.

The 2006 population of the county was estimated at approximately 269,000 – an increase of 100,000 from 2000 and Loudoun has been noted in the past several years as one of the fastest growing counties in the entire country.



Waterford was established as a farming community and grew from the location of Janney's Mill.



A six-horse team and wagon was the mode of transport for bringing wheat to the mill and shipping it to market until the railroads came to Loudoun County.

B. CHARACTER OF THE WATERFORD HISTORIC AND CULTURAL CONSERVATION DISTRICT

1. Waterford

a. History and Development

Quakers Amos and Mary Janney migrated from Bucks County, Pennsylvania to northern Virginia in 1733. They purchased 400 acres adjacent to Catoctin Creek and began to farm wheat. By the early 1740s Janney had built a grist and saw mill on his land at the creek and given a parcel of his land for the first meetinghouse. This settlement was called Janney's Mill.

Growth of the village continued when the county improved roads leading to a new stone mill built by Amos Janney's son, Mahlon, to replace the original log structure. In the late-eighteenth and early-nineteenth century, lots were subdivided along Main, Second, and High streets. In addition to Quakers, Scotch-Irish and German settlers from Pennsylvania settled in the growing village of Waterford, renamed in the 1780s. The third mill in Waterford was constructed of bricks in 1817 and still stands.

Although Waterford is today a primarily residential community, several of the structures built between 1780 and 1820 started as commercial entities with residences later built above the original structures.

Like most of Loudoun County, Waterford suffered during the Civil War. As village citizens were primarily Union-sympathizers, or pacifists, the Confederate army was enough of an irritant to cause many residents to flee north to safety or to avoid conscription. Some raised a Union calvary unit – the Loudoun Rangers – the only such unit formed in Virginia.

After the war, the village entered a long period of stagnation. Easier access to large market centers and their cheaper, mass-produced goods delivered by the railroad took their toll on the local craftsmen and trades people of Waterford who had traditionally served the farm economy.

With growth at a standstill, the village's old structures were not demolished to make way for new construction and therefore survived a period that many similar communities did not. In the last quarter of the nineteenth century, a few residences were built along Second Street and Main Street as well as several commercial buildings at the village's central intersection.

It was not until the Depression era that Washingtonians discovered the forgotten village and began to renovate the village's older buildings. The Historic American Building Survey documented a dilapidated Waterford in 1937, just as roads were finally beginning to be paved and new interest in the village was stirring.

To make sure that the newfound interest in the town did not undo the laissez-faire preservation of the past eighty years, the Waterford Foundation was established in 1943. In 1970, this village was listed as a National Historic Landmark, in recognition of its remarkable preservation with few modern intrusions.

In 1974, the Foundation started a program to protect properties through permanent historic preservation easements. To date they have acquired eighty-five such easements encompassing some 825 acres of land and the Foundation is currently encouraging property owners to include their land in the local historic district so that the district may be expanded to match the National Historic Landmark boundary.



The millrace, weigh station and John Wesley Church were the center of the Waterford community.



Waterford's development pattern is relatively dense. Limited setbacks provide a sense of enclosure at the core of the village.



The back yards of many residences in Waterford open onto the pasture land that attracted many of the village's early settlers.

B. CHARACTER OF THE WATERFORD HISTORIC AND CULTURAL CONSERVATION DISTRICT

1. Waterford, continued

b. Setting and Architecture

Waterford's overall character is defined by its siting along the south fork of the Catoctin Creek between a broad flood plain and the steeply sloping topography to the northeast. Entering the village from the bridge over Catoctin Creek, the view is dominated by the village mill, a three-story brick structure.

Although Waterford has a densely developed central core, the village evokes a charming and random character. Attached houses along Main Street contribute to the district's urban feeling. Vacant lots appear sporadically, some retaining remnants of old foundations and hinting at a more densely developed village of the past. Narrow lanes lead up small hills and open spaces provide views to the rural landscape. Many dwelling lots simply extend into the fields and pastures surrounding the village and create a strong visual edge to the district.

Native fieldstone was a plentiful early building material in Waterford. Its non-porous properties and availability made it the choice for the first story of several of High Street's rowhouse structures as well as the foundation material for many log structures.

As buildings in the village were enlarged, choices of materials for additions varied. Some continued with stone for upper floors or wings, while others used log, often clad in weatherboard, or brick.

A survey map dates the era of construction for most of Waterford's historic structures. Federal style structures, built between 1781 and 1860 dominate Main and Second streets. The Quaker influence on their design is evident in the restrained use of ornamentation on these simple, elegant, and well-constructed buildings. Gable roofs are ubiquitous and are most often clad in standing-seam metal to replace the original wood shingles.

Structures completed after the Civil War depart from the earlier, simple Quaker aesthetic. The railroad brought the inexpensive wooden ornamentation synonymous with the Victorian period to Waterford. Massing departed from the symmetrical arrangements of the Federal style and roof forms became more complex with cross-gables and turrets introduced to the district. Newer materials were introduced including rough-coated stucco and German siding.

Development along Second Street reflects a more open pattern, with single-family houses on compact lots replacing the earlier rowhouses of Main Street. Wrought iron, wooden rail, and picket fences enclose the small front yards of many of these residences. A small number of outbuildings, mainly of brick, stone, and board-and-batten construction dot the small lots.

Cross streets including Church, Patrick, Janney, and Factory streets slope from High to Second Street and provide an informal grid pattern to this section of the district. Most houses front High or Second streets and give the cross streets an almost alley character.

High Street is representative of later development in the village. Larger houses are setback more deeply on larger lots. At High and Fairfax streets is the old Waterford School, sited prominently on high ground near the confluence of many of the village roads.



This early log dwelling was built on a brick raised foundation.



The substantial brick construction of the apothecary shop marks the transition from settlement to village.



Earlier structures were often updated in the Victorian era with larger paned windows or a wrap-around porch as seen here.

NOTE:

Property owners are the next chapter in the history of each district. They have an important responsibility as a steward of a property in a historically significant area. When each property owner contemplates making changes to their property, they should consider those options that contribute to that history rather than detract from it.

C. ARCHITECTURAL STYLES/FORMS/TYPES

1. Early Vernacular Dwellings: 1700-1780

The earliest structures were small, and often made of logs. Sometimes referred to as "patent houses" these structures were of a dimension that fulfilled requirements of a land patent required to retain permanent ownership of the lot. As the owner's circumstance improved, a brick or stone dwelling in the vernacular Georgian or Federal style might be attached to the earlier, smaller structure.

Most examples are one to one-and-one-half stories and have steeply pitched roofs, large exterior end chimneys, very small window openings, and batten doors.

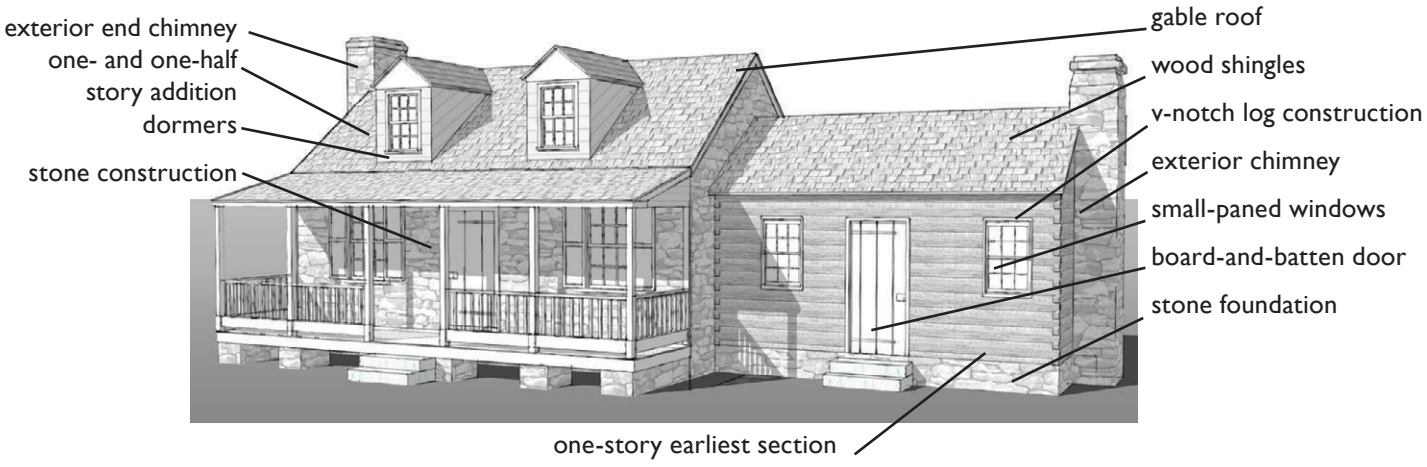


The two-story Weaver's Cottage on Water Street has a stone ground level with a log upper story. This early form of construction was continued into the early nineteenth century.



This early brick dwelling has a symmetrical facade and a single interior end chimney.

EARLY VERNACULAR DWELLING





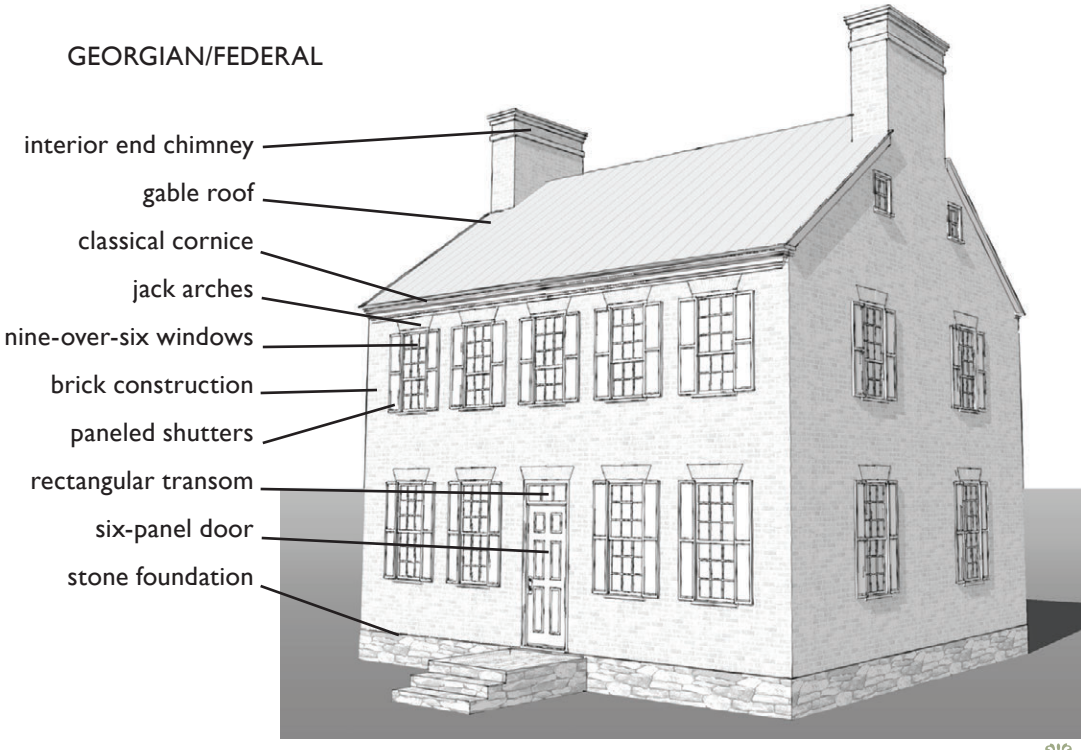
The circa 1815 Bank House on Main Street is a well-designed Federal period example. Of special note are a finely detailed cornice, gauged brick jack arches over the nine-over-nine pane windows on the first floor, and narrow mortar joints. The hand-carved door surround is a twentieth-century replacement.

2. Georgian/Federal: 1770-1830

These residences are usually two stories and have a gable roof and sometimes a raised basement. Wall materials are usually brick or stone, although there are some weatherboard clad examples. Brick patterns may be Flemish or American bond. Exterior end chimneys are seen in some examples, however, interior end chimneys gained popularity by the end of the eighteenth century.

Facades are symmetrical, usually with a central entrance. Windows have small panes and are frequently framed with operable shutters. Some examples feature roof dormers.

Decorative details may include a rectangular transom or fanlight over the entrance. The cornice may be unadorned or decorated with modillion blocks, dentils, or other carved details.



C. ARCHITECTURAL STYLES/FORMS/TYPES, continued

3. Federal/Greek Revival Rowhouse: 1780-1840

Primarily found in urban areas the townhouse design was adapted for use in the close topographical confines of Waterford. Merchants often located shops in the raised basement level of these structures.

Waterford townhouses are usually two to three stories on a full raised basement and have a gable roof. Wall materials may be brick, stone, or weatherboard. Materials on some examples change by floor level.

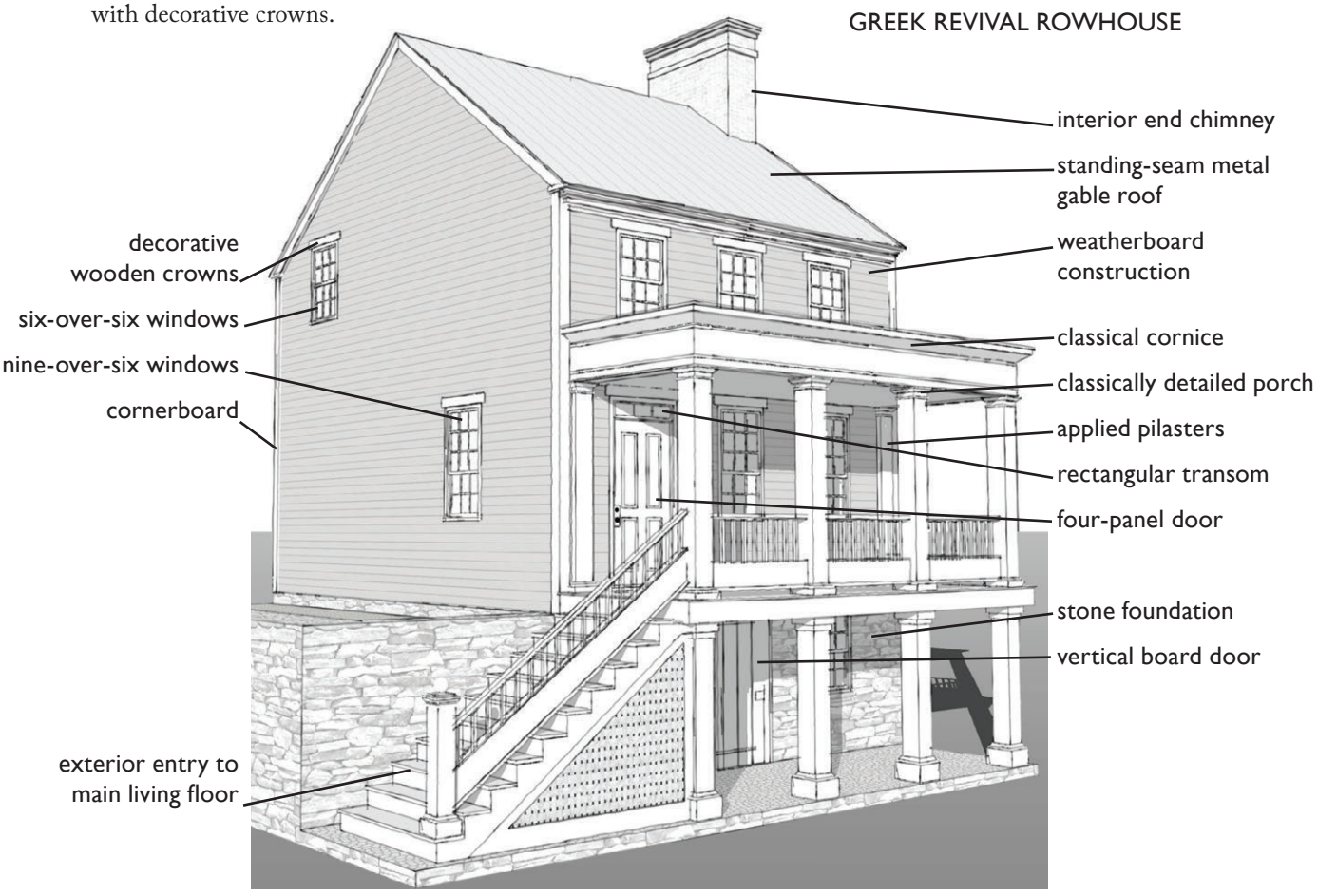
Federal-era rowhouses have similar details to those described on the previous page.

Greek Revival details may include doorways with a rectangular transom and sidelights and simple or pedimented frame. A deep classical cornice is found on some examples. Window openings are generally larger than on Federal examples and may be accented with decorative crowns.



A five-bay brick example of a Waterford townhouse. Note the off-center door placement and balanced interior end chimneys.

GREEK REVIVAL ROWHOUSE



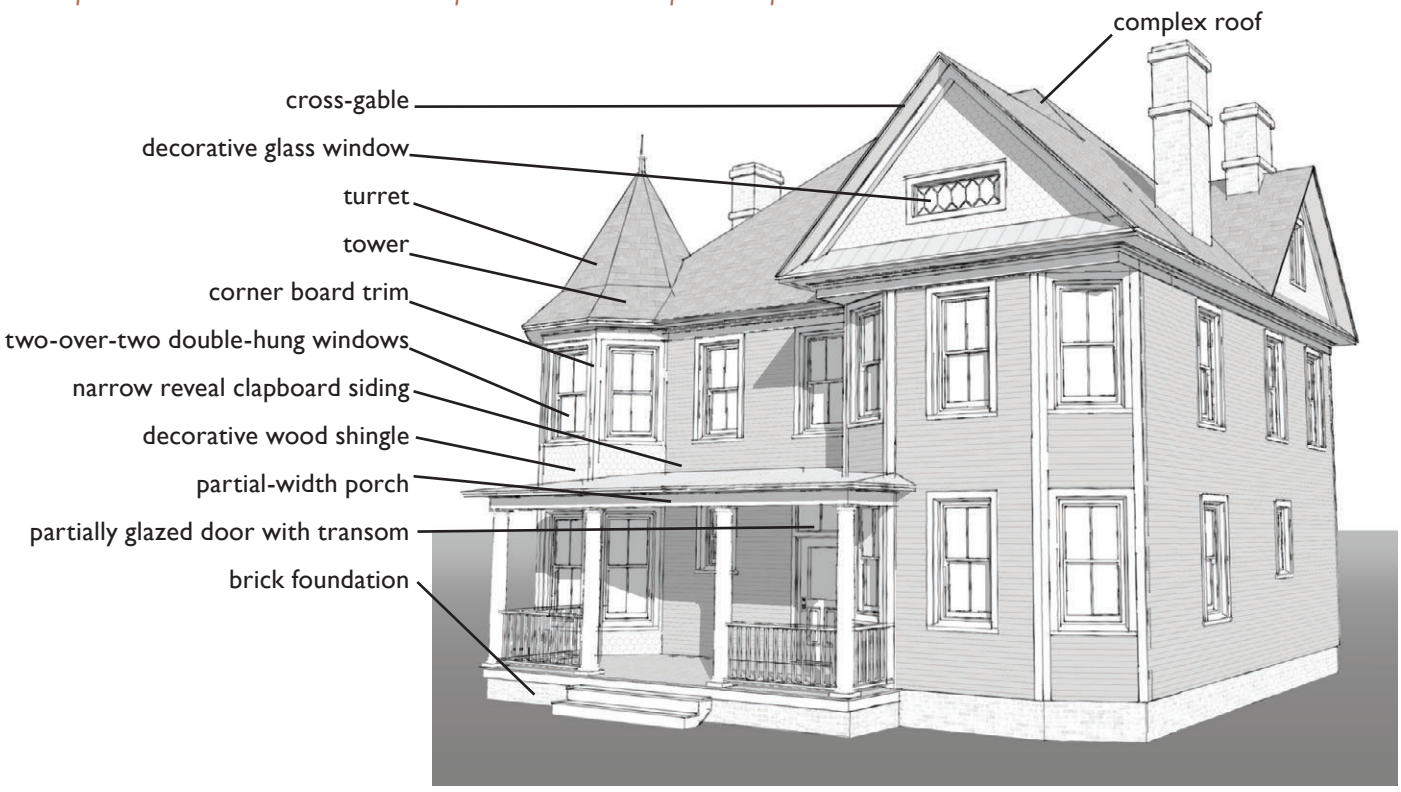


A rare example of the Queen Anne style in Waterford. This stucco-clad example features a hipped roof, a finial-topped tower, patterned slate roof and stained glass gable window. It also has two-over-two windows, a two-story projecting bay, and an asymmetrical porch with a pediment and classical details that replaced an earlier wrap-around porch.

4. Queen Anne: 1880-1910

These dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wrap-around porch. More elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork. The designs may also employ a variety of surface materials such as wood siding, shingles, and brick. Roof turrets, decorative tall chimneys, and a variety of gable forms highlight the skylines of these large residences.

QUEEN ANNE



C. ARCHITECTURAL STYLES/ FORMS/TYPES, continued

5. Vernacular Victorian: 1860-1910

Built in the decades surrounding the turn-of-the-century, these predominantly frame houses all have simple Victorian details.

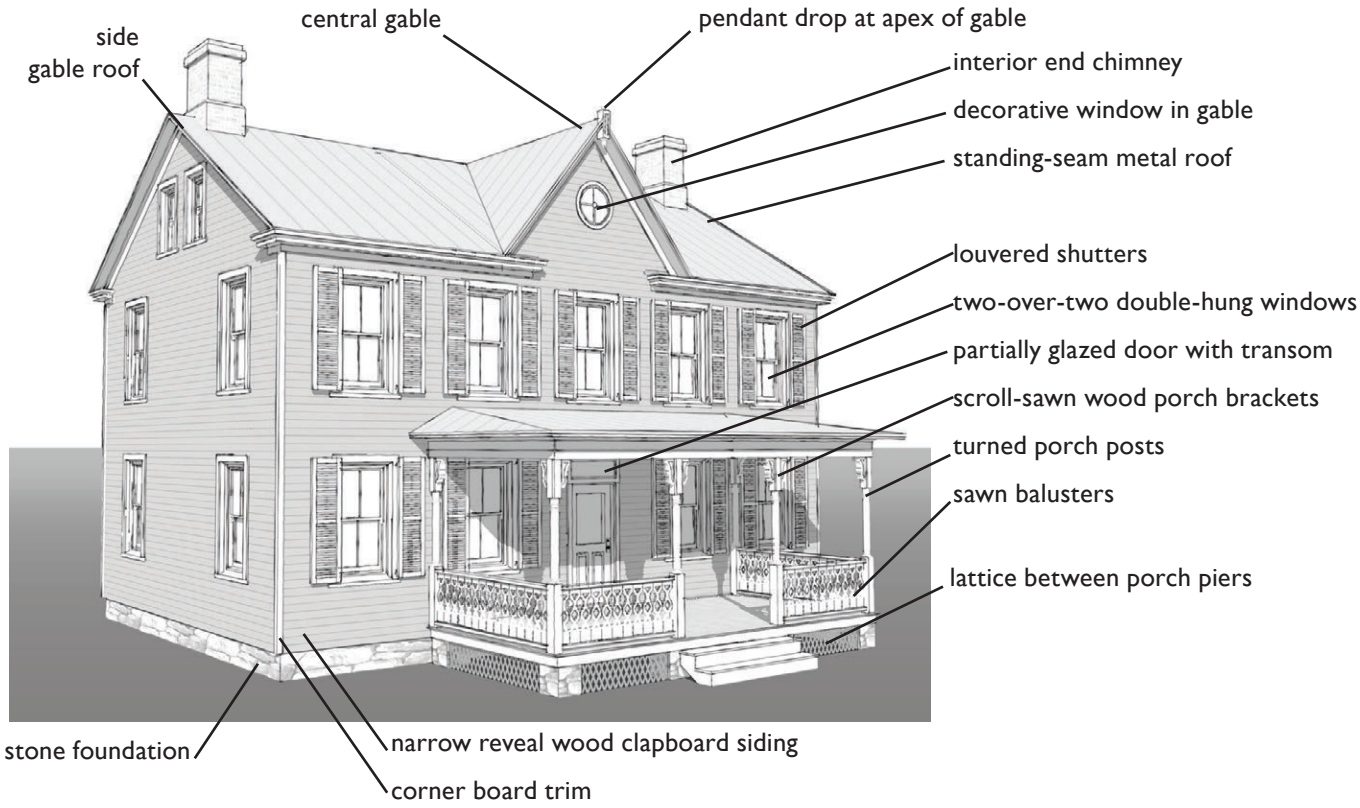
The five-bay I-house is a simply designed frame house, has two stories, and usually has a one story front porch that extends across most of the facade.

Many examples include a centered cross-gable often highlighted with decorative woodwork or a change in cladding material texture.



Waterford has a number of five-bay I-houses. Note the oculus window and turned wood pendant in the central gable. This example uses restrained classical details rather than the more ornate scroll sawn woodwork often seen decorating houses of this style.

VERNACULAR VICTORIAN



6. American Foursquare: 1900-1920

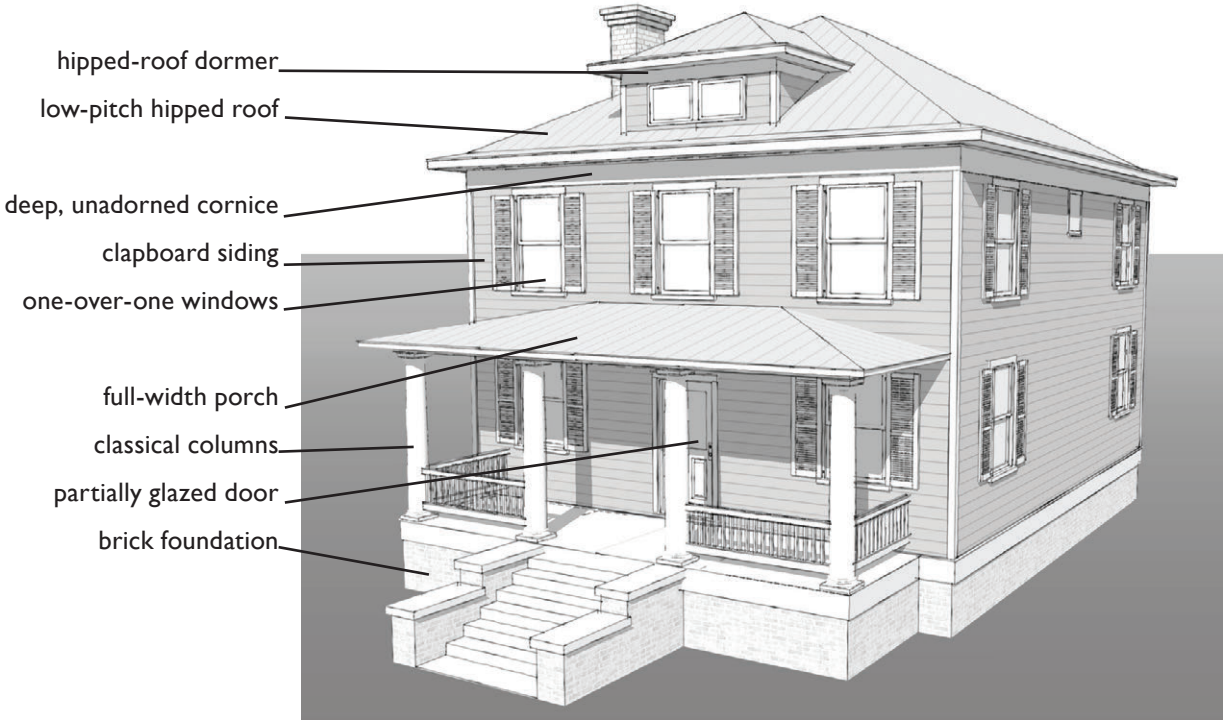
Identified by its trademark hipped roof with a deep overhang and a dominant central dormer, this style is usually two stories with a full-width front porch.

Openings may or may not be symmetrical between floors. Details may reflect the Italianate, Craftsman, or Colonial Revival styles. Its name comes from its square-like shape and four-room plan. Versions of this houses were sold across the United States, in pre-fabricated form, adding to its popularity.



A wrap-around porch and gable-roofed dormer are regional adaptations of the American Foursquare style. The symmetrical arrangement of openings on the front of the house are abandoned on the side elevation.

AMERICAN FOURSQUARE



C. ARCHITECTURAL STYLES/FORMS/TYPES, continued

7. Commercial and Institutional Buildings:

Although Waterford is predominantly a residential district, there are a number of commercial structures, churches and schools. Often these commercial or institutional buildings will follow the established designs for their particular use or adapt those more commonly found in residential structures.

a. Italianate Commercial: 1870-1900

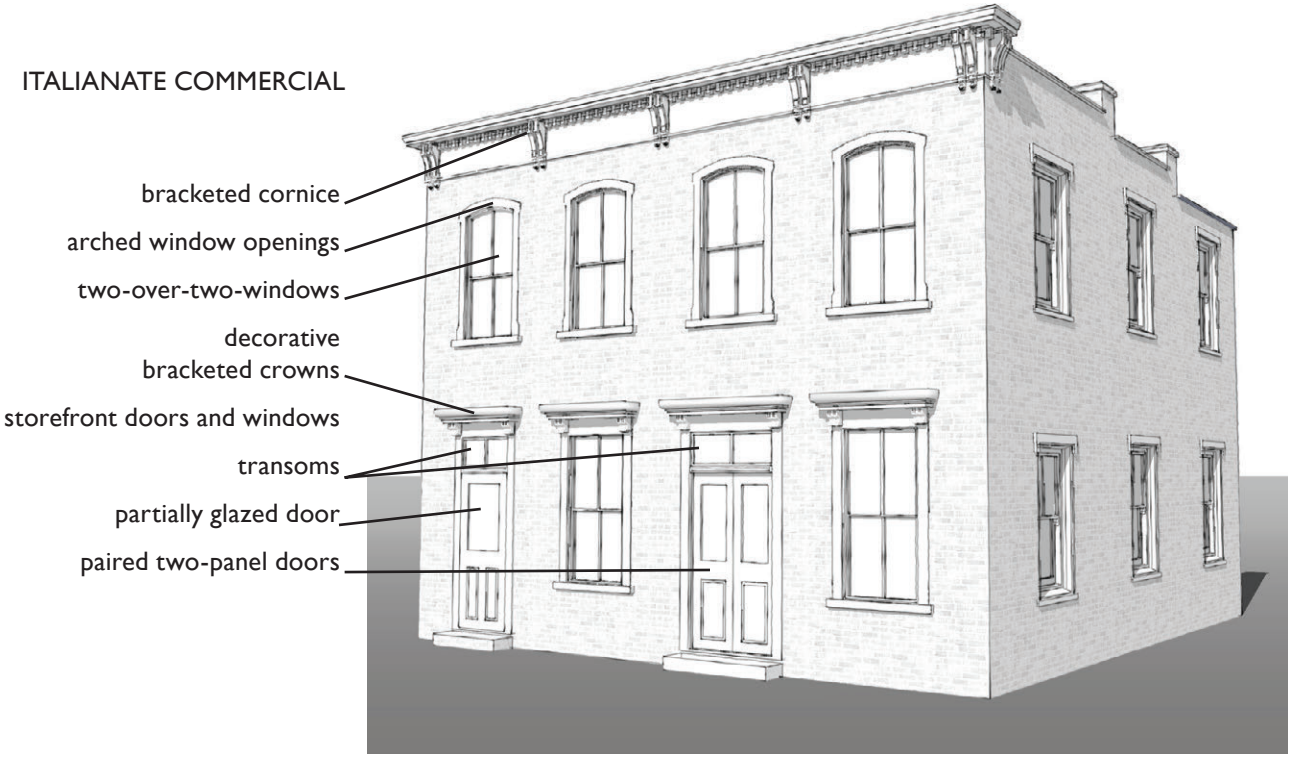
As main streets developed in cities and towns across the state, this style became popular for downtown commercial structures. Waterford's Corner Store and the Post Office exhibit variations on the commercial facade typical of the period. This three-part composition is composed of a storefront, an upper facade with windows and a roofline cornice.

Like its residential counterpart, this style is recognizable by its bracketed or corbeled cornice. Large-paned, vertical windows may be placed in segmental or arched openings.

Storefront voids are often filled with large display windows, paneled bulkheads, and a recessed entry capped by a transom and a second decorative cornice.



With the exception of the wood-shingled Mansard roof, the Corner Store is a well-preserved example of Italianate commercial architecture that relates well to its residential neighbors.



b. Other Commercial and Institutional Building Forms



In 1866, the local African-American population with financial help from the Quaker community, erected the Second Street School. It's front-gable form reflects its use as a church in addition to a school.



The 1891 John Wesley Church in Waterford is an example of the Gothic Revival style, often used for church architecture. Hallmarks of the style include a steeply pitched gable roof, and the introduction of the pointed, or Gothic, arch in windows or other accents.



Records point to an 1818 construction date for the Waterford Mill. The three-story, brick, gable-roofed structure provided ample space for a variety of mill operations and changing technology until the mill ceased to operate in 1939.



Built to house a chair manufacturing business in the third quarter of the nineteenth century, this "L"-shaped, gable-roofed frame structure is known as the Hardware Store. Its size and form made it possible for this structure to be adapted throughout its history to serve a number of purposes including a meeting space, gas station, grocery store, and barber shop. Notable features include the front gable window, decorative wood window crowns/ hoods and corner entry portico sheltering two doors.



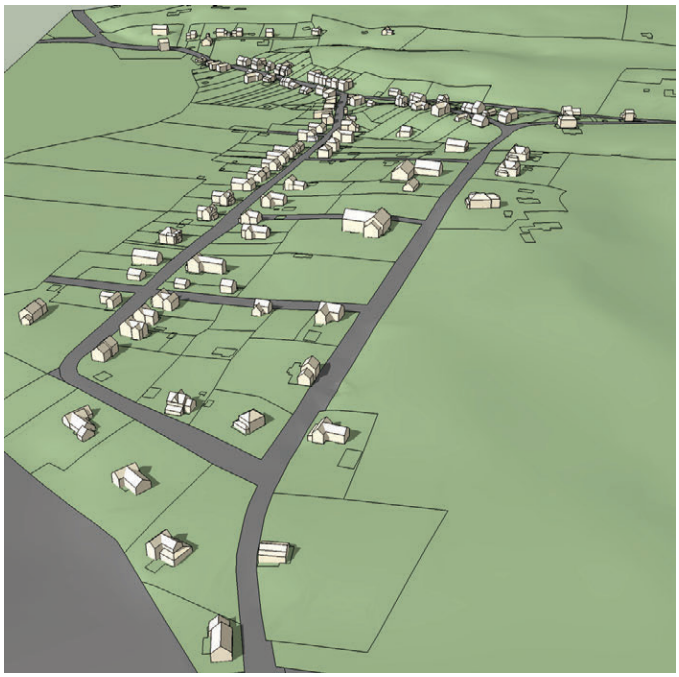
CHAPTER 3
Guidelines for Site Elements

Site design is the relationship between a historic building and its site features, such as its setting and topography, lot layout, landscaping, paved features, outbuildings, and other elements within the property boundary.

A. INTRODUCTION

Site design is the relationship between a historic building and its site features, such as its setting and topography, lot layout, landscaping, paved features, outbuildings, and other elements within the property boundary. These site features help define the historic character of the property and may be considered an important part of any project reviewed by the Historic District Review Committee (HDRC). As you plan your project you will need to consult the Zoning Ordinance for detailed requirements on many of the site features discussed in this chapter.

The Waterford Historic and Cultural Conservation District began as a mid-eighteenth century Quaker farm that evolved into a substantial mill village in the early nineteenth century. As market routes changed from wagon to rail, Waterford was bypassed by the railroad. Although some later development exists in the district, its appearance is that of a well-preserved antebellum village with few late-nineteenth and twentieth century intrusions.



This three-dimensional aerial view of Waterford from the south shows that the development of the village becomes increasingly compact as Second and High streets near the historic core.

It remains a challenge to protect not only the historic structures of the village but their unique setting as well. Local residents and the Waterford Foundation seek to preserve the open farmland and through diligence have protected some of the surrounding pastures through open space easements.

NOTE:

While driveways and parking, walkways and paths, and plantings and trees are outside the purview of the HDRC, Recommendations for Compatibility are included here as general guidelines.



From the perspective of the mill, this view shows the massing and dense development of buildings along Main Street.



From the Waterford School, this view shows how many of the early buildings on Main Street were built to take advantage of the steep landforms on both sides of the street.

B. LANDFORMS AND FEATURES

The development of this mill village was influenced by its topography. The mill was established on low-lying land near Catoctin Creek and soon became the nexus of a network of roads radiating from the village. From there the village developed on the higher land above the mill. Buildings were not constructed on the top of adjacent hills, but rather built into them. This technique helped block prevailing winds and take advantage of southern exposure for passive solar gain. This topography led to the evolution of buildings along Main Street appearing much larger when built into the upward slope on the northeast side of the street than when built into the downward slope on the southwest side of the street.

Development was also bounded by Catoctin Creek, which effectively forms the western boundary of the village. Although many structures built along Main and Second streets back onto the creek, much of this flood-prone land could not be built upon. Later development occurred along both High and Second streets on less steeply sloping topography.

Mature trees throughout the district provide a lush canopy for the historic buildings. Preserved open space to the west contrasts with the dense development of the village and contributes to its overall character.



Early village structures were built into the topography as seen in this example where the rear addition is attached to the second story of the main structure.



This view from the Waterford School looks across the village to the rolling hills of the farms beyond.

INAPPROPRIATE TREATMENTS

1. Do not artificially contour the landscape.
2. Do not reroute existing natural or historically important man-made waterways.

GUIDELINES

1. Preserve existing landforms and features in their natural state.
2. Minimize any grade changes.
3. Retain existing trees and other site vegetation, especially when retention provides a backdrop for structures or a visual edge between properties.



This historic view looking down Big Hill in the 1860s helps to illustrate how Waterford is located in a bowl.



Openings between the compactly arranged buildings at the center of the village provide a glimpse of Waterford's treasured views.

C. SITING

The siting of a structure can affect the long-range view from within the district looking outward or across the district. It may be the view of a compactly arranged central village with tree-lined streets, through a vacant lot to open pasture bisected by a creek, or across a tree line to the distant mountains. In Waterford, the views reach from the village to the crestline that surrounds the village.

INAPPROPRIATE TREATMENT

1. Do not obscure important views from the property or from other properties by the siting of new construction.

GUIDELINES

1. Protect views, especially of natural features such as mountains and agrarian open spaces, and other features that define parcel boundaries such as hedgerows.
2. Site any new construction according to historic precedents and to take best advantage of weather and views without obstructing historic views.



Where development occurred more randomly near the edges of the district, open views capture adjacent rolling fields.



Turning down a country lane provides a long range view across a farm pond, to the property's tree line and rolling hills beyond.

D. STREET PATTERNS AND STREETSCAPES

Waterford street patterns record the development of the village while respecting its topography. Loudoun County helped establish early roads in the village to ease travel to and from the mill.

The Janney family, from whose landholdings the village evolved, subdivided a total of 32 lots along Main Street between 1790 and 1800 following the slope. Another Janney landholding was subdivided into 64 lots between Second and High streets in 1812. The gentler slope of this area allowed for cross streets and a grid type street pattern. Further development occurred on Water and Bond streets during this period.

Streetscape elements in Waterford include black-and-white street signs on wrought iron brackets; partial sidewalks of various materials including brick, stone, and concrete; and mature street trees that soften the appearance of overhead utility lines.



This early streetscape is characterized by a tree canopy and rowhouses set close to brick sidewalks.

INAPPROPRIATE TREATMENTS

1. Do not introduce dead-end streets such as cul-de-sacs into the district. These are a suburban street pattern and are not appropriate in Waterford.
2. Do not introduce wide sidewalks and streetlights lining the primary streets into Waterford. They are not appropriate to the scale of the village.



Later development extended out of the village on Second Street. Larger lots allowed for front and side yards and a planting strip between the street and sidewalk.

GUIDELINES

1. Retain the randomness and rural quality of the existing roads and lanes in Waterford and the certain informal placement of buildings.
2. Reinforce the historic pattern of streets/roads and maintain existing street/road patterns within the district.
3. New sidewalks in the historic district should follow historic precedents for materials, width, and location. Most of Waterford's sidewalks are narrow and of concrete, brick, or stone. Materials may not be consistent in the older sections of the district.
4. If a number of paving materials have been used in the district's sidewalks, base the choice of material for the new section upon the age of development of the majority of structures along the length of the sidewalk to be installed.



Paving materials used on sidewalks in Waterford include this brick herringbone pattern example edged with granite curbstones.

E. ARCHAEOLOGICAL SITES

The County has an archaeological record that dates back at least 10,000 years. Because of the abundant watercourses, particularly the Potomac River, the county has for thousands of years sustained human occupation. In the western part of the County, Goose Creek and Catoctin Creek were prime sources of water and wildlife for prehistoric peoples. These watercourses attracted the earliest European settlers as well and these secondary river systems served as the lifeblood for the early inhabitants of Waterford, Goose Creek, Taylorstown, Aldie and Oatlands. Over 1,500 archaeological sites have been identified thus far in the County.

The county requires archaeological investigation for most development applications. Though the county does not require property owners seeking a CAPP to conduct an archaeological survey, it is important to understand that you are stewards of the history of your property, including archaeological resources and that they should be preserved as part of that responsibility.

Each historic building is an artifact of a specific period in county history. The rest of the story lies beneath the house, yard, gardens, and fields. Most of the architecture of the districts is not the original dwellings of the earliest settlers. Historic lands often yield features and artifacts related to earlier historic, or even prehistoric, occupation of the property and can often provide much more insight about the life and culture of a property's inhabitants than architecture itself.

If you think you may have remnants of a previous structure on your property, please contact the Department of Planning before you continue with your project.



The stone foundation of a building just below the old stone jail has been preserved and the site left undisturbed.

INAPPROPRIATE TREATMENTS

1. Avoid siting new construction on or near a known archaeological resource.
2. Attachments to structures should not mask, damage, or destroy character-defining features such as archaeological sites.

GUIDELINES

1. Minimize disturbance of terrain, thus reducing the possibility of destroying unknown archaeological features or materials.
2. Locate new construction away from any known archaeological resources. Archaeological resources should be avoided and conserved.
3. Inform the Department of Planning if archaeological resources are discovered. They are protected by the same section of the Code of Virginia as historic buildings and above-ground sites.
4. Delay construction, where disturbance of the site is unavoidable, so that the site may be properly recorded by a qualified archaeologist before it is disturbed. Professional excavation is scientific and systematic in nature and involving detailed mapping and analysis.
5. Keep artifacts collected while gardening, tilling or construction on a property together as a collection. When possible make note of where on the property artifacts were found.

NOTE:

The Virginia Department of Historic Resources has standards and guidelines that professional archaeologists must adhere to when conducting an investigation in Virginia. These ***Guidelines for Archaeological Investigations in Virginia*** are found in the ***Guidelines for Conducting Cultural Resource Survey in Virginia and are available at*** www.dhr.virginia.gov/arch_DHR/archaeo_index.htm.



Many Waterford outbuildings are constructed of vertical wood boards on a stone foundation and have small windows and louvered vents.



This barn-form outbuilding has evolved over time. Its construction into the hill allows access from two levels.



Based on a carriage house design, this new garage uses materials characteristic of local outbuildings.

NOTE:

Bona fide farm buildings and structures may be exempted from HDRC review per Section 6-1902 (A) of the Zoning Ordinance. An exemption will be granted where it is found that requested change would not have a clear and substantial detrimental impact on the character of the historic district.

F. ACCESSORY STRUCTURES AND BREEZEWAYS

The area directly around each primary historic structure typically provided a work area for the dwelling's occupants. Many early residences, even in villages, would have been surrounded by accessory structures. Tinners, blacksmiths and other tradespeople often practiced directly out of their residences or had separate sheds for the practice of their professions located for public access.

Chicken coops, smokehouses, separate kitchens, outhouses, and stables were not uncommon. It is possible that some of these outbuildings would have served more than one household due to the density of development and lack of flat land in Waterford's core. Little about the arrangement of the various structures on each lot was random. Each was sited for maximum advantage and expedited workflow.

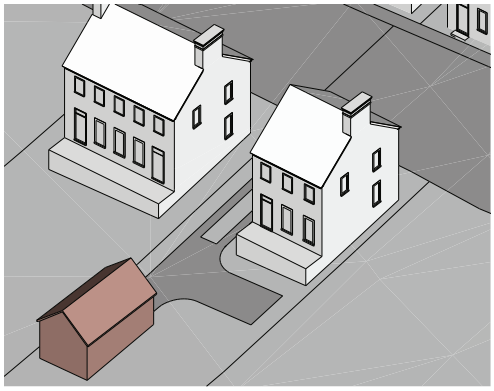
By the mid- to-late-nineteenth century, kitchens and then outhouses were brought under the roof of the primary structure. Occasionally village lots will retain a representative outbuilding, but rarely does the overall character of the original lot arrangement survive.

INAPPROPRIATE TREATMENTS

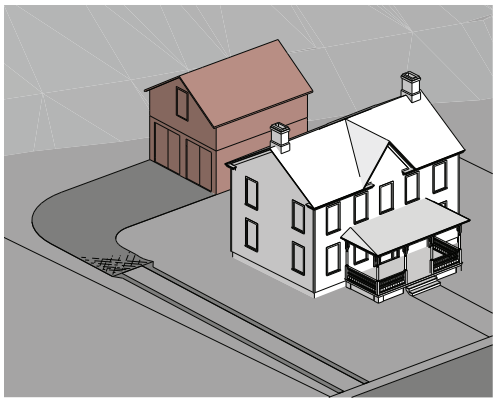
1. Do not tear down existing historic outbuildings.
2. Do not use prefabricated metal outbuildings.
3. Do not construct new outbuildings that are out of scale with the lot and house.

GUIDELINES

1. Retain and repair historic outbuildings following the *Guidelines for Existing Structures* found in *Chapter 6*.
2. Ensure that the design of any new outbuilding is subordinate to the main historic structure in scale, mass, and siting.



By following historic precedents for design, it may be possible to place a one-car garage at the rear of a village lot with the doors facing the street.



A larger garage may need to be placed to the rear of the structure where it will not be seen, and the doors oriented so that they do not face the street.

3. The HDRC has established a hierarchy for garage placement and design.
   a. The most desired design is for a detached garage, that if designed according to historic precedents, may have appropriate doors facing the street.
   b. A covered breezeway connecting the garage to the house may also be acceptable based on the siting of the house and design and orientation of the garage.
   c. If a garage is included in a new structure, its doors should not face the right-of-way and should be screened from view.
4. Place new garages to the rear of lots that are large enough to accommodate them following the applicable zoning requirements.
5. Site a new garage as a carriage house would have been sited historically, oriented to the street.
6. Design new outbuildings to be compatible with the style and character of the primary building on the site, materials, and roof slope. It is acceptable for masonry buildings to have frame outbuildings. For more information on appropriate new construction, see *Chapter 6*.
7. Paint outbuildings, garages, and breezeways to coordinate with the primary structure on the site.

NOTE:

Garages are not typically found in Waterford. Look to historic outbuilding forms, such as carriage houses and small barns, for appropriate massing and scale.

G. OUTDOOR LIVING SPACES

The former workspace around many village residences now serves the leisure activities of the homeowner. It therefore can be a challenge to incorporate modern amenities such as patios, swimming pools, ornamental ponds and fountains, and pergolas or gazebos while retaining the historic appearance of the site.

It is important to consider that there are certain trade-offs made for living in a historic district. It is the preserved quality of the historic buildings that resulted in the recognition and protection of Waterford. These same qualities attract many property owners to the district.

If modern features must be incorporated into a site, their proper location is very important. By working with site elements such as the slope of the site, fencing and plantings, many of these features can be screened from view, thus reducing their visual impact on the historic character of the district.



A brick path leads along the side of the house to a rear patio that is screened from view by mature site plantings.

INAPPROPRIATE TREATMENTS

1. Do not add modern outdoor living spaces such as patios, decks, swimming pools, ornamental ponds and fountains, and pergolas or gazebos in the front yards of village dwellings.
2. Do not radically change the contour of the lot when installing new outdoor living spaces. It may be appropriate to terrace a steeply sloping site.
3. Do not use materials that are out of character with the historic district, such as vinyl or composites, or unpainted pressure-treated wood.



The stone used for this patio repeats the foundation material of the shed to the rear of the property.

GUIDELINES

1. If absolutely necessary, place modern site features where their location minimizes their impact on the historic appearance of the property and site.
2. Use historically appropriate materials and colors for all outdoor living space elements. Refer to other sections in this chapter for appropriate paving and structural materials in Waterford.
3. Relate the materials used to those found in the construction of the buildings and other elements already existing on your lot. Adjacent lots of a similar age and architectural style may also be used for reference.



Waterford's hillside sites provide opportunities for terraced, hidden outdoor living spaces.



A split rail fence against the backdrop of a board-and-batten outbuilding reinforces the rural character in Waterford.



A wooden three-board fence provides enclosure to this yard located above a stone retaining wall. The design of the fence repeats that of the porch railing.



Plantings accent this wooden picket fence.



Ornamental iron gates became popular in the nineteenth century and can be found on a number of Waterford sites.

NOTE:

Bona fide farm fences may be exempted from HDRC review per Section 6-1902 (A) of the Zoning Ordinance. An exemption will be granted where it is found that requested change would not have a clear and substantial detrimental impact on the character of the historic district.

H. FENCES AND WALLS

Although there is an occasional brick wall in the district, much more common are low stone walls. These stone walls are a character-defining feature of the district and are used for both retaining walls in terraced areas and to level out a site path or sidewalk.

Wooden board fences are often used at rear property lines and around the mill property. Picket fences appear in great numbers, in both the densely developed and more open areas of the district. Wrought iron is seen near the Post Office and along Second Street. Rear yards may also be fenced with American wire, popular in the early-twentieth-century.

INAPPROPRIATE TREATMENTS

1. Do not exceed the average height of other fences and walls of surrounding properties with the height of a new fence or wall.
2. Do not use chain link, vinyl, or concrete block walls.
3. Do not use solid masonry walls that visually enclose the property from surrounding more open neighboring sites. Low stone walls are common in the district and are appropriate.
4. Do not fence front yards unless this is the prevailing condition of adjacent parcels.

GUIDELINES

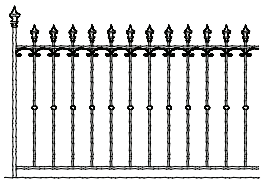
1. Ensure that fence heights conform to zoning regulations.
2. Retain any existing historic fences.
3. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location, when possible.
4. Replace existing historic fences by matching the material, height, and detail.
5. Relate the scale, materials, color, and detail of the design of any new fence or wall to the scale, materials, and detail of the historic building. Simple designs are most appropriate to Waterford's historic Quaker character.

J. FENCES AND WALLS, continued

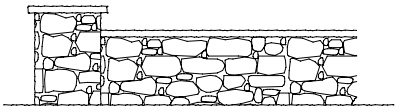


The design of this fence repeats that of the stair and porch railing. It is stepped up the slope of the rear yard, following the site topography.

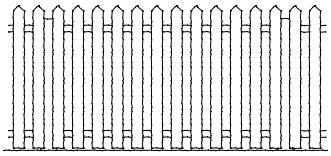
TYPICAL FENCE STYLES

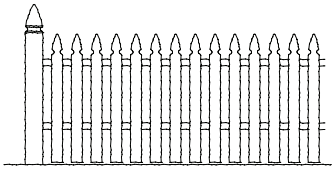


Decorative wrought iron fence

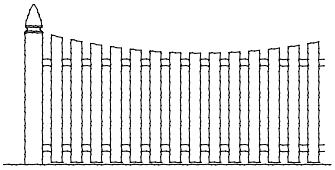


Stone wall

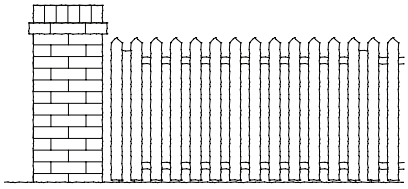




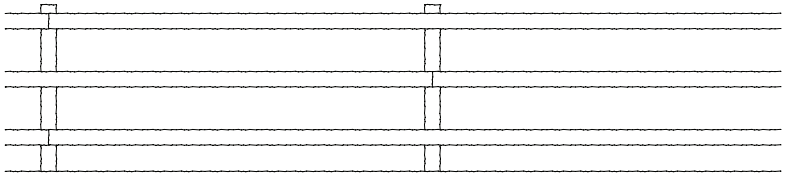
Two types of wood picket fences



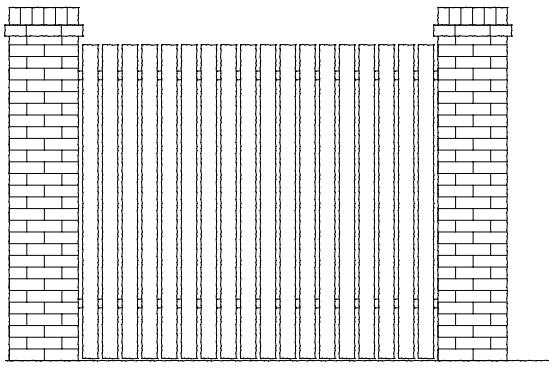
Decorative wood picket fence



Brick or stone piers with simple wood picket fence



Simple board or plank fence



Privacy fence with a combination of brick or stone piers and simple wood pickets



Mechanical units are often located along the side of the house facing the driveway. Here a lattice screen is combined with plantings to shield the unit from view.

I. MECHANICAL AND UTILITIES' SCREENING

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

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

INAPPROPRIATE TREATMENTS

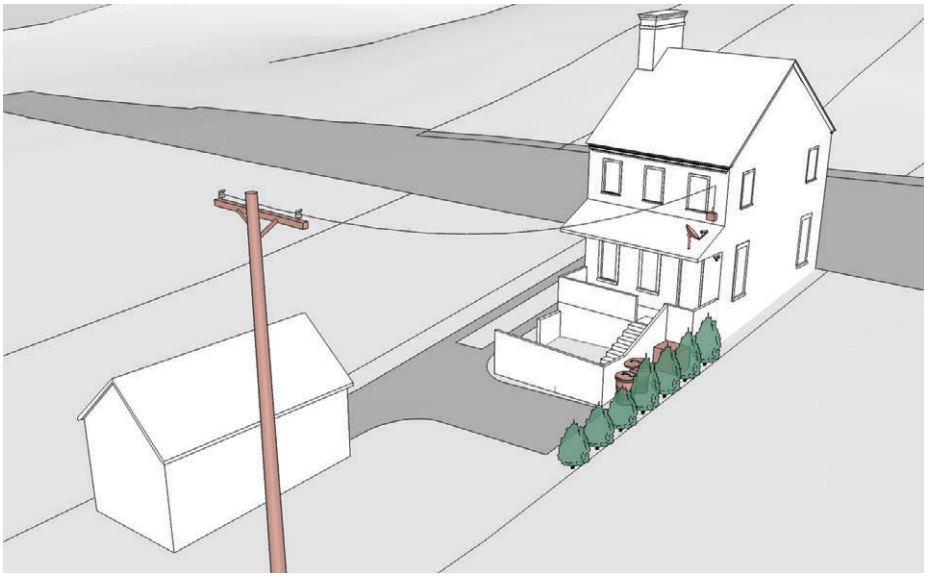
1. Do not place satellite dishes on roof areas, sides of buildings, or porch roofs where visible from public rights-of-way.
2. Do not place miscellaneous site objects, such as trash containers, in front site locations. If there is no other location, screen them from public view with plantings or fencing appropriate to the site.

GUIDELINES

1. Place site appurtenances in inconspicuous areas on the rear of the building or below grade, when possible.
2. Screen the location with appropriate plantings or fencing, allowing for appropriate airflow to these units.
3. Consider placing overhead utilities underground wherever possible.
4. Place satellite dishes on inconspicuous locations.



A shed-type structure may provide a visual screen for property-owner controlled site features.



Fences and plantings can screen those site features over which the property owner does not have location control.

J. ACCESSIBILITY

Access ramps or lifts are sometimes a necessity for residents of an older house that does not have an at-grade entrance. These devices can often be added to historic buildings in a design that relates well to a historic porch or secondary entrance and without substantially altering significant features of the building.

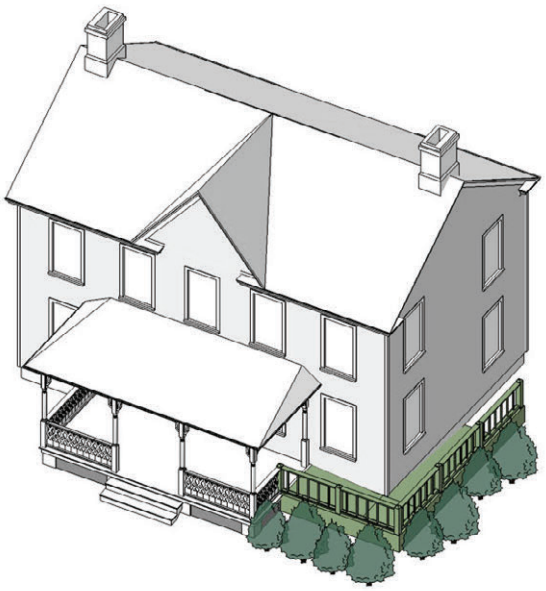
Prior to construction of a ramp or lift, you should seek advice from the Department of Planning. This office may be able to direct you to professionals that have experience in designing accessibility solutions.

INAPPROPRIATE TREATMENT

1. Do not place the ramp or lift where it interferes with the primary historic walkway or path, if possible. This may impede normal pedestrian access to the building.

GUIDELINES

1. Retain and preserve historic elements, such as porch railings, so that these original features may be restored to the structure when a ramp is removed.
2. Locate access at a well-defined entrance to the building and adjacent to any parking area.
3. Design ramps or lift enclosures to have the least visual effect on the building and/or setting and use materials compatible with existing materials on the building.
4. Consider the use of a mechanical lift rather than a ramp if the entrance is elevated more than 12 inches above grade. ADA access requirements require a maximum rise of one inch per foot.
5. Ensure that any solution is reversible; that it may be built, used, and removed without permanent damage to the historic features of the building.



The accessibility option shown here is informed by the existing porch design and is screened by evergreen plantings to reduce its visual impact on the historic structure.

K. LIGHTING

Most of Waterford's structures were built long before the advent of electricity. Over time exterior lighting may have been added to individual sites. Small electric fixtures are often attached to either the wall adjacent to or above the front door or to a porch ceiling to provide illumination for the entry. In rare instances, a pole-mounted lantern-style fixture may be placed near a dwelling, steps, or the edge of a parking area.

INAPPROPRIATE TREATMENTS

1. Do not use a series of small light fixtures to line a walkway or driveway.
2. Avoid unshielded security lighting and floodlights as they are not consistent with the character of the district.

GUIDELINES

1. Retain any existing historic light fixtures.
2. Repair and refurbish historic light fixtures when possible.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Check with local architectural salvage companies for period-appropriate light fixtures.
5. Use fixtures that are compatible with the character of the historic building and the surrounding area.
6. Choose light levels that provide for adequate safety but do not overly emphasize the residential site or building. Often, existing porch or entry lights may be sufficient.



A traditional style pendant light fixture may be appropriate hanging from a porch or portico ceiling.



A lantern-type fixture can be mounted to either one or both sides of a door.



Waterford has a few examples of lanterns mounted on posts usually placed near the intersection of the public sidewalk and private walkway.



Many Waterford sites have a brick walkway that leads either to a front door or between buildings to the rear of the lot.



Stone stairs through an old fieldstone wall provide access to this hillside garden and are visually unobtrusive.



In a more formal arrangement, this very regular brick path and accompanying stairs are edged with boxwood as they lead to a terraced seating area.

NOTE:

While walkways and path are outside the purview of the HDRC, Recommendations for Compatibility are included here as general guidelines.

L. WALKWAYS AND PATHS

In the oldest section of Waterford, houses have little or no setback from the street or sidewalk and are spaced with little to no sideyard area. These sites are steeply sloped and allow little room for site paths, unless adjoining an open lot. Where paths exist, they often take the form of stone stairs to move between terraced levels of outdoor living spaces.

On larger lots, especially along High and Second streets, brick or concrete walks often connect a house to the street or sidewalk. Paving stone of regular and irregular shapes are also found in the district.

INAPPROPRIATE TREATMENTS

1. Do not use large expanses of bright white or gray concrete surfaces or asphalt in visible areas.
2. Do not demolish contributing historic buildings for new paths.
3. Do not remove existing historic walkways or change their historic materials.

RECOMMENDATIONS FOR COMPATIBILITY

1. Retain existing historic walkways.
2. Replace damaged areas with materials that match the original paving material in color, size, texture, and finish.
3. Locate walkways and paths according to historic precedents and in arrangements that are appropriate to the size of the lot and scale of the structure.
4. Ensure that new paving material is compatible with the character of the district. The most historically appropriate materials are brick, stone, and warm-toned concrete.

NOTE:

While driveways and parking are outside the purview of the HDRC, recommendations for compatibility are included here.

M. DRIVEWAYS AND PARKING AREAS

The small, steep lots of Waterford's core area of development leave little room for most site improvements. However, lots outside the Main Street corridor make some allowance for automobiles. Along Water and Bond streets, a parking area may be little more than a gravel shoulder to allow for parallel parking near the dwelling. In rare instances a concrete pad finished with a warm-toned pebble aggregate or two strips of brick may provide on-site parking.

Larger lots in the district allow more room for site improvements. Driveways in this area may be gravel, two ribbons of concrete, or a solid pour of concrete or asphalt.



A brick ribbon-style driveway, based on early twentieth century precedents, now provides a location for plantings, not cars.

INAPPROPRIATE TREATMENTS

1. Do not place driveways on narrow lots if it will have a major visual impact on the site.
2. Do not place paved areas for parking in the front yard.
3. Do not use large expanses of bright white or gray concrete surfaces or asphalt in visible areas.
4. Do not demolish historic buildings for parking.



The sand color, exposed aggregate concrete used for this parking area blends well with the structure and other site features and is not visually obtrusive.

RECOMMENDATIONS FOR COMPATIBILITY

1. Retain existing historic driveways.
2. Replace damaged areas with materials that match the original paving material in color, size, texture, and finish.
3. Locate driveways only on large or medium size lots that can accommodate such a feature.
4. New parking should be located to the side or rear of existing buildings. It should be screened with plantings if visible from a public right-of-way.
5. Ensure that new paving material is compatible with the character of the district. The most historically appropriate materials in the village are aggregate-finished concrete and gravel.
6. Consider the use of permeable paving materials to reduce runoff.



Evergreen plantings screen this parking area from public view.



Waterford residents make the most of the little space sometimes available for plantings in the front of a dwelling.



An open space between buildings can provide an opportunity for terraced planting areas.

NOTE:

While plantings and trees are outside the purview of the HDRC, Recommendations for Compatibility are included here as general guidelines.

N. PLANTINGS AND TREES

Like the placement of a structure on its site, the character of the landscape and accompanying plantings contribute to the identity of the historic district.

In Waterford, many streets have tree edges and lots that are punctuated with mature trees. A rural and random planting condition predominates throughout the district. More regular plantings, often dating to the twentieth century, mark Waterford's rediscovery as a retreat from Washington.

INAPPROPRIATE TREATMENT

1. Do not allow foundation plantings to grow out-of-scale with existing buildings.

RECOMMENDATIONS FOR COMPATIBILITY

1. Retain existing trees and plants that help define Waterford's historic character. Mature trees and other plantings can also help to shade the house or protect it from wind.
2. Replace diseased or dead plants and trees with indigenous species. Native plants are more resistant to drought conditions and therefore need to be watered less often.
3. Repeat the dominant landscape design (plant, size, and species) found in Waterford when installing new plantings.
4. Use new plants that, when mature, will be in-scale with the size of the structure and the lot.
5. Identify and take care to protect significant existing trees and other plantings when constructing new buildings.



On a corner lot, the low stone wall is accented by formal plantings of evergreen and deciduous hedges. Large trees shade the house.



On larger lots, there are more opportunities for site plantings including the mature deciduous trees and perennials at the fence line seen in this example.



CHAPTER 4
Guidelines for New Construction

The Village of Waterford is one of the earliest settlements in the county. Preserving its unique character allows the county to provide a physical reminder of this rich heritage for all present and future generations. Waterford is particularly significant since it is also listed as one of Virginia's few National Historic Landmarks.



The circa 1995 Good House uses materials found on many historic Waterford structures including a stone foundation, weatherboard siding and a standing-seam metal roof. Its form also follows local historic precedents with its gable roof form, dormers, and full-width porch.

A. INTRODUCTION

The Village of Waterford is one of the earliest settlements in the county. Preserving its unique character allows the county to provide a physical reminder of this rich heritage for all present and future generations. Waterford is particularly significant since it is also listed as one of Virginia's few National Historic Landmarks.

Therefore, any change made to Waterford needs to be very carefully designed so that any new building respects this important historic setting. The goal is to preserve the fragile and unique character of Waterford, not to challenge or compete with it. Thus the new building should be a "background" design, that is, one that does not draw attention to itself at the expense of its historic neighbors.

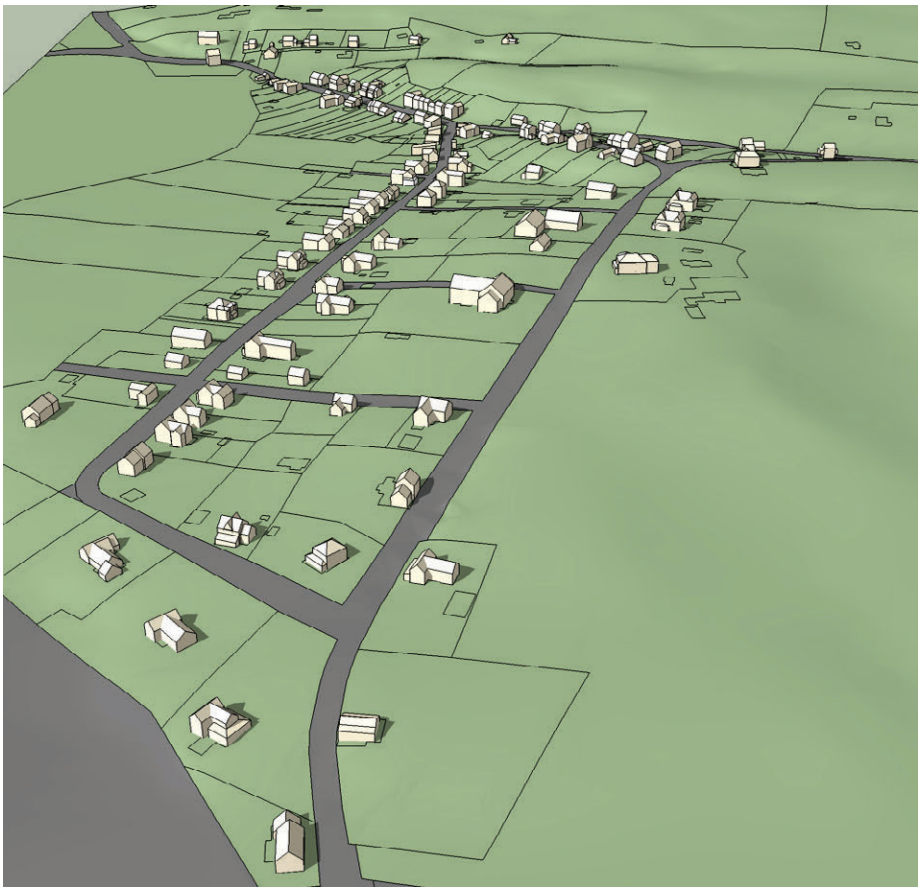
While there are various historic styles and different building types in Waterford, the buildings were constructed of traditional materials and often have a similar scale and size. Many also had decorative details depending on their era and style with the exception of simple outbuildings. These materials and details help create a human scale to the building and add visual interest to the design.

New buildings should use traditional materials or new materials that have a similar appearance to the original. These new designs also should have some type of traditional decorative details that fit the building. Most buildings throughout history had some type of decoration until the modern movement of the twentieth century.

A. INTRODUCTION, continued

Today, many architects and designers advocate designing a "building of the times," a phase meaning a more modern design. The philosophy of the modern style has been that form should follow the function of the building. Often the structure of the building was physically revealed to express honesty in the design. Modern materials such as glass, concrete and metal were used to reflect the technology of the times. Any decoration was considered unnecessary, dishonest, and a compromise to the purity of the designer's intent. Regional architectural traditions or materials were abandoned for a global aesthetic of the machine age. Designing with any reference to traditional buildings or historic imagery was considered quaint, outdated and not relevant to modern times. It is an obvious challenge to take this modernist approach when designing a new building in the historic districts if the goal is to respect the existing architectural character of the county's heritage.

The following guidelines for new construction provide more detailed information on how new designs can reflect the various design attributes of the historic buildings to ensure better compatibility between the new and old.



The relative placement, scale, and massing of Waterford's historic buildings are seen in this three-dimensional rendering.

GUIDELINES FOR CONTEMPORARY DESIGN

1. Contemporary design, both as new structures and as additions to existing ones which is sensitive to its historic surroundings through compatible scale, massing, materials, siting, and design details, is welcome and appropriate in the villages.
2. Contemporary design may be suitable in the rural area(s) where its relationship should be to the natural landscape rather than to other buildings.



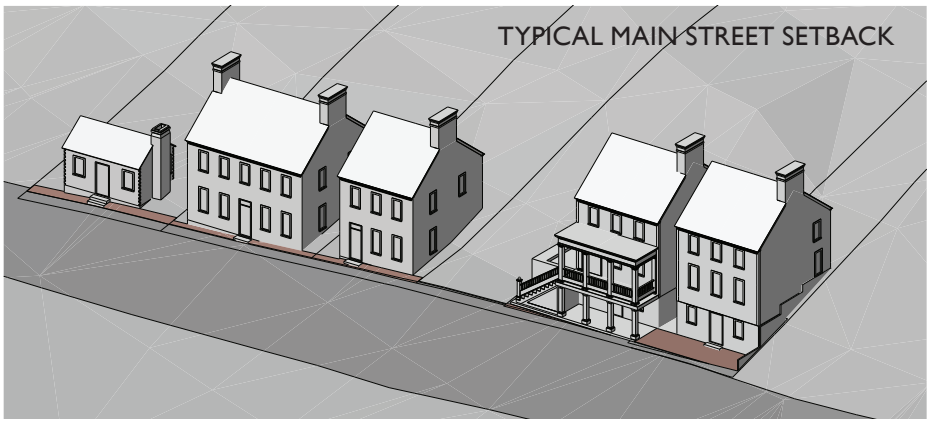
Second Street has relatively uniform setbacks that create front yards with ample room for plantings to provide a shade canopy in the summer.

B. SETBACK/SITING/TOPOGRAPHY

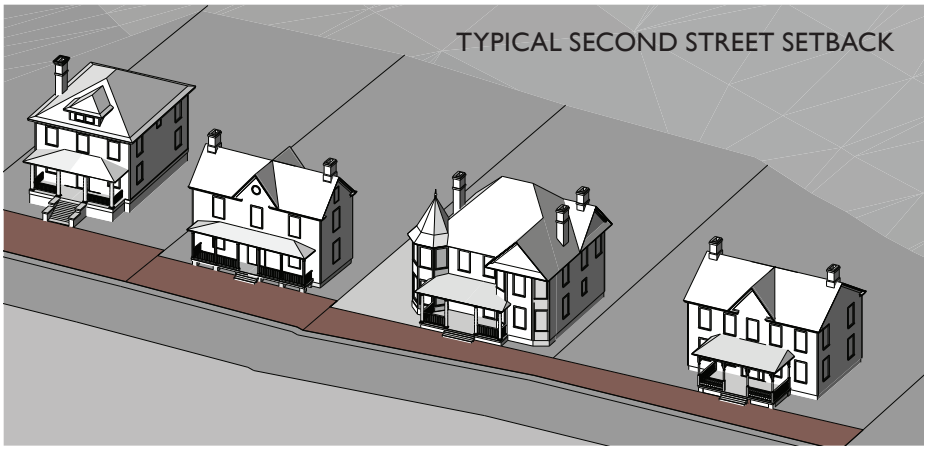
Setback is defined by *Section 1-200(J)* of the *Zoning Ordinance* as the distance measured between the wider of the following options; (a) the existing dedicated right-of-way, (b) the right-of-way proposed in the Comprehensive Plan, or (c) the minimum dedicated right-of-way permitted by VDOT for maintenance. Although regulations will vary with the underlying zoning in each district, the historic overlay zoning (*Section 6-1805*) allows the setback of new construction to reinforce existing historic precedent.

GUIDELINES

1. Relate the setback of any new construction in Waterford to the character of adjacent existing historic structures.
2. Commercial structures should have little to no setback.
3. Residences should be sited to reinforce the character of the adjacent dwellings.
4. Use the historic placement of the type of building that you seek to construct. If you seek to construct a house between a commercial and residential building, use the residential building as your guide.



Setbacks for new construction should reinforce the dominant condition of surrounding properties. In Waterford, they may range from a limited setback on portions of Main Street to deeper setbacks on High Street.



C. ORIENTATION

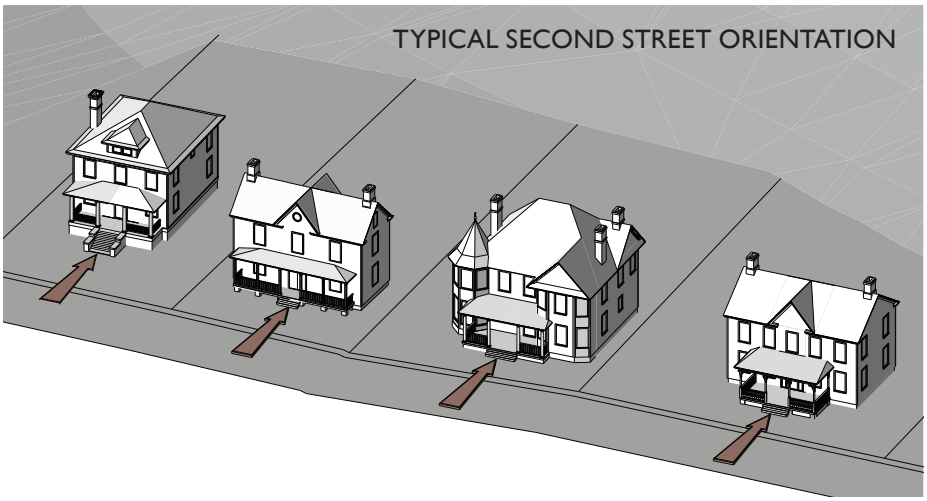
Orientation refers to the direction the front (facade) of the building faces. In Waterford, most early houses and commercial buildings were sited to take advantage of topography and align with historic trade routes. Later residences may have been built to take advantage of pastoral views and are oriented to the street.

GUIDELINES

1. Orient the facades of new structures to the street onto which the lot faces.
2. Orient the primary facade to the major street if the building is to be constructed on a corner lot in Waterford.
3. On larger, more rural parcels, it may be possible to orient new construction to the weather to take advantage of passive solar heating and negate the effects of prevailing winds.
4. Detached one-car garages in Waterford should follow the historic precedent for placement at the rear of the lot and facing the street.



New construction should respect the consistent orientation of the front of each house to the primary street in the village.

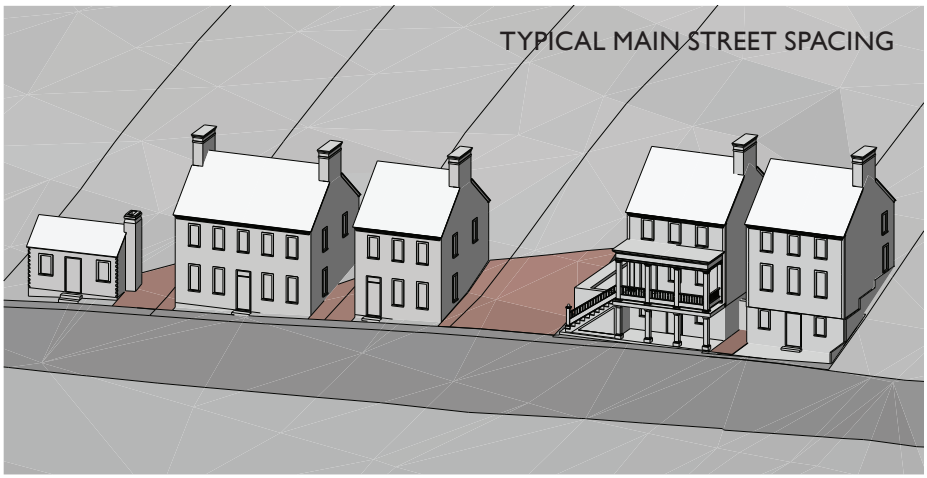


D. SPACING

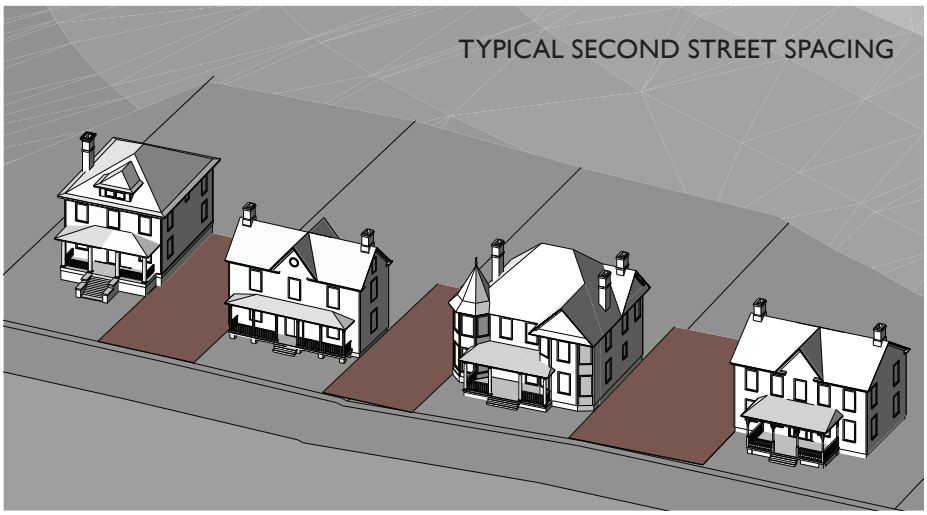
Spacing refers to the side yard distances between buildings. Underlying zoning regulations in the districts specify minimum side yards. Through the historic district overlay zoning (*Section 6-1805*), these may be altered to ensure that new construction is consistent with the historic streetscape.

GUIDELINE

1. Space new construction within ten percent of the historic precedent on the block and adhere to other applicable zoning regulations. The spacing of buildings, both residential and commercial, is more compact towards the historic center of Waterford.



Random spacing between buildings may be found where lots remain undeveloped or a building has been lost over time.



More regular spacing occurs in areas of the district that saw late-nineteenth and early twentieth century development.

E. MASSING

The overall massing of a building relates to the organization and relative size of the building sections or pieces of a building. The nature of the mass will be further defined by other criteria in this chapter, such as height, width, and directional expression.

The earliest original structures were often rectangular in shape. Several one-story masses containing trade shops were later added onto and reach three stories along Main Street. Where the lot size and topography allowed, additions were often attached to one side rather than above or to the rear of the structure. In some cases, these additions were a half-story or more higher than the original mass.

Most freestanding structures in Waterford are two- to two-and one-half stories tall. Some one-story freestanding structures have also been preserved.

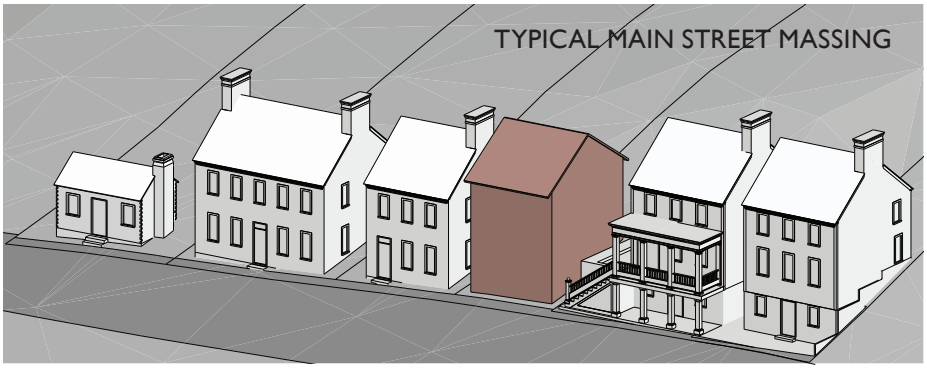
The existing massing of historic structures may be used as a precedent for new construction; however, new additions must be subordinate in their massing to the historic structure. This concept will be covered in more detail in *Chapter 5: Additions*.

INAPPROPRIATE TREATMENT

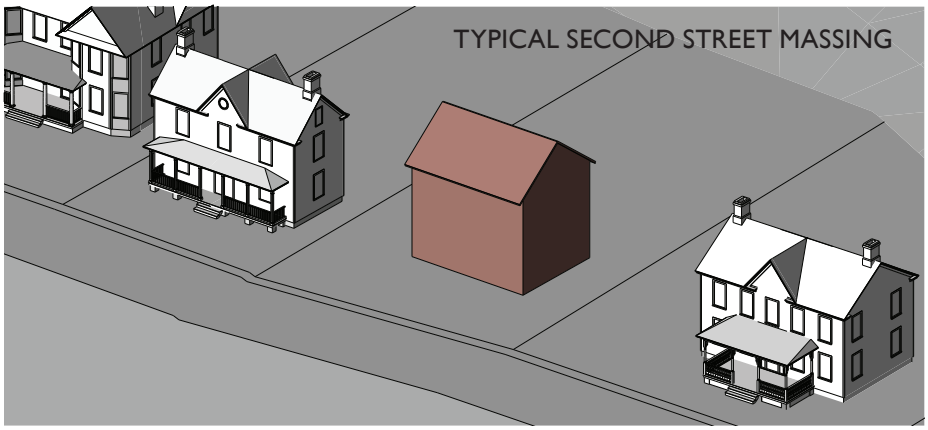
1. Do not try to contain an entire structure in one mass, unless it is a townhouse form that respects the massing of adjacent structures.

GUIDELINES

1. Use massing that relates to existing adjacent historic structures.
2. Where the footprint of new construction is larger than historic precedents, look to historic examples of dwellings that grew over time. Differing periods of construction are often represented by a series of separate masses.
3. Reduce the perceived mass by dividing the structure into simple intersecting masses with varying rooflines according to existing historic structures.
4. Continue the precedent of one primary mass with one or more secondary masses.



An APPROPRIATE example of mass for new construction relates to adjacent house forms. This example respects the height, width and scale of its neighbors.



In this APPROPRIATE example of mass for new construction, the new structure respects the rectangular mass, height, and width of adjacent structures.

F. COMPLEXITY OF FORM

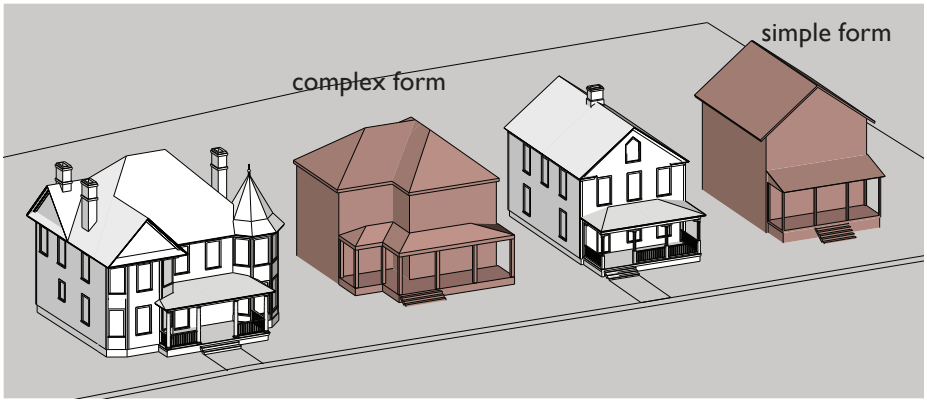
A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations).

Most early structures in Waterford reflect a simple form. After the Civil War, forms became more complex due to new construction techniques. This allowed for the economical construction of the more complicated massing of some Victorian era structures, especially in the Queen Anne style. However, most Waterford structures retained a simple massing, often adding a rear ell to the original rectangular structure to create an L- or T-shaped structure.

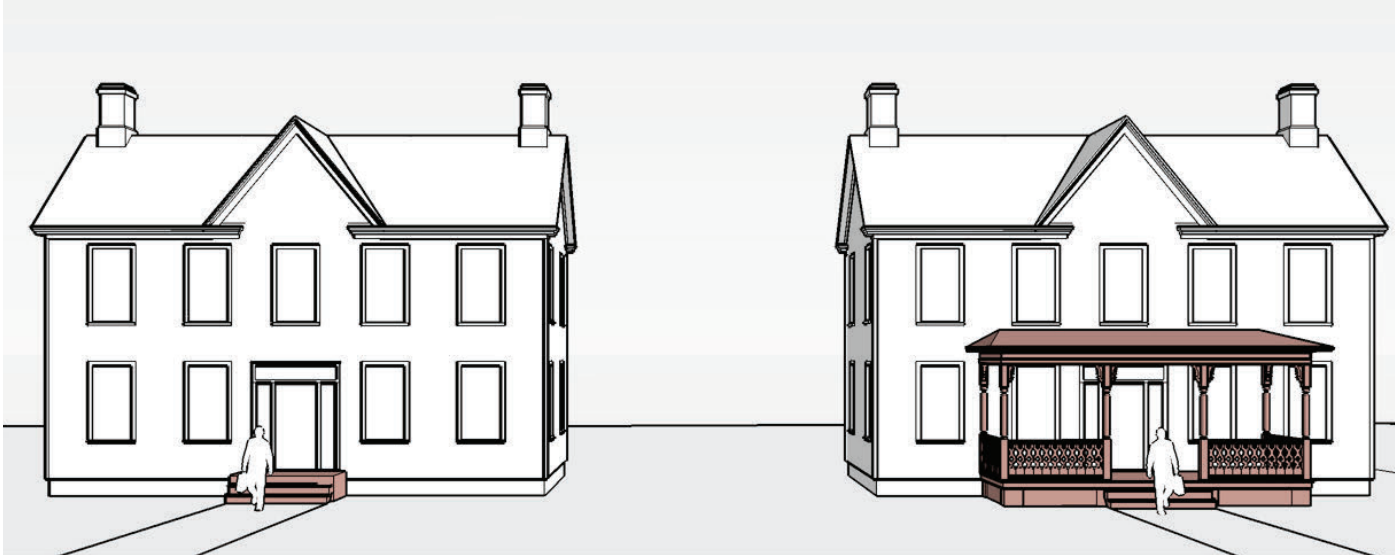
As structures adapted over centuries, more than one addition may have been added creating a more complex form than originally envisioned for the structure. These subsequent additions reflect the evolution of the house and create additional living space.

GUIDELINES

1. Use forms for new construction that relate to historic precedents in the district. Most Waterford structures were built before complex forms became popular and therefore, simple forms are best suited to new construction in the district.
2. Look to local precedents for complex massing that evolved from simple forms over time to inform new construction. It may not be feasible to accommodate all uses within one simple rectangular form and roof mass.



Most historic dwellings in Waterford have simple forms. More complex forms may be found in Victorian period examples.



A side-by-side comparison of the same house with and without a porch shows how a porch can be used to reduce the perceived size of the structure and relate it to a human scale.

G. HEIGHT, WIDTH AND SCALE

The actual size of a new building can either contribute to, or be in conflict with, the existing structures in a historic district. Height and width create scale. Scale in architecture is the relationship of the human form to the building. It is also the relationship of the height and width of one building to another.

Most single-family dwellings in Waterford are two- to two-and-one-half stories tall. Width in architecture is often defined as the number of bays a structure contains. A bay is the portion of the facade that contains a window or door. Most Waterford structures are between three and five bays wide. For information on proportions of openings, see *Doors and Windows* later in this chapter.

GUIDELINES

1. Establish the height of a proposed new building within ten percent of the average height of adjacent historic structures to achieve visual compatibility. In areas where the topography varies, the siting of the structure should not result in the roofline of the structure rising more than ten percent above existing neighboring structures.
2. Design new buildings to respect the width and bay divisions of historic structures along the street. Flexibility in the width of new structures may occur due to different era and styles of construction and the structure's placement on the lot.
3. Reinforce the human scale by including functional elements that reinforce the character of the district, such as porches and porticos.



This Federal-style structure originally had a vertical expression. When an addition was made to the side of the structure, its directional expression became horizontal.

H. DIRECTIONAL EXPRESSION

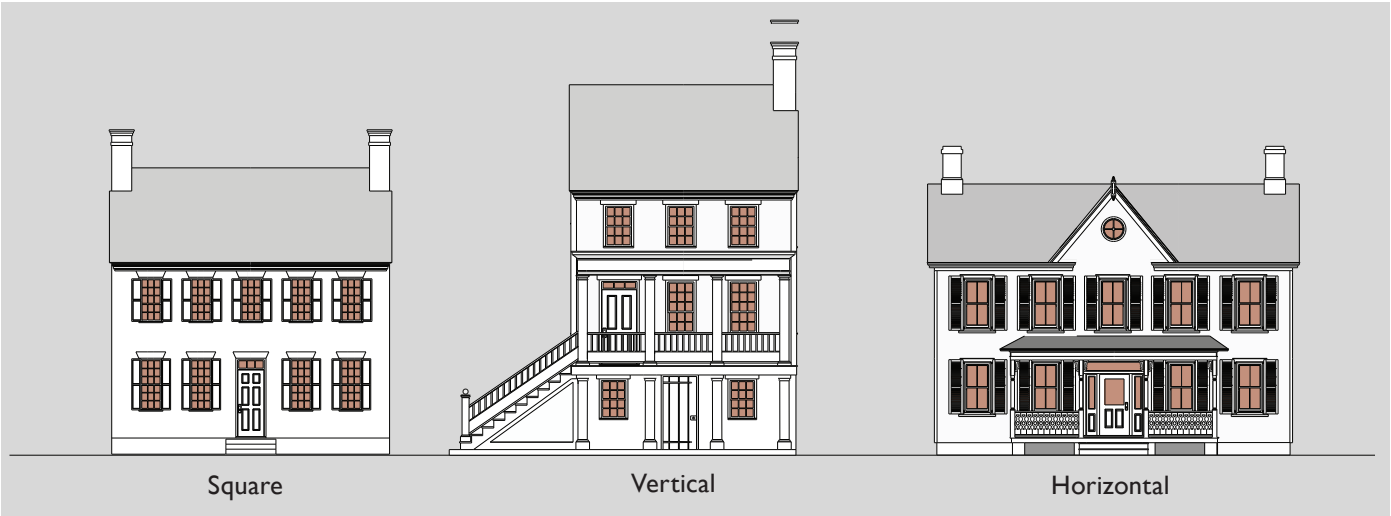
The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical or square in its proportions.

The earliest vernacular buildings in Waterford were often a single story and display a horizontal expression. Where additions were made to the side of these structures that expression was reinforced. Later two-story structures approach a more square mass depending on their width in relation to their height. Often, later additions on axis with the original structure converted these structures to a more horizontal expression.

Balloon framing led to taller buildings in the late-nineteenth century. However, many vernacular Victorian-era houses retained a horizontal expression accentuated by one-story porches. Higher-style examples such as Queen Anne dwellings with corner turrets and Italianate buildings with long arched windows and bracketed eaves were often more vertically expressed.

GUIDELINE

1. Reflect the directional expression of adjacent historic structures in new village construction.



There are examples of square, vertical, and horizontal directional expression in Waterford.

I. ROOF FORM AND MATERIALS

Roof form plays an important role in defining the form of a building, while the materials of the roof help to define its character and create continuity and rhythm in the district. Most roofs in Waterford are side-gabled and covered in standing-seam metal. Refer to *Chapter 7: Materials* for guidance on appropriate roof materials and dimensions.

INAPPROPRIATE TREATMENT

1. Avoid creating a large mass that will result in a very tall steeply pitched roof.

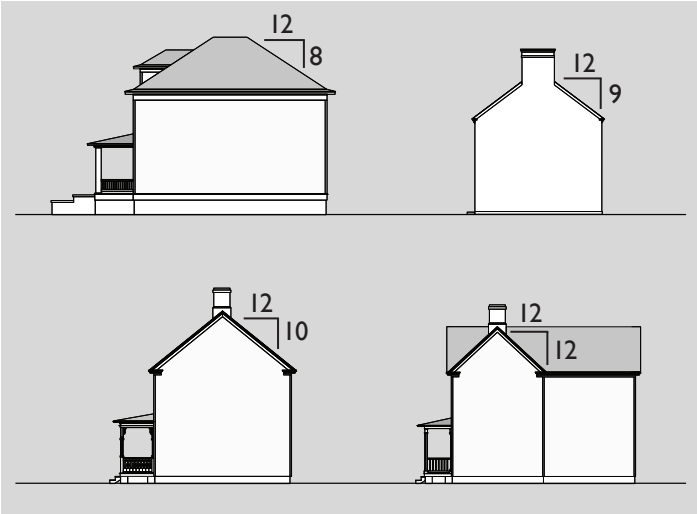
GUIDELINES

1. Use roof forms for new residential buildings that relate to adjacent historic examples. Most often this will be a gable roof.
2. Reflect the historic roof pitch(es) of adjacent historic structures in the roof pitch for new buildings of similar use. Historically roof pitches were between seven-in-twelve and twelve-in-twelve.
3. Use roof materials that approximate a historic appearance.
    d. Appropriate materials in the districts include standing-seam metal, wood, and slate. Some metal products are available pre-painted to reduce maintenance.
    e. Cement shingles that approximate the historic profile of wood shingles, or artificial slate may also be used. These products are preferable to asphalt.
    f. In some instances the HDRC may approve the use of dark, consistently colored, asphalt composition shingles.



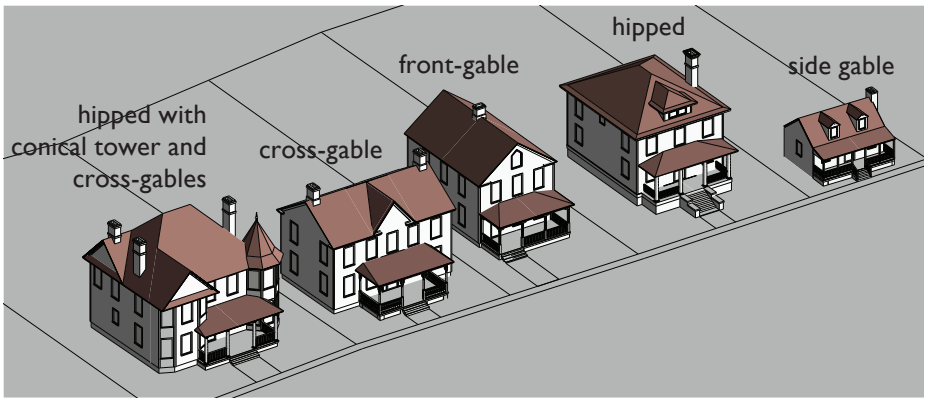
The multiple side gable roof forms of this example respect the scale of historic roofs. They are covered in standing-seam metal, a prevalent roof material on the district's historic structures.

COMMON ROOF PITCHES



Respect the roof forms and pitches historically found on the houses and porches in the district. There is a wide variety of roof forms in Waterford and they often relate to the style of the house.

COMMON ROOF FORMS



NOTE:

The first number in the pitch, seven, is the number of inches of height; and the second number, twelve, is the length of the slope during this rise in height. Therefore, a seven-in-twelve pitch means that the roof is rising seven inches in height for each foot of slope.

NOTE:

The Dormer Defined

A dormer is defined as a separately framed roof element that projects from a sloping roof, contains a vertical window, and is covered by its own roof. The most common types of dormers take their names from the roof profile and include gabled, hipped, and shed dormers. By bringing light to the attic story of a house, dormers allow that space to become usable living space.



These symmetrically placed roof dormers are scaled to the window opening of the house.



A rare Waterford example of a finial sits atop the Elton James House built in 1896 in the Queen Anne style.

J. ROOF FEATURES

Roof features may be divided into three categories:

- Structural design features such as dormers, light wells, skylights, and cupolas or belvederes. Their historical purpose was to bring light and/or air to the building's interior before the age of electricity and air-conditioning.
- Decorative roof features such as finials and cresting. These features are not typically found in the districts.
- Modern mechanical features including solar panels, satellite dishes and mechanical equipment.

INAPPROPRIATE TREATMENTS

1. Bubble or domed skylights are unacceptable.

GUIDELINES

1. Consider the use of dormers for new construction. By punctuating a large sloping roof with dormers, it may reduce the perceived mass of the roof.
2. Scale the dormers proportionately to the scale of the building and roof masses. Look to historic precedents for appropriate size ratios, rhythm and dormer locations.
3. Match the slope or pitch of the dormer roof to match to that of the roof of the main structure.
4. Consider the use of features that bring light and air into the structure. Many of the roof features described above have been reintroduced as part of the green design movement and should be considered as a way to reduce the energy consumption of new construction.
5. Locate skylights, solar panels, satellite dishes and various types of roof-mounted mechanical equipment on the rear or side of the roof where least visible from public roads, walkways and neighboring properties.
    a. Use solar panels that are the same size and dimension as shingle roofing materials or that fit within standing-seam metal panels.
6. Use a parapet wall or other roof feature to screen modern appurtenances such as satellite dishes and mechanical equipment that cannot be placed in an out-of-site rooftop location.

K. CHIMNEYS

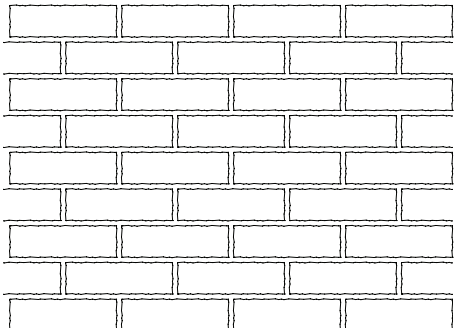
Masonry chimneys are a character-defining feature of dwellings in Waterford. They were, and may still be, an integral part of a house's heating system. Early exterior chimneys in Waterford are constructed of local fieldstone, local brick, or both of these materials, with the stone comprising the lower section. Later chimneys are predominantly located to the interior of the structure, at one or both ends, and are constructed of brick.

INAPPROPRIATE TREATMENTS

1. Do not use exterior metal pipe chimneys.
2. Do not clad exterior chimneys in wood siding.
3. Do not use artificial materials that simulate brick or stone.
4. Do not use Flemish or common-bond brick patterns in new chimney construction.

GUIDELINES

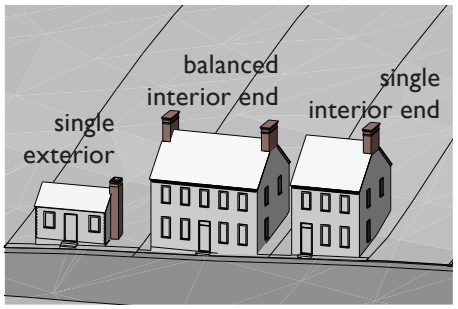
1. Construct exterior chimneys of locally available fieldstone or brick in a historically accurate color-range for the Waterford district.
   a. Historically, brick chimneys were laid in a running bond pattern. New chimneys should follow this precedent in areas where they are visible.
2. Locate chimneys according to historic precedents.
   a. Chimneys may be placed to the exterior or interior of a structure.
   b. Exterior chimneys should usually be placed on the gable wall of a structure. Historically, most chimneys were placed centered on the gable wall end.
   c. Interior end chimneys are often located at the gable ends of historic structures.
4. New chimneys should be sympathetic to the design of those found on adjacent historic structures.

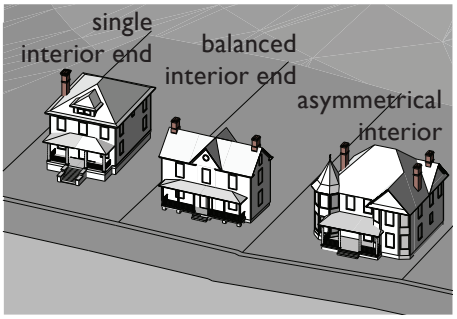


Running Bond

This brick pattern is appropriate for chimneys.

CHIMNEY PLACEMENT

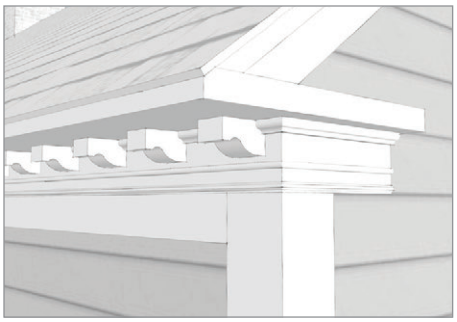




Chimney placement is dependent upon the period of construction and style of the dwelling. Symmetrical architectural designs often feature balanced chimneys at each end while asymmetrical designs locate chimneys according to the irregular layout of the floor plan.



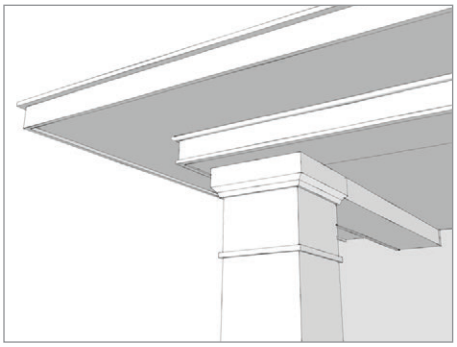
Waterford's historic structures provide many examples for the design of both interior and exterior end chimneys, many with corbelled caps.



Decorative cornices use details such as brackets and modillion blocks.



Cornices on Victorian-era buildings may be accented with brackets or other woodwork.



An overhang is often seen on Bungalow and American Foursquare architectural styles and is the exaggerated extension of the roofline past the wall plane.

L. CORNICES, OVERHANGS AND PARAPETS

The cornice is the embellishment of the junction between the roof and the wall and may also be found on porches. Their material and design depend on the style and character of the rest of the building.

A cornice may be located at the intersection of the roof and the wall, below a porch roof, or above a storefront. The material and design depend on the style and character of the rest of the building.

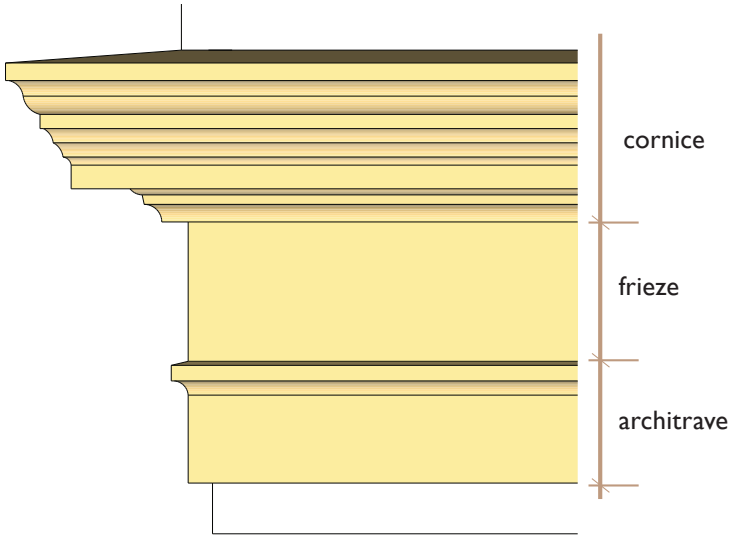
INAPPROPRIATE TREATMENT

1. Do not use exaggerated or oversized cornices and cornice elements on new construction.

GUIDELINES

1. Consider the uses of a cornice, overhang, or parapet at the roofline of new construction in Waterford.
2. Look to historic precedents to inform the design of these features and provide good information on scale and placement. The cornice design should relate to the overall style of the new dwelling.
3. Use materials that complement those found in the area where the new building is being constructed. Wood is the most appropriate material to use but some substitute products may be approved. See *Chapter 3, Section F* for more guidance.

ELEMENTS OF A CLASSICAL ENTABLATURE (CORNICE)



M. DOORS, WINDOWS, AND SHUTTERS

The size, proportion, pattern, and articulation of door and window openings help to give a building its character. Doors and windows help to define a building's particular style through the rhythm, patterns, size, proportions, and ratio of solids to voids.

Doors allow access to the interior of a building and combine a functional purpose with a decorative one. Secondary entrances are often more utilitarian. Original doors can be found on many houses in the districts and may provide a guide for new door choices.

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. From the late eighteenth through late-nineteenth centuries both the size of individual glass panes and the overall opening size of windows increased incrementally. In the early twentieth century a number of revival styles saw a return to smaller upper panes, often over a larger single paned lower sash.

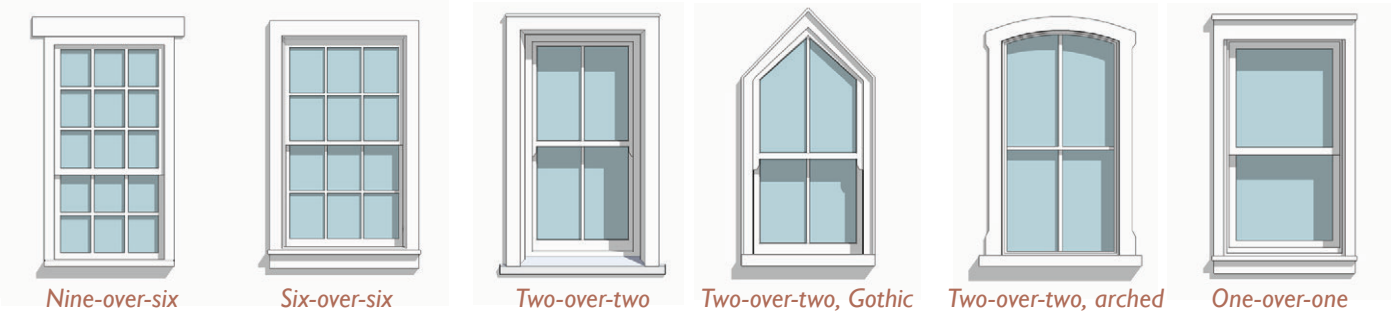
In a technique known as diminution of fenestration, windows on the second level of historic buildings were often smaller (e.g. six-over-six) than those on the ground or first level (e.g. nine-over-six). Most window trim was flat, plain wood although some examples have a bead detail. In some brick construction examples a flat brick or jack arch was used to crown the window opening.

Shutters were commonly used by the mid-nineteenth century to control the amount of light and air that entered a structure. They also protected the window from the effects of harsh weather by blocking wind and shedding rain away from the opening. Through time shutters have become a predominantly decorative feature.



When set into brick construction, care should be taken to follow historic precedent for placement of the window recessed within the wall.

TYPICAL WINDOW STYLES





Highlighting the windows and doors of typical house styles found in the district shows the balanced arrangement of these openings.

INAPPROPRIATE TREATMENTS

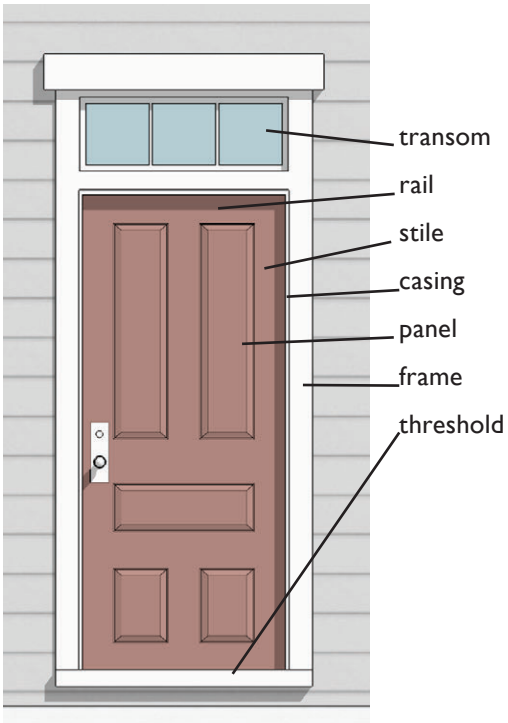
Doors and Windows

1. Do not stain or leave doors, windows and their frames, a natural wood color. Historically wood was painted to increase the longevity of the building material.
2. Do not use unfinished aluminum as a finish for doors or storm doors. Doors should be painted to match the house trim.
3. Do not use false/snap-in muntins or internal removable grilles because they do not present a historic appearance.
4. Avoid designing false windows in new construction.
5. Do not use mirrored glass on any building in the historic districts. Tinted or low-e glass may be strategies to reduce heat gain and preserve the interior.
6. Do not use large single-pane bay windows as there is no precedent for their use in historic Waterford structures.

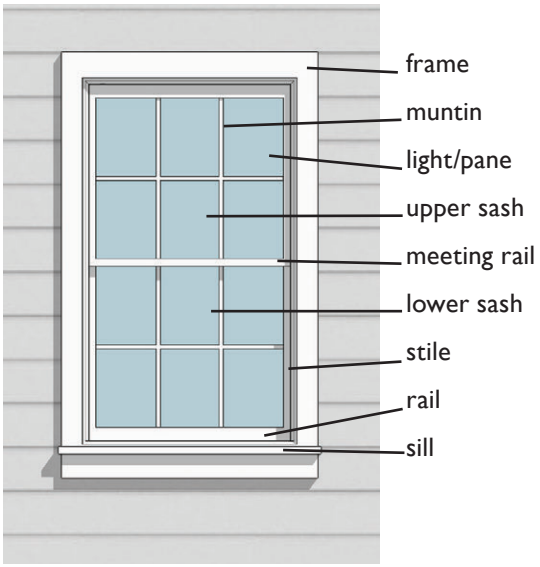
Shutters

7. Do not use shutters on composite or bay windows.
8. Do not install shutters by screwing or otherwise permanently affixing them to the wall of the structure, therefore, making them inoperable.

ELEMENTS OF A DOOR



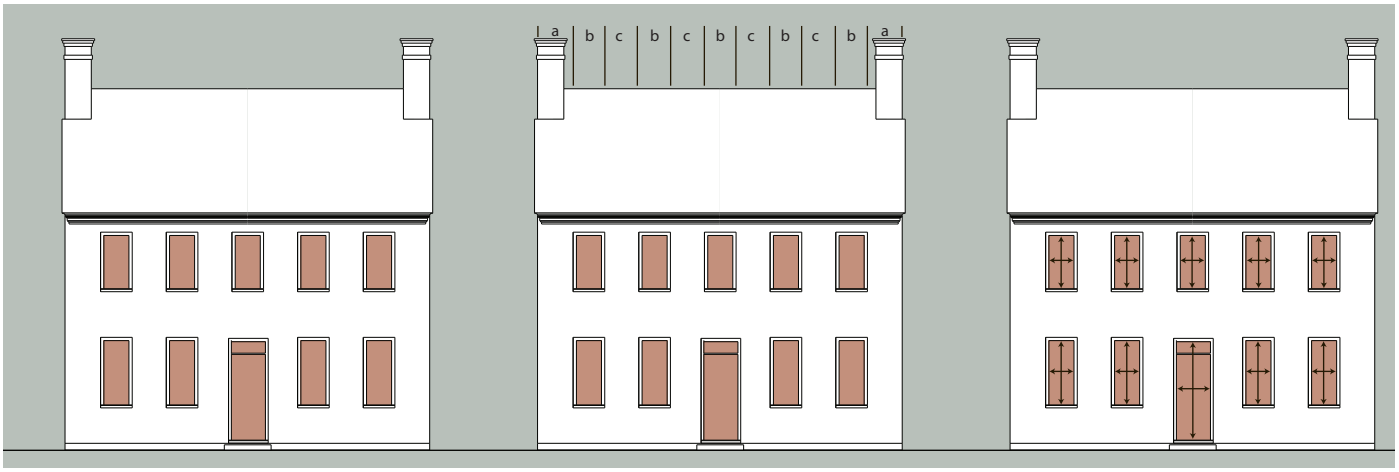
ELEMENTS OF A DOUBLE-HUNG WINDOW



M. DOORS, WINDOWS, AND SHUTTERS, continued

GUIDELINES

RATIO OF SOLIDS TO VOIDS | RHYTHM OF OPENINGS | PROPORTION OF OPENINGS



1. Relate and make compatible the ratio of solids (walls) and voids (windows and doors) of new buildings to that of adjacent historic houses.

2. Make sure the rhythm and placement of window and door openings are compatible with those of adjacent historic structures.

3. Ensure that the size and proportion of window and door openings, or the ratio of width to height, compatible with those on nearby historic houses. If the house is larger than its historic neighbors, use openings that are proportionately sized rather than respecting the historic size.



A glass panel storm door should be large enough to reveal the basic design of the door beyond.

4. Respect the traditional design of openings that are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the rest of the wall.

Doors

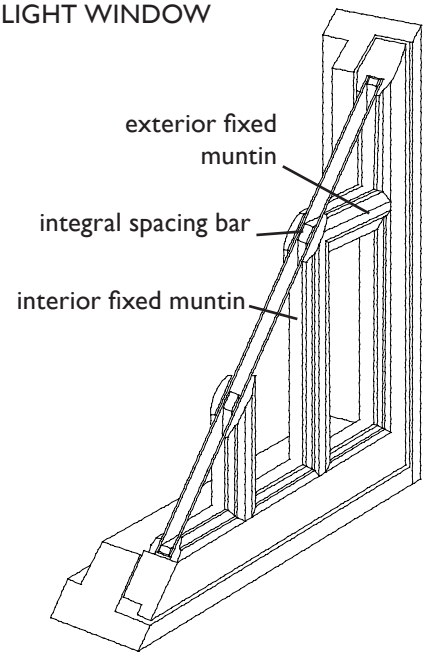
5. Relate new doors to the door styles found historically in Waterford.

6. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in Waterford.

7. Construct doors of wood (preferred material). Composite products may also be considered for new construction depending on their design and visual appearance.

8. Storm and/or screen doors should be of a full-view design that allows a complete view of the front door. These designs should not reference a particular architectural style or period.

ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW



Three-part simulated divided light windows are often used in new construction and alleviate the need for a storm window.

Windows

9. Use windows with true-divided-lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building.

10. Construct windows of wood or a wood composite that visually approximates the appearance of wood. Fiberglass windows that replicate the visual appearance of wood may also be appropriate.

11. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in Waterford.

Storm Windows

12. Install exterior storm window and doors so that they do not obscure the windows or doors.

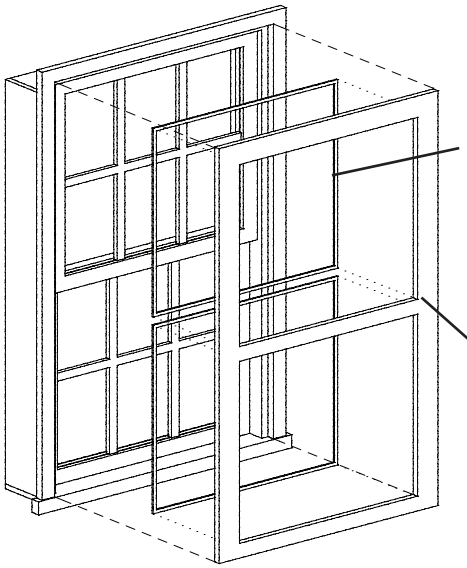
13. Wood is the preferable material for storm windows. Metal conducts temperature changes much more quickly than wood, which absorbs them.

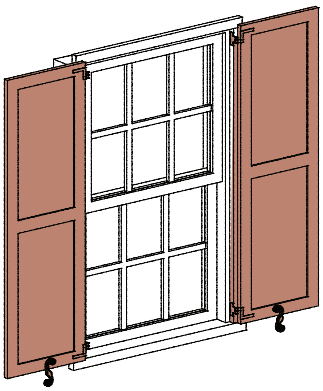
Shutters

14. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening.

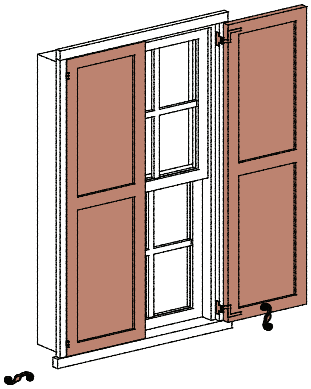
15. Use shutters for new construction only when they will be mounted on hinges to allow for operability or sized and mounted to appear operable. When incorporated into green designs, shutters can be used to block the effects of wind and sun, and household energy consumption can be drastically reduced.

ELEMENTS OF A STORM WINDOW





Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.



When shutters are properly sized they cover the window and fit closely within the frame.



Early porches in Waterford were often elevated due to raised basement construction and/or the location of a commercial space on the ground level.



Wrap-around porches became popular at the end of the nineteenth century.

N. FRONT AND REAR PORCHES

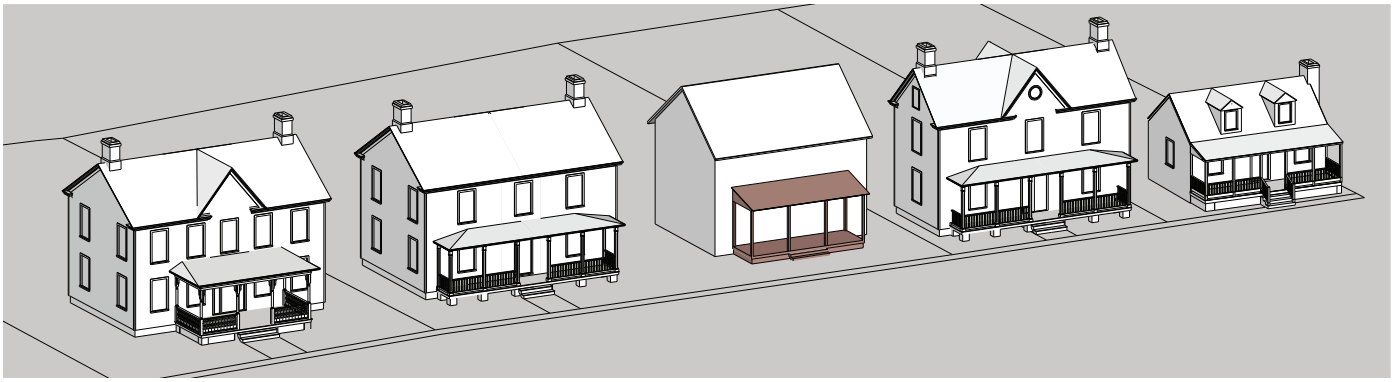
A porch or portico is the focal point of the many Waterford houses. Because of their decoration and articulation, these features help to add variety and rhythm to each block. Porches have traditionally been a social gathering point. New residential buildings can better blend with certain areas of the historic district if a porch is incorporated into the design. Two-story porches are commonly found in early area of Waterford. Single-story and wrap-around porches are more common along Second and High streets.

GUIDELINES

1. Include a porch in new residential construction if it reflects the prevailing condition of adjacent structures.
2. Make sure that new porch designs reflect the size, materials proportion and placement of historic porches in Waterford.
3. Add porches to secondary elevations where appropriate to shield the house from the sun during the summer.



Many Waterford porches have classical rather than Victorian details.



Including a porch or portico in new construction design in Waterford, where precedent for such exists, will reinforce the connection the houses have with one another and the street as well as reducing the perceived scale of the building.



Side or rear porches are prevalent in the district and can provide outdoor spaces instead of the modern deck.

O. DECKS

Decks gained widespread popularity in the last quarter of the twentieth century. Many deck designs are too large, are not integrated into the home design, and are too tall in their placement.

Often this new deck placement results in an outdoor living space that may be subjected to the harsh effects of sun and wind, with no protection for people or the structure, as a porch can provide. Without proper design, decks may also lack connection to either the house to which it is attached or garden spaces upon which it focuses.

INAPPROPRIATE TREATMENTS

1. Decks are not encouraged in the historic districts. Decks are not appropriate on historic buildings, particularly in village settings.
2. The use of pressure-treated wood is not recommended in areas where it will remain unpainted and will be visible from public rights-of-way.
3. Decks should not appear to be supported by wooden stilts.
4. Decks should not be placed on the second story of the house, resulting in a full flight of stairs to ground level or no connection to the yard level.

GUIDELINES

1. Site the house so that the transition from house, to deck or terrace, to yard level is as direct as possible.
2. Site any deck where it is not visible from the front of the structure, preferably on the least visible elevation of the building.
3. Use traditional porch designs to relate outdoor spaces to your traditional structure by the:
   a. Use of porch piers clad or wrapped with brick or stone
   b. inclusion of a roof to cover the deck
   c. use of railing designs that relate to any other railings on other porches of the house
   d. screening of open space under decks from view using materials that provide a traditional appearance such as lattice
4. Use plantings to screen decks from view from public rights-of-way.
5. Decks should be painted following the same color scheme as the house.
6. Integrate decks into the footprint of the structure.

P. FOUNDATION

The foundation forms the base of the building. Most buildings in the historic districts have stone foundations. Some foundations are elevated a full-story above ground level while others are built into a slope to work with the sloping site topography. The design of new structures should incorporate foundations for aesthetic as well as functional reasons.

INAPPROPRIATE TREATMENTS

1. Do not use a concrete slab foundation without a raised floor level.
2. Do not use concrete block or formed brick for foundations.

GUIDELINES

1. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.
2. Distinguish the foundation from the rest of the building through the change of materials or the use of a water table.
3. Use stone as the foundation material or cladding for new construction. Brick was rarely used as a foundation material in the historic districts as it was found to be much more porous than the local fieldstone.
4. Select stone that echoes the colorations of local stone found in the district.
5. Some alternative stone and brick veneer materials may be acceptable as cladding for new foundations. Cladding should be continued to all sides of a new foundation, not just the front elevation.
6. Dress new stones with natural ingredients that will aid in the development of a timeless, weathered appearance. Recipes using vinegar, buttermilk, beer, compost, oatmeal, mold spores and easily obtained ingredients can be found on the internet.
7. Parging, the covering of the structure's foundation material with a coat of cement mortar, may be an appropriate foundation treatment on smaller structures and additions.



Note the differing heights of the foundations on these two examples due to the topography. The entry to each building is located at street level.



New construction should respect the traditional height of foundations found on adjacent historic houses.







Waterford's historic structures have a wide variety of details which are linked to the era of their construction and architectural style. These details may provide appropriate precedents for new construction in Waterford.

Q. ARCHITECTURAL DETAILS AND DECORATION

The historic structures located in Waterford, are, for the most part, vernacular buildings with simple details. Quaker farmers from eastern Pennsylvania pioneered the settlement of this area and brought with them the building traditions of their rural heritage.

With few exceptions, the early houses are balanced compositions reflecting the influence of Georgian and Federal precedents but lacking the intricacies made possible by skilled carvers and other artisans located in urban areas. Quaker doctrine stressed plainness and the lack of any outward distinction of social hierarchy. Early structures often used simple decorative features such as unadorned cornices and plain window and door trim, brick jack arches over windows, paneled wood doors, transoms, and louvered shutters.

As new residents, of more varied backgrounds, moved to Waterford this early Quaker simplicity was challenged. However, it was not until the arrival of the railroad, and the delivery of mass-produced building materials that the local aesthetics changed. Although Waterford continued to build in vernacular traditions, the turned and sawn woodwork of the Victorian era marks late-nineteenth century dwellings in the district. Examples of Victorian embellishments include bracketed cornices, decorative windows, patterned wood and slate shingles, and decorative window caps, and porches with turned posts, sawn balusters and brackets.

INAPPROPRIATE TREATMENTS

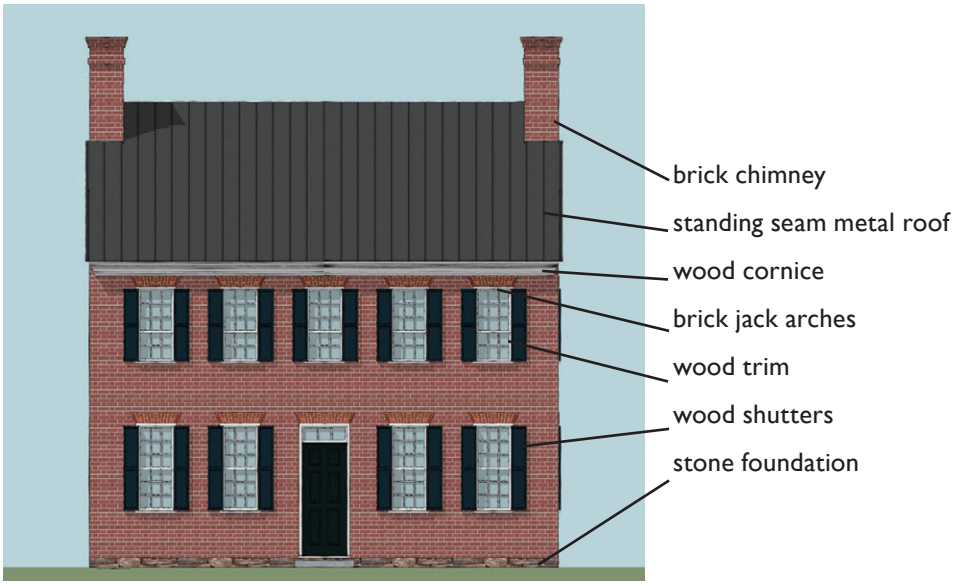
1. Do not design new construction without details that provide a visual link to the historic structures in the district.
2. Refrain from the "pasting-on" of historic details to a modern unadorned building.

GUIDELINES

1. Use architectural details that are compatible with the existing building. These include but are not limited to roof overhangs, cornices, chimneys, window and door trim, brick bond patterns, wood siding and shingle patterns, and entry features. Elements such as these provide much of the decoration for historic structures in Waterford.
2. Use only details that replicate the original in dimensions, proportions, and appearance.







Brick was among the most common early building materials used in Waterford. Stone was also a popular construction material and was used as a foundation material, even on brick construction.

R. MATERIALS AND TEXTURES

The choice of materials and textures are among the most important decisions in establishing the basic character of a building. The use of inappropriate and simulated materials is one of the primary reasons for incompatible new construction in a historic area.

Waterford's historic structures display a limited number of materials and textures including native fieldstone laid in a variety of patterns with differing mortar profiles, brick laid in Flemish and common bonds, molded brick, log, weatherboard, clapboard, and German wood siding, decorative wooden shingles, and wood trim in a wide range of profiles and descriptions.

INAPPROPRIATE TREATMENTS

Masonry and Substitutes

1. Exposed concrete or split-face block
2. Brick of highly contrasting shades
3. Tinted mortars outside of historic color range
4. Synthetic stucco (EIFS)
5. Smooth, wire cut brick

Wood and Substitutes

6. Siding or shingles with an artificial wood-grained texture.
7. Rough wood shakes, except on early log structures
8. Vinyl or aluminum siding and trim
9. Plastic, including fiberglass-reinforced plastic

Metal

10. Metal should not be used, except as a roof covering.

GUIDELINES

1. Choose materials and textures that are compatible with and complementary to adjacent historic structures.
2. In order to retain the traditional image of the districts, stone, brick, stucco, and wood siding are the most appropriate choices for wall-cladding materials.
3. Use uniform primary wall-cladding material on all sides of the building.
4. Differentiate the foundation from the main wall plane through a change in material or texture.
5. Employ the use of a limited number of different historic materials if the new construction is broken into separate masses to simulate a dwelling that has evolved over time. Follow #3 for each mass.
6. For brick and stone construction, particular attention should be given to following historic precedents for bonding patterns, mortar profiles and compositions, and color.
7. Use wood as a first choice for elements such as trim, porch elements, and other decorative features, following historic precedents. Substitute materials are also available for trim details but must be able to be worked in the traditional manner of wood. See *Chapter 7: Materials – Substitute Materials* for more information.
8. Cementitious products including shingles and siding may be appropriate for new construction if applied in traditional patterns. These materials should be smooth-finished and applied with a five-inch to seven-inch reveal according to historic precedents.
9. Consider traditional standing-seam metal such as galvanized steel and terne (a zinc and tin alloy). New stainless steel and pre-coated terne products may also be appropriate. Metal roofing products should be manufactured in the traditional widths and installed with real or simulated standing seams. The appropriate seam height for residential standing-seam roofs is between one-and-one-quarter and one-and-one-half inches.
10. Modern substitutes that are compatible with historic materials may be acceptable as substitutes if the material replicates the visual qualities and workability of the original material.

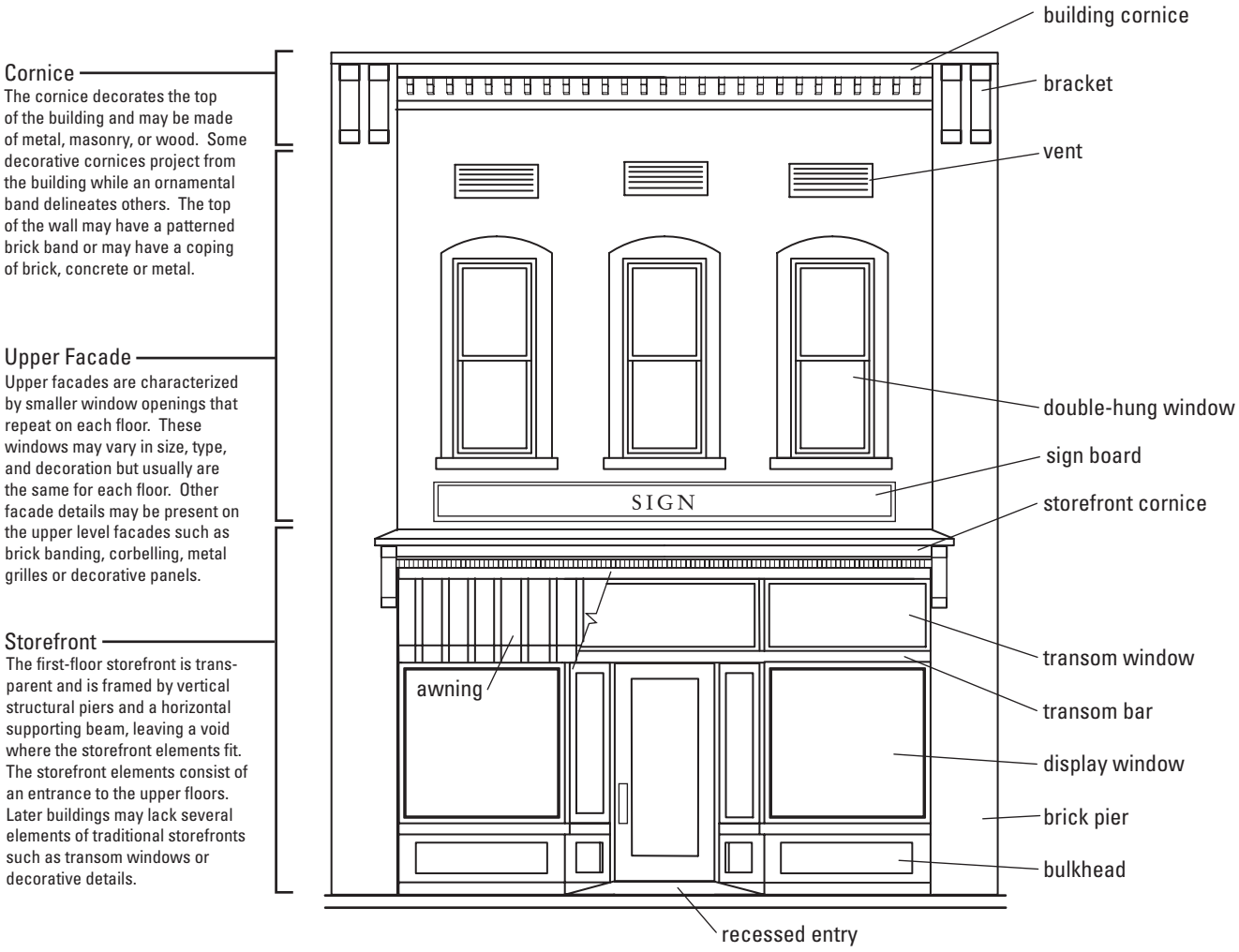


The foundation of the Waterford Mill is constructed of local fieldstone. Locally made brick completes the upper levels.



These early structures on Bond Street illustrate the stone, brick and log construction (clad in weatherboard) that are characteristic of Waterford's historic structures.

TYPICAL ELEMENTS OF A COMMERCIAL FACADE AND STOREFRONT



S. STOREFRONTS

Few buildings were built purely for commercial purposes in Waterford. The post office and general store were built in the late-nineteenth century. Often a structure was built for both commercial and residential purposes, with the storeowner living above the shop. At the current time, there are no opportunities for new development in the commercial area of the district. The rural commercial zoning does allow such new construction if a lot were to become available.



The Corner Store is based on the Italianate commercial style popular in the late nineteenth century.



The first floor of this rowhouse on Main Street served as commercial space. Note the four-pane display windows and recessed entry.

INAPPROPRIATE TREATMENT

1. Avoid using materials and elements that are incompatible with the historic district when designing a new storefront. These materials include aluminum-frame windows and doors, unpainted metal panels or display framing, enameled panels, rough-textured wood, synthetic siding materials, metal awnings, inoperable shutters, or roof forms not historically found in the district.

GUIDELINES

1. Design new storefronts in Waterford to relate to the configuration of existing historic examples.
2. Use traditional materials for the design of new storefronts in Waterford.



For new construction that is inspired by vernacular Victorian architecture, a three-color paint scheme based on historic paint colors is appropriate.

NOTE:

While the Historic District Review Committee (HDRC) does not review color for new construction in the historic districts, these recommendations are provided as reference for the property owners in the districts.

T. COLOR

Paint colors of historic structures in Waterford were dependent on the architectural style of the house and the amount of decorative trim. When choosing colors for new construction, respect the historic palette for the styles of adjacent historic structures and stylistic references of the new dwelling.

INAPPROPRIATE TREATMENTS

1. Do not use jarring, garish, or intrusive colors.
2. Do not paint unpainted masonry surfaces.

RECOMMENDATIONS FOR COMPATIBILITY

1. Select a coordinated color palette informed by historic precedent and compatible with adjacent buildings.
2. See *Chapter 7* of these guidelines for appropriate palettes of historic colors by architectural style.



CHAPTER 5
Guidelines for Additions

Additions, like new construction in general, provide an exciting opportunity to create designs that respect the classical proportions, building styles, and indigenous materials used in the construction of the historic village in ways that complement rather than detract from this National Historic Landmark.



The Dormers, built in the early 1800s, has received additions that include wings on the north and south sides of the house, and the rear. They are all subordinate to the original brick house in their massing, scale, height and width.

A. INTRODUCTION

There are three precedents for the location of additions on historic buildings in the Waterford Historic and Cultural Conservation Districts.

- Village townhouses in Waterford often grew vertically, eventually reaching three stories. The material often changes between the ground floor and upper stories.
- Freestanding vernacular structures of log, stone or brick often received additions, on axis with the original façade. A few of these early additions dwarfed the original structures and signaled the rising fortunes of the property owner. New additions should not follow this precedent. See *Section B: Function and Design* for more guidance.
- By the mid-nineteenth century it was fashionable to construct the addition to the rear of the existing structure, often called an ell. These additions were often the first attached kitchens for a dwelling.

Whether steeply or gently sloping, Waterford's topography creates both opportunities and challenges for the siting of an addition. By working with the terrain it may be possible to reduce the perceived mass and height of an addition.

Additions, like new construction in general, provide an exciting opportunity to create designs that respect the classical proportions, building styles, and indigenous materials used in the construction of the historic village in ways that complement rather than detract from this National Historic Landmark.

GUIDELINE

1. Often historic dwellings already have one or more additions. Ensure that these later changes that help to tell the historical story of the property are preserved along with the original house. Their form and massing should not be altered extensively when adding a new addition.



An early residence along Butcher's Row received a recent addition that respects the scale of the original dwelling and the character of the streetscape.



A number of small scale masses of differing materials are joined to create a u-shaped finished structure. This is the view seen from Butcher's Row.



The view from Water Street shows that the frame mass is actually much larger than it appears from the front. This side of the house faces the boundary of the district.

B. LOCATION, ORIENTATION AND ATTACHMENT

INAPPROPRIATE TREATMENT

1. Do not locate an addition to the front of the primary facade of a structure.

GUIDELINES

1. Locate a necessary addition on a side or rear elevation according to local precedents.
2. Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location.
3. Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the original building would be unimpaired.

C. DESIGN

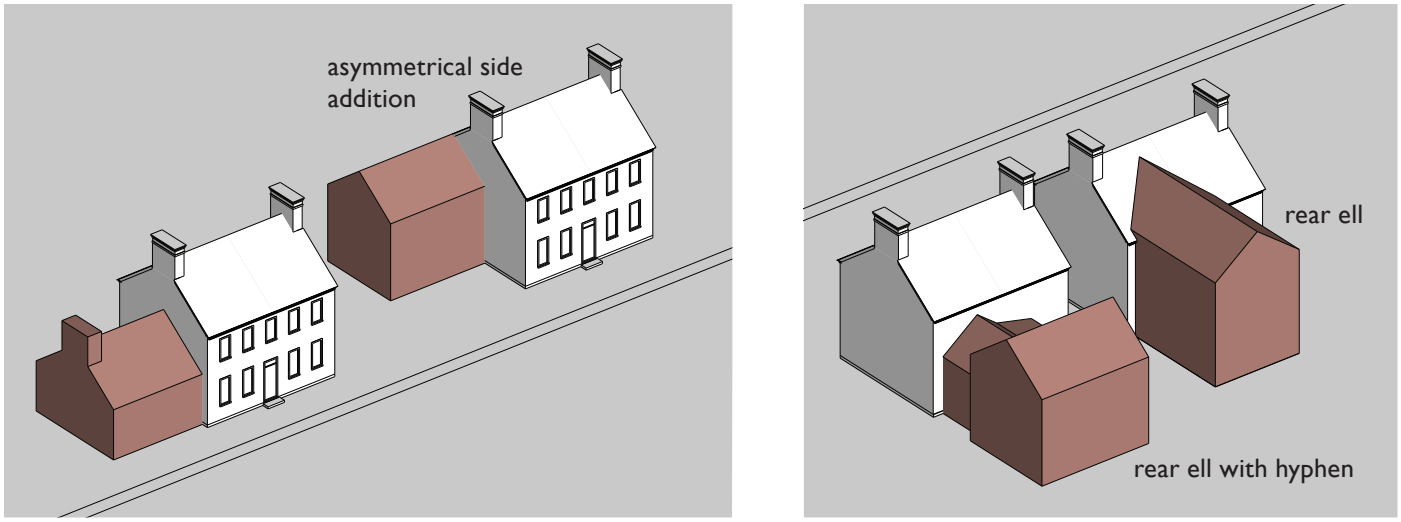
The design of new additions should follow the *Guidelines for New Construction* in the preceding chapter. Other considerations that are specific to new additions are listed below.

INAPPROPRIATE TREATMENTS

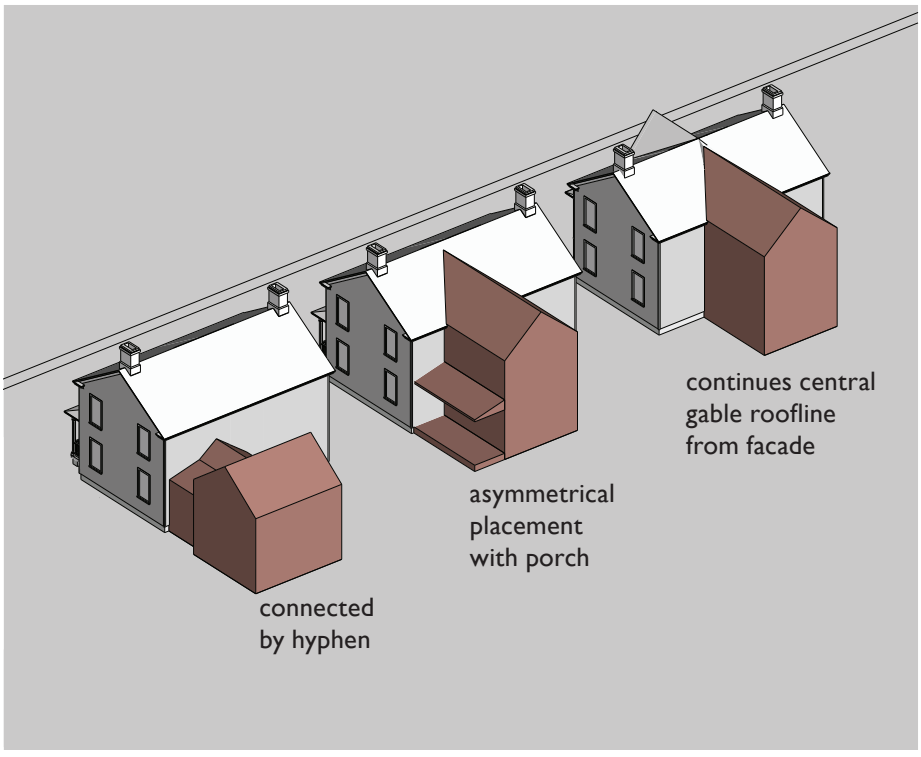
1. Do not design an addition to be an exact copy of the existing historic building. The integrity of the historic structure is compromised when the difference between the new and historic elements is indiscernible.
2. Do not use the exact wall plane, roofline, or cornice height of the existing structure in the new design.

GUIDELINES

1. Minimize the removal of historic materials that characterize the property when constructing a new addition.
2. Design additions to be subordinate in size, scale, massing, and siting. The existing historic architecture, including additions, should remain the visual focal point.
3. Make sure that the design of a new addition is compatible with the architectural style and ratio of solids to voids of the existing building.
4. Consider differentiating the design of the addition from the historic structure. This need not be a radical departure from the original design, but may reflect a later period of development in the district, a simplification of original elements, use of different traditional materials, or a new pattern of window size and placement.



Early two-story structures provide many precedents for the placement of an asymmetrical addition to the side or a rear ell with or without a hyphen.



Waterford has a number of two-story vernacular Victorian side-gabled dwellings. Historic precedents inform the placement of additions to the rear of these structures.



Both the addition and the dormer share the gable roof shape of the main house.

D. ROOF

INAPPROPRIATE TREATMENT

1. Do not extend the existing roofline of the original structure when constructing a new addition.

GUIDELINES

1. Maintain the existing roof pitch in the new addition, if possible.
2. Repeat roof forms found on the historic structure. Most often this will be a gable roof form.
3. Rooflines for new additions should be secondary in height to those of the existing structure.

E. MATERIALS AND DETAILS

INAPPROPRIATE TREATMENT

1. Do not use modern materials that detract for the historic appearance of the structure. For more information on materials, see *Chapter 7: Guidelines for Materials*.
2. Do not design additions without details that provide a visual link to the earlier dwelling.
3. Do not "paste-on" historic details to a modern unadorned addition.

GUIDELINES

1. Use materials, building elements, architectural details, and colors that are compatible with the existing building. These include but are not limited to roof overhangs, cornices, chimneys, window and door trim, brick, stone, wood siding and shingle patterns, and entry elements. Elements such as these provide much of the decoration for historic structures in Waterford.
2. Use only materials that replicate the original material in dimensions, proportions, and appearance.
3. The HDRC will consider the use of alternative materials or non-historic architecture in the district if it is compatible with the existing structure.



This late-eighteenth century stone house received a brick addition in the early nineteenth century. Stone and brick were the favored building materials in early Waterford.



The gradually decreasing size of these additions helps the enlarged house to relate to the scale of the adjacent outbuilding.



CHAPTER 6
Guidelines for Existing Structures: Elements

While many historic buildings are designed in different styles and eras, they share several common elements. These features include roofs, chimneys, cornices, and foundations, as well as doors, windows and entry features. The preservation of all of these original elements is critical in retaining the integrity of a historic building.





These examples are characteristic of the gable forms, sizes and configuration of openings, and materials seen on structures throughout the districts.



A. INTRODUCTION

While many historic buildings are designed in different styles and eras, they share several common elements. These features include roofs, chimneys, cornices, and foundations, as well as doors, windows and entry features. The preservation of all of these original elements is critical in retaining the integrity of a historic building.

It is the responsibility of the Historic District Review Committee (HDRC) to evaluate the appropriateness of changes proposed to the exterior of your building for architectural compatibility. *Chapter 2: History and Architecture: Architectural Styles/Forms/Types* reviews the defining characteristics of the most common building styles in the historic districts.

There may be an economic benefit for the neighborhood when a majority of property owners undertake successful and sensitive rehabilitation projects. These benefits may include state rehabilitation tax credits and increases in property values.

This chapter discusses the elements that comprise a historic building. The guidelines are numbered and arranged in a hierarchy progressing from retain, to repair, to replace. Included with the guidelines are links to the appropriate Preservation Brief(s) as well as information on maintenance and inappropriate treatments.

Chapter 7: Guidelines for Materials follows this chapter. By reading these chapters together, property owners will have the tools necessary to plan a thoughtful and respectful rehabilitation project.

Preservation Brief #04:
Roofing for Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief04.htm

Preservation Brief #19:
The Repair and Replacement of Historic Wooden Shingle Roofs
http://www.nps.gov/hps/tps/briefs/brief19.htm

Preservation Brief #29:
The Repair, Replacement & Maintenance of Historic Slate Roofs
http://www.nps.gov/hps/tps/briefs/brief29.htm

B. ROOF FORM AND MATERIALS

One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

Roof shapes across Loudoun County's Historic and Cultural Conservation Districts vary little with the architectural style of the structure; gable roof forms predominate in all districts. In areas with vernacular Victorian dwellings, central gable forms may be found and the occasional complex roof of the Queen Anne style often, augmented with a conical tower. Hipped roofs are found on American Foursquare and Colonial Revival examples in some of the districts. The shed-roof form is most often used for porches throughout the districts.

The predominant roofing material is standing-seam metal. Early cottages may retain their historic appearance through the use of reproduction wood shingles. Slate applied in decorative patterns is found on several higher style Victorian structures.

If you would like to use a material other than one of the original materials listed above and described below, please check with the Department of Planning. The HDRC currently allows wood shingles, standing-seam metal, very dark composition asphalt shingles, and certain cement products fashioned to imitate wood.



This fanciful birdhouse on the ground of Oatlands Plantation showcases many of the roof forms common in Loudoun County's historic districts. The main structure has a hipped roof punctuated by a gable roofed dormer and a conically roofed turret. The rear addition has a gable roof and both porches have shed roofs. The roof material may be a wood, metal, or slate shingle.

MATERIALS AND MAINTENANCE

SHINGLES

1. **Wood**
   The availability of wood made this roofing popular with the first settlers, and regional stylistic characteristics developed over time. Although there was a decline in the use of wood shingles in urban communities in the nineteenth century due to fire concerns, wood shingle roofs endured in rural areas. Replacement roof shingles should replicate the appearance of the early thin, usually oak shingles which were often fishscale or rectangular in shape. Modern cedar shingles are not an acceptable substitute.
   Longevity: 20-25 years.

2. **Concrete**
   Marketed as an alternative to slate and wood shingles for over a century, modern concrete shingles can be reinforced with cellulose that allows designs to simulate wood shingles. These concrete materials vary by product but generally have a life expectancy of 60 years. They can be more fire retardant than their wood counterparts and less expensive than slate.

3. **Slate**
   Although its use in Virginia is documented as early as Jamestown, slate was not easily shipped and did not enjoy wide popularity until canals and railroads made its transport more economically feasible in the mid-nineteenth century.

   a. Buckingham slate is from Buckingham County, Virginia, is of a uniform gray color, and is one of the hardest slates available. Its life expectancy is approximately 150 years.

   b. Pennsylvania slate is noted for its variation in color. This variety will often start to delaminate after 75 years and has a life expectancy of no more than 125 years.

   c. Faux slate is manufactured from recycled plastic and rubber and may cost much less than natural slate as well as weighing 50 percent less. When chosen carefully, these slates replicate the visual appearance of the historic material.

4. **Asphalt**
   First produced in 1903 as individual shingles cut from asphalt roll roofing, these shingles were given a stone surface. By 1906, the multi-tab strip shingle was being marketed. Ceramic granules have replaced the original crushed stone, and fiberglass mats have replaced felt underlayment to improve this product's durability.



Wood shingles cover the hipped roof of this brick smokehouse in the Goose Creek district.



Slate roofs, especially the patterned slate roofs of the Victorian period, are not common in the districts. This example is in Waterford.



The texture of these asphalt shingles attempts to replicate historic materials and is appropriate for this twentieth century addition to a historic structure in Taylorstown.

B. ROOF FORM AND MATERIALS

MATERIALS AND MAINTENANCE, continued

METAL

Traditional metal roofs are fashioned of 17 inch wide sheets formed into pans with 1 1/2 inch high sides that when placed side-by-side are locked together through crimping seams to provide a waterproof roof covering.

1. **Copper**
   Among the first uses of copper roofing was the New York City Hall in 1764. It did not see widespread popularity until the latter part of the nineteenth century when large quantities of the metal began to be mined in Michigan. Due to high cost, copper is more often used for flashing, gutters and downspouts. Since it does not need to be coated, copper weathers well and is easy to install. It is also more flexible than steel therefore performs better in areas where there is a wide range of temperature fluctuation. Longevity: 100 years.
2. **Tin-plated Iron**
   From its use at Thomas Jefferson's Monticello in 1800, this metal product was popular throughout the nineteenth century. As technology improved, the size of sheets grew from 10x14 inches in the 1830s to 20x28 inches in the 1870s.
3. **Galvanized Metal**
   The process for galvanizing, or coating, iron or steel with zinc was patented in 1839, however, it was not until the early-twentieth century that the costs associated with its production were reduced to a sufficient level for it to become more economical than tin or terne. To prevent galvanized metal from rusting, it is necessary to keep it well painted. Use a primer and paint of good quality and that are specially formulated for use on galvanized metal to achieve the best results. Longevity: 50+ years.
4. **Terne**
   The French word for dull, it was used to describe lead coated tin-plate patented in 1831. Less expensive than tin-plated iron, it became twice as popular by the end of the nineteenth century and was fashioned into shingles, sheets, 5V crimp, and standing-seam applications. A zinc-tin alloy on a steel substrate has now replaced the lead coated tinplate. The best maintenance is to make sure that any bare metal is primed with an iron-oxide primer and painted with a linseed-oil finish coat. Longevity: 30+ years.
5. **Prepainted Terne**
   Modern terne must be painted to ensure its life expectancy. This product also comes prepainted from the factory in 5V crimp, shingles, and standing-seam metal reducing later maintenance issues. Certain suppliers offer a color palette that approximates a historic appearance rather than shiny coatings. This product, correctly installed, is virtually maintenance-free. Longevity: finish is warranteed for 30 years.
6. **Terne-Coated Stainless**
   This relatively new material consists of stainless steel to which a zinc-tin alloy has been applied. This product does not need painting and can be worked in a manner to approximate historic standing-seam metal roof profiles. Keep the roof clear of debris and rinse annually.
   Longevity: 50-100 years.



Copper roofs acquire a soft green patina after years of being exposed to the effects of weather. This patina adds to the historic character and should be retained.



Many historic roof materials were painted a dark color or weathered to such. Dark grays and browns are historically appropriate colors for metal roofs in the historic districts.

NOTE:

Elastomeric Roof Coatings

These products can extend the life expectancy of a metal roof by reducing the roof's surface temperature and the harmful effects of solar radiation. These products should not be used to repair leaks. Leaks should be repaired using the original roofing material, roofing cement and reinforcing fabric. When used, an elastomeric coating should either match the paint color of the roof or a clear coating should be used with a matte finish.
Longevity: 3-7 years.



This rusted metal roof shows the historic dimension for standing seam metal roofs. Newer pre-painted materials reduce the need to paint.



Gable roofs such as those on Waterford's townhouses, are the most popular roof form throughout Loudoun County's historic districts.

INAPPROPRIATE TREATMENT

1. Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original.

GUIDELINES

1. Retain original or early roof materials, such as wood shingle, standing-seam metal, or slate whenever possible.
2. Preserve original roof shapes.
3. Retain architectural features including roof cresting, finials, dormers, cornices, exposed rafter tails, and chimneys. (See *Sections C* and *D*.)
4. Repair roof materials and elements in-kind with materials that duplicate the physical and visual characteristics of the original materials.
5. Keep as much of the historic roof material as possible. Consolidate original roof materials to the most visible areas and use replacement materials on areas not in view from public ways.
6. Replace roof coverings when necessary, using new material that matches the original roof covering in composition, size, shape, color, and texture.



The steeply sloping gable roof of Hunting Hill in Taylorstown shelters the porch.



Referred to as an end-gable roof, the pitch of the roof is to the side and the gable oriented to the front of this house in Lincoln.



A hipped roof where all four sides are pitched is shown in Waterford.



Many Victorian era residences are characterized by cross-gable roofs as seen in this Bluemont example.



The octagonal bay at Oatlands shows a rare instance of a pyramidal roof that corresponds to the shape of the bay.



Gable roof dormers predominate in Loudoun's historic districts. They allowed light to reach the attic story, creating increased living space.



This dormer in Goose Creek's second meetinghouse may have been added when it became the caretaker's residence in 1819. Operable windows provide attic ventilation.



Shed dormers, extending across a large portion of the front roof slope are often associated with the Bungalow style of the early twentieth century.



A popular design element of the Colonial Revival style, wall dormers are flush with the face of the building.

C. ROOF FEATURES

Roof features may be divided into three categories.

1. Structural Design Features

These features include dormers, light wells, skylights, and cupolas or belvederes.

A dormer is defined as a separately framed roof element that projects from a sloping roof, contains a vertical window, and is covered by its own roof. The most common types of dormers take their names from the roof profile and include gabled, hipped, and shed dormers. Dormers on historic dwellings allowed the attic story to be used for sleeping rooms by providing ventilation and light to the space.

Light wells, and cupolas or belvederes were historically designed to bring light and air to the interior of a building. Skylights are more modern devices designed to bring only light to a building's interior. Light wells are more commonly found in historic commercial construction and cupolas were introduced by the Italianate style popular in the mid-to-late nineteenth century.

2. Decorative Roof Features

These features include finials, weathervanes, cresting and open roof decks with balustrades. These features are not prevalent in Loudoun County's village and rural historic districts.

Finials are often used at the top of a conically roofed Queen Anne tower. Cresting is also most common on Victorian era structures and is crafted of shaped metal sections or ceramic tiles that are applied along the ridgeline of the roof. Weathervanes are also usually crafted of metal but date to Puritan New England where they were sometimes considered a religious symbol.

Cornice-line or roofline balustrades were a classical roof elaboration seen in high-style architecture of the Georgian, Federal, Classical Revival and Colonial Revival styles.

3. Mechanical Items

These features include items such as solar panels, satellite dishes and mechanical equipment.

Solar panels are increasing in popularity, which has led to recent innovation in their design. It is now possible to purchase panels that are the same size and dimension as shingle roofing materials. Where possible, this new technology is preferable to the more cumbersome earlier designs.

INAPPROPRIATE TREATMENTS

1. Do not add dormers if not a part of the original design.
2. Do not add vents and skylights unless placed inconspicuously on the rear of buildings.
3. Bubble or domed skylights are not appropriate in the historic districts.
4. Do not place a satellite dish on the front of a building or on any other side that faces a public way or in the front yard or other yard that faces a public way unless screened from public view.
5. Do not remove or obscure any historic roof features.

GUIDELINES

1. Retain historic roof features that help to define the character of your structure or ventilate and/or light your structure.
2. Repair and replace original decorative roof features in-kind using the original materials and historic photographs as a guide.
3. Locate new skylights, solar panels, satellite dishes and roof-mounted mechanical equipment to the rear or side of the roof where least visible from public roads, walkways and neighboring properties.
4. Install low profile, flat-glazed skylights close to the roof and following the pattern of the secondary facade.
5. Incorporate shingle-profile solar panels into a non-primary roof face when possible.



Decorative metal finials such as this copper example were available in a variety of styles at the end of the nineteenth century.



Cupolas provide ventilation to outbuildings in Loudoun County's historic districts.



A satellite dish should be placed in an inconspicuous location, screened from public view.



Large stone chimneys placed to the exterior of the dwelling allowed for more usable space inside and helped reduce the interior temperature in the warmer months.



Interior chimneys, such as this example, became popular in the early nineteenth century due to improved efficiency.



Credit: Illustration by James Gillray published in 1800 by Hannah Humphrey

Rumford's fireplace design called for a more shallow firebox and smaller chimneys.

D. CHIMNEYS

Masonry chimneys are a character-defining feature of dwellings in Loudoun County's historic districts. They were, and in many cases still are, an integral part of a house's heating system. As such, a chimney's main purpose is to provide for the safe removal of smoke and sparks.

Chimneys may be placed to the exterior or interior of a structure. Early chimneys, used for heating and cooking, were often placed to the outside of the structure. From the late-eighteenth until mid-nineteenth centuries interior chimneys were favored.

Exterior chimneys are usually placed center on the gable wall of a structure. Interior chimneys are also most often located at the gable ends of historic structures. Single interior chimneys may be located on the ridge of the roof while double chimneys are often placed symmetrically along the slope of the roof. This is especially true in earlier examples where the massing of the building is symmetrical.

Original chimneys in Loudoun County's historic districts are constructed of local fieldstone, local brick, or both of these materials, with stone comprising the lower section.

CHIMNEY DESIGN

Chimney design was strongly influenced by the publication of Count Rumford's essays on chimney design in 1796 and 1798. Prior to this time large chimneys were placed to the exterior (in Southern climates) to maximize interior living space, provide for adequate smoke removal, and not overheat the inhabitants in warmer months.

Rumford's treatise changed fireplace design to a more narrow, taller and shallow shape with widely angled firebox sides and rounded off the throat of the chimney breast to allow smoke to flow more freely up the chimney. Subsequent research has proved that it is radiant heat rather than the heated air that warms the room.

These design changes allowed for reduced-size chimneys to be incorporated into exterior walls or be fully contained within the dwelling.

With the increased use of stoves to heat dwellings, stovepipes were directed up chimneys, and the design of the fireplace and chimney ceased to be the most important factors in the second-half of the nineteenth century.

By the end of the nineteenth century square masonry flues replaced chimneys as a source to vent stoves and furnaces. They are often seen on rear ells where kitchens were located.

MAINTENANCE

1. Conduct annual chimney inspections to check for leaning, cracking, and deteriorated flashing, flue liners, pointing or brickwork.
2. Check for build-up of soot, debris and animal nests.
3. Clean any chimney that is in regular use on an annual basis.

INAPPROPRIATE TREATMENTS

1. Do not remove a historic chimney.
2. Do not shorten original chimneys when they become deteriorated.
3. Do not use parging as an alternative to repointing deteriorated chimney masonry.
4. Do not use an uncovered metal pipe chimney for a primary structure in the historic districts. If approved for use on accessory buildings, the stovepipe should have a matte, non-metallic dark finish.
5. Do not use metal pipe chimneys enclosed by artificial siding.
6. Do not paint unpainted masonry.

GUIDELINES

1. Maintain existing historic chimneys.
2. Repair rather than remove original chimney features. If repairs are necessary, match the original materials, colors, shape and masonry as closely as possible.
3. Reconstruct previously existing historic chimneys if historical documentation supports that the design is as close as possible to the original.
4. Chimney caps or other covers are acceptable as long as they are installed without altering the design of the chimney.
5. To retain the historical appearance of the structure, when an interior chimney is removed as part of a proposed alteration, the exterior portion of the chimney should be preserved or reconstructed. (Caution: if the interior chimney has been removed, the chimney above the roof must be properly braced to support the imposed load).
6. Design new chimneys to be sympathetic to the design of the existing building and not significantly detract from or affect the historic roof.
7. Use brick or stone as the exterior material of new chimneys.



The paired chimneys of the Osbourn-Scott House in Bluemont show a high-level of masonry craftsmanship. The use of stone to the foundation or first floor level and brick above was a common practice.



Parging is the use of mortar to fully coat the underlying masonry, often due to condition issues. It is best to correct any masonry problems by repointing rather than parging.



Routine chimney inspection can catch problems such as loose flashing.

E. GUTTERS AND DOWNSPOUTS

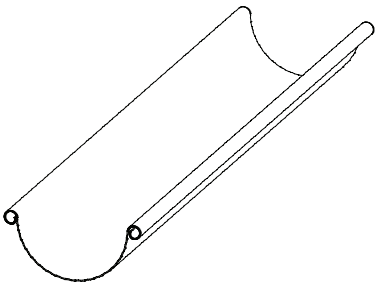
Gutters and downspouts provide a path to direct water away from the building and its foundation. The shape, size and materials of gutters and downspouts may contribute to or detract from the historic character of the building.

Colonial metal gutters were fashioned of lead shaped around a pole or log into a half-round or U-shape and hung on the building using straps. Metal downspouts were also made from lead formed into cylinders.

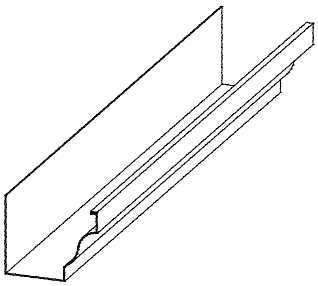
Copper, tinplate, and terneplate replaced lead during the Revolutionary War and were used primarily as a lining material until the late-nineteenth century.

A boxed or built-in gutter is a metal-lined, wood-framed gutter integrated into the building cornice of either an open or closed design with a sloped bottom.

Galvanized iron and steel, terne, copper, monel (a nickel-copper alloy) and aluminum gutters were made possible by the invention of the metal roll-forming machine during the industrial revolution. By the early-twentieth century, building supply catalogues advertised a number of molded gutter profiles that imitated classic molding profiles.



Half-round gutter (modern)



Ogee or K-shaped gutter

MAINTENANCE

1. Check and clean gutters on a regular schedule to avoid clogging that can lead to moisture damage.

INAPPROPRIATE TREATMENT

1. Avoid the removal of historic fabric from the building when installing gutters and downspouts.

GUIDELINES

1. Retain existing metal gutters and downspouts.
2. Repair existing gutters and downspouts and provide ongoing maintenance to prevent their deterioration.
3. Replace gutters and downspouts according with a historic profile appropriate to the architectural style of the building.
4. Make certain new metal gutters and downspouts are of the appropriate size and scale. Some types are finished with an enamel or baked-on coating.
5. Ensure that the finish color is compatible with the overall color scheme for the building.



Downspout connections show the location of boxed gutters for the porch of this Waterford house.



Downspouts for the roof and porch are aligned with the corner trim board and painted the trim color therefore providing little visual distraction.



The copper downspouts from the two sections of this house meet at a collector box in the corner and continue as one downspout.



Half-round gutters, attached at the cornice, drain the water from the main and porch roofs.





Decorative cornices may use details such as brackets, modillion blocks, and classical moldings and friezes. On houses with classical detailing, a simplified cornice may be composed of an unadorned wood frieze and architrave or a simple boxed eave. Modillions blocks or dentil carving may be found on wood examples that adorn frame, brick or stone structures.



Decorative bands are often used in brick construction. These masonry patterns may either be flat or projecting, often in a stepped pattern called corbelling, or may be constructed of molded brick. When bricks are placed at a diagonal it is called a dogs-tooth cornice.



Boxed eaves are simple cornices on buildings with pitched roofs. The rafter ends and the eaves are boxed in with wood.

F. CORNICES, OVERHANGS AND PARAPETS

The junction between the roof and wall may be decorated with moldings or brackets depending on the architectural style of the structure.

A cornice may be located at the intersection of the roof and the wall, below a porch roof, or above a storefront. The material and design depend on the style and character of the rest of the building.

MAINTENANCE

1. Inspect the roof wall junction for any loose or missing pieces, signs of water damage, overall sagging and/or separation from the building.
2. Keep wood elements well painted to guard against moisture infiltration.
3. Check masonry examples for sound mortar and the effects of freeze-thaw cycles on the brick.

INAPPROPRIATE TREATMENTS

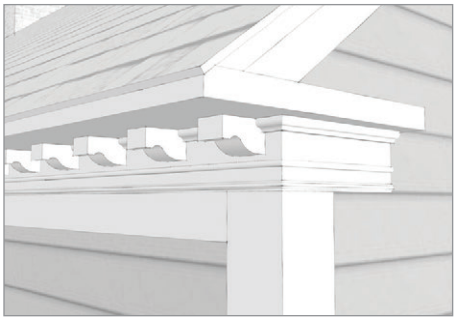
1. Do not remove elements that are part of the original design of the structure without replacing them in-kind.
2. Do not replace original trim with material that conveys a different period of construction or architectural style.

GUIDELINES

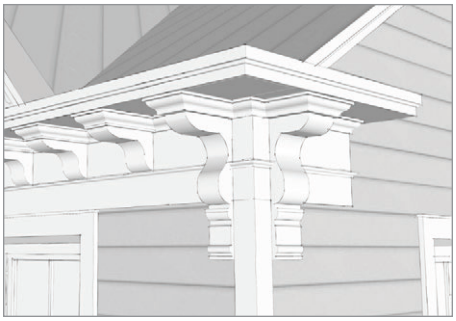
1. Retain original cornices, parapets and eaves that define the architectural character of the historic building.
2. Repair rather than replace existing historic features. Match the original materials, details, and profiles.
3. Replace a missing cornice, parapet, or eave with one that is based on physical evidence or documentary photographs.
4. Install new cornices and eaves with proper flashing and slope to ensure against water entry.
5. Ventilate new cornices, parapets and eaves to protect against moisture buildup.



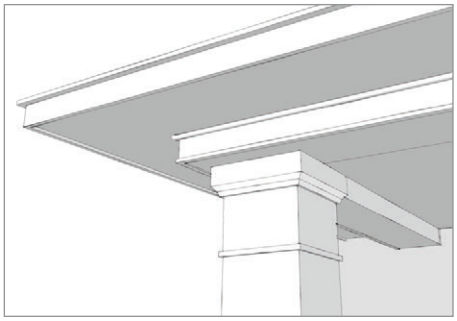
A parapet is the wall that surrounds a low or flat roof projecting at right angles and located at the roof edge. It is often decorative in nature, may be stepped or straight in design, and may visually obscure roof appurtenances.



A Federal style cornice may be composed of an unadorned frieze and architrave. Modillion blocks may be found on some examples.

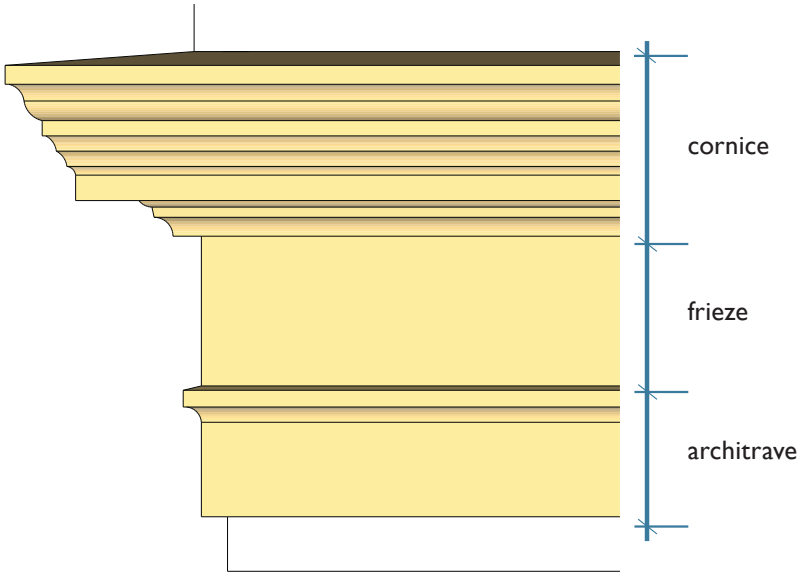


Victorian styles often embellish the cornice with brackets or other decorative woodwork.



An overhang is often seen on Bungalow and American Foursquare architectural styles and is the exaggerated extension of the roofline past the wall plane.

ELEMENTS OF A CLASSICAL ENTABLATURE (CORNICE)



G. DOORS

The front door of a house defines public from private space. It also provides security for the inhabitants and can often be an element in providing natural ventilation, through cross-breezes, to aid in the cooling of the house.

A variety of door styles are found throughout Loudoun County Historic and Cultural Conservation Districts. These styles complement and complete the overall architectural character of these historic facades.

Residential doors typically have wood boards or panels and in some later styles also have glass panes. Variations in the number and shape of panels and panes determine the style of the door.

Commercial doors tend to have more glazing, typically a single glass pane. Decoration can include raised panels, beveled glass, or small panes.

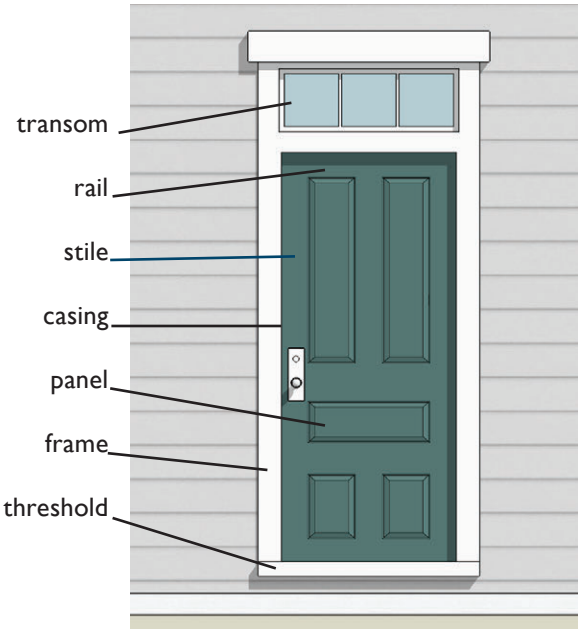
INAPPROPRIATE TREATMENTS

1. Do not strip paint from a historic door to expose natural wood.
2. Do not use generic or "stock" replacement doors with details that provide a false sense of historical accuracy.
3. Do not replace original trim with trim that conveys a different period, style, or theme.

GUIDELINES

1. Retain and repair existing historic or original wooden door(s), transoms, fanlights, and surrounding wood trim.
2. Replace historic doors that are beyond repair with a new or salvaged door(s) of the same size, design, material and type as used originally, or sympathetic to the building style, including number and orientation of panels and location and size of any glass.
3. A storm door, if used, should meet the following guidelines:
   a. Construct storm doors of wood or a composite material that can be sawn and painted the same color as the main door.
   b. Relate openings for screen or glass panels to the proportions of the door.
   c. Use the same overall dimensions for the storm door as the existing door.

ELEMENTS OF A DOOR





The glass panel of a storm door should be large enough to reveal the basic panel design of the door beyond.



An early door is fashioned from tongue-and-groove boards and hung by strap hinges.



A partially glazed vertical tongue-and-groove board door, also has strap hinges.



An early six-panel door joined with wooden pegs retains its historic hardware.



This nine-panel door has a four-light transom above to bring daylight to the interior.



Semi-circular fanlights over entrance doors became popular in the Federal period.



Note the elaborate woodwork on this door surround. The sidelights that flank the entry brought additional light to the hall inside.

G. DOORS, continued



Doors of the Greek Revival period were characterized by fewer panels, usually two or four, which emphasized verticality.



Paired doors are sometimes seen in the Georgian and Federal styles, but achieved greater popularity with the Italianate style of the late-nineteenth century.



Arched designs were popularized by the Italianate style. Doors of the Victorian period were often partially glazed due to the increased affordability of glass.



The Gothic Revival style is often recognized by the pointed arch of windows and doors. It appears that the arched windows over these paired doors were once operable.



Glazed, paired doors were often used for commercial establishments as well as residences.



These hayloft doors at Oatlands are a good example of early twentieth century design applied to a large scale outbuilding.

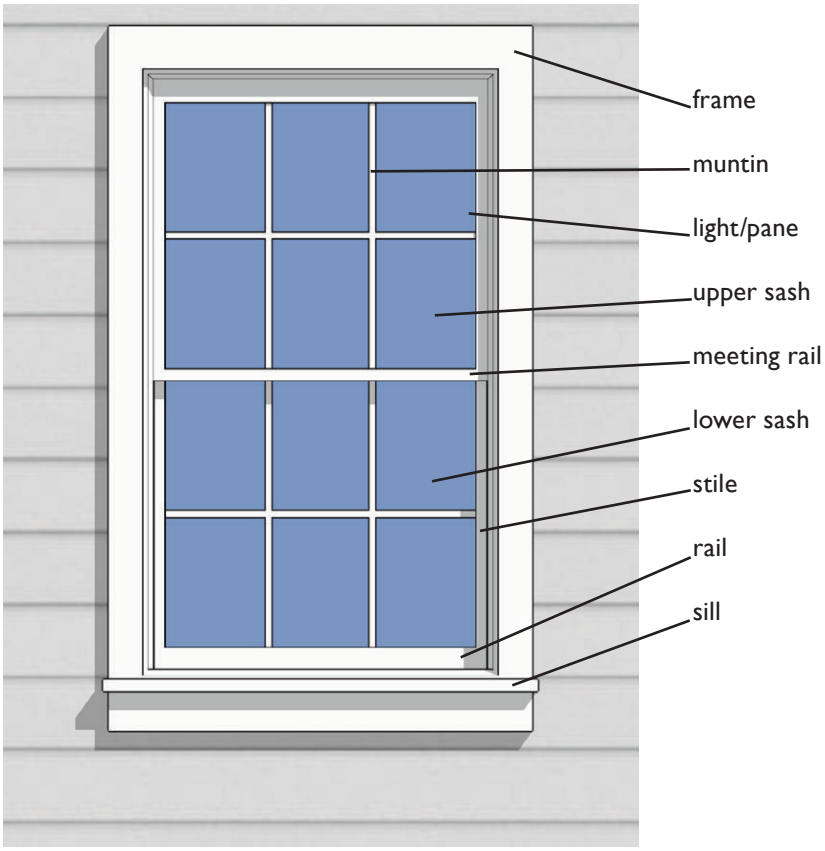
H. WINDOWS

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. The window sash, framing, and architectural detail surrounding the window play a major part in defining the style, scale and character of a building.

Because of the variety of architectural styles and periods in the historic districts, there is a corresponding variation of styles, types, and sizes of windows.

Openings are arranged consistent with the architectural style of the structure. Early styles from the Federal through Italianate periods usually present a balanced arrangement of openings. The Queen Anne style breaks this tradition with an asymmetrical yet visually balanced arrangement most common. Early styles reflect the high cost of glass with small panes gradually increasing in size until mechanization made large single or double panes common in the Victorian era.

ELEMENTS OF A DOUBLE-HUNG WINDOW



NOTE:

Window Survey Requirement

Prior to any replacement of windows, a survey of existing window condition is required. By noting the number of windows, whether each window is original or replaced, the material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes, you may be able to more clearly gauge the extent of rehabilitation or replacement that is necessary.

Representative photographs showing the condition of all windows must be submitted with your CAPP application so that the HDRC can gain a clear picture of your project scope.

H. WINDOWS, continued

Preservation Brief #09:
The Repair of Historic Wooden Windows
www.nps.gov//history/hps/tps/briefs/brief09.htm

1. History and Benefits of Historic Wooden Windows

Double-hung windows, the first form of air conditioning, date to the 1400s. By raising the lower sash on the cool side of the structure and the upper sash on the warmer side, cross-ventilation allowed the cooling of the room.

The first growth wood, from which many original windows are fabricated, has dense growth rings that may provide for better resistance to water and insect damage. Properly restored and cared-for wooden windows should last another 100 years before full restoration is needed again.



Early windows are characterized by many small panes of glass. Glass was originally imported from England and was very expensive. A brick jack arch supports the opening.



The arrangement of nine-over-nine panes was common in the Georgian and Federal periods. The corner blocks that flank the flat lintel may have been a mid-nineteenth century update.



Window glass gradually became available in larger sizes as seen in this nine-over-six example above.



This six-over-six window is capped by a plaster lintel with keystone. This technique was meant to simulate stone construction.



As glass making technology improved, larger panes became more affordable and therefore more common. By the mid-to-late nineteenth century, two-over-two and one-over-one windows were seen in most new construction.



Fanciful shapes such as this Gothic-arched window were also more common as glass became less-expensive.



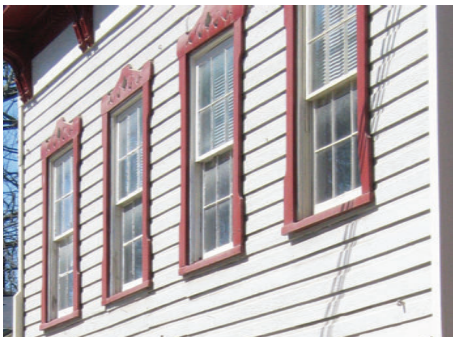
Casement windows are often located in basement or attic stories where there is a premium on space. Unlike sash windows, casement windows open on side-mounted hinges.



A Gothic-arched attic casement window, when opened, provides ventilation for the attic as seen above.



The decorative trim around the windows and door of this church are associated with the Greek Revival style.



A Victorian period update to this structure included framing the windows with fanciful scroll-sawn wooden surrounds.

H. WINDOWS, continued

2. Replacement Windows

Approximately 36 percent of your total energy cost comes from heating your home, according to the U. S. Department of Energy. By figuring out what your actual heating costs are you can more accurately assess the cost savings and payback associated with the purchase of storm windows or replacement windows.

a. Background Information

- Thirty-percent of windows being replaced each year are less than 10 years old.
- Some replacement windows must be fully replaced if any part fails due to modern construction techniques and materials.
- Single-seal replacement windows may fail in two to six years.
- Jamb-liners for tilt-in windows often fail in six to ten years.
- PVC/vinyl is toxic, can't be recycled, and may last only 16 to 18 years.
- Metal-clad wood (especially finger-jointed) may trap moisture, leading to rot.

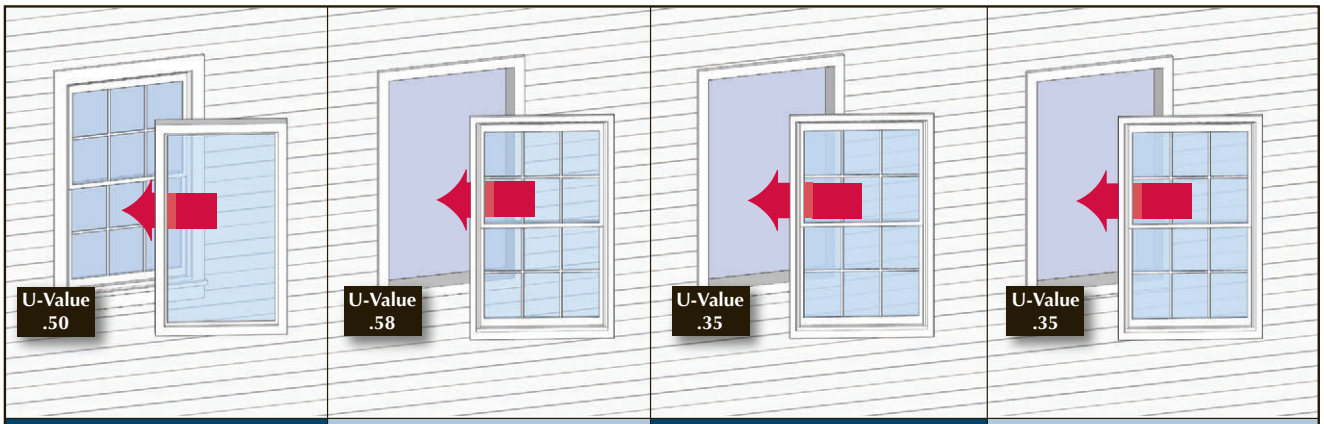
NOTES:

Window Replacement

Window replacement means replacing both the frames and the sash.

Sash Replacement

Sash replacement means replacing just the movable parts of the window and may be a less costly alternative to full window replacement.



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

Credit: Proud Neighbors of Collingswood, New Jersey and the Collingswood Historic Preservation Commission

This graphic compares the expenditure and the energy savings for typical new windows versus keeping your existing windows and adding an inexpensive storm window. Energy savings are the highest when the U-value is the lowest.

MAINTENANCE

1. Ensure that all window hardware is in good operating condition.
2. Ensure that caulk and glazing putty are intact and that water drains off the sills.

INAPPROPRIATE TREATMENTS

1. Do not install replacement windows that do not fit the opening.
2. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of glazing, or the appearance of the frame.
3. Avoid using clip-in or false muntins or removable internal grilles as they do not present a historic appearance.
4. Do not change the number, location, size, or glazing pattern on the primary elevation(s) visible from the street.
5. Do not install horizontal, picture, round or octagonal windows not appropriate to the architectural style of the house.
6. Avoid cutting new opening(s).
7. Do not block in existing windows.
8. Avoid covering or obscuring wood sills and exterior frames during the installation of replacement wood siding.
9. Do not use muntins in storm windows.
10. Do not use unpainted metal finishes.

Preservation Brief # 09:

The Repair of Historic Wooden Windows

www.nps.gov/history/hps/tps/briefs/brief09.htm

Preservation Brief #03:

Conserving Energy in Historic Buildings

www.nps.gov/history/hps/tps/briefs/brief03.htm



First growth hardwood from which historic windows are made, should be protected and preserved. Historic windows, properly rehabilitated and cared for will outlast replacement wooden windows.



An example of an inappropriate treatment, this window was not sized to fit the existing opening which was then filled in with a painted board.



This replacement window does not fit the historic window opening. The original wooden window trim appears to have been covered during the application of a new siding material which may trap moisture and lead to future maintenance issues.



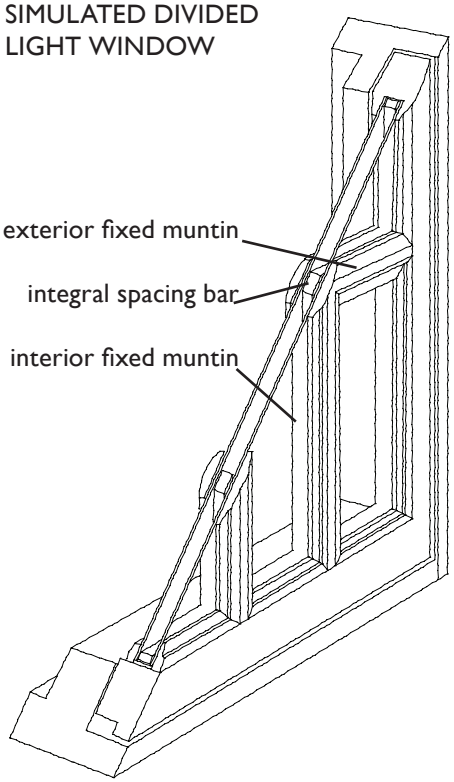
These replacement windows represent a historic number of panes but do not convey the same three-dimensional quality as the original window. It also appears that the original window frame has been removed or covered.

H. WINDOWS, continued



A new true-divided light, double-hung sash window can be replicated to the dimensions of historic sash if a window must be replaced rather than repaired.

ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW



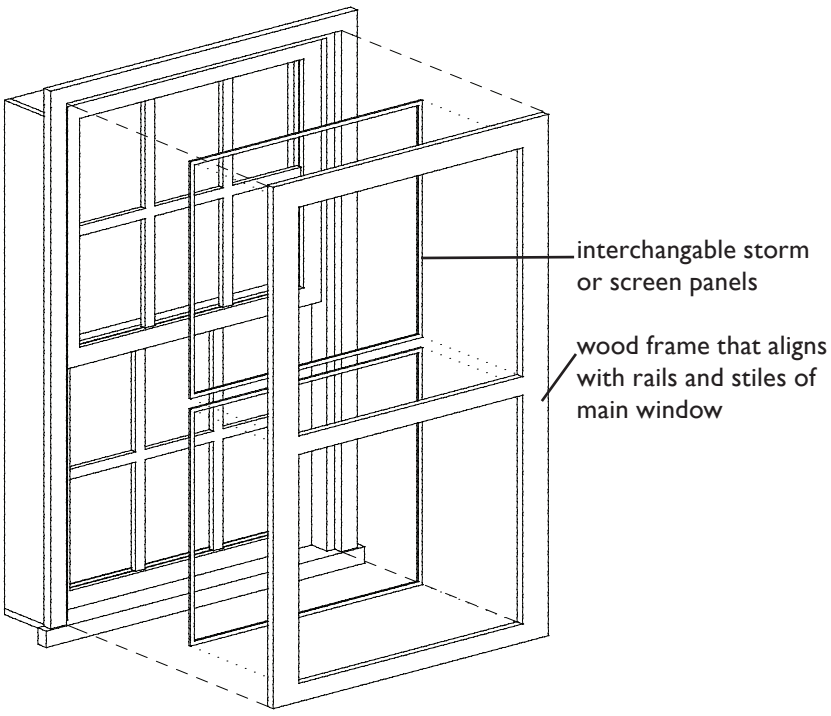
The three-part construction illustrated here uses a spacer bar between two layers of glass with fixed muntins to approximate the depth and overall appearance of a traditional single-pane window.

GUIDELINES

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, trim, surrounds, and shutters.
2. Retain the glass if the window is no longer needed. Screen or shutter the backside so that it appears from the outside to be in use.
3. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired rather than replaced.
4. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in.
5. Retain existing wood window frames when replacing windows. This reduces damage to the interior and exterior historic materials.
6. Replace only those features of the window that are beyond repair. Use sash replacements where wood windows are badly deteriorated. By placing a track and a new sash in the old frame no trim is removed so there is no need to repaint woodwork or adjacent walls.
7. Replace the window unit in-kind if replacement of a deteriorated window is necessary, by matching the:
   a. Design and Dimension of the Original Sash
      i. Maintain the original size and shape of windows. Thin sash frames rarely maintain the overall appearance of historic sash.
      ii. Fit full window replacements to the height and width of the original openings.
      iii. Retain the appearance of a double-hung window whether one or both sashes are operable.
      iv. Do not reduce the glass surface area.
   b. Pane Configuration
      i. Maintain the original number and arrangement of panes.
      ii. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins.
   c. Detailing
      i. Small variations such as the width and depth of the muntins and sash may be permitted if those variations do not significantly impact the historic characteristics of the window design.
      ii. Finish windows in a historically appropriate paint color.
   d. Materials
      i. Replace a wood window with a wood window.
      ii. Use translucent or low-e glass.

8. Base reconstruction of missing windows on old photographs and drawings and similar examples in the neighborhood.
9. Storm windows should meet the following criteria:
   a. Match divisions to sash lines of the original windows.
      i. Use meeting rails only in conjunction with double-hung windows and place them in the same relative location as in the primary sash.
      ii. For interior storm windows, no mullions, muntins or wide frames should be visible from the exterior of the building.
   b. Size exterior storm windows to fit tightly within the existing window openings without the need for a subframe or panning (a filler panel) around the perimeter.
   c. Choose designs with ventilation holes and/or removable clips to ensure proper maintenance and avoid condensation damage.
   d. Match the color of the frame with the color of the primary window frame.
   e. Use only clear glass or other transparent material.
   f. Set exterior storm sash as far back from the plane of the exterior wall surface as practicable.
10. Consolidate original windows on the most visible side(s) of the house. If a window on the front of the house must be replaced and an original window of the same style and size is identified on a secondary elevation, place the historic window in the window opening on the primary facade.

ELEMENTS OF A STORM WINDOW



NOTE:

The Case for Storm Windows and Their Materials

A well-maintained original wooden window with an exterior storm window may provide as good of if not better insulation than a double-paned new window. Storm windows can save energy and provide increased comfort by reducing air leakage. They also provide an insulating air space between the storm and primary window.

Wood

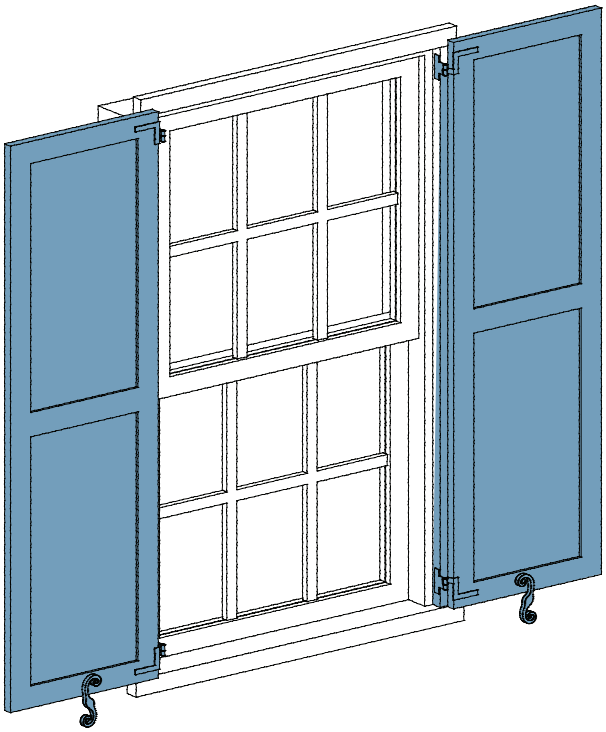
- Insulates better than metal
- Can be painted to match trim
- Easily repaired
- Available with glass and screen inserts

Aluminum

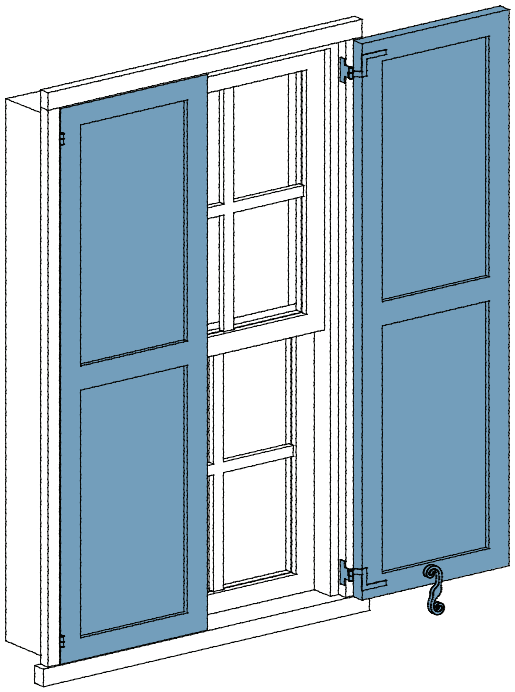
- Lighter weight than wood
- Integrated glass and screen panels
- Should be prepainted to match the color of the window frame



Divided by a single meeting rail, these two-light storm windows allow the divisions of the historic two-over-two windows to remain visible.



Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.



When shutters are properly sized they cover the window and fit closely within the frame when closed.

I. SHUTTERS

Shutters originally functioned as a means to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Operational shutters can work with double-hung sash windows to provide you with a variety of options for controlling the interior temperature of your home without air conditioning.

Shutters in Loudoun County's Historic and Cultural Conservation Districts were originally paneled or louvered and hinged to the window frames.

INAPPROPRIATE TREATMENTS

1. Do not use vinyl, plastic or aluminum shutters or exterior blinds for any historic structure.
2. Avoid shutters on multiple or bay windows.
3. Do not nail, screw, or permanently secure a shutter in the open position and eliminate its hardware.



These batten shutters are fashioned from tongue-and-groove beaded boards. Note the hardware that allows for their operability at the bottom of each shutter and the latch to keep them closed.



These panelled shutters are kept open with wrought metal shutter dogs.



Louvered shutters allowed for cross-ventilation with the windows open and the shutters closed to block the sun.



Louvered shutters can be used to cover a door opening as well as a window opening.

GUIDELINES

1. Retain original shutters and hardware.
2. Repair existing historic shutters following the guidelines for wood found in *Chapter 7: Guidelines for Materials*.
3. Replace shutters that are beyond repair in-kind according to the following criteria:
   a. Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.
   b. Shutters should be sized to fit the window opening and result in the covering of the window opening when closed.
   c. Mount shutters on hinges to give them the appearance of being operable.
   d. Ensure that louvered shutters are mounted so that when they are closed they will drain water away from the window.
   e. Replace original hardware with non-rusting metal in the same design.



A classical two-story portico at Oatlands provides a formal sense of arrival.



This classical style portico is in scale with the house and its entry and echoes the structure's level of adornment.

J. PORTICOS, FRONT AND REAR PORCHES

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall historic character and style of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Porches have traditionally been a social gathering place as well as a transitional area between the interior and exterior. In Waterford, there are a number of two-story porches placed to either the side or front of two and three-story townhouse form structures. Many vernacular Victorian houses in the districts have single-story, full-width porches with turned posts and sawn balusters. Wrap-around porches are found on some Victorian dwellings and were also added to some older houses in the late-nineteenth century to update their appearance. Small entry porches are also found in the districts.

INAPPROPRIATE TREATMENTS

1. Avoid stripping porticos, porches, and steps of original materials and architectural features such as handrails, balusters, and columns.
2. Refrain from the removal of Victorian details from porch elements in order to convey an earlier period of construction.
3. Do not enclose porches on primary elevations.
4. Avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.
5. Do not add a new porch on a primary elevation.
6. Decks are not encouraged in the historic districts. Decks are not appropriate on historic buildings, particularly in village settings.



Front porches in the Victorian era allowed homeowners a place to display the latest designs in turned and scroll-sawn millwork, often mail-ordered.

GUIDELINES

1. Retain porches that are critical to defining the design and integrity of the historic district. Although many porches were later additions, they should be retained, as they are part of the history of the building and have acquired their own significance over time.
2. Repair and replace damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
3. Keep porches open to provide shade and reduce heat gain during warm weather.
4. Reconstruction of a porch should be based on physical evidence or documentary photographs. If these do not exist, a new porch should be placed in a location with historic precedent and should show a clear architectural relationship to the historic structure.



A full-width porch supported by classical columns reinforces the symmetry of this facade. A bracketed cornice identifies it as a Victorian addition to this earlier house.



This partial width porch shelters three of the five bays of this facade.



Wrap-around porches are identified with Queen Anne architecture but could also be added to older houses as seen in this example.



Rear porches are usually less detailed than front porches and may serve more utilitarian purposes as well as providing a private outdoor space.



A side porch may shelter an entry near the kitchen or other less formal service areas.

Preservation Brief #39:

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

www.nps.gov/history/hps/tps/briefs/brief39.htm



Foundation vents should be kept open to allow air to flow under the house and should be secure enough the prevent access.



The condition of this foundation may have led to current moisture problems causing the deterioration of the wood siding.



In rare instances entire structures were built on piers rather than a full foundation. Piers are more commonly used as porch foundations.

K. FOUNDATIONS

A foundation forms the base of a building. Houses in Loudoun County's Historic and Cultural Conservation Districts are primarily built on stone foundations; some elevated a full-story above ground level, others built into a slope to work with the site topography. Front porch foundations may be stone, brick, or brick piers.

Houses of masonry construction often show no delineation between the foundation and wall plane. In frame construction, a stone foundation is often in contrast to the wall surface.

For more information on maintenance, repair, and proper cleaning of masonry please refer to *Chapter 7: Guidelines for Materials: Masonry*.

MAINTENANCE

1. Ensure that land is graded so that water flows away from the foundation and, if necessary, install drains around the foundation.
2. Remove any vegetation that may cause structural disturbances at the foundation.
3. Keep any foundation vents open so that air flows freely.

INAPPROPRIATE TREATMENTS

1. Do not cover the foundation with wall cladding materials such as replacement siding.
2. Do not paint unpainted brick.
3. Do not fill in brick piers with solid masonry.

GUIDELINES

1. Retain any decorative vents that are original to the building.
2. Repair and replace deteriorated foundation materials such as brick and mortar, matching existing historic materials as closely as possible.
3. Parging of foundations is an appropriate treatment, unless the foundation is constructed of native fieldstone.



Darkly painted lattice is a historically appropriate method of screening the area between piers supporting a porch. The open construction allows for proper ventilation.

L. STOREFRONTS

Commercial buildings from the districts' early development mirror the styles and forms of simple residential or agricultural structures. By the late-nineteenth century, newly constructed retail/commercial buildings had evolved into one- or two-story structures with a large transparent area on the ground level for the display of merchandise. Most of the historic commercial buildings in the Loudoun County districts are vernacular adaptations of this later form.

The historic general stores found in Bluemont have remained remarkably unchanged over time. Historic storefronts also remain intact in Waterford. In Lincoln, the storefronts of commercial structures in the village have been somewhat altered overtime. In Taylorstown, two commercial structures remain; however, neither fits the typical description although each served as a store for the village.



The Bluemont General Store retains its historic storefront windows, doors, and transom.



First floor storefronts in Waterford retain their historic character. Storefronts were often sheltered by a porch or awning.

MAINTENANCE

1. Follow *Maintenance for Wood* and other materials found in *Chapter 7.*

INAPPROPRIATE TREATMENTS

1. Do not remove or cover character-defining storefront elements including display windows, partially glazed period doors, or bulkheads.
2. Avoid creating false historical appearances or other designs that include inappropriate elements such as metal awnings, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.

GUIDELINES

1. Remove any inappropriate materials, signs, or canopies covering the facade.
2. Retain all elements, materials, and features that are original to the building or are sensitive remodelings, and repair as necessary.
3. Repair, or when necessary replace, original storefront elements in-kind.
4. Reconstruct missing original elements such as cornices, windows, and storefronts if documentation is available. If not, design new elements that respect the character, materials and design of the building.
5. Maintain paint on wood surfaces and use appropriate paint placement and signage to enhance the inherent design of the building.
6. When designing new elements, conform to the configuration and materials of the traditional storefront design.

L. STOREFRONTS, continued

TYPICAL ELEMENTS OF A COMMERCIAL FACADE AND STOREFRONT

Cornice
The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete or metal.

Upper Facade
Upper facades are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling, metal grilles or decorative panels.

Storefront
The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. The storefront elements consist of an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows or decorative details.





CHAPTER 7
GUIDELINES FOR MATERIALS

Loudoun County's historic buildings are constructed of traditional materials such as brick, stone, and wood. These materials have a distinctive patina as they age. The continued preservation of these materials is what gives a historic building its unique character.

A. INTRODUCTION

Loudoun County's historic buildings are constructed of traditional materials such as brick, stone, and wood. These materials have a distinctive patina as they age. The continued preservation of these materials is what gives a historic building its unique character.

- In rural Goose Creek, some houses have brick, stone, and frame sections built linearly as wings on a small original building.
- In Waterford, materials were rarely mixed as the early residents preferred brick.
- Most of Aldie's buildings are frame with masonry construction confined to larger dwellings and commercial structures.
- In Bluemont, while stone was used for some of the oldest buildings, the predominant wall-cladding material is horizontal wood siding.
- At Oatlands, the formal buildings are stuccoed brick, however, the more utilitarian structures are a mix of stone, frame and log, as are the other buildings that contribute to the district.
- The early character of Taylorstown is evident through the preserved log and stone buildings in the district.

In this chapter you will find helpful information on the maintenance and repair of various materials that were used for structures throughout the districts. Care should be taken to guard the prevailing character of each district through the choice of materials. You will also find guidance on replacement materials that may be approved for use on your building.



Many of Loudoun County's historic building materials are evident in this early photograph. Stucco covers the foundation, brick is used between the framing (nogging), and wood siding once covered the building.



Stone is also a common building material in Loudoun. This structure was built in two stages but stone is common to both. Each section has been whitewashed in the past.

B. WOOD

The availability and flexibility of wood has made it the most common building material throughout much of America's building history. Some of Loudoun County's earliest buildings were of log construction. Wood continued to be one of the primary building materials in districts throughout their development. Wood-framed houses in the districts were clad in wood siding, wood shingle roofs adorned early buildings, and original windows and doors were constructed of wood.

Because it can be shaped easily by sawing, planing, and carving, wood also is used for a broad range of decorative elements, such as cornices, brackets, shutters, posts and columns, railings, and trim.

MAINTENANCE

1. Wood requires consistent maintenance. The main objective is to keep it free from water damage, rot and wood-boring pests.
2. Identify sources of moisture problems, and take appropriate measures to fix them.
3. Check for foundation settlement, moisture and insect damage to wood near the ground. Any contact of wood with the ground should be avoided, and if found, remedied.
4. Inspect all wood features of the building that are subject to the effects of weather for signs of deterioration.
5. Keep all wood surfaces primed and painted.
6. Use appropriate methods to control insect damage, as necessary, following product instructions carefully.
7. Recaulk joints where moisture might penetrate a building.
8. Remove vegetation that grows too closely to wood, and take any other steps necessary to ensure the free circulation of air near wood building elements.
9. Repair leaking roofs, gutters, downspouts, and flashing.
10. Maintain proper drainage around the foundation to prevent standing water.

Preservation Brief #09:
The Repair of Historic Wooden Windows
www.nps.gov/history/hps/tps/briefs/brief09.htm

Preservation Brief #10:
Exterior Paint Problems on Historic Woodwork
www.nps.gov/history/hps/tps/briefs/brief10.htm

Preservation Brief #26:
The Preservation and Repair of Historic Log Buildings
www.nps.gov/history/hps/tps/briefs/brief26.htm



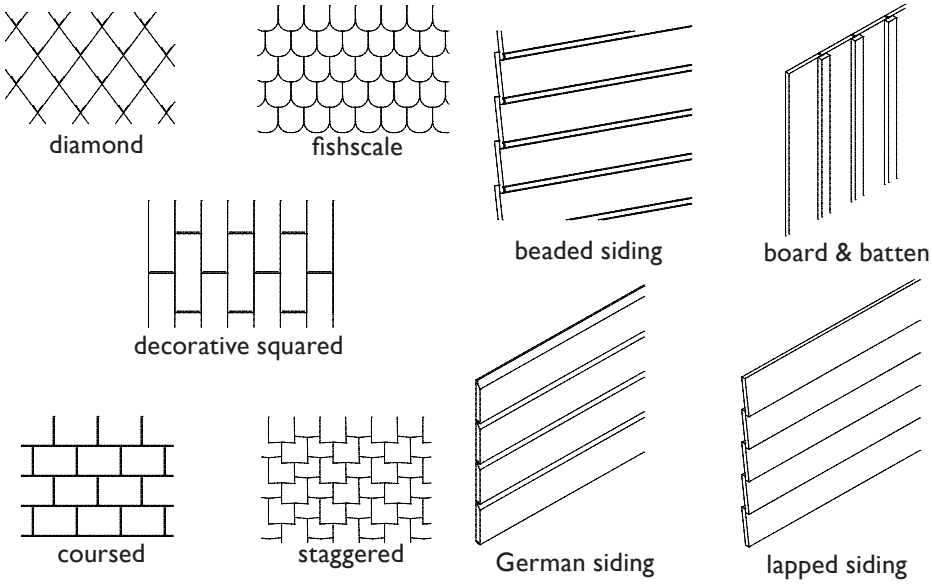
Some of the districts earliest structures were of log construction with stone chimneys.



Before painting, sand the wood to remove unsound paint and replace rotted boards that are beyond repair.

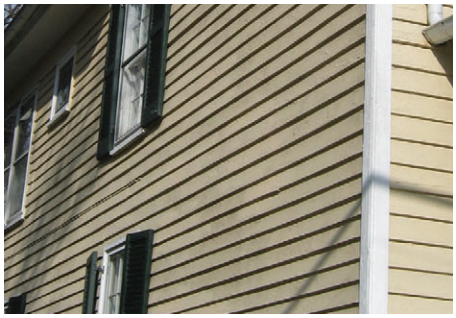
INAPPROPRIATE TREATMENTS

1. Do not use chemical wood preservatives on exposed log structures. They may change the color or appearance of the historic material and may be toxic. An exception to this may be the use of a borate solution followed by a water-repellent coating.
2. Do not move historic log structures unless there is no other alternative to preservation.
3. Do not use liquid siding. See *Section F: Paint* for more information on this treatment.
4. Do not use cement fiberboard to replace original wood siding.
5. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
6. Do not use high-pressure power washing to clean wood siding as the pressure may force moisture behind the siding where it can lead to paint failure and rot.
7. Do not caulk under individual siding boards or window sills as this action seals the building too tightly and can lead to moisture problems within the frame walls and to paint failure.



A variety of wood shingle patterns are found on the districts' Victorian era dwellings. Some of these patterns are available in newer substitute materials such as cementitious siding.

The most common wood board siding profiles in the districts are pictured above. The depth of the reveal may change dependent upon the era in which the siding was applied.



The earliest wood siding is called lapped siding and may be a plain board or have a beaded edge detail. Here two different depths of siding are shown on the same building, likely indicating that new siding was applied when the addition was constructed.



German siding is the name for siding that has a beveled top edge. It was popular during the Victorian period.



Board-and-batten siding is the use of vertical boards with narrow strips to cover the seam between the wider boards. This type of wood siding is often seen on farm buildings, sheds, and garages.

NOTE:

Clapboard:

Horizontally laid wooden boards which taper from the bottom to the top.

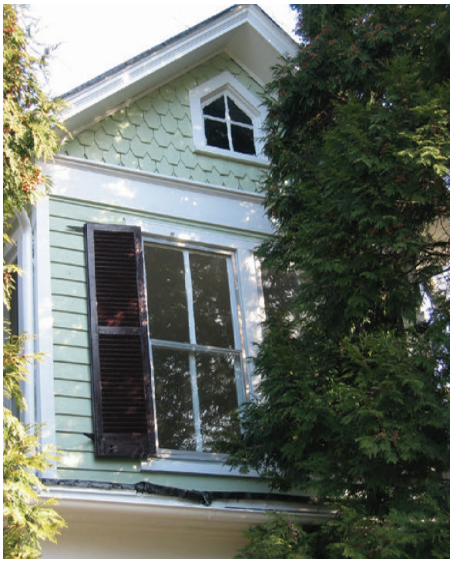


A number of log structures are found in the County's historic districts. Here, the gable end is clad in lapped siding, a historical practice in the area.

B. WOOD, continued

GUIDELINES

1. Stabilize wood that has been partially damaged by decay or insects in order to preserve the building's integrity.
2. *For log buildings,* remove bark from any new wood used unless the original logs are bark covered. Use materials, formulas, and finishes that match the original chinking and daubing in strength, color, texture and other visual and physical characteristics.
3. If a wood structure must be moved to assure its preservation it should be moved in one piece, not dismantled.
4. Retain wood as one of the dominant framing, cladding and decorative materials for district residences.
5. Repair rotted or missing sections rather than replacing the entire element. Use new or salvaged wood, epoxy consolidants or fillers to patch, piece or consolidate parts.
6. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use surviving material.
7. Base the design of reconstructed wood elements on pictorial or physical evidence from historic sources.



Decorative wooden shingles, seen here in a fishscale shape, were often used to adorn the central gable of Victorian dwellings.



This cross-gable is decorate with diamond shaped shingles. Note the vertical wood cornice and German siding below the gable.



Interest is added to this lapped siding facade by the use of a projecting trim band just above the window level on each floor.



Many brick structures in the districts have stone foundations as the indigenous stone is less porous than brick and therefore does not wick moisture.



The use of larger, more rectangularly shaped stones (quoins) at the corners provides a traditional detail in this irregularly coursed stonework.

C. STONE AND BRICK

Stone houses, foundations and walls, brick and stone chimneys, and brick houses are found throughout Loudoun County's Historic and Cultural Conservation districts. The color and texture of these materials are character-defining elements of many buildings in the districts.

Stone is common in the rural area of Goose Creek but frame predominates in the village of Lincoln. Goose Creek's rural area has many examples of mixed materials. As houses were enlarged, a brick section may have been added to a small log dwelling that had itself been covered with horizontal wood siding.

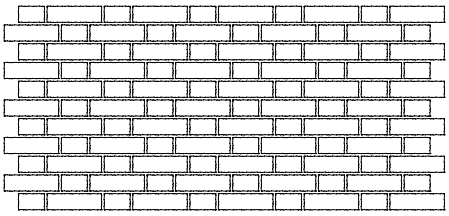
Brick appears throughout the districts; sometimes as a predominant material, sometimes as a secondary material. Common bond was the usual masonry bond; although Flemish bond was used on some facades with common bonds on the other sides of the structure. Running, or stretcher, bond was not often used on old buildings, as it required specialized bricks or metal locks to hold it together.

Due to the amount of brick construction in Waterford, it is necessary to pay special attention when choosing new brick for a project. The traditional brick used for construction was red, local brick. Both the dark red brick associated with the Victorian period and the pale pink shade often marked "Colonial" are inappropriate in the district.

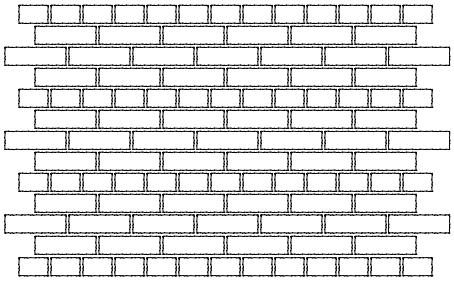
NOTE:

Choosing Stone

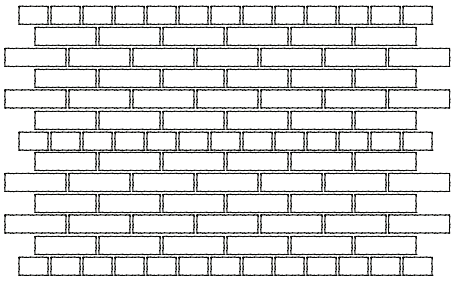
In Northern Virginia and Loudoun County there are several stones that were historically quarried for use. These define the look of stone structures in the historic districts. In Loudoun County, many local stone houses have used Catoctin green stone or the tan flagstone prevalent in Quaker construction.



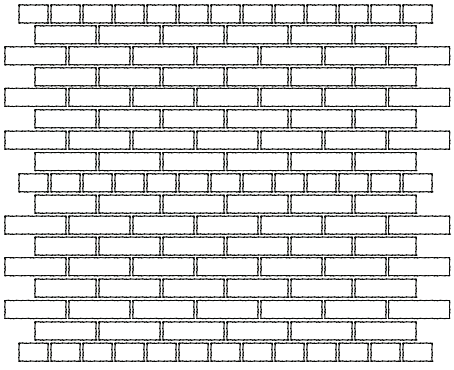
Flemish Bond



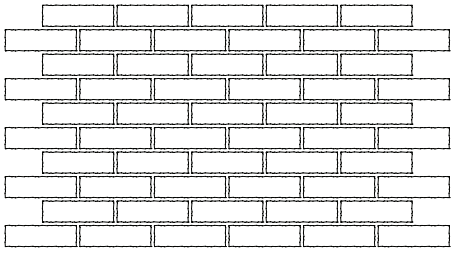
3-course American Bond



5-course American Bond



7-course American Bond



Stretcher or Running Bond

C. STONE AND BRICK, continued

History of Brick

Settlers from England and Europe brought the tradition of brickmaking to the colonies. Masons numbered among those on the first ships to land at Jamestown. In Virginia, in addition to stands of virgin timber and indigenous stone, pioneers often found clay soils suitable for brickmaking. This allowed on-site kilns to be constructed and output of up to 5,000 bricks per day. Manufacturing of brick allowed the limited supply of stone and wood to be used where most needed.

Bond Patterns

Flemish bond, in which headers alternate with stretchers in every course, was popular throughout Virginia from the mid-seventeenth century through mid-nineteenth century.

Three-course American bond consists of a course of headers and three courses of stretchers. More economical than Flemish or English bond, its use became widespread in Virginia after the Revolution.

In some instances Flemish bond would be used for the facade and American bond on the side and rear walls.

Five-course American bond became the pattern of choice by the 1820s and remained in fashion into the late-nineteenth century.

Stretcher bond came into use prior to the Civil War. It is tied to the structure walls by either a specially shaped brick or metal tabs.

Brick Types

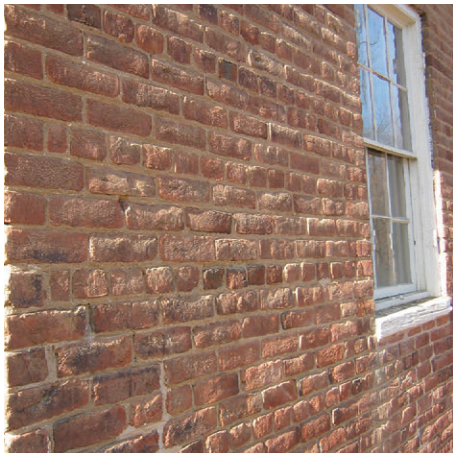
The size of a brick remained consistent from the thirteenth through the nineteenth century at 9" by 4 1/4" by 2 1/4". Commonly known as a Flemish brick the size was determined by the amount of clay a man could lift and throw into a mold comfortably coupled with the size and shape of a rectangle that is easily grasped with one hand while holding a trowel in the other.

Colonial or molded brick was formed in a wooden mold dusted with sand to prevent the clay from sticking. After firing, the result of this technique was a brick with a grainy texture and often, uneven edges. When laying these bricks, masons often would score the resulting irregular mortar joints with a straightedge to lend a more regular appearance to the wall. These joints are often called scored, rodded, or grapevine joints.

As brickmaking technology improved, bricks became more consistent in size, texture, and color. Joints also became more regular and a flattened bead or flush joint replaced the earlier scored joint. Outside of urban areas, rural masons were able to approximate the finer brickwork of the cities by painting their more irregular joints with a fine white line for visual regularity.

Common stock bricks were manufactured in metal rather than wood molds and were therefore of a much more standard size and finer texture. Stock brick is found in mid-nineteenth century townhouses.

Pressed brick is used in late-nineteenth and early twentieth century veneer construction. They were fashioned by forcing very stiff clay into metal molds under very high pressure and were then burnt in gas-fired kilns. Compared to handmade bricks they are very hard and dense.



Evenly sized mortar joints were difficult to achieve with handmade brick. Also note the soft red color of this locally made brick.



Variations in the color of bricks, as seen here, is a result of their placement during firing. The darker bricks were closer to the heat source.



Machine made brick is applied here in a stretcher bond pattern highlighted by glazed headers, simulating the earlier appearance of those bricks closest to the fire.

C. STONE AND BRICK, continued

Brick Details

Glazed headers are those bricks that were located closest to the heat source in the kiln. The characteristic blue-gray coloring only occurs if the kiln is heated with oak, which reacts with the potash in the clay. These bricks were used to emphasize the checkered effect of the Flemish bond pattern. By the mid-eighteenth century, most native oak had been depleted and the use of glazed headers abandoned.

Diapering is the use of glazed headers to create a diamond pattern. It can be found on some late-eighteenth and early-nineteenth century structures.

Both dogs-tooth and corbelled cornices were used in the early-nineteenth century. A dogs-tooth or sawtooth cornice features a row or two of bricks set diagonally directly below the eave. A corbelled cornice uses bricks stepped out progressively from the wall plane under the roof eave.

Flat brick arches, stuccoed jack arches, and stone or wood lintels replaced the gauged brickwork seen before the Revolution.



A Gothic Revival church in Waterford exhibits many finely crafted brick details including arches, buttressed pilasters and a corbelled cornice.



This segmental arch is constructed of three-courses of brick.



A jack or flat arch uses tapered bricks to complete the single soldier course between the top of the window and the cornice.



A dogs-tooth cornice constructed of diagonally set bricks decorates the facade just below the eave.

MAINTENANCE

1. Most masonry problems can be avoided with monitoring and prevention. Disintegrating mortar, cracks in mortar joints, loose stones or bricks, or damaged plasterwork may signal the need for masonry repair.

2. Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall.

3. Repair leaking roofs, gutters, and downspouts and secure loose flashing.

4. Ensure that cracks do not indicate structural settling or deterioration. Repair cracks and unsound mortar according to the guidelines later in this section.

5. Cleaning
   Masonry should only be cleaned when necessary to remove heavy paint buildup, halt deterioration or to remove heavy soiling.

   a. Know what you are cleaning. Newer masonry products may not be what they appear. Some are not integrally colored and require different treatment than historic materials.

   b. Always clean from the bottom to the top. This will prevent runoff from soaking into and streaking the masonry.

   c. The best method for cleaning unpainted masonry is to use a low-pressure wash of no more than 200 pounds per square inch (PSI), equivalent to the pressure in a garden hose. A mild detergent may be added when necessary.

   d. Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. This is a mandatory step if you are applying for federal or state rehabilitation tax credits. Note: Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water.

   e. Use chemical paint and dirt removers formulated for masonry cautiously. Do not clean with chemical methods that damage masonry, and do not leave chemical cleaners on the masonry longer than recommended.

   f. Follow any local environmental regulations in regard to chemical cleaning and disposal.

Preservation Brief #01:

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

www.nps.gov/history/hps/tps/briefs/brief01.htm

Preservation Brief #02:

Repointing Mortar Joints in Historic Masonry Buildings

www.nps.gov/history/hps/tps/briefs/brief02.htm

Preservation Brief #06:

Dangers of Abrasive Cleaning to Historic Buildings

www.nps.gov/history/hps/tps/briefs/brief06.htm

Preservation Brief #38:

Removing Graffiti from Historic Masonry

www.nps.gov/history/hps/tps/briefs/brief38.htm

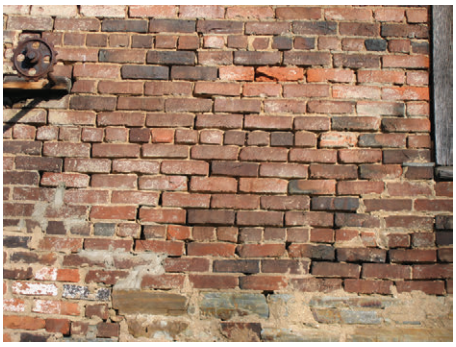
Preservation Brief #39:

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

www.nps.gov/history/hps/tps/briefs/brief39.htm

Recent repairs to this brick wall have highlighted the alternating colors used in the brickwork that frames the windows. Care should be taken to preserve such distinctive workmanship.





This five-course American bond brick wall shows evidence of prior repairs. The bricks and mortars of different strengths and compositions that have been used over time may have contributed to the current mortar failure at the center of the image.

C. STONE AND BRICK, continued

6. Repointing

Appearance is not the only issue. An improper mortar mix can damage historic masonry. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

a. Remove deteriorated mortar and masonry by hand-raking the joints to avoid damage to the brick or the surrounding area. Roughly one inch of old mortar should be removed to allow for the new mortar.

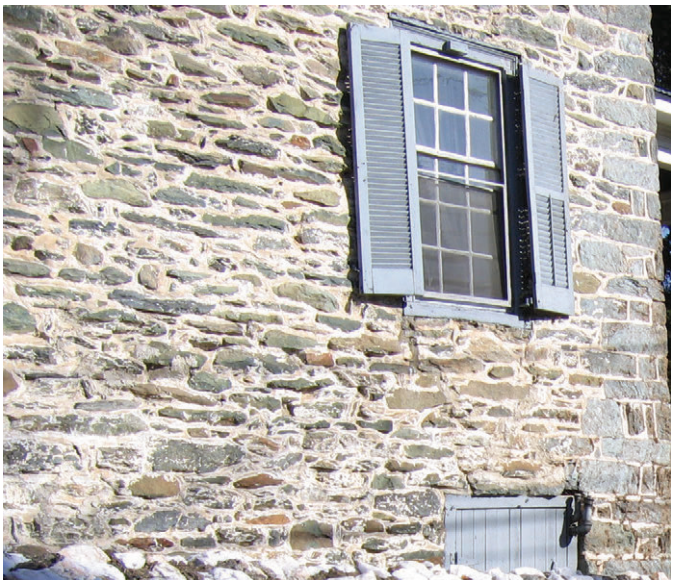
b. Duplicate old mortar joints in width and profile (see the Types of Masonry Joints illustration below). For new sections of masonry, use a traditional v-shaped joint profile to protect mortar and direct rainwater away from the stones.

c. It is also possible to match the color of the new mortar to that of a clean section of existing mortar. Color new mortar to match existing examples of weathered lime mortar or other mortar characteristic of the period of development of adjacent structures.

d. Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and thawing conditions, and old mortar moves to relieve the stress. If a hard portland cement mortar is used, the mortar will not flex as much, and brick can crack, break, or spall.

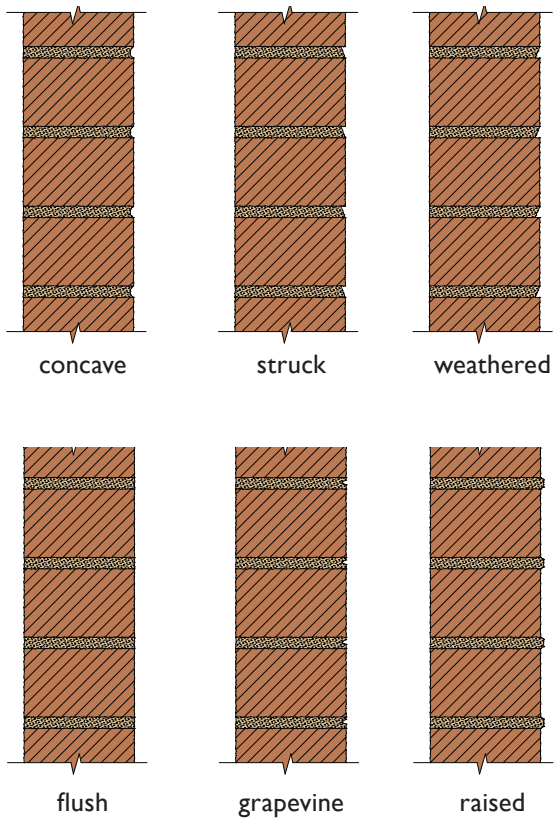
e. Mortar of older brick buildings has a high lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime as long as the mortar mix is no more than 20 percent portland cement.

f. Manufacture of real lime mortar has been reintroduced to the market. It is possible to find suppliers that will analyze the content of your original mortar and provide a mortar mix that replicates the historic ingredients, appearance, and strength.



Large mortar joints were sometimes necessary to allow for the uneven size of the local stone in the construction of Clayton Hall.

TYPES OF MASONRY JOINTS



INAPPROPRIATE TREATMENTS

1. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser such as raw acid, as these methods can do irreparable damage.
2. Do not repoint masonry with a synthetic caulking compound or portland cement as a substitute for mortar.
3. Do not use a "scrub" coating, in which a thinned, low-aggregate coat of mortar is brushed over the entire masonry surface and then scrubbed off of the stone or bricks after drying.
4. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
5. Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to "breathe" through the masonry. An anti-graffiti coating may be used on masonry areas that have seen repeated vandalism and where improved lighting and other security measures have not been successful.
6. Do not paint unpainted masonry.
7. Do not use wire-cut brick.

GUIDELINES

1. Retain masonry features that are important in defining the overall character of the building.
2. Repair or replace a masonry feature when necessary, using stones or bricks that respect the size, texture, color, and pattern of the historic material, as well as mortar joint size and tooling.
3. Use brick that is free from artificial or chemical treatments and that replicates the color of locally fired bricks used in the construction of historic structures in the district.
4. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.
5. Repair by repointing only areas where mortar has deteriorated. Sound mortar should be left intact.
6. Dress new stones with natural ingredients that will aid in the development of a timeless, weathered appearance. Recipes using vinegar, buttermilk, beer, compost, oatmeal, mold spores and easily obtained ingredients can be found on the internet.
7. Select products that simulate indigenous stone and brick when using these materials for new construction.
8. Brick may be painted on additions or new construction.



Use early stone structures as a guide for selecting new stone that will blend with existing buildings.



In the twentieth century, concrete block became a popular building material. It was an inexpensive alternative to stone. A smooth-faced example is shown above.



Rough-faced concrete block was also used in the districts. This example uses three designs to provide visual interest.



Cracks in the stucco coating may allow moisture to penetrate causing the failure of the coating.



Paint must be maintained to protect the finish coat of stucco underneath.

D. STUCCO

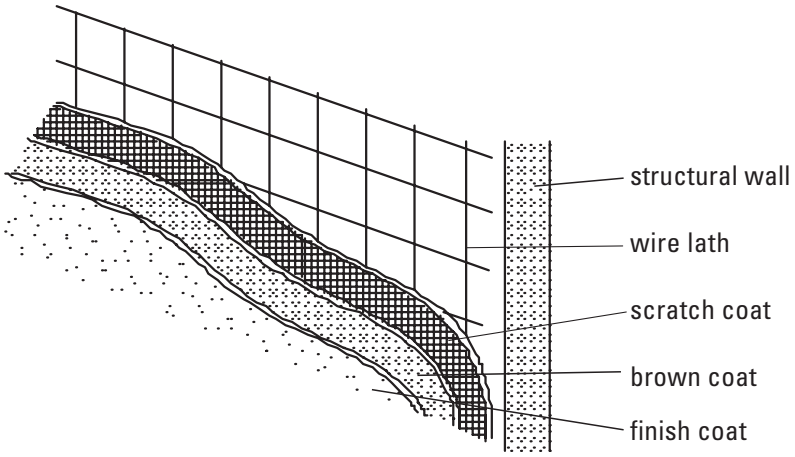
Stucco is a type of exterior plaster. It may be applied directly over masonry, or applied over wood or metal lath, on a wood structure. Stucco can be finished in numerous surface textures dictated by the style of the building including smooth, roughcast, sponged, and scored. Most of these finishes can be found among Loudoun County's historic districts.

First used in the United States during the Federal period, stucco emulated European stonework examples and was often used on important institutional buildings. Stucco was popularized by the publication of *The Architecture of Country Houses* in 1850. The author, Andrew Jackson Downing advocated the use of this inexpensive and easily tintable cladding material for suburban and urban Italianate-style dwellings.

Stucco can be used directly over fieldstone or brick and is applied over lath on log or wood frame structures. Historically stucco has been used as a protective coating or to convey a more refined appearance. By scoring or lining the stucco it is possible to emulate stonework at a fraction of the cost.

While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath the stucco is damaged. Historic stucco needs regular maintenance in order to keep it in good condition. If stucco is the primary wall cladding, the materials under the stucco were not intended to show so complete removal of stucco in these instances is considered inappropriate. A stucco surface may have also been applied to your building at a later date. As a secondary material it may have acquired its own significance over time and in many cases should also be retained.

STUCCO WALL CONSTRUCTION



MAINTENANCE

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

INAPPROPRIATE TREATMENTS

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

GUIDELINES

1. Maintain historic stucco. It is a character-defining material that has acquired significance over time.
2. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
3. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture.
4. Use a professional plasterer for stucco repair. A qualified tradesperson will assess the damage and perform an analysis to match the new stucco composition to the existing material.
5. Stucco may be tinted or pigmented and sometimes was whitewashed or color-washed. When replacing or repairing stucco, match the color or tint of the existing material.
6. After repairs have been made, many stucco buildings will require repainting. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
7. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.
8. Use a replacement stucco mix that is weaker than the masonry to which it is being applied and which replicates the visual qualities of the historic stucco.

Preservation Brief #22:

The Preservation and Repair of Historic Stucco

www.nps.gov/history/hps/tps/briefs/brief22.htm



Historically, smooth stucco was often scored to create the effect of regular stone blocks.



Rough stucco finish is identified with the early twentieth century, and the Craftsman and Tudor Revival styles.



Rust will lead to the deterioration of metal roofs.



Metal site elements such as this fence should be cared for in the same way as house features.



Rather than replacing the historic fence, this owner chose to refurbish the existing metal fence.

E. METAL

Metal in Loudoun County's Historic and Cultural Conservation Districts is primarily used for fences, gutters and downspouts, roofs, and roof features. For more information on the types of metals used in the district and their care please refer to *Chapter 6: Roof Forms and Materials*.

MAINTENANCE

1. Use the gentlest means possible when cleaning metals.
2. Prepare metal surfaces for repainting by hand-scraping or brushing with natural bristle brushes to remove loose and peeling paint. Removing paint down to the bare metal is not necessary, but removal of all corrosion is essential.
3. Clean cast iron and other hard metals with a low-pressure, dry-grit blasting of 80 to 100 pounds per square inch if gentle means do not remove old paint properly. Protect any adjacent wood or masonry surfaces from the grit.

INAPPROPRIATE TREATMENTS

1. Do not remove the patina of metals since it provides a protective coating and is a historically significant finish.
2. Do not introduce new historic metalwork such as balconies, railings, porch columns or decorative metal cornices to buildings where there is no historic documentation of their use.
3. Some metals such as steel and copper are incompatible and should not be placed together without a separation material, such as nonporous, neoprene gaskets or butyl rubber caulking.

GUIDELINES

1. Retain architectural metals that provide a distinct quality to the districts.
2. Repair or replace these metal features as necessary, using in-kind materials.
3. Substitute materials may be considered for reconstructing missing metal elements if it is not technically feasible to replace them with the original material.

F. SUBSTITUTE MATERIALS

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, log, brick, stone, and stucco are the original exterior wall materials in Loudoun County's Historic and Cultural Conservation Districts and are an integral part of their distinctive historic character.

Synthetic materials can never have the same patina, texture, or light-reflective qualities as the original wall cladding materials and, therefore, detract somewhat from the district's historic character.

Substitute siding materials that may have been used in the districts have changed over time and include asbestos, vinyl, and aluminum. These materials were created to simulate the appearance of original siding materials and sold with the promise of reduced maintenance when compared to the original material.

1. Asbestos

Asbestos may be found in either roof or siding materials. The first question to ask is whether or not it is necessary to remove the material. Asbestos is only a hazard if it is disturbed. Otherwise it is a long-lasting and often character-defining twentieth-century substitute material.

Preservation Brief #16:
The Use of Substitute Materials on Historic Building Exteriors
www.nps.gov/history/hps/tps/briefs/brief16.htm

NOTE:

HDRC Criteria for New Materials

The HDRC will use the following criteria in evaluating new materials:

- durability; visual compatibility of the proposed materials to existing material;
- trim of material, especially for siding applications; joining of materials; and
- the availability and permanence of color.

Material review will also take into consideration whether the material is to be used for rehabilitation, an addition or new construction.



The asbestos clad section of this structure helps to date this modification to the building.



Asbestos can often be identified by its texture and wavy edge.

F. SUBSTITUTE MATERIALS, continued

Preservation Brief #08:
Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
www.nps.gov/history/hps/tps/briefs/brief08.htm



Cementitious siding can be applied to a new structure in the same manner as wood.



Cementitious siding can be ordered in a variety of historic shingle patterns.

2. Vinyl and Aluminum Siding

Vinyl and aluminum siding will not be approved for use as a replacement material or over existing wood siding in the districts.

When possible, remove existing synthetic siding and restore the original wood siding underneath. By revealing the original siding you may uncover hidden maintenance issues earlier than they would otherwise be detected.

The following list covers a number of misconceptions associated with vinyl siding:

a. Often property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime.

b. Vinyl siding is usually guaranteed for 20 years. (Guarantees over 20 years are usually prorated.) Two or three quality paint jobs may cost approximately the same as replacement siding. Good quality latex exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years.

c. Painting of vinyl or aluminum siding can be a challenge, as paint may not adhere well to these materials. Painting may also void your warranty.

d. Vinyl and aluminum siding are not weatherproof. Time and extreme temperatures can take an immense toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade and become dirty due to numerous environmental factors.

e. Unlike wood, substitute siding materials are difficult to repair to match the existing. Factory colors, styles, and finishes change over time.

3. Cementitious Siding

Cementitious siding will not be approved as a replacement or repair material for wood siding on existing structures. It may be approved for additions to historic structures or for new construction and its use for that purpose is covered in *Chapters 4* and *5: Guidelines for New Construction* and *Guidelines for Additions.*

4. Composite Trim Materials

Some currently available composite materials are available in custom-formed lengths such as urethane; while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood.

When wood features are beyond repair, composite or fiberglass replacement trim elements may be approved by the HDRC if they replicate and are visually compatible with the appearance of the original wood elements.

INAPPROPRIATE TREATMENTS

1. Do not replace historic wooden window, door, or porch trim unless it is deteriorated beyond repair.
2. Do not apply new trim over existing trim.
3. Do not introduce trim elements that convey a different period of construction.
4. Do not use composite materials to patch existing wooden trim.

GUIDELINES

1. In general, artificial materials may be used in the historic districts only if the material replicates the original material in dimensions, proportions, and appearance. As new materials continue to evolve they will be considered on a case-by-case basis by the HDRC.
2. Use composite trim only if it replicates the dimension, scale, and overall appearance of the original wood trim.
3. Choose materials that may be painted to allow for a later change in the color scheme of the house's exterior.
4. Select colors that are historically appropriate according to *Section G: Paint and Color.*



A three-part simulated divided light window is trimmed in a composite material. The architrave molding of the trim replicates a historic profile.



Inside and outside corner boards, crown molding and a beaded-board ceiling are all historic trim details available in substitute materials.

Preservation Brief #37:
Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing
www.nps.gov/history/hps/tps/briefs/brief37.htm

NOTE:

While the Historic District Review Committee (HDRC) does not review color in the historic districts, these recommendations are provided as reference for the property owners in the districts.

G. PAINT AND COLOR

Properly painted, the character-defining details of a building are accentuated. Painting is also one of the least expensive ways to maintain historic fabric and to make a building an attractive addition to the historic district.

In some instances buildings may be painted inappropriate colors, or colors may be placed on the building incorrectly. Some paint schemes use too many colors, while others paint all building elements the same color – neither one of these is a preferred treatment.



An early single color paint scheme. Red oxide was a relatively inexpensive pigment and the color replicated more expensive brick construction.



A two-color paint scheme has been applied to this log structure. Painting of log buildings was less expensive than covering in wood siding and provided some weather protection.



Three colors of paint were often used on Victorian period residences.

1. Lead Paint

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

2. Color Selection

a. Georgian and Federal

Various shades of white or ivory are appropriate on wood trim and cornices. Wall colors can be white or shades of gray or beige on frame structures. Doors and shutters should be darker – black, greens, grays, or blues.

b. Vernacular Victorian and Queen Anne

Deep, rich colors such as greens, rusts, reds and browns can be used on the exterior trim and walls of late-Victorian-era houses. These colors will, however, be prone to chalk and fade more quickly than lighter colors. Shingles and other decorative elements may be painted a color that coordinates with, but is different from, the siding of the same building. It is usually best to treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance. As a general rule, the more ornate the house, the more colors can be used.

c. Colonial Revival

Soft colors should be used for the trim and wall color of these buildings. The trim should be painted white or ivory since the style reflects a return to classical motifs.

d. Bungalows

Natural earth tones and stains of tans, greens, and grays are the most appropriate for this style, using color to emphasize the many textures and surfaces.

3. Color Placement

a. Residential Buildings

Generally walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. Individual small details should not be painted with additional accent colors.

b. Commercial Buildings

Trim, including trim boards, cornices, storefronts, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash and doors can be painted a different accent color from the walls and trim.

MAINTENANCE

1. Keep existing painted materials well painted.
2. Clean painted surfaces of accumulated dirt on an annual basis in order to prolong the life of your paint job.
3. Follow all local environmental regulations.
4. Prepare, prime, and paint one side of the house before moving on to the next. Otherwise the surface gets dirty between coats, causing possible paint failure.
5. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: hand-scraping and hand-sanding are best for wood and masonry. Oil and lead-based paints cure slowly while latex cures quickly. By removing paint to bare wood, the new paint will be less apt to fail due to these different rates.
6. Hire a contractor experienced in working on historic buildings, to perform professional chemical removal when necessary.
7. Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash the bare wood with tri-sodium phosphate (TSP), then rinse with a hose with no nozzle.
8. Repair rot and cracks with wood or epoxy.
9. Prime surfaces if the bare wood is exposed or if you are changing types of paint. This will allow new paint to adhere properly.
10. Use an oil-based alkyd primer applied by brush not sprayed on.
11. Caulk after priming using acrylic/latex caulk with silicone.
12. Use a high-quality paint and primer, and follow the manufacturer's specifications for application.

Preservation Brief #10:

Exterior Paint Problems on Historic Woodwork

www.nps.gov/history/hps/tps/briefs/brief10.htm



Significant paint has accumulated on this wood siding.



Cracking of paint, often due to incompatible formulations, is called alligatoring. This surface should be sanded to smooth paint.



Wood should not be allowed to remain exposed to weather for a prolonged period. Once peeling has been begun, it will continue until the underlying problem has been mitigated.

G. PAINT AND COLOR, continued



This wood surface has been properly prepared to accept a new coat of primer and paint.



A well-painted roof will prolong the longevity of the metal.



This colorful yet subdued paint scheme is appropriate for a carriage house that relates to traditional Victorian dwelling designs.

INAPPROPRIATE TREATMENTS

1. Do not paint masonry that is unpainted.
2. Do not completely remove paint to achieve a natural finish.
3. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood.
4. Do not burn off old paint as it may be a fire hazard and can permanently damage the surface of the wood.
5. Do not apply latex paint directly over oil-based paint as it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer as noted in Maintenance #10.
6. Do not use overly bright and obtrusive colors. Refer to Paint Selection earlier in this section.
7. Do not use liquid vinyl coatings because:
    a. These coatings may not allow historic structures to properly disperse moisture causing an accelerated rate of structural decay hidden by the coating.
    b. The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
    c. This product has not been shown to be easily removable; therefore, it may cause potential negative impact to the historic fabric of the structure and the district.

GUIDELINES

1. Select a color scheme appropriate to the time period in which your building was constructed and that is generally compatible with adjacent structures. Refer to Paint Selection earlier in this section.
2. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.
3. Paint unpainted aluminum-frame storm windows and doors to match wood trim.
4. Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals might interfere with paint adherence.



CHAPTER 8
Guidelines For Signs

Signs are a vital part of the limited commercial areas of Loudoun County's Historic and Cultural Conservation districts. A balance should, therefore, be struck between the need to call attention to individual businesses and the need for a positive image of the entire district.



The entrance to the E. E. Lake General Store is clearly marked by a sign placed above the storefront.

A. INTRODUCTION

Signs are a vital part of the limited commercial areas of Loudoun County's Historic and Cultural Conservation districts. A balance should, therefore, be struck between the need to call attention to individual businesses and the need for a positive image of the entire district.

Signs can complement or detract from the character of a building depending on their design, placement, quantity, size, shape, materials, colors and condition. Historically significant signs should be retained even if the business is no longer associated with that particular structure.

Since the historic district zoning is an overlay to the underlying zoning for the area, all signs should follow these guidelines in addition to the existing sign section of the County's zoning ordinance (Section 5-1200). A sign permit is necessary for the erection of any sign in the county. Where the guidelines herein are more restrictive than the ordinance, the guidelines should take precedence.



The Virginia Department of Historic Resources reviews the content of historical markers such as this example.

MAINTENANCE

1. Signs should be kept in good repair.
2. Signs that are not properly maintained and that have no historical significance should be removed, as should signs of businesses that no longer occupy a building or storefront.

INAPPROPRIATE TREATMENTS

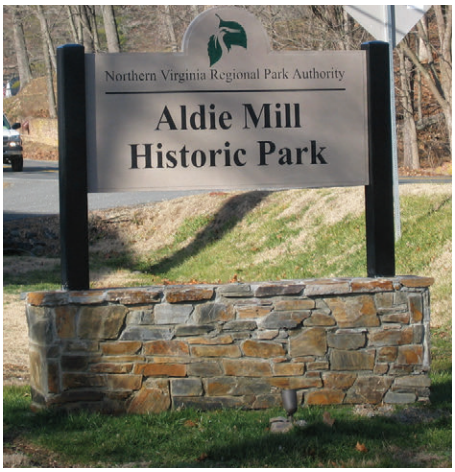
1. Do not mount a sign on a balustrade or covering a window or any other architectural detail of the building.
2. Avoid neon, formed plastic signs with backlights, and any other form of internally lighted signs.
3. Roof-mounted signs are not appropriate in the districts.
4. Signs should not display national brand names or logos.
5. Avoid hand-painted signs.



Signs may also provide information once you have entered a site.



This professionally executed sign clearly states the name of the business and the address. The three colors used in the design coordinate with the building and are from a historic palette.



The colors used for this sign blend with the native stone used for its base. The most important information is lettered in the largest type.

B. DESIGN, COMPATIBILITY AND EXECUTION

GUIDELINES

1. The design of signs in the historic districts should reinforce and relate to the existing architectural character and era of the building.
2. Commercial signs should fit within the building's design and should not obscure significant design elements of the building it is identifying.
3. Ensure that signs are readable and convey an image appropriate for the business. Sign painters or graphic designers can assist with sign design.
4. Signs should be executed by sign professionals who are skilled at lettering and surface preparation.

C. SIZE AND NUMBER

GUIDELINES

1. The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter.
    a. A limit of two to three signs, which can be of different types, is appropriate for most buildings in the historic commercial areas.
2. A building should have only one wall sign per street frontage.
3. All the signs on a commercial building should not exceed 50 square feet.

D. SHAPE, COLOR, MATERIALS AND LIGHTING

GUIDELINES

1. As appropriate, make the shape of the sign conform to the area where the sign is to be located.
2. A projecting sign may take the shape of the product or service provided, such as a shoe for a shoe store.
3. Use colors that complement the materials and color scheme of the building, including accent and trim colors. Three colors are recommended, although more colors may be appropriate in exceptional and tastefully executed designs.
4. Use traditional sign materials such as wood, wood composites, glass, or meal. Gold leaf, raised individual metal or painted wood letters, or painted lettering may be appropriate dependent on the style of the individual sign.
5. Signs, if lit, should be indirectly illuminated with a shielded incandescent light source.
6. Place building-mounted lighting for signs in an unobtrusive location.
7. Situate ground-mounted sign lighting where it can be screened from public rights-of-way.



Gold leaf on a dark background with a small multi-colored logo makes this design an acceptable exception to the three color rule of thumb.



The piers to which this sign is mounted echo the brick construction of the school.

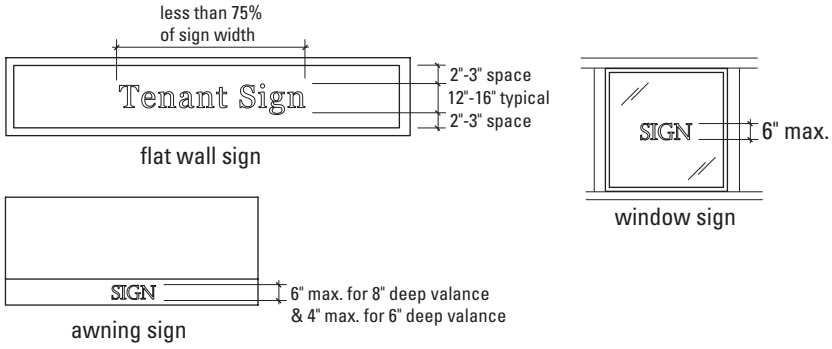
E. LETTERING STYLES

There are many lettering styles that may be appropriate for signage in Loudoun County's Historic and Cultural Conservation Districts.

GUIDELINES

1. Consider using lettering styles that relate to the era of the building's architecture.
2. Ensure that the lettering style chosen for the sign is easily read from a distance.

LETTERING SIZE ON SIGNS



FLAT WALL SIGN



front side

PIER-MOUNTED SIGNS



front side

F. WALL-MOUNTED SIGNS

These signs, also referred to as flat wall signs, are panels or individual letters mounted to the wall or cornice. Large wall signs can be read by pedestrians from a distance and from passing motorists.

For commercial buildings, it is appropriate to locate a wall-mounted sign above the storefront, within the frieze of a storefront cornice, on a pier that frames a display window, or on unadorned flat surfaces of the facade.

For residential buildings used for commercial purposes, wall-mounted signs can be attached to the wall at the first floor level or suspended from the porch cornice and centered between porch columns. Wall-mounted signs on residential buildings should be no taller than 18 inches and should not project more than six inches from the surface of the building.

INAPPROPRIATE TREATMENT

1. Do not paint the sign directly onto the wall surface unless it is in an effort to professionally rehabilitate a historic painted wall sign.

GUIDELINES

1. Place wall-mounted signs in the building's sign band whenever possible.
2. Size wall-mounted signs so that they do not obscure existing architectural details.
3. Design wall-mounted signs to be no larger than one-and-one-half square feet per linear foot of the front facade of the building, up to a limit of 40 square feet per business.
4. Use lettering and symbols between 12 and 16 inches in height and allow for two to three inches of space between the lettering and the top and bottom of the sign band.
5. Design the sign so that the width of the lettering extends no more than 75 percent of the width of the sign band.
6. Place a flat, wall-mounted directory sign at each primary building entrance to represent any upper floor tenants. Such a directory sign should not exceed 10 square feet.
7. Coordinate all wall-mounted signs in terms of size, placement, lettering, color, and overall design in buildings with multiple storefronts.

G. PROJECTING SIGNS

These signs can be hung from brackets or otherwise mounted so that they hang perpendicular to the building. They may also be attached to the underside of an approved awning. Projecting signs are intended for viewing by pedestrians from a moderate distance.

INAPPROPRIATE TREATMENT

1. Do not place a sign higher than the top of the porch.

GUIDELINES

1. Ensure that the sign face does not exceed 10 square feet.
2. *For commercial buildings*, place projecting signs at a height at least nine feet from the sidewalk and extending no more than four feet from the vertical surface of the building.
3. *When used for a residence converted to professional use*, attach a small projecting sign to the wall at the first floor or to a porch column.



A projecting sign should be mounted high enough that pedestrian traffic can safely walk beneath it.



This projecting sign is mounted to the porch post and hangs into the road rather than over the sidewalk.

FLAT WALL SIGN



front side



The lettering on the shades made for the storefront windows at the E. E. Lake Store acts as a window sign.

H. WINDOW/DOOR SIGNS

Painted onto or adhered to display windows or entrance doors, these signs are intended for pedestrians.

INAPPROPRIATE TREATMENT

1. Window and door signs should not be three-dimensional.

GUIDELINES

1. Place window or door signs with a centerline approximately five and one-half feet above the sidewalk for good visibility.
2. Alternatively, locate window signs in the top or bottom 18 inches of the display window glass.
3. Obscure no more than 20 percent of the window glass.
4. Design window and door signs so that the average height of lettering and symbols is not more than six inches.
5. Limit upper-level tenants to one small window sign not to exceed two square feet.
6. Use vinyl letters for window signs or employ a professional sign painter.

AWNING SIGNS



I. AWNING AND CANOPY SIGNS

A sign can be painted, screened, or applied to the front panel or valance area of an awning. Typically, the drop of an awning valance measures between six and eight inches. The maximum drop should never exceed 12 inches.

INAPPROPRIATE TREATMENT

1. Avoid hand-painted or individually made fabric letters that are not professionally applied.
2. Avoid backlit awning signs.

GUIDELINES

1. Size letters to allow for an inch of open space at both the top and bottom of the valance.
2. Ensure that the lettering extends no more than 75 percent of the width of the awning.

J. FREE-STANDING SIGNS

Freestanding signs are mounted to posts or other supports and placed in front of buildings that are set back from the street. They may also be placed in the front yard of a residence converted to commercial or office use.

GUIDELINES

1. Size pole-mounted, freestanding signs to be no higher than eight feet.
2. Design the total sign area to not exceed 16 square feet.



Aldie's welcome sign may be adapted for a business with multiple tenants. The smaller hanging signs can identify each tenant.

HANGING SIGN FREE-STANDING SIGN





A gable-roofed freestanding sign incorporates a historic form of a changeable message area.



CHAPTER 9
Guidelines for Awnings and Canopies

Awnings can contribute to the overall image of commercial areas of the historic districts by providing visual continuity to a commercial block, helping to highlight specific buildings, or by covering any unattractively remodeled transom areas above storefronts.



A fixed canopy supported by carved wooden brackets and wired to the wall above protects this Waterford storefront.

A. INTRODUCTION

Awnings can contribute to the overall image of commercial areas of the historic districts by providing visual continuity to a commercial block, helping to highlight specific buildings, or by covering any unattractively remodeled transom areas above storefronts.

Some commercial buildings in the districts may have lost their sloped wooden canopies and porches. Awnings may be an effective way of recalling these missing elements and denoting the commercial use of the building.

Awnings also protect pedestrians from the weather, shield window displays from sunlight, and conserve energy. Awnings offer the business owner additional facade visibility because of their color and the possibility of adding an awning sign (see *Chapter 8: Guidelines for Signs*).

INAPPROPRIATE TREATMENTS

1. Aluminum or plastic awnings are inappropriate for any building within the historic districts.
2. Avoid the use of metal or plastic awnings, or awnings fashioned of shiny, plastic-like fabrics.
3. Do not use overly bright or complex patterns for awnings.

Preservation Brief #44:
The Use of Awnings on Historic Buildings
www.nps.gov//history/hps/tps/briefs/brief44.htm

B. TYPES

GUIDELINES

1. *Standard sloped fabric awnings* are the most traditional awning type and are appropriate for most historic commercial buildings. They are available either fixed in place or with mechanisms that allow them to retract a historic feature.
2. *Residential shed awnings* based on historic designs may be appropriate for windows of residential buildings in the historic districts. Understated traditional designs will be considered on a case-by-case basis.
3. *Boxed or curved fabric awnings* are a more current design treatment. Use these designs only on non-historic or new commercial buildings.
4. *Canopies* are fixed wooden or metal architectural elements that cover an entry or storefront. Their use may be appropriate on some commercial buildings. These designs must fit the storefront design and not obscure important elements such as transoms or decorative glass.
    a. Historic canopies should be retained and maintained on historic building facades.



Originally, many awnings were retractable, as is this example in Lincoln.



Residential shed awnings fit within the window trim and are useful to block sunlight.

C. DESIGN AND PLACEMENT

GUIDELINES

1. Choose awning designs that do not interfere with existing signs or distinctive architectural features of the building.
2. Place awnings where they will not conflict with street trees, street signs or other elements along the street.
3. Fit awnings to the width and shape of any storefront or window openings that it covers. Straight-sloped awnings work best on rectangular storefronts.
4. Make sure that the bottom of the awning valance is at least seven (7) feet above the sidewalk.

D. MATERIALS AND COLOR

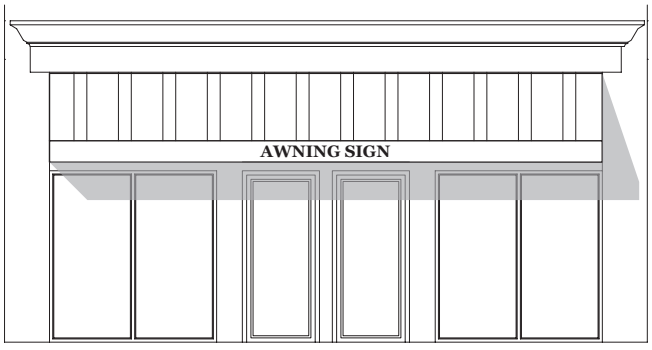
GUIDELINES

1. Fabric is the traditional material for awnings and should be used in the historic districts.
2. Canopies and marquees were often constructed of wood or metal. Look to historic precedents for the design of similar new features.
3. Coordinate awning colors with the overall building color scheme.



The sloped awning illustrated here is the most historic profile and is appropriate for use in the historic districts.

SIGN PLACEMENT ON AWNING



The valance is the front panel of an awning on which a sign may be applied.



CHAPTER 10

Guidelines for Demolition and Moving

Historic buildings are irreplaceable community assets. Once they are gone, they are gone forever. With each successive demolition, the integrity of a district is further eroded. The loss of even one building creates a noticeable gap in the historic fabric of the villages and rural areas.



Left susceptible to invasive vegetation, vermin, and weather, this structure may soon be beyond rehabilitation.

A. INTRODUCTION

Historic buildings are irreplaceable community assets. Once they are gone, they are gone forever. With each successive demolition, the integrity of a district is further eroded. The loss of even one building creates a noticeable gap in the historic fabric of the villages and rural areas.

The HDRC is given the responsibility of reviewing Certificates of Appropriateness (CAPP) to raze, demolish, move or relocate any historic landmark, building, or structure in Section 6-307 and the authority to do so in Section 6-1900 of the Zoning Ordinance. The HDRC will consider most applications for Certificates of Appropriateness for partial demolition as exterior alterations rather than demolition.

B. DEMOLITION

Through the adoption of these guidelines by the Board of Supervisors, the HDRC will use the criteria listed below in evaluating the appropriateness of requests for demolition of historic structures, sites, and objects. An application for demolition will be approved if the preservation of a structure, site, or object is found to be either physically or economically unfeasible under the provisions of the Zoning Ordinance.

B. DEMOLITION, continued

1. Demolition Criteria

A decision by the Committee approving or denying a CAPP for the demolition of any historic landmark, building, or structure shall be guided by:

a. The historic, scenic, cultural, aesthetic or architectural significance of the building, structure, site, or object.

b. The importance of the historic structure, site, or object to the ambiance of the district.

c. The difficulty or the impossibility of reproducing such a building, structure, site, or object because of its design, texture, material, detail, or unique location.

d. Whether the historic structure, site, or object is one of the last remaining examples of its kind in the district.

e. Whether there are definite plans for reuse of the property if the proposed demolition is carried out, and what the effect of those plans on the character of the surrounding area would be.

f. Whether reasonable measures can be taken to save the historic structure, site, or object from collapse.

g. Whether the historic structure, site, or object is capable of earning reasonable economic return on its value.

h. The condition of the structure and its probable life expectancy.

i. Whether or not the proposed demolition could potentially affect adversely other historic buildings or the character of the historic district.

j. The reason for demolishing the structure and whether or not alternatives exist.

k. Whether or not relocation of the structure would be a practical and preferable alternative to demolition.

l. The public necessity of the proposed demolition.

m. The public purpose or interest in the land or building(s) to be protected.

GUIDELINES

1. Demolish a historic structure only after all preferable alternatives have been exhausted.

2. Document the building thoroughly through photographs and measured drawings. File this information with the Loudoun County Department of Planning and the Virginia Department of Historic Resources.

3. Maintain any empty lot appropriately so that it is free of hazards and trash and is well tended if the site is to remain vacant for any length of time.

C. MOVING

The moving of any building from its original site should be avoided if at all possible. Once a building has been moved from its original site, it loses its association with the site, and thus loses its place in time. Each of Loudoun County's Historic and Cultural Conservation Districts is a unique entity, with a variety of building traditions that represent the long history of development in the county.

Moving a building should be considered only after it is determined that, should it remain at its original site, it would meet sure demolition. All other avenues should be explored if the purpose is the preservation of the structure. If there is no other option to save a building from demolition, careful plans should be undertaken to find a suitable site for the structure.

The first choice for relocation should be a vacant site in the same historic district. Such a site will allow the building to continue to contribute to the character of the district and help to ensure compatibility with existing structures. If the building must be moved outside of the historic district, a suitable site should be chosen after consulting *Chapter 4: Guidelines for New Construction*.

Since the relocation of a historic structure is a rare occurrence in a historic district, the following *criteria* may serve as a guide for both the property owner and the HDRC in a discussion of the relocation request.

1. Moving Criteria

A decision by the HDRC approving or denying a Certificate of Appropriateness (CAPP) for the relocation of a historic structure, or object, shall be guided by:

a. The historic, scenic, cultural, aesthetic or architectural significance of the building, structure, site, or object.

b. The importance of the historic structure, site, or object to the ambiance of a district.

c. Whether there are definite plans for the property to be vacated and what the effect of those plans on the character of the surrounding area will be.

d. Whether the historic structure or object can be moved without significant damage to its physical integrity.

e. Whether the proposed relocation area is compatible with the scenic, cultural, aesthetic, historical, and architectural character of the building, structure, site, or object.

f. The public necessity of the proposed move.

g. The public purpose or interest in the land or building(s) to be protected.

h. The effect of the vacant lot on the continuity of the district and its character.

i. The condition of the structure and its probable life expectancy.

j. The view of the structure from a public street.

k. Whether relocation is the only practical means of saving the structure from demolition.

GUIDELINES

1. Move buildings only after all alternatives to retention have been examined, but prior to demolition.
2. Seek guidance from the Department of Planning for information about moving buildings and documenting the building on its original site before undertaking the move.
3. Contact the Virginia Department of Historic Resources for assistance prior to moving the building if there is a desire for it and the district to remain listed on the Virginia Landmarks Register and the National Register of Historic Places.
4. Photograph the building and the site thoroughly and also measure the building if the move will require substantial reconstruction.
5. Assess the building's structural condition in order to minimize any damage that might occur during the move.
6. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
7. Secure the building from vandalism and potential weather damage before and after its move.
8. Improve the empty lot in a manner consistent with other open space in the historic district if the site is to remain vacant for any length of time.



APPENDICES

A. Maintenance Checklist

B. New Construction Checklist

C. Glossary

D. Resources Directory

APPENDIX A: MAINTENANCE CHECKLIST

Proper maintenance of your building includes periodic inspections to identify problems before they cause significant damage. Regular maintenance will stop any deterioration already begun and provides an easy and less expensive way to maintain the physical condition of the structures on your property. It is a good idea to keep documentation of yearly maintenance for present and future homeowners.

Perform this maintenance check once each year, preferably after a moderate rainfall.

A. ROOF

What to look for...

- ❑ Materials: Is there warping, severe wear, cracking, lumps, curling, decay, splitting, rusting, loose pieces, missing pieces, broken pieces, thin material?
- ❑ Structure: Is the roof level, or does it sag?
- ❑ Roof flashing, gutters, downspouts: Is there rusting, paint loss, sagging, missing, or torn pieces, blockages, poor drainage?
- ❑ Chimney: Is the chimney sagging, leaning, or bowing? Are the mortar joints tight? Is the chimney cap rusting or missing? Are stones or bricks loose or missing?

Repairs Required

1. Repair roof materials every 5-10 years.
2. Paint metal roofing every 5-10 years.

B. EXTERIOR WALLS AND FLOORS

What to look for...

- ❑ Structure: Are the walls leaning, bowing, bulging? Are cracks evident? Are the door and window openings square?
- ❑ Materials: Is the surface of masonry flaking, crumbling, or are units missing? Is the mortar loose or crumbling? Is the wood siding cracked, loose, rotted, or split? Do courses of siding appear straight or wavy? Are the walls stained? Is paint peeling, cracking, blistering, or chalking?
- ❑ Porch floors: Are there cracks, splits, loose boards, missing boards, rot?
- ❑ Trim elements: Is there peeling paint, cracks, or loose pieces?

Estimated Life Span and Repairs Required

Dry, properly maintained wall structure should last indefinitely. Masonry units can last for centuries with proper maintenance. Wood floorboards should last 50 years or more.

1. Repaint existing painted surfaces every 5-10 years, or as needed.
2. Paint previously painted masonry surfaces approximately every 10 years.
3. Repaint wood surfaces every 5-8 years.

C. WINDOWS AND DOORS

What to look for...

- ❑ Operation: Do windows and doors open and close smoothly?
- ❑ Glass: Is the glass broken? Is the glazing secure? Do the glass panes fit securely? Are the stops and putty secure?
- ❑ Frames, etc.: Do the frame, muntins, sash, and door show signs of rot or insect damage? Is the threshold rotted? Are there open joints around the frames and trim?
- ❑ Hardware: Is the hardware operational and in good repair?
- ❑ Weatherization: Is the weatherstripping in good repair? Do storm windows fit tightly? Are the screens damaged?

Estimated Life Span and Repairs Required

1. Windows should last 100 years or more. Window glass and hardware should last indefinitely. Putty should last 10-15 years and caulking should last 15-20 years.
2. Repaint windows every 5-8 years, as necessary depending on weathering. Check for soundness of putty and caulk when repainting.

D. EXTERIOR FEATURES

What to look for...

- ❑ Exterior elements: Are porches, stairs, railings, cornices, and other exterior features in good repair? Are elements missing?
- ❑ Paint: Is the paint cracked, faded, or peeling?

Repairs Required

1. Paint every 5-10 years, depending on surface and conditions.

E. FOUNDATION

What to look for...

- ❑ Masonry: Does water drain away from the foundation? Is masonry flaking, crumbling, spalling, cracking? Is masonry loose or missing? Is the mortar secure?
- ❑ Structure: Is the wall bulging or bowing?
- ❑ Vegetation: Are algae, moss, or vines growing on the foundation?
- ❑ Water control: Do downspouts have splash blocks?

Estimated Life Span and Repairs Required

Properly maintained masonry should last indefinitely. Repointing should last 50 years or more.

1. Repoint when necessary.

APPENDIX B: NEW CONSTRUCTION CHECKLIST

This checklist was developed for the Historic District Review Committee to use when considering the design of new construction and the architectural review process.

SITE ELEMENTS

A. Site elements should be designed to reflect the established patterns of adjacent lots. The checklist below will serve as a reminder of the items that should be considered when considering site features as part of a new construction application.

B. Landforms and Features

- ❑ Preserves existing/minimal grade changes
- ❑ Retains vegetation as backdrop for structures or property edge
- ❑ Retains vegetation that provides visual buffer to new development

C. Siting

- ❑ Does not obstruct historic views
- ❑ Preserves existing views of landforms, open spaces, hedgerows
- ❑ Building site follows historic precedent

D. Street Patterns and Streetscapes

- ❑ Preserves existing
- ❑ Reinforces historic street and sidewalk patterns and materials

E. Archaeological Sites

- ❑ Minimal disturbance of terrain
- ❑ Construction located away from known resources
- ❑ VDHR contact necessary?
- ❑ Retention of artifacts

F. Accessory Structures and Breezeways

- ❑ Location follows historic precedents
- ❑ Style compatible to main structure
- ❑ Subordinate scale, mass, siting
- ❑ Coordinate materials/colors to main structure
- ❑ Roof slope

G. Outdoor Living Spaces

- ❑ Location/impact on historic site
- ❑ Historically appropriate materials/colors

H. Fences and Walls

- ❑ Materials, scale, color and details relate to original elements used elsewhere on property
- ❑ Style and placement follows historic precedents

I. Mechanical and Utilities' Screening

- ❑ Inconspicuous/screened location

J. Accessibility

- ❑ Location
- ❑ Visibility
- ❑ Reversibility

K. Lighting

- ❑ Style
- ❑ Level of illumination
- ❑ Location
- ❑ Size
- ❑ Materials
- ❑ Number

L. Walkways and Paths

- ❑ Location
- ❑ Size
- ❑ Materials
- ❑ Textures/Finish

M. Driveways and Parking Areas

- ❑ Location
- ❑ Size
- ❑ Materials
- ❑ Textures/Finish

N. Plantings and Trees

- ❑ Protect existing
- ❑ Character
- ❑ Scale
- ❑ Indigenous species

NEW CONSTRUCTION

A. The checklist below should be used as a reminder for the basic concepts to consider when reviewing an application for the construction of a new building in the historic districts.

B. Setback/Siting/Topography

- ❑ Reflects adjacent examples of similar building type

C. Orientation

- ❑ Dwelling or detached garage faces primary street
- ❑ On more rural parcels, orient to weather

D. Spacing

- ❑ Respects historic precedent for adjacent similarly sized lots and buildings

E. Massing

- ❑ Divided into simple intersecting masses
- ❑ Varying rooflines that relate to existing historic
- ❑ Respects tradition of houses that grew over time with separate subordinate masses

F. Complexity of Form

- ❑ Simple form that relates to existing historic examples
- ❑ Complex massing follows precedents that evolved from simple forms

G. Height, Width, and Scale

- ❑ Within 10 percent of adjacent height
- ❑ Respects width of historic structures
- ❑ Bay divisions reflect historic patterns
- ❑ Includes porch or portico where such precedent exists

H. Directional Expression

- ❑ Reflects adjacent historic structures

I. Roof Form and Materials

- ❑ Repeats adjacent roof form(s)
- ❑ Historic pitch between 7/12 and 12/12
- ❑ Standing-seam metal, wood, or slate or an artificial material that approximates same visual qualities

J. Roof Features

- ❑ Use of dormers follows historic precedent for location, scale, and roof slope
- ❑ Roof-mounted skylights, solar panels, or mechanical equipment placed out of sight

K. Chimney(s)

- ❑ Follows historic precedents for placement and materials

L. Cornices, Overhangs and Parapets

- ❑ Appropriate design, scale, and placement

M. Doors, Windows and Shutters

- ❑ Relates ratio, rhythm and proportion of openings to existing
- ❑ Simple, traditional trim profiles
- ❑ Windows recessed on masonry, raised surround on frame
- ❑ Styles relate to historic precedent
- ❑ Wood construction preferable
- ❑ True divided light or three-part simulated divided light
- ❑ Storm windows and doors do not obscure design of windows and doors
- ❑ Shutters scaled to fit window openings
- ❑ Shutters mounted on hinges

N. Front and Rear Porches

- ❑ Design includes porch where appropriate
- ❑ Design reflects size, materials, proportion, and placement of historic examples

O. Decks

- ❑ Close to ground level
- ❑ Not visible from front of structure
- ❑ Screened from public rights-of-way
- ❑ Piers wrapped in brick or stone
- ❑ Railing relates to other porches on house
- ❑ Consideration of roof in design
- ❑ Space under deck screened
- ❑ Paint scheme continued from house
- ❑

P. Foundation

- ❑ Uses stone, brick, or approved alternative veneer stone or brick
- ❑ Height, contrast, and texture reflects adjacent historic structures
- ❑ Distinguished from rest of building

Q. Architectural Details and Decoration

- ❑ Uses details found on historic examples in the district
- ❑ Replicates historic details in dimension, proportion, and appearance

R. Materials and Textures

- ❑ Uses historic materials or substitute materials that provide same visual appearance
- ❑ All sides of same mass are clad in same material
- ❑ Separate masses distinguished by material change

S. Storefronts

- ❑ Based on documented historic examples
- ❑ Ground level 70-80% transparent
- ❑ Uses traditional materials

T. Color

- ❑ Informed by historic precedent
- ❑ Compatible with adjacent structures

ADDITIONS

- ❑ Located on side or rear according to historic precedents
- ❑ Structure retains original orientation
- ❑ Attached so that addition may be removed without damage to main structure
- ❑ Design minimizes removal of historic materials
- ❑ Subordinate to historic structure in size, scale, mass and siting
- ❑ Main structure remains focal point
- ❑ Design compatible with style and ratio of solids to voids of historic structure
- ❑ Roofline of addition secondary to existing
- ❑ Roof form and pitch repeats that on main house
- ❑ Materials, elements and colors compatible with existing additions
- ❑ Materials replicate historic in dimension, proportion, and appearance

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

ALLIGATORING. A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. Any change, modification, or addition to the exterior of any building or structure or any part thereof.

APPURTENANCE. An accessory property element, such as an outbuilding or mechanical unit.

ARCH, JACK. Flattened brick arch over an opening to support and distribute the weight of the wall above the opening.

ARCH, KEYSTONE. An arch over an opening to distribute and support weight with a prominent central wedge-shaped stone called a keystone from which other wedge-shaped stones or bricks radiate to the base of the arch. Keystone arches are not often found in Loudoun County's Historic and Cultural Conservation Districts.

ARTIFACT. An object produced by human work, generally a tool of some sort.

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BOARD AND BATTEN. Vertical boards held together by horizontal battens (also made of boards) on the back. This construction method was used for early doors. Walls of farm buildings and simple dwellings were composed of wide vertical boards with narrow vertical wood strips covering the joints.

BOND. The arrangement of bricks (headers and stretchers) within a wall.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BUILDING. A structure created to shelter human activity.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open outwards. Often these have multiple window panes.

CATSLIDE ROOF. A lower pitched roof extending outward from the main, more steeply pitched roof of a building, often covering a porch.

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CEMENTITIOUS SIDING. Also referred to as fiber-cement siding it is made from portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

CERTIFICATE OF APPROPRIATENESS. A certificate affirming the Historic District Review Committee's approval of an application by a landowner to build, or alter a structure in a historic district.

CLAPBOARD. Horizontally laid wooden boards which taper from the bottom to the top.

CLADDING. Any exterior wall covering, including masonry.

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

CLIPPED GABLE ROOF. A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form. Also called a jerkinhead roof.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.

CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.

CRAWL SPACE. The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

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

CROWN. A decorative cover over a door. It may be a pediment, or a curved or flat, broken arch. It is located above the transom and may appear to be supported by pilasters.

DEMOLITION PERMIT. Approval by the Historic District Review Committee for the demolition or razing of a structure or part of a structure in a historic district.

DENTILS. Small square blocks found in series on many cornices, moldings, etc.

DORIC. One of the classical orders of architecture characterized by a simply carved capital and base with less decoration than either the Ionic or Corinthian orders.

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

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

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

EASEMENT, FACADE. A contractual agreement by recorded deed between a landowner and a qualified organization (such as the Virginia Department of Historic Resources) by which the landowner transfers to the organization the right to alter all or part of the exterior of a structure without the prior approval of that organization. Normally such easements run in perpetuity.

EASEMENT, CONSERVATION. A contractual agreement by recorded deed between a landowner and a qualified organization (such as the Virginia Outdoors Foundation) by which the landowner transfers to the organization the right to limits present and future property development rights. It allows the landowner to live on the property and use it for its traditional use.

EAVE. The edge of the roof that extends past the walls.

ELEVATION. A drawing of one face or facade of a building without perspective foreshortening.

ENGLISH BASEMENT. The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

FACADE. The front face or elevation of a building.

FANLIGHT. A semi-circular window with radiating muntins, located above a door.

FASCIA. The horizontal member which serves as the outer edge of the eave.

FENESTRATION. The arrangement of the openings of a building.

FIELDSTONE. Native stone, uncut, used for all types of structures including walls, especially in western Loudoun County.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUTE. A recessed groove found on an column or pilaster.

FOUNDATION. The base of a building which sits directly on the ground.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

GLAZING. Another term for glass or other transparent material used in windows.

HIPPED ROOF. A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

HISTORIC AND CULTURAL CONSERVATION DISTRICT. A collection of historic structures related to each other by style, history, culture, or some other common factor or an area where some important event has taken place such as a battlefield; a Loudoun County zoning overlay designation.

HISTORIC DISTRICT REVIEW COMMITTEE. A committee of seven citizens appointed by the Board of Supervisors to review and approve or deny all applications for construction, reconstruction, renovation, or restoration of structures in Historic Cultural and Conservation and Historic Site Districts in Loudoun County.

HISTORIC SITE DISTRICT. A single historic structure or small group of related structures such as a farmhouse with its outbuildings; a Loudoun County zoning overlay designation.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

JACK ARCH. See Arch, Jack.

KEYSTONE ARCH. See Arch, Keystone.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

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

LOUVER. One of a series of overlapping strips which allow air to circulate but prevent rain from entering. Louvered shutters consist of a series of these strips which may be adjustable.

MANSARD ROOF. A double-pitched roof with a very shallow upper pitch and very steep lower pitch. Results in the roof containing the upper story of the building and the roof material extending down the wall plane. Often punctuated by dormers.

MASS. The enclosed volume or cluster of volumes that constitute the building's exterior form.

MODILLION. A block or bracket in the cornice of classical architecture.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MULLION. Vertical posts dividing the glass panes of a window.

MUNTIN. A glazing bar that separates panes of glass.

PALLADIAN WINDOW. A neoclassical style window that is divided into three sections. The middle section is larger than the other two and is usually arched.

PARGING. Plaster, mortar, or a similar mixture used to coat walls or chimneys.

PATENT HOUSE. House built to specifications as to material and size in order the secure property by proof that it would be occupied and not merely held for speculation. Most specifications were similar to those for the late eighteenth century Nicolas Minor division of Leesburg. Requirements included a size of sixteen by twenty feet, a nine-foot pitched roof, one brick or stone chimney, and that the structure be placed according to the "rules, order, and directions" of the seller.

PATINA. Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often valued aesthetically for its color.

PEDIMENT. A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticos, and windows.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

POINTING. Filling the mortar joint between two bricks.

PORTE-COCHERE. An exterior shelter often used to cover a portion of the driveway area on the side of a house.

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

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

PRIMER. A base coat used prior to painting to prepare a surface.

PROPORTION. The relationship of one dimension to another; including height to width, window size to facade, and building to building.

QUOINS. Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

RAIL. The horizontal framing member found between panels in a door.

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION

RESTORATION. Accurately recovering the building's exterior form.

RETROFIT. To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RHYTHM. The repetition of architectural elements like doors or windows and the wall spaces between them or of structures and open spaces in streetscapes.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

SANDBLAST. To clean by spraying with fine sand under pressure. The process is detrimental to brick as it removes the hard-baked outer surface leaving the porous inner brick exposed to deterioration from moisture, freezing, and thawing.

SASH. The movable part of a window holding the glass.

SETBACK. The distance between a building and the front of the property line.

SHAKE. Rectangular wood pieces used to cover a roof. Differ from shingles in that they are thicker and applied in random widths.

SHED ROOF. A simple roof form consisting of a single inclined plane.

SHINGLE. Standard size roof covering made from wood, slate, cement, artificial slate, fiberglass or asphalt. When made of wood, they are thinner than shakes.

SIDELIGHTS. Narrow windows flanking a door.

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

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING-SEAM METAL ROOF. A roof where long narrow pieces of metal are joined with raised seams.

STILE. A vertical framing member of a paneled door.

STRING COURSE. A continuous horizontal band of masonry used for decorative purposes.

STRUCTURE. A work made up of interdependent and interrelated parts in a definite pattern of organization. Generally considered constructed by man, it is often an engineering project.

STUCCO. Exterior wall plaster.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other material to resemble a variety of authentic wood siding types.

TRANSOM. The window area above the front door.

TURRET. A small tower placed at the corner of a building and extending above it.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late-nineteenth century and early-twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

WEATHERBOARD SIDING. A horizontal exterior wallboard laid on edge overlapping the next board below.

A. GENERAL REFERENCES

Preservation Books

A large variety of books addressing various topics of preservation are available from the National Trust for Historic Preservation website. Subjects that may be of interest include:

- Basics of Preservation
- Building Better Organizations
- Living in a Historic Community
- Communities and Sprawl
- Economics of Historic Preservation
- Fund Raising
- Advocacy
- Preservation and the Natural Environment
- Preserving Special Building Types
- Disaster Preparedness
- Program Models
- Heritage Tourism
- Heritage Education

Website: www.preservationbooks.org

National Register Bulletins

The National Park Service offers a series of free publications covering a variety of subjects, including the National Register of Historic Places, preservation planning, historic landscapes and historic documentation methods. Bulletins may be ordered from the website listed below.

Website: www.cr.nps.gov/nr/publications/bulletins.htm

Technical Preservation Services Online Education

A number of interactive websites hosted by the Technical Preservation Services of the National Park Service cover topics including moisture, maintenance, rehabilitation and tax incentives.

Website: www.cr.nps.gov/hps/tps/online_ed.htm

B. RESOURCE ORGANIZATIONS AND WEB SITES

1. Local

Loudoun County Government
Department of Planning
Loudoun County Government Center
1 Harrison Street, S.E., 3rd Floor, MSC #62
Leesburg, Virginia 20175
Phone: (703) 777-0246
Fax: (703) 777-0441
Website: www.loudoun.gov/Default.aspx?tabid=2051
E-mail: dop@loudoun.gov

Department of Building and Development
Phone: (703) 777-0397
Website: www.loudoun.gov/Default.aspx?tabid=633
E-mail: bad@loudoun.gov

2. State

Virginia Department of Historic Resources

The Virginia Department of Historic Resources maintains information on the Commonwealth's historic architecture and archaeological sites. It is the mission of the Department to foster, encourage, and support the stewardship of Virginia's significant historic, architectural, archaeological, and cultural resources.

Website: www.dhr.virginia.gov

Northern Regional Preservation Office
David Edwards, Director
Post Office Box 519
5357 Main Street
Stephens City, Virginia 22655
Phone: (540) 868-7030
Fax: (540) 868-7033
Email: david.edwards@dhr.virginia.gov

APVA/Preservation Virginia

APVA/Preservation Virginia mission is to preserve and promote Virginia's heritage of irreplaceable historic structures, collections, communities and archaeological sites and thereby provide cultural, economic and educational benefits to the public.

204 West Franklin Street
Richmond, Virginia 23220
Phone: (804) 648-1889
Fax: (804) 775-0802
Website: www.apva.org

Virginia Historical Society

Founded in 1831, the Society's mission is to collect, preserve, and interpret the Commonwealth's past for the education and enjoyment of present and future generations.

428 North Boulevard
Richmond, Virginia 23220
Phone: (804) 358-4901
Fax: (804) 355-2399
Website: www.vahistorical.org

Library of Virginia

Serving the archival and research needs of Virginians since 1823.

Website: www.lva.lib.va.us/

University of Mary Washington Center for Historic Preservation

Since 1980 the Center has served as a research and public outreach organization that sponsors conferences, organizes student fieldwork, and provides professional and technical assistance to property owners, local governments and private organizations.

Website: www.umw.edu/cas/chp

Virginia Chapter - American Planning Association

Founded in 1970 this organization promotes the use of planning to address physical, economic and social change.

Website: www.vaplanning.org

Virginia Department of Housing and Community Development

The Department of Housing and Community Development (DHCD) is dedicated to improving the quality of communities in Virginia.

Website: www.dhcd.virginia.gov/

Virginia General Assembly

A site with links to the State Assembly, the Legislative Information System and the Commonwealth Net Server.

Website: legis.state.va.us/

Virginia Society AIA

The VSAIA is the state component of the American Institute of Architects. Since 1914, VSAIA has represented the professional interests of architects in the Commonwealth of Virginia.

Website: www.aiava.org

Virginia's Main Street Program

Since 1985, Virginia Main Street has been helping localities revitalize the economic vitality of downtown commercial districts using the National Main Street Center's successful Main Street Approach.

Website: www.dhcd.virginia.gov/main street/

3. Federal/National

Advisory Council on Historic Preservation

The Advisory Council on Historic Preservation is an independent Federal agency created by the National Historic Preservation Act of 1966 (NHPA) and is the major policy advisor to the government in the field of historic preservation.

Website: www.achp.gov

Association for the Preservation of Civil War Sites

Founded in 1987 by a group of historians deeply concerned over the irresponsible development and eradication of America's Civil War battlefields, the Association for the Preservation of Civil War Sites is a membership-driven national non-profit organization headquartered in Washington, DC. APCWS acts to preserve and protect these hallowed grounds by directly purchasing the property or negotiating protective easements.

Website: www.civilwar.org

Cyburbia

Cyburbia contains a comprehensive directory of Internet resources relevant to planning, architecture, urbanism and other topics related to the built environment.

Website: www.cyburbia.org

National Alliance of Preservation Commissions

The NAPC is a private, non-profit 501(c)(3) corporation that builds strong local preservation programs through education, training, and advocacy.

Website: www.uga.edu/sed/pso/programs/napc/napc.htm

National Conference of State Historic Preservation Officers

The National Conference of State Historic Preservation Officers is the professional association of the State government officials who carry out the national historic preservation program as delegatees of the Secretary of the Interior pursuant to the National Historic Preservation Act (16 USC 470).

Website: www.ncshpo.org

National Archive and Records Administration

The National Archive's mission is to ensure ready access to essential evidence that documents the rights of American citizens, the actions of federal officials, and the national experience.

Website: www.archives.gov

B. RESOURCE ORGANIZATIONS AND WEB SITES

3. Federal/National, continued

National Center for Preservation Technology and Training

NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training.

Website: www.ncptt.nps.gov/About-Us.aspx

National Park Service: Heritage Preservation Services

A web site offering information on preservation planning, grants, tax credits, training, news, mapping and legislation.

Website: www.cr.nps.gov/hps/

National Park Service: Links to the Past

A comprehensive listing of links relating to history and culture. Subjects include grants, how-to, tax incentives, standards and guidelines, and regulations.

Website: www.cr.nps.gov/preservation.htm

National Trust for Historic Preservation

The National Trust for Historic Preservation, chartered by Congress in 1949, is a private, nonprofit organization dedicated to protecting historic resources. It fights to save historic buildings, and the neighborhoods and landscapes they anchor through education and advocacy.

Website: www.nationaltrust.org/

National Trust Main Street Center

Provides information and resources on the Main Street program of downtown revitalization through historic preservation and economic development.

Website: www.mainstreet.org/

Partners for Sacred Places

This organization promotes the stewardship and active community use of America's older and historic religious properties.

Preservation Action

Founded in 1974, Preservation Action advocates federal legislation to further the impact of historic preservation at the local, state and national levels.

Website: www.preservationaction.org

Preserve Net

Begun 1994, Preserve Net is a comprehensive database for preservationists organized into sections on economics, law, awards, education, and outside links.

Website: www.preservenet.cornell.edu/

Scenic America

Scenic America is the only national nonprofit organization dedicated to preserving and enhancing the scenic character of America's communities and countryside.

Website: www.scenic.org

Society for American Archaeology

The SAA is an international organization dedicated to the research, interpretation, and protection of the archaeological heritage of the Americas.

Website: www.saa.org

Society for Commercial Archeology

Established in 1977, the SCA is the oldest national organization devoted to the buildings, artifacts, structures, signs, and symbols of the 20th-century commercial landscape.

Website: www.sca-roadside.org

Sprawl Watch Clearinghouse

Its mission is to develop tools, techniques, and strategies to manage growth, and to make them accessible to citizens, grassroots organizations, environmentalists, public officials, planners, architects, the media and business leaders.

Website: www.sprawlwatch.org

Surface Transportation Policy Project

A nationwide coalition working to ensure safer communities and smarter transportation choices.

Website: www.transact.org

4. Technical and Professional Links

American Cultural Resource Association

ACRA's mission is to promote the professional, ethical and business practices of the cultural resources industry, including all of its affiliated disciplines, for the benefit of the resources, the public, and the members of the association.

Website: www.acra-crm.org/

American Institute of Architects

Provides information on both consumer and professional issues related to architecture.

Website: www.aia.org

American Planning Association

The APA and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels.

Website: www.planning.org/

Conservation Online

CoOL, a project of the Preservation Department of Stanford University Libraries, is a full-text library of conservation information, covering a wide spectrum of topics of interest to those involved with the conservation of library, archives and museum materials.

Website: palimpsest.stanford.edu/

Journal of Architectural Conservation

An essential journal for practitioners and scholars in the field, the Journal of Architectural Conservation, offers a wide-ranging review of research and innovative practice.

Website: www.donhead.com/Journal_of_20Architectural_Conservation.htm

Old House Journal Online

The OHJ online offers practical advice publications, forums, historic house plans and a restoration directory.

Website: www.oldhousejournal.com

Preservation Trades Network

It provides a much needed opportunity for both experienced and novice members of the preservation trades community to exchange experiences, skills, and ideas.

Website: iptw.org/home.htm