

City of Fairfax
DESIGN GUIDELINES

Guidelines Introduction

Historic Overlay Districts

Transition Overlay District

Architectural Control Overlay District

City of Fairfax

DESIGN GUIDELINES

ACKNOWLEDGMENTS

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A. Background

The City of Fairfax is justly proud of its rich history and the architectural legacy of this distinctive community. It is one of the oldest settlements in Northern Virginia since the area became part of the Truro Parish (later Fairfax County) in the early 18th century.

The present downtown area initially developed around the Fairfax County Courthouse when it was constructed at the intersection of Ox Road and Little River Turnpike in 1799. The town was originally known as Providence. The community grew throughout the 19th century and much of the downtown was erected at the beginning of the 20th century. After World War II the surrounding area began to grow rapidly with the expansion of the federal government in nearby Washington, D.C. and the entire region continues to grow.

The resulting historic district reflects a variety of architectural forms and styles from all of these eras and has examples of both commercial and residential buildings.

This architectural legacy of Fairfax is due to a wide variety of factors though its periods of development. Influences in each era include demand for types of building uses, architectural tastes, building technology, financing tools, public investment in infrastructure, transportation modes and levels and types of government regulation. In more recent times, the City has recognized the importance of better maintaining and preserving its architectural heritage.

Thus the City is one of the earliest Virginia communities to create policies to recognize and protect this heritage with the establishment of a seven block core in 1964 as the "Old and Historic District" whose boundaries generally followed those of the original town of Providence. Its purpose was to "promote the general welfare through the preservation and protection of historic places and areas of historic interest in the City". In 1977, the historic Truro Church property was added to the district and in 1986 the City Council enacted ordinances that further protected the district, now known as the *Old Town Fairfax Historic Overlay District (HOD)*. A buffer area known as the *Old Town Fairfax Transition Overlay District (TOD)* was created around the historic core and both of these districts are subject to architectural review through the local Board of Architectural Review (BAR).

The city has realized that a concern for community appearance and aesthetics should extend beyond its historic core. The result has been a community wide design review by the BAR in non-historic areas known as the *Architectural Control Overlay District (ACOD)*. This area includes most of the corridors of the city and other locations of multi-family buildings and townhouses as well as commercial, institutional, industrial areas, and open space. With this update and expansion of the former design guidelines, the City hopes to continue its commitment to make Fairfax a more attractive community that values not only its rich past but the quality of its future developments throughout the city as well.

B. District Designations

1. Historic Overlay Districts (HOD)

   The previously listed factors together create a community's character; how much they are embraced or resisted over generations creates the locality's appearance at any given time. Historic areas of a community may be designated as in Old Town Fairfax Historic Overlay District (HOD). Here the past is celebrated and policies are instituted to help ensure the preservation of these historic and architecturally unique structures. Therefore, change in these areas is consciously managed in order to keep a physical reminder of the heritage of the city. There are also three important locally designated Single Site Historic Overlay Districts in Fairfax and these are Blenheim, Fairfax Public School and John C. Wood House.

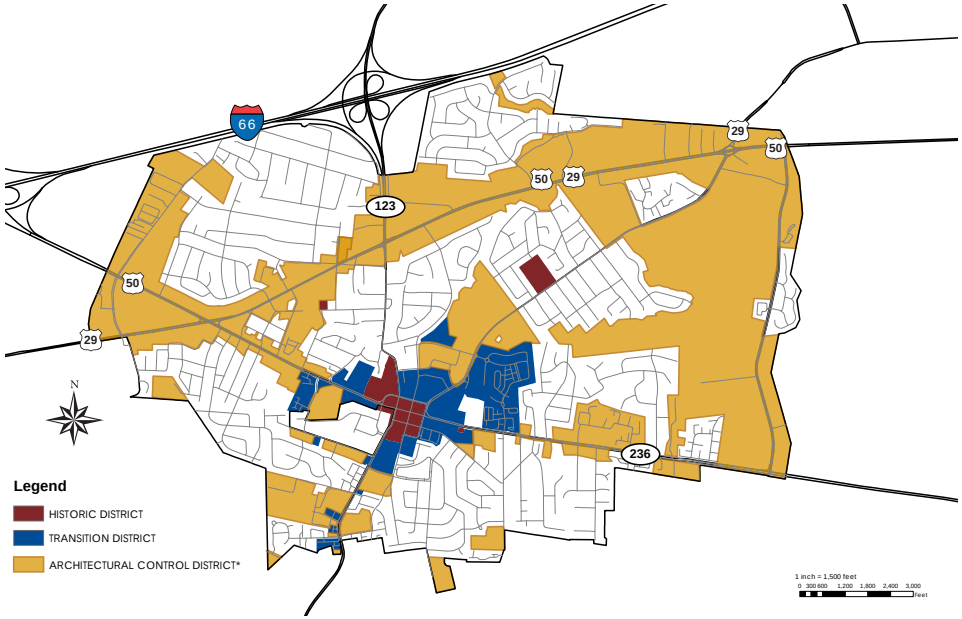
2. Transition Overlay District (TOD)

   Likewise, in the locally designated transition overlay district, policies are implemented to ensure that new development or redevelopment is respectful of the neighboring historic buildings. The inherent goal is to ensure that remodeled existing buildings or new structures do not visually compete for attention with the historic architecture. Changes in the TOD are intended to blend in more than to stand out as new architectural statements.

3. Architectural Control Overlay District (ACOD)

   In contrast, the architectural control overlay district currently reflects the reality of the economic realm where preservation is not a significant public goal. Market forces, both nationally and regionally, affect the changing nature of Fairfax's corridors and other non-residential areas. Franchise architecture highlights important branding images to attract customers to their familiar building design. Each new generation embraces some aspects of the new while rejecting some eras of the old. Thus, these areas of the city will continue to see turnover in architectural expressions to respond to changing market forces and the other factors as listed above.

   The challenge in regulating the appearance of developments and individual buildings in the architectural control district areas is to create an overriding aesthetic where many factors lead to more variety in visual character. Quality building materials and designs that reflect current architectural tastes and trends have strong market appeal. Recognizing this reality while refining it to local conditions and regulating other aspects of the design such as building size, placement and site elements can still create attractive and compatible new developments for the community.



This city map illustrates the three local overlay districts: HOD, TOD & ACOD.

4. State and National Historic District Designations

   The National Register of Historic Places was established in 1966 and is managed by the National Park Service. It is the official list of structures, sites, objects, and districts that embodies the historical and cultural foundations of the nation.

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

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

   - City of Fairfax Historic District
   - Blenheim
   - Fairfax Public School
   - Ratcliffe-Logan-Allison House
   - Tastee 29 Diner

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

   For more information on the Virginia Landmarks Register, visit the website: https://www.dhr.virginia.gov/registers/register.htm/

NOTE: The City of Fairfax Historic District listed on the state and national registers **does not** have the exact same boundaries as the HOD. See the map on page **HOD1.1** to compare these separate designations. The HOD has particular requirements such as a height limit for new buildings that are spelled out in the Zoning Ordinance and modify the requirements of the underlying zoning. Also in the HOD as well as the TOD and ACOD, the Board of Architectural Review (BAR) has design review authority over changes to existing buildings and new construction. In the HOD and TOD it reviews signage as well and in the HOD, it reviews demolitions.

C. Relation of Guidelines to Comprehensive Plan

1. Comprehensive Plan Principles

   The City of Fairfax Comprehensive Plan has several principles that relate to the establishment of these guidelines to translate the community's overall vision into more detailed policies and ultimately projects. Some of these include:

   a. Protect the Residential Neighborhoods

   b. Promote the Centers of Commerce

   c. Protect the Small Town Atmosphere

2. Community Appearance Goal, Objectives & Strategies

   The goal of this section is to "Establish and maintain an attractive, distinctive image for the City based on well-maintained buildings, green spaces and plantings."

   The first objective is to "Improve the appearance of the major commercial corridors." Several of the strategies that relate to this objective include:

   a. Evaluate the zoning regulations to ensure that future development reflects scale and character appropriate to the City.

   b. Establish and implement land use strategies to redevelop unsightly commercial areas and to encourage concentrated and unified future development.

   c. Implement design guidelines for major commercial areas.

   d. Reduce the visual dominance of the automobile by emphasizing pedestrian accessibility and significant landscaping.

   Another objective is to "Encourage exemplary site and building design, construction and maintenance." Several of the strategies that relate to this objective include:

   a. Adopt standards for new forms of residential development to ensure appropriate design and compatibility with the City's character.

   b. Incorporate design elements in public improvement projects that will set a positive example for the private sector.

   c. Encourage the incorporation of public art in both public and private sector development.

   d. Promote a public-private partnership for the enhancement of community appearance.

   e. Promote "Complete Streets" and "green" development in public and private projects throughout the City.

   The objective that relates to Old Town is to "Facilitate the transformation of the Old Town area into an attractive, inviting, pedestrian-oriented environment."

   Several of the strategies related to this objective include:

   a. Improve aesthetics and pedestrian amenities in Old Town Fairfax.

   b. Maintain and enhance the City's publicly owned historic buildings and grounds.

   c. Maintain the existing "small town" scale and character in future development.

D. Role of Design Guidelines

This guidelines publication is an official policy document that expands upon the concepts of the design principles set forth in the Comprehensive Plan as mentioned above. While the guidelines provide specific recommendations for development, they cannot, and are not intended to, cover all circumstances. Rather, the structure and content of the manual are meant to give owners, developers, designers and reviewers the perspective to address the unique conditions of each project and the flexibility to develop designs that meet the intent, principles and spirit of the guidelines.

The intent of the guidelines is to guide design decisions within the districts, not dictate them. These are a set of principles, not a set of strictly followed laws. City staff, the Board of Architectural Review and City Council should follow the intent of the guidelines but interpret them generally and not substitute them for common sense and good judgment.

These guidelines are not designed to be overly specific or to dictate certain designs to owners and designers. Their purpose also is not to encourage copying or mimicking particular historic styles, but to provide a general design framework for new construction.

Good designers can take these clues and have the freedom to design appropriate, new architecture within all the districts. New construction in the HOD & TOD should respect their historic neighbors while new developments in the ACOD may reflect a more contemporary design expression.

1. Guidelines do:
   - Assist in the preservation and rehabilitation of historic buildings;
   - Provide guidance up front before property owners, architects/designers and contractors make plans and present to the BAR;
   - Give much more detailed guidance to property owners and the BAR;
   - Result in more appropriate changes to existing buildings and improve the quality of new developments in the districts;
   - Help resolve specific design concerns that may be present in the districts;
   - Assist the building industry in better understanding the districts' physical character;
   - Help protect current property values in the districts;
   - Increase public awareness about the community vision for the districts; and
   - Help provide an objective and fair basis for the BAR's review of projects.
2. Guidelines don't:
   - List specific standards for building size requirements, landscaping standards, detailed parking requirements, sign regulations and other specific elements of a building project. Many of these requirements are found in the zoning ordinance and other local regulations; however, many of them are referenced in the guidelines;
   - Regulate amount or location of new development (zoning defines those aspects);
   - Increase new construction or rehabilitation activities (that activity is the role of the private market),
   - Improve maintenance of existing properties (locally adopted maintenance codes contain those requirements) and
   - Regulate interior design (the BAR does not review interiors but building codes have a wide variety of requirements for the entire building dependent upon its proposed use).

E. Zoning Ordinance & Building Codes

As mentioned above, various provisions of the Zoning Ordinance located in the City Code and the building codes provide more specific regulations when undertaking a project throughout the city. References to the Zoning Ordinance are cited throughout the guidelines as appropriate. Construction documents must also follow the appropriate building codes.

Whereas new construction must comply strictly with the letter of the building codes, the *Virginia Rehabilitation Code* allows a certain amount of flexibility for historic buildings located within the *Old Town Fairfax Historic Overlay District* or properties located within the *City of Fairfax Historic District* as listed on the state and national registers. Refer to the code or speak to building officials for further guidance. Property owners and their representatives also should consult with the *Department of Community Development & Planning* before undertaking any type of building project within the City.

F. Design Review Authorities

Under the Code of Virginia, there is state-enabling legislation to give localities the power to create preservation ordinances (See: 1**5.2-2306 Preservation of historical sites and architectural areas)**. In general, this state legislation allows communities to pass an ordinance that establishes a locally designated historic district, creates a review board with powers to review changes to the exterior of a historic building or to any new construction or addition as well within the district. It also provides similar review to any properties on designated corridors that lead to historic districts. This section also provides for appeals to the local governing body or beyond to the circuit court; and it provides a demolition delay provision as well.

Through enabling legislation from the Virginia General Assembly, the City granted Council the authority to create the BAR under Chapter 2.8:1 of the City Charter of the City of Fairfax. It also gives the BAR review powers in the ACOD. These areas may be designated anywhere in the City and no changes to any existing building, new construction, or landscaping features visible from the right-of-way or other public space may be erected, altered or restored without the BAR's approval. The City has created such a district throughout much of the rest of the community outside of the historic overlay district (HOD) with some exceptions, outlined below. In addition, the City created a transition overlay district (TOD) with design review in areas that surround the HOD.

These three types of locally designated specific districts are further defined within the City's Zoning Ordinance. See *Section 3.7 of the Zoning Ordinance, Overlay Districts.* Section 3.7.2 lists the *historic overlay districts* including *Old Town Fairfax Historic Overlay District* and the three individual historic site districts. Section 3.7.3 lists the *Old Town Fairfax Transition Overlay District and Section 3.7.4 lists the Architectural Control Overlay District.*

G. Design Review Application Process

1. Types of Projects That Require Design Review Approval

   Except for single-family detached homes outside a HOD, and duplexes and townhouses after initial construction, all new construction, significant improvements or changes to architectural and landscape features visible from the right-of-way or public property must receive approval of a Certificate of Appropriateness (COA) prior to construction or installation. Approved significant improvements are awarded with a major COA **(Section 6.5.B).**

   The BAR also reviews applications for new duplex, townhouse, and multifamily construction in the TOD and ACOD, and recommends actions to the City Council regarding special exceptions to bulk and lot area requirements in the HOD and TOD. Additionally, the BAR reviews and provides recommendations on major COAs to City Council on special use reviews, planned development reviews, and map amendments (rezoning) where a major COA is required **(Section 6.5.6.B.)**.

   Minor improvements, which result in only minor effects on the character of the property (such as addition or modification of doorways, ramps, walkways, shutters, porches, awnings, landscaping, skylights, antennas, satellite dishes, exterior lighting, railings, and similar features, and the addition or modification of screening for dumpsters or mechanical equipment) may be approved administratively with a minor COA **(Section 6.5.3.A.)**.

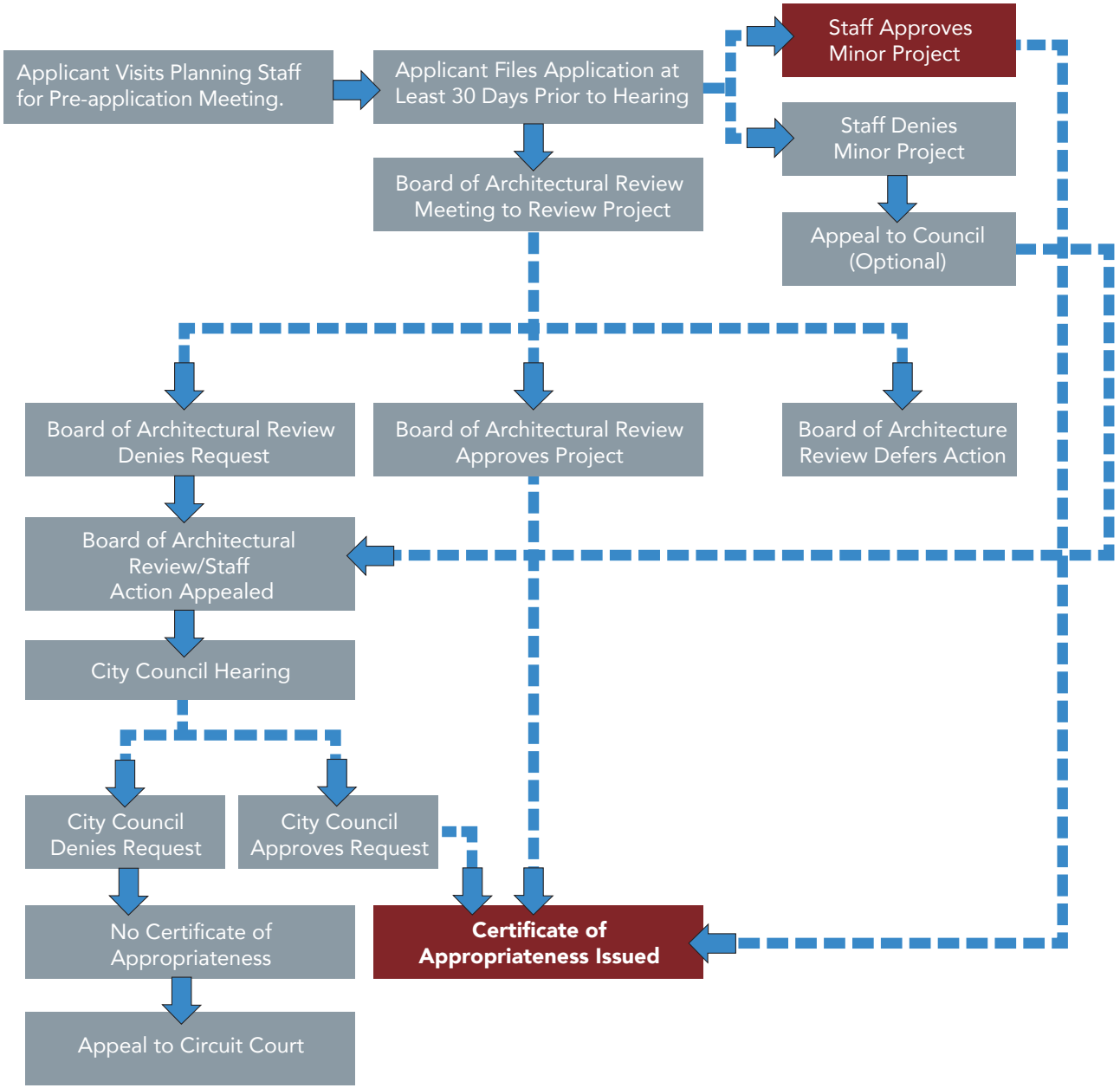
Board approval does not take the place of construction permits, sign permits, or other required permits and licenses. If a site plan is required, a preliminary plan submission and approval are required prior to application to the BAR. Building and construction permits may not be issued until after BAR approval. Please ensure that building plans submitted for such projects reflect any conditions of approval adopted by the BAR.

If you have any questions concerning the BAR submission process, the scheduling of hearings or design guidance, please contact the Department of Community Development and Planning for more detailed information. **PLEASE NOTE:** A potential applicant must have a pre-application meeting with staff before submitting a completed application.

2. Criteria for Reviewing Applications

   - The consistency with requirements and criteria in the Zoning Ordinance;
   - The quality of architectural and landscape elements of the proposal;
   - The relationship of the proposal to the scale and character of the surrounding area;
   - The consistency of the proposal with the Comprehensive Plan; and
   - Consistency of the proposal with these Design Guidelines.

GOING BEFORE THE BOARD OF ARCHITECTURAL REVIEW



City of Fairfax

DESIGN GUIDELINES

Historic Overlay Districts



City of Fairfax

DESIGN GUIDELINES

Historic Overlay Districts

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DESIGN GUIDELINES

Historic Overlay Districts

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A. Introduction

Life in the villages and towns throughout Virginia in the 18th and 19th centuries had several attributes: a mix of architectural forms and styles, a pedestrian-scaled commercial district, and an environment that encouraged daily interaction and a strong sense of community.

Historic preservation today does not mean only the saving of the very old, or of examples of "high-style" architecture or just the residences of important historical figures. It is more a perspective based on the belief that our surroundings should be preserved at a district or neighborhood scale.

Pedestrian orientation, architectural variety, and areas of green space are critical components of this district character. It is also the recognition that historic resources belong to the entire community as part of our collective heritage.

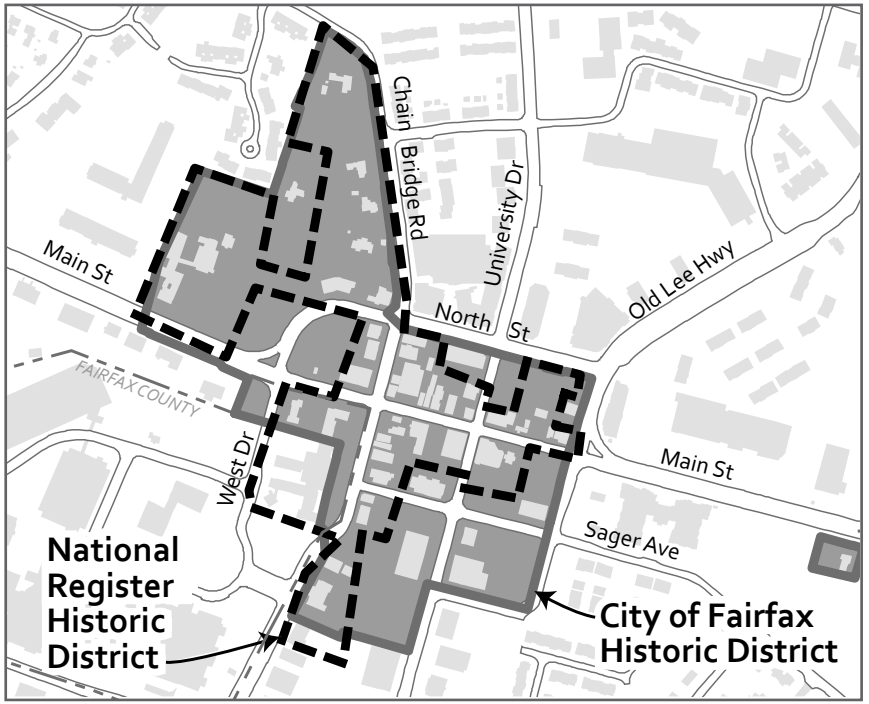
It is the belief that owners and residents of properties within historic districts are stewards of an important part of our history.

The downtown area of the City of Fairfax contains three different types of designated historic districts that are shown on the nearby map:

1. **The Old Town Fairfax Historic Overlay District (HOD)** is the local historic district within which changes to the exterior of any existing building visible from public places as well as the design of any new construction is reviewed by the Board of Architectural Review (BAR).
2. **The Virginia Landmarks Register City of Fairfax Historic District** is the state designated historic district and does not require any review of projects unless the owner chooses to apply for the 25% Virginia Historic Rehabilitation Tax Credit in which plans for both the exterior and interior are reviewed by the Virginia Department of Historic Resources (VDHR) staff. The boundaries of the state historic district are the same as the federally designated district but neither of these districts have the exact same boundaries as the HOD.
3. **The National Register of Historic Places City of Fairfax Historic District** is the federally designated historic district and does not require any review of projects unless the owner chooses to apply for the 20% Historic Rehabilitation Tax Credit. In that case, plans for both the exterior and interior are reviewed by the staff of the National Park Service, the federal agency in which national historic preservation programs is housed. As stated above, the boundaries of the federal district mirror the state district but differ slightly from the HOD.
4. Also, there are three **Single Site Historic Overlay Districts** in the city. These are:

   - Blenheim Historic Overlay District,
   - Fairfax Public School Historic Overlay District, and
   - John C. Wood House Historic Overlay District.

They are subject to the same architectural review by the BAR as the HOD. Blenheim and the Fairfax Public School are local museums administered by the City and also are listed on the Virginia Landmarks Register and the National Register of Historic Places.



This map shows the boundaries of the local historic overlay district as well as the different boundaries of the National Register district that match the state designated district.



The City of Fairfax originated as a village called Providence and grew up around the Fairfax County Courthouse that relocated from Alexandria in 1799.



The scale of the historic district retains its village character with the one- to three-story buildings, often with spaces between them.

B. HOD Character

The Old Town Fairfax Historic Overlay District (HOD) retains much of its original character despite the rapid growth of the city in recent decades. The widening of streets and the replacement of several historic buildings with parking lots has been a typical response to accommodating the automobile. Nevertheless, many historic buildings remain throughout the district that has several distinctive subareas. Recent changes in traffic patterns attempt to balance the tremendous volume of daily vehicular travel through the HOD while encouraging a supportive pedestrian environment in a viable commercial center.

In the downtown, there is a variety of 19th and 20th century architectural styles resulting in one-to three-story buildings that are spaced closely together and constructed of brick or wood. These buildings lend much to district continuity and provide a comfortable smaller scale to the downtown. Unlike many historic "main streets" where most of the buildings are taller and attached to each other to create a wall, Fairfax has more individual structures with spaces between them. Another difference is that some of the commercial buildings have gable roofs that face the street instead of hidden shed roofs with rectangular shaped facades found in other communities.

Many of the storefronts are of a traditional turn-of-the-century design with a central or side entry flanked by large display windows. These elements may be separated by sections of the façade's wall material or may have a glass storefront assembly framed by structural elements. On the edge of the downtown, there are several large Queen Anne-style dwellings of the Victorian era that have been converted for commercial use.

Surrounding this commercial core are various larger-scale dwellings from several eras exhibiting different architectural styles. Their continuity is derived from their two to two-and-one-half story height, their similar setbacks and spacing on lots, and their brick and/or frame materials. The Chain Bridge Road entry to the district from the north is characterized by such residences on expansive and extensively landscaped lots. These large dwellings are generally executed in Georgian, Federal, and Colonial Revival styles.



There is a mix of frame and brick buildings in the historic district; note that several facades have a gable roof facing the street, a more residential form than typical commercial buildings.



This view of Main Street at University Drive shows the typical historic commercial core of Fairfax with its strong streetwall, various roof forms and materials, one-and two-story buildings and extensive network of sidewalks. The historic Courthouse can be seen in the background.

The HOD grew up around the adjacent Fairfax County Courthouse that is a two-story, neo-classically styled, brick building with various later additions, all designed in a similar vocabulary as the original. The entire historic complex is located within a raised park-like setting with large trees and bordered by a stone wall.

While no one architectural style or building type dominates the entire HOD, the similar height, proportion, architectural detailing and close relationship of the buildings to the street create its special character. Wood and brick building materials, symmetrically placed sash windows, a high degree of wall area compared to openings, brick foundations, decorative semicircular fanlights, ornate door surrounds, and porches with columns, are some of the elements typical of 19th and early-20th architecture.

Other details found in the district include classical porticoes and cornices, pedimented dormers, corbeled and shouldered chimneys, projecting bays, shutters, paired windows, stepped fronts, brick corbeling, cresting, awnings, sawtooth cornices, window caps, modillion blocks, and brackets. While early dwellings of the district have multi-paned window sashes, later examples reflect the change in architectural tastes and technology that resulted in large two-over-two or one-over-one sash windows. Single and double wood doors can be found throughout the district and may include four or six panels, while commercial doors typically have large areas of glass.

Roof forms and materials vary with style and use. Some of the commercial structures have shed or flat roofs, often concealed by a parapet wall while others have end facing gable roofs. Early residential styles are, for the most part, simple gable forms while late-19th-century dwelling roofs may consist of more complex combinations of gable and hipped elements. Roof materials consist of standing-seam metal, slate, wood shingles, and various examples of replacement asphalt shingles.

While brick and wood siding are the dominant building materials, there are also examples of wood shingles, stucco and artificial siding to be found within the HOD. Colors vary and are typically brick red, shades of white or cream trim or natural shades of tan, gray, or green on later styles. The design of additions to historic buildings generally ties in with the original and there are several examples of compatible and sympathetically designed recent structures in the district that take their cues from neighboring historic buildings as well.



Old Town Square is a recent addition to the historic downtown and provides a new open space focal point for the district as well as a gathering place for activities and events.

Streetscape characteristics of the HOD include narrow sidewalks of brick or concrete, with some stamped brick crosswalks. There is some screening of parking lots either by masonry walls or landscaping. Many of the rear lots of the commercial properties are used for parking. There is extensive and for the most part, well maintained landscaping throughout the district including street trees, planters, flower boxes, foundation plantings, and hedges or rows of shrubs. Other walls are made of brick or stone; and there are several examples of iron and wood fences.

Street furniture elements consist of black ornamental metal trash containers, cast stone planters, and benches constructed of black metal frames with wood. The black painted metal streetlights are historically styled gas lit light fixtures. The metal vehicular traffic control devices are painted black with arms projecting from historically styled poles with a decorative base and a fluted shaft. Most of the utility wires have been placed underground.

While much of the district is built up, there are several open spaces scattered throughout the area including small areas for outside dining, the public plaza, Old Town Square, with its fountain, and the courthouse lawn. Additionally, there are well-maintained lawns in front of residences and commercial buildings that are set back from the street.

Signs throughout the district are appropriately designed, sized, placed, and maintained for the most part. There are various examples of freestanding, flat building mounted, projecting, or window signs that reflect the historic character of the district.

C. Architectural Styles

Although the City of Fairfax was originally settled as Providence, a village in the late 18th century with the construction of the county courthouse, it grew slowly throughout the 19th century and into the early 20th century. Many of the surviving buildings in the historic district, especially along Main Street, date from those eras.

The character of the district for the most part is reflected in the architectural forms and styles of these periods. Even within the same style, however, different budgets, tastes, and building sites resulted in a variety of appearances. Some buildings exhibit elements from several styles that also varied according to the function of the building, such as commercial, institutional or residential uses. The following are the major architectural styles found within the HOD.

Vernacular

By far the most popular building "style" in the HOD is what is known as vernacular. This is a catch-all category in which buildings do not follow any identifiable style. These structures were built in a simple, functional manner with little ornamentation. Many of the commercial buildings along Main Street and Chain Bridge Road are examples of this style of building; they are utilitarian yet attractive additions to the district's streetscape.

The simplicity of the vernacular buildings should not diminish their importance to the visual fabric of the district, primarily because they represent a prevalent type of building. Indeed, the City's oldest surviving structure, earlier called Earp's Ordinary and officially known as the Ratcliffe-Allison House (built 1805-1813), is a vernacular building. Its simple brick construction and minimal detailing typify a vernacular residential structure in the early village of Providence.



Ratcliffe-Allison House, Main Street.

Federal

The Federal style evolved in the early years of the American Republic (hence its name) and was popular for the first two decades of the 19th century. The federal style is typified by tall proportions, symmetrical facades, ornate door surrounds, decorative fanlights, and simple gable roof designs. The only surviving example of this style in the historic district is the Draper House at 10364 Main Street (built ca. 1810, remodeled). The County Courthouse, designed by James Wren, represents the Roman Revival style, which is closely related to this period.



10364 Main Street known as the Draper House.

Greek Revival

The Greek Revival style flourished in the United States, and Fairfax as well, in the 1830s and 1840s. It is typified by Doric or Ionic columns, pilasters, pedimented gables, and horizontal transoms over doors that are flanked by sidelights. The best example of this style in Fairfax is the Oliver House at 4023 Chain Bridge Road (built ca. 1835; remodeled, 1984). Also, the original configuration of the Truro rectory at 10520 Main Street (ca. 1830, addition, 1911) is a good example of this style.

Italianate

The Italianate style enjoyed popularity around the time of the Civil War. It is modeled after Northern Italian villas, and its elaborate features include low roofs, overhanging eaves with brackets, and arcaded porches. One of the few examples of the Italianate style is the old Fairfax County Jail on Main Street (built 1886-1891). It has an ornately decorated wood porch on the front facade. The influence of the Italianate can also be seen in the brackets on several vernacular commercial structures on Main Street. The jail is on Fairfax County property but is not part of the HOD.

Queen Anne

These late-19th century dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wraparound porch. More elaborate examples may be decorated with brackets, balusters, window surrounds, and other sawn millwork, and may use several surface materials like shingles, wood siding, and brick. Roof turrets, decorative tall brick chimneys, and a variety of gable forms highlight the skylines of these larger-scale residences. Several of these dwellings can be found on the edges of the downtown, including Victorian Square, 10381-10387 Main Street.



4023 Chain Bridge Road known as Oliver House.





Old Fairfax County Jail (County Property)



10381 Main Street

Colonial Revival/Neo-Classical Revival

The popularity of the Colonial Revival period in American architecture spanned the years between 1870 and the 1930s. In a conscious return to elements of the earlier Georgian and Federal periods of American architectural history, these buildings often have a rectangular plan and a symmetrical facade. Roofs may be gable or hipped and details are often classical. Porticoes over the entrance are common. Techniques replicated colonial detailing exactly, as well as exaggerated them or combined them with other stylistic features. Buildings such as Old Town Hall (built ca. 1900) and the National Bank of Fairfax (1931) utilize such details as classical columns, swan's neck pediments, pilasters, and round-arched windows. The bank, as well as the additions to the Fairfax County Courthouse, are excellent examples of Colonial Revival /Neo-Classical Revival architecture in Fairfax as are several of the large-scale residences on Chain Bridge Road. Two of the better known examples of Georgian Revival architecture in the district are the Ford Building, and the Truro Chapel built in 1933.





Public buildings like the Old Town Hall, above, with its prominent portico are classified as Neo-Classical Revival, while the more residential scale and form of these brick offices at left reflect the Colonial Revival style.

Retail/Commercial Form

Traditional retail/commercial buildings have one or two stories with a large transparent area for display of merchandise on the first floor. This display may be a traditional glass storefront with a recessed entry or a prominent entry flanked by very large windows. Additional light may enter the storefront through transom windows above the entryway and display windows. Upper stories originally were used for storage, office, or residences and generally have traditional windows in the upper facade. Cornices are the decorative element located at the roofline and often above the storefront as well. Several of these designs have gable fronts formed by the gable end of the building facing the street and an example is 10412 Main Street.



These commercial buildings have three-part facades with the storefront at street level, patterns of windows at the 2nd level, and a cornice or roofline at the top.



This mid-century modern commercial building contrasts with the other older commercial structures in its scale, width and roof form.

D. HOD Goals

1. Avoid demolishing buildings that contribute to the historic character of the HOD.
2. Build on the existing character of the HOD.
3. Maintain and strengthen the street "wall" in the Main Street area.
4. Respect the boundary between the commercial areas and surrounding neighborhoods.
5. Respect the existing architectural character when designing new buildings in the HOD.
6. Undertake changes that will improve pedestrian routes in the HOD.
7. Increase the opportunities for open space in the district.
8. Strengthen the definition of the entrances to and boundaries of the HOD.
9. Continue the emphasis on attractive and well maintained landscaping within the HOD.
10. Respect the existing physical street patterns and lot orientation of the HOD.

E. Historic Preservation Terms

Terms such as preservation, restoration, and rehabilitation are often used interchangeably; however, they mean different approaches to the work performed on a historic structure.

1. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

   Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

   Limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

2. **Rehabilitation** is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. This approach acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach should not damage or destroy historically significant materials, features or finishes and requires that any changes be compatible with the building and its context.

   However, greater latitude is given to replace extensively deteriorated, damaged or missing features using the same material or compatible substitute materials. These guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation* listed below that reflect this treatment approach.

3. **Restoration** is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

   The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

4. **Reconstruction** is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

5. **Remodeling or Renovation**, while commonly used layman's terms, within this context of historic definitions, they have a different meaning. Remodeling or renovation makes changes to the property without necessarily taking into consideration or maintaining the historic character-defining features of a building. In many cases, what is commonly called a historic remodeling or a historic renovation is a rehabilitation project for the purposes of these definitions.

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

The guidelines in this publication are based on *The Secretary of the Interior's Standards for Rehabilitation* (https://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm). First developed in 1979, these guidelines have been expanded and refined several times. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity.

The guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States. The Virginia Department of Historic Resources has adopted these guidelines for reviewing projects that come under their purview. These guidelines also must be followed if applying for federal and/or state rehabilitation tax credits.



Careful repointing of this historic brick wall using hand tools and matching the mortar reflects standard #6 of The Secretary of the Interior's Standards for Rehabilitation.

***The Secretary of the Interiors Standards for Rehabilitation* are as follows:**

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

G. Historic Rehabilitation Tax Credits

If you are undertaking a major rehabilitation of a historic building in either a Virginia Landmark or National Register historic district, you may be eligible for certain tax credits. These credits may be used to reduce your income tax liability dollar-for-dollar. Since the state and federal historic district boundaries are the same in the City of Fairfax, a property owner of a contributing building in these districts would be eligible for both state and federal credits.

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

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

For tax credit qualification purposes, a historic building is classified as a contributing building within the state or federal historic district. A contributing building generally is defined as a building that is fifty years old or older and was constructed within the period of significance of the overall historic district.

If the building is newer or if an older building has been altered significantly or is in seriously deteriorated condition, it may be considered noncontributing and not eligible for the tax credit program. To be eligible for the tax credits under either the state or federal program:

You must file an application with photographs and plans to the VDHR before the work begins. VDHR reviews your entire project including proposed changes to the exterior and interior as well as the design of any additions to ensure that it meets the standards.

If you begin any work on the project including demolition of parts of the historic building before receiving written approval, you risk not being allowed any of the potential tax credits.

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

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

1. Federal Program

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

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

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

2. Virginia Program

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

The state program's threshold to use the tax credits is different from the federal requirements. For owner-occupied structures, at least 25% of the assessed value of the building must be spent on the rehabilitation to receive the state credit. For all other eligible structures, at least 50% of the assessed value must be spent.

The Virginia tax credits may be carried forward 10 years but there is no carry back. Under the state program there is no continuing ownership requirement following completion of the rehabilitation.

H. Planning a Project in the HOD

1. Review the overall introduction to these guidelines to better understand the nature, intent and requirements of design review in the City of Fairfax.

   If your historic property is also located within the state and nationally designated historic district (see map on page HOD1.1), review the National Register of Historic Places nomination form on the Virginia Department of Historic Resources (VDHR) website: https://www.dhr.virginia.gov/historic-registers/fairfax-ind-city/.

   This document will give you more information about your building, its age, original use and significance as well as if it is classified as a contributing or noncontributing building to the historic district.

   Contributing buildings are historic buildings that are at least 50 years old and retain the historic integrity of their design. Noncontributing buildings are less than 50 years old or historic buildings that have been so heavily altered or are in such poor structural condition that they have lost their historic integrity.

   Even though noncontributing buildings are not historic, changes to them are still reviewed by the BAR. Contributing building projects may be eligible for state and federal tax credits. (See Section G. above for details).

   NOTE: Since the National Register nomination was completed in 1986-87, some of the buildings that were not considered contributing then now may be contributing due to their current age.

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

   To identify these exterior features, conduct a two-step process of viewing the building from a distance to identify its setting, shape, major materials and colors, entry area, window patterns, roof form and elements, color and materials, projections such as porches, and trim.

   The second step is to inspect the building's character at close range. At this scale, one can better view the details of the building material's color, and shape. This view reveals the aging of these materials, items such as mortar joints, foundation details, architectural decoration and the overall craftsmanship of the construction.



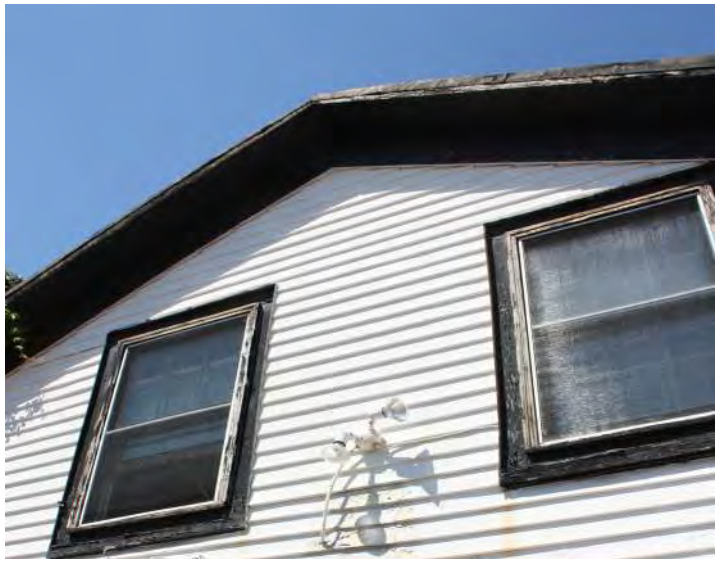
Historic photos like this one of Main Street, c. 1950s may provide more information on historic building elements that could have been altered over time.



Another view of Main Street, c. 1950s.



When planning rehabilitation work on your existing building, begin by identifying its character-defining exterior historic features like the wood siding, metal roof, windows and shutters and the unusual stepped end wall of this small frame structure.



A inspection of the subject building reveals condition issues like this paint failure and may also require further investigations to determine if sections of the wood trim need to be replaced as well.

This careful analysis will ensure that the preservation and the design integrity of these character-defining elements and features of the exterior will be paramount to, and identified early, in the process of planning your project.

3. Choose an Appropriate Treatment for the Historic Building
While the definitions of the terms in Section E above such as preservation, restoration, rehabilitation and reconstruction can help one better understand the various commonly accepted approaches to maintaining Fairfax's architectural heritage, there are other considerations to examine when deciding how to approach your project. They include:

- Level of Significance

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

- Physical Condition

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

- Proposed Use

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

- Codes & Other Regulations

Related to considerations of an appropriate use as it impacts the exterior design, is also the impact of the new use in regard to building codes and other regulations. These modern requirements for certain uses may cause mandatory changes that also will harm the historic integrity of the original design to an extent that the proposed use should not be pursued.



If you are designing a new building in the HOD (like the brick building in the background), study the existing heights, setbacks, materials, cornices, window patterns and other characteristics of surrounding historic buildings.

TECHNICAL INFORMATION

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

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

4. Also, review *The Secretary of the Interior's Standards for Rehabilitation* in Section F above. They are the basis of many of the recommendations of this guide as interpreted by the City of Fairfax Staff, the Board of Architectural Review (BAR) and the City Council when reviewing your project. These standards also must be followed if you are applying for state and/or federal tax credits.
5. Besides receiving a certificate of appropriateness (COA), chances are your project will need various other local approvals including building and construction permits, site plan review, sign permits and other required permits and licenses. Become familiar with the building code as it applies to historic buildings (See the Introduction Chapter, Section E: Zoning Ordinance & Building Codes of these guidelines for more details).
6. Schedule a pre-application meeting with the Community Development and Planning staff early on about your plans for informal input on the conceptual design, and for helpful technical information.
7. After the pre-application meeting and receiving initial feedback from planning staff, complete and submit the application for a COA.
8. Use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry or reproducing historic wood details, require special knowledge, techniques, and methods.
9. If your project is complicated, consider employing an architect experienced in working with historic buildings or with new construction in historic districts. In larger commercial, office, multi-family or institutional buildings you must work with a licensed architect or engineer to receive building permits and other approvals.
10. If you are designing a new building, look at surrounding buildings to determine their style, age, and the elements that help define the area's special character and create a design that relates to and respects the historic buildings in the area. Follow the guidelines in **HOD-4 New Construction** for more detailed information.

A. Foundations

The foundation forms the base of a building, is a character-defining feature and its condition is extremely important to the overall stability of the entire structure. Most buildings in Old Town Fairfax have brick foundations. Masonry buildings often show no delineation between the foundation and wall plane.

Guidelines:

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

Inappropriate Treatments:

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



It is typical for the foundation to be articulated, in this case with the bullnose brick creating a water table as the foundation wall.



Some of the commercial historic buildings do not have an architectural expression of the foundation because the ground floor is flush with the sidewalk.

B. Entrances & Porches

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

Guidelines:

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



This entry is defined by a decorative surround, stoop, stairs, railing and lighting.



This very ornate door surround is an important architectural feature on this Georgian Revival bank building.



This classical styled portico is the defining feature of the Old Town Hall's facade.



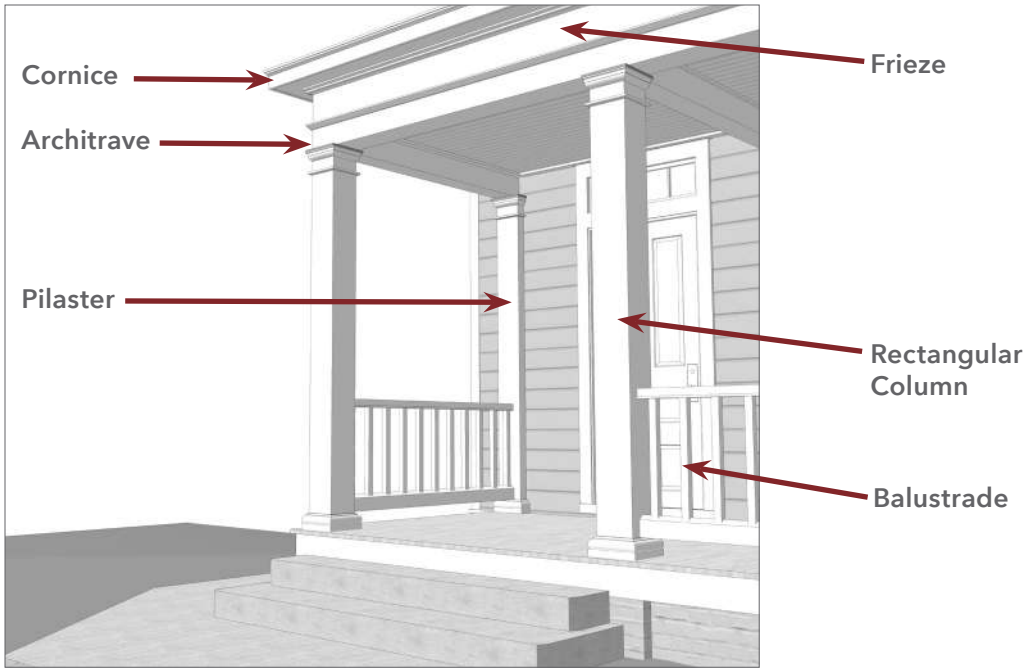
This simple one-story portico is a typical entry feature on many historic residences.

TECHNICAL INFORMATION

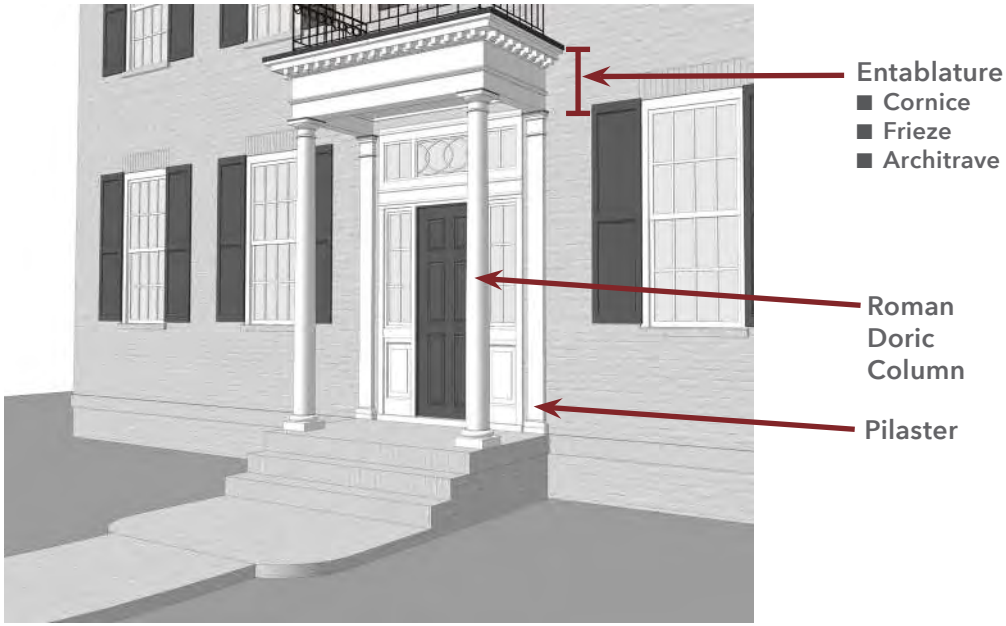
Preservation Brief #45
Preserving Historic Wooden Porches
https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm



This entry feature with its gallery porch above is an unusual design; originally it may have been two separate entrances with a staircase.



Porches generally stretch the width of a building (above) whereas a portico frames the door only (below).



Inappropriate Treatments:

5. Do not remove entrances and porches important in defining the building's overall historic character.
6. Avoid removing original decorative elements or adding incompatible new decorative elements. Do not replace wooden porch floors with concrete or artificial decking materials.
7. Avoid adding a new entrance to the primary elevation.
8. Do not enclose porches on primary elevations.
9. Avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.



This semi-circular, classically inspired, one-story portico is the most visible character-defining feature of the house's Colonial Revival facade.

C. Doors

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

Guidelines:

1. Retain and repair existing historic or original wooden door(s) and surrounding wood trim with matching materials. Reuse hardware and locks that are original or important to the historical evolution of the building.
2. Replace historic doors that are beyond repair or that have been previously replaced with inappropriately designed doors with a new or salvaged door(s) of the same size, design, material and types as used originally, or sympathetic to the building style, including number and orientation of panel and location and size of any glass.
3. A storm door, if used, should:
   - Be constructed of wood or a composite material that can be sawn and painted.
   - Relate openings for screen or glass panels to the proportions of the door.
   - Paint the storm door the same color as the main door.

Inappropriate Treatments:

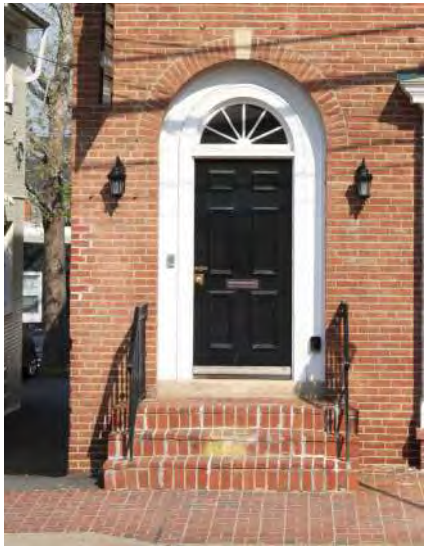
4. Do not remove a door and its opening on a primary elevation of the building.
5. Do not alter original elements around a door such as trim, the sidelights and the transom.
6. Do not remove or replace historic hardware features; additional security can be achieved by adding new locks without removing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



Commercial double wooden door with glass and wood panels



Commercial wood storefront door with wood frame.



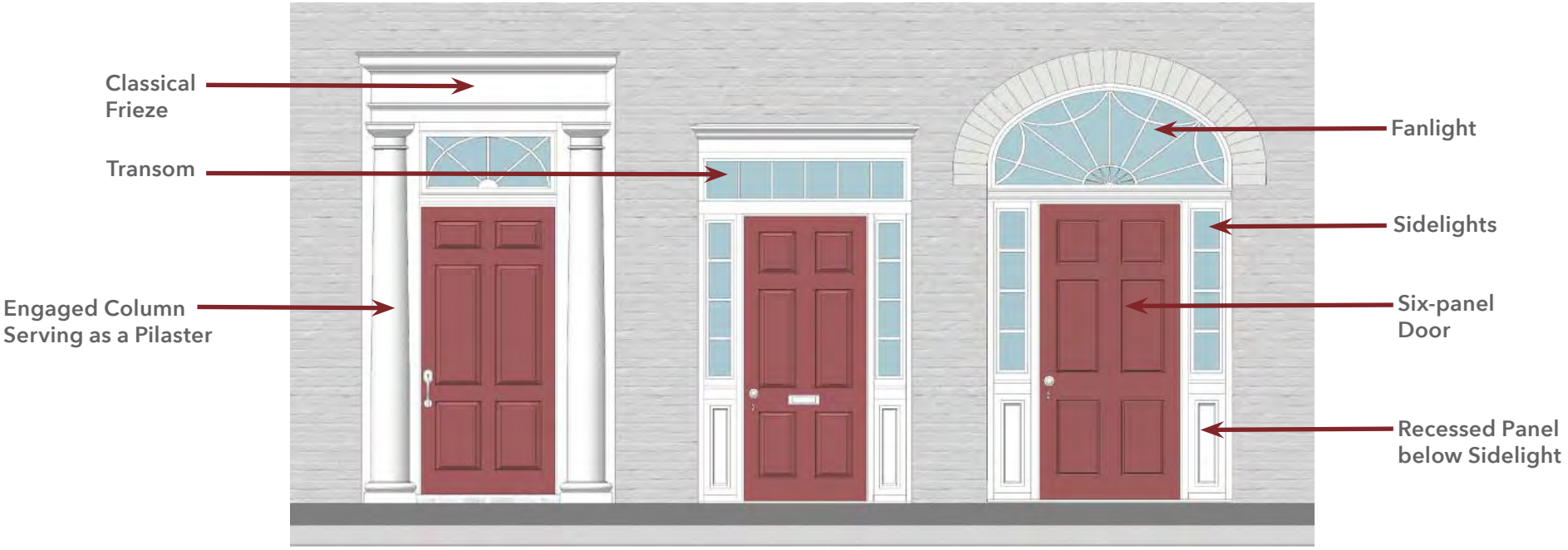
Six-panel wood door typically found on residential style buildings.



Colonial Revival door with small paned windows and paneled lower portion.



Commercial doors typically have transparent glass panels.



Residential doorways are typically multi-paneled with decorative surrounds

D. Windows

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

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

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

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

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

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

Replacement of Historic Windows

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

- Historic wooden windows are often constructed of old growth wood that has dense growth rings and provides for better resistance to water and insect damage. These types of windows therefore last much longer than wood windows made with recent growth wood. Also, historic wood windows may be repaired and their life extended through several rebuilding phases instead of replacement.
- Often historic windows are replaced to save energy costs and to prevent air infiltration. Studies have shown that a properly maintained historic window with a well-fitted storm window is just as efficient as a double paned replacement window with simulated divided lights.
- It is a poor investment since the payback time for replacement windows usually is longer than the average individual owns the building.



These 6-over-6 windows are the dominant design feature in this small building.



Patterns of windows are important character-defining facade features.



This large double-window roof dormer emphasizes the central entry bay of the facade.

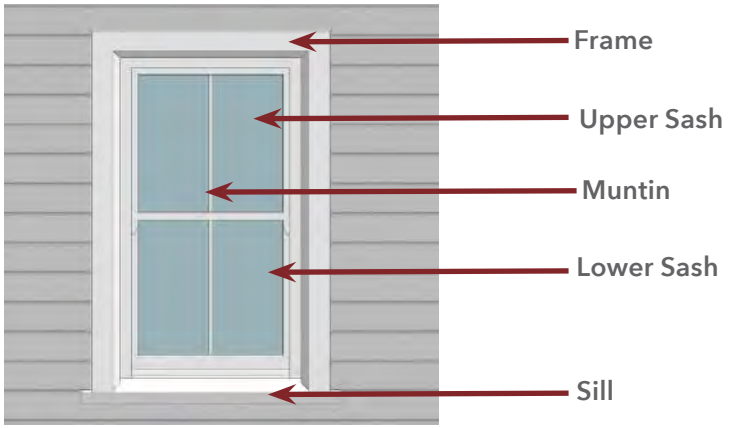
TECHNICAL INFORMATION

Preservation Brief #9
The Repair of Historic Wooden Window
https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm

Preservation Brief #13
The Repair and Thermal Upgrading of Historic Steel Windows
https://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm

Guidelines:

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, trim, surrounds, hardware and shutters.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing; replace only those features that are beyond repair. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired rather than replaced.
3. Uncover, repair frames, and reinstall windows with their original dimensions where they have been removed or blocked in.
4. If interior changes require the removal of a historic window on a primary elevation, retain the frame and sash on the exterior or use shutters if historically appropriate to create the appearance of the historic window remaining in its original location.
5. Before replacing historic windows, conduct a physical survey of the window(s) to determine if they can be repaired or consolidated to extend the life of this historic element. If a window on the front of the house must be replaced and an original window of the same style and size is identified on a secondary elevation, place the historic window in the opening on the primary facade.





Some mid-century buildings used metal windows and they should be retained.



6-over-6 sash with brick jack arch.



6-over-6 sash with wood cap.



Semi-circular with 18-over-16 sash.



2-over-2 sash with brick jack arch.

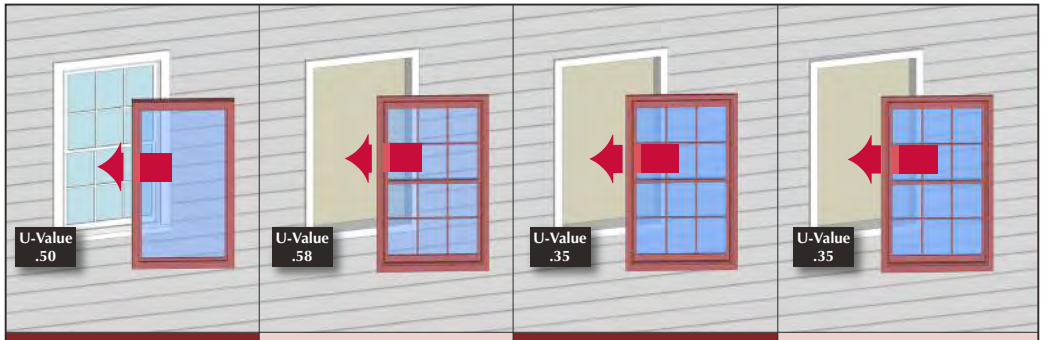


1-over-1 sash with unusual transom window above.

6. Replace the unit in-kind if replacement of a deteriorated window is necessary, by:
   a. Matching the design and dimension of the original frame and sash;
   b. Maintaining the original number and arrangement of panes;
   c. Using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations such as the width and depth of the muntins and sash may be permitted if those variations do not significantly impact the visual character of the historic window design; and
   d. Using the following material types of replacement windows: wood, wood-resin composite, painted aluminum- or vinyl-clad wood, or fiberglass windows.
7. Consider replacing only the sash when the historic windows are too deteriorated for repair. By placing a track and a new sash in the old frame, no interior trim is removed so there is no need to repaint woodwork or repair adjacent interior walls.
8. Base reconstruction of any missing windows on physical evidence, similar remaining windows or historic photos.

Inappropriate Treatments:

9. Do not remove existing windows and fill in the openings on primary elevations visible from a public-right-of-way.
10. Do not install replacement windows that do not fit the opening.
11. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality of color of glazing, or the appearance of the frame.
12. Do not use clip-in/false muntins and removable internal grilles to mimic divided lights.
13. Do not use vinyl windows when replacing historic windows.



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 chart shows the relative costs and payback periods on options to retain or replace windows.



These 6-over-6 double-hung sash dormers with their gable roofs help to break up the expanse of the building's roof form.

E. Storm Windows

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. A well-maintained original wooden window with an exterior storm window may provide as good as, if not better, insulation than a new double-paned replacement window. If adding exterior storm windows, they should meet the following criteria:

Guidelines

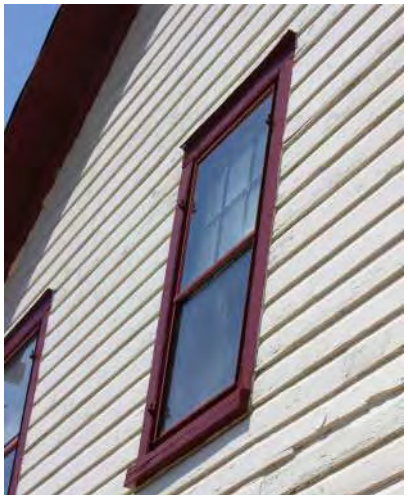
1. Match divisions to sash lines of the original windows. Use meeting rails only in conjunction with double-hung windows and place them in the same relative location as in the primary sash.
2. Size exterior storm windows to fit tightly within the existing window openings without the need for a sub-frame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

Inappropriate Treatments:

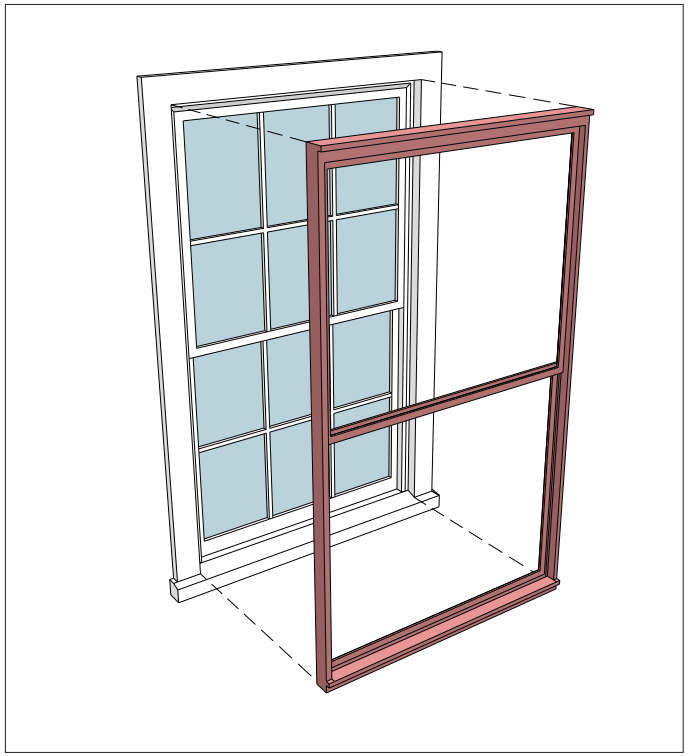
7. Do not install unpainted aluminum storm windows on a historic building.



From a distance, the thin profile storm windows shown here are barely visible and the historic 2-over-2 window sash can be clearly seen.



Another example of thin profile storm windows that carefully fit within the historic window frame.



A well designed storm window is designed to have a low profile and carefully fit within the historic window frame so as not to obstruct the historic character of the window.

F. Shutters

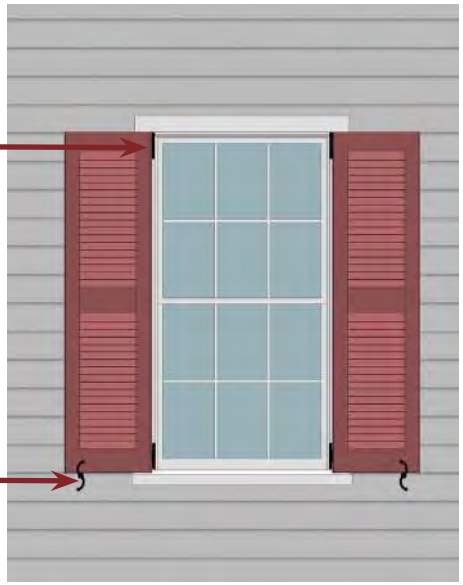
Shutters originally functioned to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Today, shutters are used more often as a decorative feature than a functional element. Shutters were originally paneled or louvered and hinged to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

Guidelines:

1. Retain original shutters and hardware.
2. Repair existing historic shutters following the guidelines for wood in **HOD-3 Rehabilitation: Building 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. Synthetic or fiberglass shutters may be considered on a case-by-case basis.
   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 that are operable or that give them the appearance of being operable.
   d. If the hardware is deteriorated, replace it with a non-rusting metal in a similar design.

Inappropriate Treatments:

4. Do not use vinyl and aluminum exterior shutters or blinds on historic structures.
5. Do not use shutters on multiple or bay windows.
6. Do not permanently secure a shutter by eliminating its hardware and mounting it flat to the wall of the building.
7. Do not install shutters on windows of historic buildings that did not previously have shutters.



Shutters should be hung from hinges and not nailed to the wall.



An example of a properly hung shutter showing hinges and shutter dogs.



Evidence of missing shutter is indicated with the marks in the wood frame showing the former location of the shutter hinges



An example of improperly mounted shutters.

G. Cornices

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

Guidelines:

1. Retain original cornices that define the architectural character of the historic building.
2. Keep the cornice well sealed and anchored and maintain the adjoining gutter systems and flashing to ensure against water entry.
3. Repair rather than replace existing cornice elements. If these elements are too deteriorated, match original materials, details, and profiles in-kind. Do not remove elements such as brackets or blocks that are part of the original composition without replacing them with new ones of a like design.
4. Replace any missing cornices or cornice components based on physical evidence or historic photos.

Inappropriate Treatments:

5. Do not remove trim or cornice elements that are part of the original design of the structure.
6. Do not replace original trim with material that conveys a different period of construction or architectural style.



This classically inspired cornice as a row of dentils.



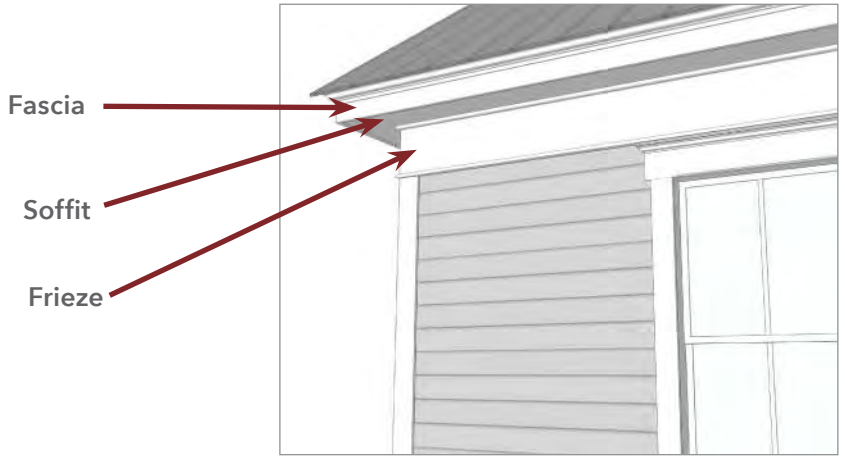
This cornice with its modillion blocks carries over into the gable as well.



This wood cornice divides the facade from the parapet wall above.



These cornices create a strong visual line and help define the scale of these buildings.



This is a simple version of a boxed cornice. Depending on the style of the building, this area can exhibit more detail such as dentils as shown in photographs above.

H. Roof

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

Guidelines:

1. Retain original or historic roof materials, such as slate, or standing-seam metal, particularly when they are highly visible character-defining elements of the building.
2. Preserve original roof shapes and pitches.
3. Retain architectural features including chimneys, roof cresting, finials, dormers, cornices, and exposed rafter tails.
4. Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
5. Replace roof coverings when necessary, using new material that matches the original roof covering as closely as possible in composition, size, shape, color, and texture.
6. Place solar collectors, TV dishes and other antennae on less visible locations of the roof.
7. Place roof-mounted mechanical equipment to minimize their visibility by placing them behind a parapet wall or a screen that is integral to the building's architectural design or locate them in setback locations away from the edge of the roof. (§4.5.8.G.) If the equipment must be located in a location visible from the right-of-way, paint the equipment to match or closely resemble the roof color.

Inappropriate Treatments:

8. Do not change the historic roof material to asphalt shingles or other non-historic materials if the original or a close facsimile is available such as a pre-colored standing-seam steel metal roof that may have a slightly different dimension between the seams than the original.
9. Do not add dormers, vents and skylights unless placed inconspicuously on the rear of buildings.



The visibility of these hipped and gable slate roofs make them important elements and materials to preserve on these buildings.



Flat or hidden sloped roofs behind the parapet are more common on commercial buildings.



These examples of different roof shapes and features are strong elements in defining the building wall of this block.

10. Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original. For example, some current pre-coated metal roofs are designed more for new industrial buildings with wide flat metal strips that cover roof seams. This type of installation does not replicate a historic standing-seam roof that has a thin raised seam at the joints.
11. Do not replace slate roofs if the material is not deteriorating. Leaks in slate roofs usually are due to the deterioration of associated flashing and fasteners or due to wood deterioration surrounding hidden gutters or cornices.
12. Do not paint metal roofs or install new pre-coated metal roofs with bright colors. More appropriate colors would be shades of gray, dark green or black. See **HOD-7 Painting** for further guidance.



Front gable roof that creates a facade pediment.



Side gable roof.



Peaked hip roof.



Complex roof with a front gable section, a central peaked hip section and a cross gable side roof with a shed roof over the front porch.

TECHNICAL INFORMATION

Preservation Brief #4
Roofing for Historic Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm

Preservation Brief #19
The Repair and Replacement of Historic Wooden Shingle Roofs
https://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm

Preservation Brief #29
The Repair, Replacement, and Maintenance of Historic Slate Roofs
https://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm

I. Gutters

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

Guidelines:

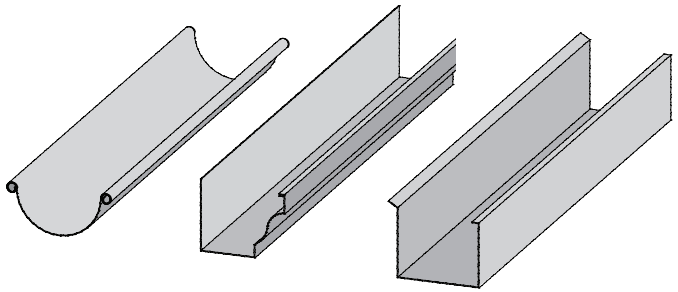
1. Inspect the entire gutter system carefully every year. Clean out existing gutters and downspouts and provide ongoing maintenance to prevent blockages which may cause water retention and deterioration.
2. Ensure that gutters are installed with minimal slopes to ensure that water runs off and does not stand in the gutter. One-quarter inch per ten feet of gutter is the minimum pitch to use.
3. Replace gutters and downspouts according to the illustrations provided. In most instances, the historic profile of the gutter is a half-round rather than an ogee, "k", square, or rectangular shape.
4. Make sure that new gutters and downspouts are of the appropriate size and scale. Larger gutters and downspouts may be needed when installed on roofs with large expanses of roof area to avoid overflow. Over time, this overflow can cause deterioration of the cornice and walls areas.
5. Ensure that the finish color is compatible with the overall color scheme for the building. Some types may be finished with a baked-on enamel coating.

Inappropriate Treatment:

6. Avoid the removal of historic material such as decorative cornice elements from the building when installing gutters and downspouts.
7. Avoid having downspouts dump water next to the foundation. Slope the site away from the foundation and add a splash block. A flexible downspout extension that is at least six feet in length would take the water even further from the foundation.



This conductor head, also known as a scupper, helps to drain this hidden gutter.



Gutter types: half-round, left, ogee, center and square, right.



The placement of downspouts and the slope of the site is critical for proper drainage.



Downspouts that extend to an underground drainage system should be cleaned out on a regular basis.

J. Chimneys

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

Guidelines:

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

Inappropriate Treatments:

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



Chimneys are important character-defining elements on historic buildings.



Interior end chimney.



Flanking interior chimneys.



Central chimney.



Exterior end chimney.

K. Architectural Details

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

Guidelines:

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

Inappropriate Treatments:

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









Details and decorative features in all of these photographs show how they add interest, serve functions, and help to create scale by breaking down the building into different elements and parts.

L. Storefronts

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

Guidelines:

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



Some of Fairfax's commercial buildings have separate display windows instead of continuous storefronts.



The majority of this one-story commercial building is the storefront.

Inappropriate Treatments:

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



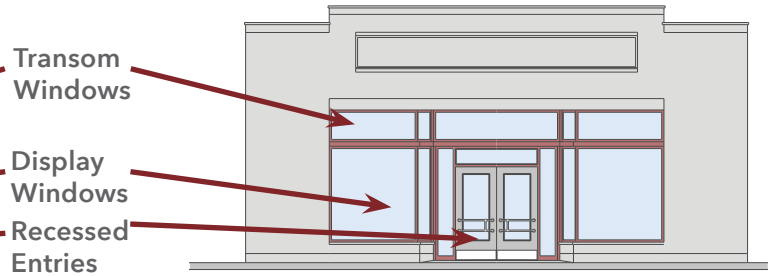
Storefronts give transparent continuity along the commercial portion of the HOD.

TECHNICAL INFORMATION

Preservation Brief #11
Rehabilitating Historic Storefronts
https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm



Piers between door and display windows.



Continuous glass opening including door and display windows.

M. Rears of Buildings

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

Guidelines:

1. Retain any original doors and windows that define the character of the building when possible. In general, avoid closing existing openings.
2. Repair deteriorated windows and doors; add storm windows or storm doors if necessary.
3. Reopen blocked in windows when possible.
4. If rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen while maintaining the character of the windows from the exterior.
5. If security bars need to be installed over windows, choose a type appropriate for the window size, building style and required level of security. Avoid using chain link as a security cover over windows.
6. Consolidate and screen mechanical and utility equipment in one location when possible.
7. Install adequate and appropriate lighting for customer and store security.
8. Where a supplemental entrance is used at the rear of a building, or where the rear of a building is seen from a public street, consider adding walkways or paths that meet the same guidelines as those for the front entrance.



Depending on the building's placement, rear entrances may be used by customers who use adjoining parking.



Areas containing trash containers and dumpsters should be screened.



Utility areas should be screened if possible.

9. Consider installing signs and awnings for rear entrances.
10. Consider adding planters or a small planting area to enhance and highlight the rear entrance.
11. If the building includes uses such as a restaurant, coffee shop, and related businesses, consider creating an outdoor seating space for customers.
12. Note building and ADA codes when, and if, changing the dimensions or design of a rear entrance. Meet all handicapped accessibility and egress requirements as needed.

Inappropriate Treatments:

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



Directional signage helps to guide customers to the rear entrance.



This enhanced rear entrance has a new door, signage and plantings.



Brick cornice.



Flat or jack brick arch.



Flemish bond brickwork.



Masonry block.



Stone foundation.

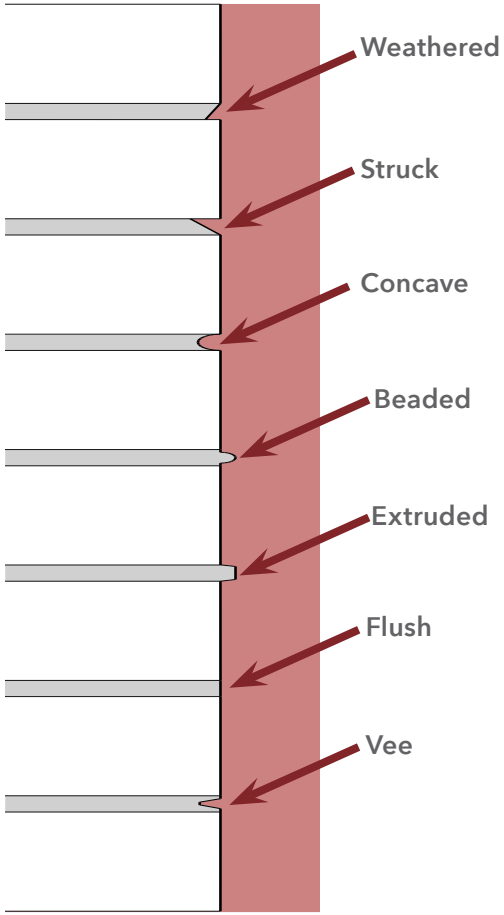
A. Masonry

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

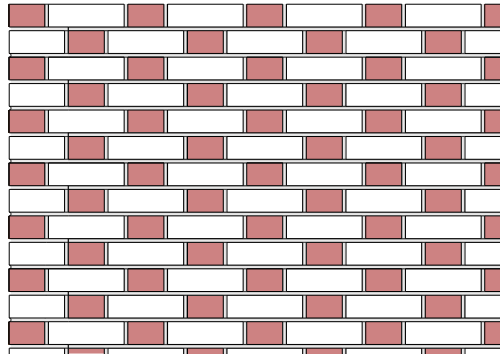
Stone is one of the most lasting materials used in building construction and has been either gathered in its original form and location (fieldstone or river rocks) or quarried into different shapes and dimensions. Regional stone varieties include sandstone, limestone and slate. While the walls of older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

Guidelines:

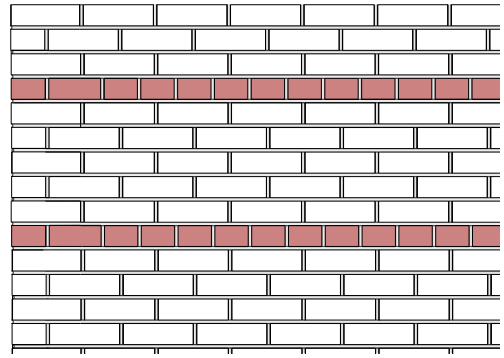
1. Retain masonry features that are important in defining the overall character of the building.
2. Leave unpainted masonry unpainted.
3. Repair or replace a masonry feature when necessary, using the replacement material with the size, texture, color, and pattern of the historic material, as well as the same mortar joint size and tooling.
4. Repair by repointing only areas where mortar has deteriorated. Sound mortar should be left intact.
5. When repairing masonry, remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Approximately a one-inch depth of existing mortar should be removed to allow for the new mortar if possible.
6. Duplicate replacement mortar in strength, composition, color and texture; an analysis of a mortar sample can aid in identifying its composition.
   a. **Appearance**: Duplicate old mortar joints in width and profile (see the Mortar Joint Profiles illustration on this page).
   b. **Color**: It is also possible to match the color of the new mortar to that of a clean section of existing mortar.
   c. **Strength**: Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and heating conditions, and old mortar moves to relieve the stress. If a hard mortar with too much portland cement is used, the mortar will not flex as much, and can cause the brick to crack, break, or spall.
   d. **Composition**: Mortar of older brick buildings has a higher lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime if the mortar mix is no more than twenty percent Portland cement.



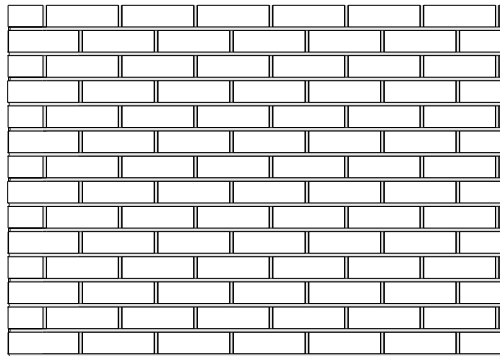
Mortar Joint Profiles: *This diagram shows the variety of brick coursing. The style and period of the building and existing conditions will tell which coursing is appropriate when repointing.*



Flemish Bond.



Five-course American or Common Bond.



Running Bond.

TECHNICAL INFORMATION

Preservation Brief #15
Preservation of Historic Concrete
https://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm

Preservation Brief #38
Removing Graffiti from Historic Masonry
https://www.nps.gov/tps/how-to-preserve/briefs/38-remove-graffiti.htm

Preservation Brief #42
The Maintenance, Repair and Replacement of Historic Cast Stone
https://www.nps.gov/tps/how-to-preserve/briefs/42-cast-stone.htm

7. If painted masonry needs repainting, follow these steps:
   a. Remove deteriorated paint to the next sound layer by hand scraping. Do not completely remove paint that is well adhered, as breaking that bond could damage the masonry.
   b. Clean with a low-pressure water wash if the building is dirty.
   c. Allow masonry to dry for at least fourteen days before applying paint.
   d. Prime with an appropriate masonry primer.
   e. Repaint with an appropriate masonry paint system recommended by a paint manufacturer.

TECHNICAL INFORMATION

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

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

TECHNICAL INFORMATION

Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings

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

Maintenance:

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

Inappropriate Treatments:

16. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser as these methods can do irreparable damage.
17. Do not repoint masonry with a synthetic caulking compound or Portland cement as a substitute for mortar.
18. 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 the bricks after drying as a substitute for traditional repointing.
19. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
20. Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to "breathe" through the masonry. Use an anti-graffiti coating on masonry areas that have seen repeated vandalism and where improved lighting and other security measures have not been successful.

B. Stucco

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

TECHNICAL INFORMATION

Preservation Brief #22
The Preservation and Repair of Historic Stucco
https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm

Guidelines:

1. Maintain historic stucco. It is a character-defining material that has acquired significance over time. A stucco surface also may have been applied to your building as an early alteration. As a secondary material, it may have acquired its own significance over time and should also be retained if now considered a character-defining feature.
2. 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.
3. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
4. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture.
5. 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.
6. 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.
7. After repairs have been made, stucco buildings may require repainting. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
8. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.



This bungalow is one of several buildings in the district with stucco elements.



This Neo-Classical styled building has stucco as its exterior material.

Maintenance:

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

Inappropriate Treatment:

13. Do not remove historic stucco coatings from brick, stone or frame structures.
14. 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.
15. Do not add stucco to a building that did not have it previously.





Stucco textures vary as seen in this rough textured wall.

Stucco may be painted as seen in these photos or it may be left to dry to its inherent color.





Stucco surfaces are susceptible to water infiltration.

C. Wood

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



Wood trim and gable shingles.



Wood porch.

The photographs to the right illustrate the wide use of wood for many building elements and features.



Wood shutters.



Wood siding.



Wood windows.



Wood cornice.

Guidelines:

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



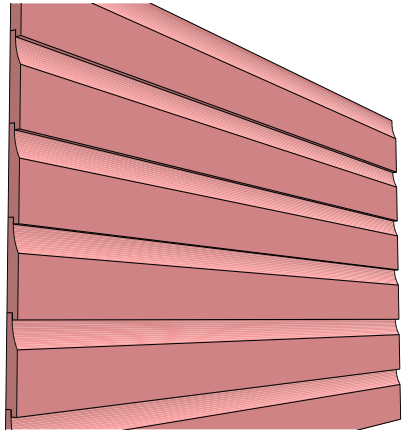
Excessive paint layers eventually will result in the failure of paint to adhere.

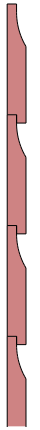


Wood must be maintained by regular painting to prevent deterioration.



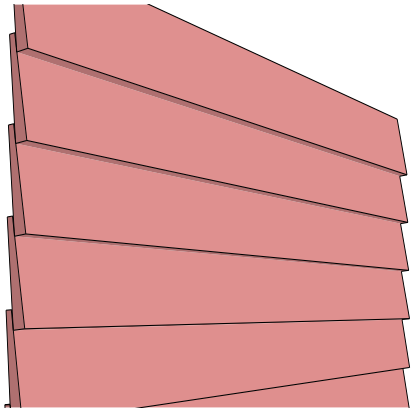
Properly maintained wood can last for many decades or even longer.

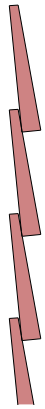




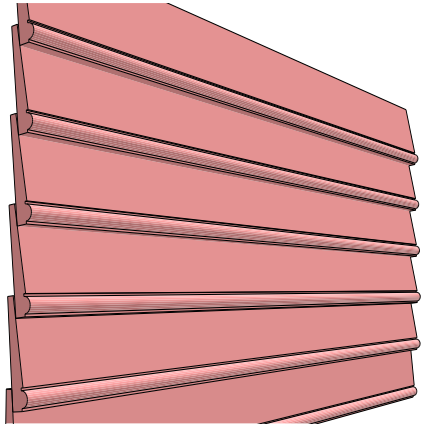
Types of wood siding;

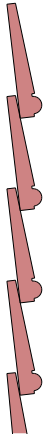
German Wood Siding





Wood Clapboard





Beaded Board Siding

Maintenance:

6. Keep wood free from water infiltration and wood-boring pests.
7. Identify sources of moisture problems, and take appropriate measures to fix them.
   a. Remove vegetation that grows too closely to wood; and take any other steps necessary to ensure the free circulation of air near wood building elements.
   b. Repair leaking roofs, gutters, downspouts, and flashing.
   c. Maintain proper drainage around the foundation to prevent standing water.
8. Keep all wood surfaces primed and painted. See **HOD-7 Painting**
9. Use appropriate pest poisons, as necessary, following product instructions carefully.
10. Re-caulk joints where moisture might penetrate a building.
11. Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals can interfere with paint adherence.

Inappropriate Treatments:

12. Do not use liquid siding. See **HOD-7 Painting** for more information on this treatment.
13. Do not use cementitious siding to replace original, irreparable wood siding of a contributing building. It may, however, be approved for use new construction in the district.
14. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
15. 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.
16. Do not caulk under individual siding boards or windowsills as this action seals the building too tightly and can lead to moisture problems within the frame walls and subsequent paint failure. Caulk only vertical joints.

D. Metals

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

Guidelines:

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

Maintenance:

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

Inappropriate Treatments:

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

TECHNICAL INFORMATION

Preservation Brief #27
The Maintenance and Repair of Cast Iron
https://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm



Standing-seam metal roofs are one of the most common uses of this material on historic buildings.



Metal railings historically were wrought iron but current materials can include steel or aluminum.



This 20th century commercial building has a metal framework to create its storefront.

E. Glass

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

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

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

Guidelines:

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

TECHNICAL INFORMATION

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

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



The size of window panes in 18th and early 19th centuries was limited due to the technology of that era.



Glass technology has allowed for larger areas of glass as seen in this new building.



Textured glass block is used to provide privacy while still allowing light to pass through the material.

F. Substitute and Imitative Materials

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

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

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

While some of these imitative materials are now historic elements on 19th and early 20th century historic buildings, many of the newer such materials are not considered appropriate for either repairing existing historic buildings or for use on new structures in the HOD. A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Many of the synthetic materials do not have the same patina, texture, or light-reflective qualities as the original wood siding and, therefore, detract from the district's historic character.

This joint between the artificial siding and the historic window creates a visually awkward appearance for this historic building.



Guidelines:

1. Vinyl and Aluminum Siding

   a. Vinyl and aluminum siding will not be approved for use as a replacement material or over existing wood siding on historic buildings.

   b. When possible, remove existing synthetic siding and restore original wood siding. By revealing the original, you also may uncover hidden maintenance issues earlier than they would otherwise be detected.

   c. The following should be considered for vinyl and aluminum siding:

      i. Often property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime. Vinyl siding is usually guaranteed for 20 years, not a lifetime. (Guarantees over 20 years are usually prorated.)



Artificial siding can be dented and in these cases, is difficult to match material and replace the damaged piece.

ii. Several quality paint jobs may cost approximately the same as replacement siding. Exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years.

iii. 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.

iv. Vinyl and aluminum siding are not weatherproof. Time and extreme temperatures can take a toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade, and become dirty due to numerous environmental factors.

v. Unlike wood, substitute siding materials are difficult to repair to match the existing. Factory colors, styles, and finishes change over time.

2. Cementitious Siding

Cementitious siding has a uniform appearance and may have a smooth surface or an artificially distressed wood grain appearance. In either case, it should not be mixed in with real wood siding. It is a heavy material and requires special installation techniques. Due to these qualities, it is not appropriate as a replacement or repair material for irreparable wood siding on existing historic structures. It may be considered on a case-by-case basis for additions to historic structures, new construction, and for non-primary façades. See **HOD-4 Guidelines for New Construction and HOD-5 Additions.**

3. Composite Trim Materials

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

Inappropriate Treatments:

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

NOTE: There is a very wide variety of substitute materials that are on the building products market and new ones are being introduced on a regular basis. Some may be appropriate for use on historic buildings and others may not. In regard to some of these new products, it is difficult to determine their impact on a historic building without evaluating it over a longer time frame than several years. For that reason, Staff and the BAR must be convinced that preservation professionals recommend such products. The National Park Service's Technical Preservation Services office, the National Alliance of Preservation Commissions, or the Virginia Department of Historic Resources may be able to provide more detailed guidance on particular products.

TECHNICAL INFORMATION

Preservation Brief #8
Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm

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

G. Slate

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

Guidelines:

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



A slate roof is a very visible element, as seen on these historic buildings in the HOD.

TECHNICAL INFORMATION

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

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

A. Introduction

The following guidelines offer general recommendations for the design of new buildings in the HOD. As in most local historic districts, Old Town Fairfax is the physical center and the oldest section of the community. These areas are the unique parts of a locality's heritage and the preservation policies enacted by the city government are designed to preserve and maintain the historic character of this irreplaceable district. In that regard, the zoning ordinance states that new buildings should be designed and constructed in a manner that will complement the unique character of the district with respect to building size, scale, placement, design, and the use of materials.

This historic overlay and the neighboring transition overlay districts are "overlaid" upon other districts and they modify something about the underlying district; e.g. building design, dimensional standards, and site development standards. Parcels may have permitted uses in the underlying district only if the use also complies within the zoning regulations (§3.7.2).



This aerial view of the HOD reveals that a large area of the district is still used for surface parking. New additional infill development placed on these lots could increase commercial and mixed-use opportunities and expand the pedestrian environment of the Main Street core area.

There is limited opportunity to build new structures in the downtown area since most of the land is already occupied by existing historic buildings. For this reason, buildings that contribute to the historic character of the HOD should only be demolished for new construction after careful consideration. Parking areas offer better opportunities for new construction.

The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking a particular historic style. These guidelines are intended to provide a general design framework for new construction. Good designers can take these cues and have the freedom to design appropriate, new architecture while still respecting and complementing the existing architectural vocabulary of Fairfax's HOD.

These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, certain criteria may be more important in some situations. For instance, setback and spacing between buildings may be more important than roof forms or materials since there is more variety of roofs and some are not visible due to their slope. In addition, depending on the location and surrounding buildings, not all criteria may need to be met in every example of new construction.

Each of these guidelines for new construction also may provide more guidance for particular building types if applicable such as infill or institutional buildings. For example, government buildings such as schools, libraries, and fire stations usually are of a distinctive design due to their function and community symbolism. Their scale is often more monumental, and massing and orientation relate to the particular use within the building. For this reason, the design of any new such governmental building in the district may not follow all of these guidelines, but should relate more to traditional designs of that particular building type. Nevertheless, the BAR would still review the design of this type of project. For more detailed information see: (**§3.5.2. Public, civic and institutional use standards**)

NOTE: Besides the guidelines for new construction contained in this chapter, various provisions of the City of Fairfax's zoning ordinance and building codes deal with new construction. References to some of these additional regulations are placed within various sections of these guidelines. All relevant sections of the other regulations must be thoroughly reviewed by any property owner and/or their architect, engineer, and/or builder before designing or undertaking any new construction project. Multiple permits likely will be needed and the Community Development and Planning Department should be contacted at the beginning of any such project.

B. Building Types

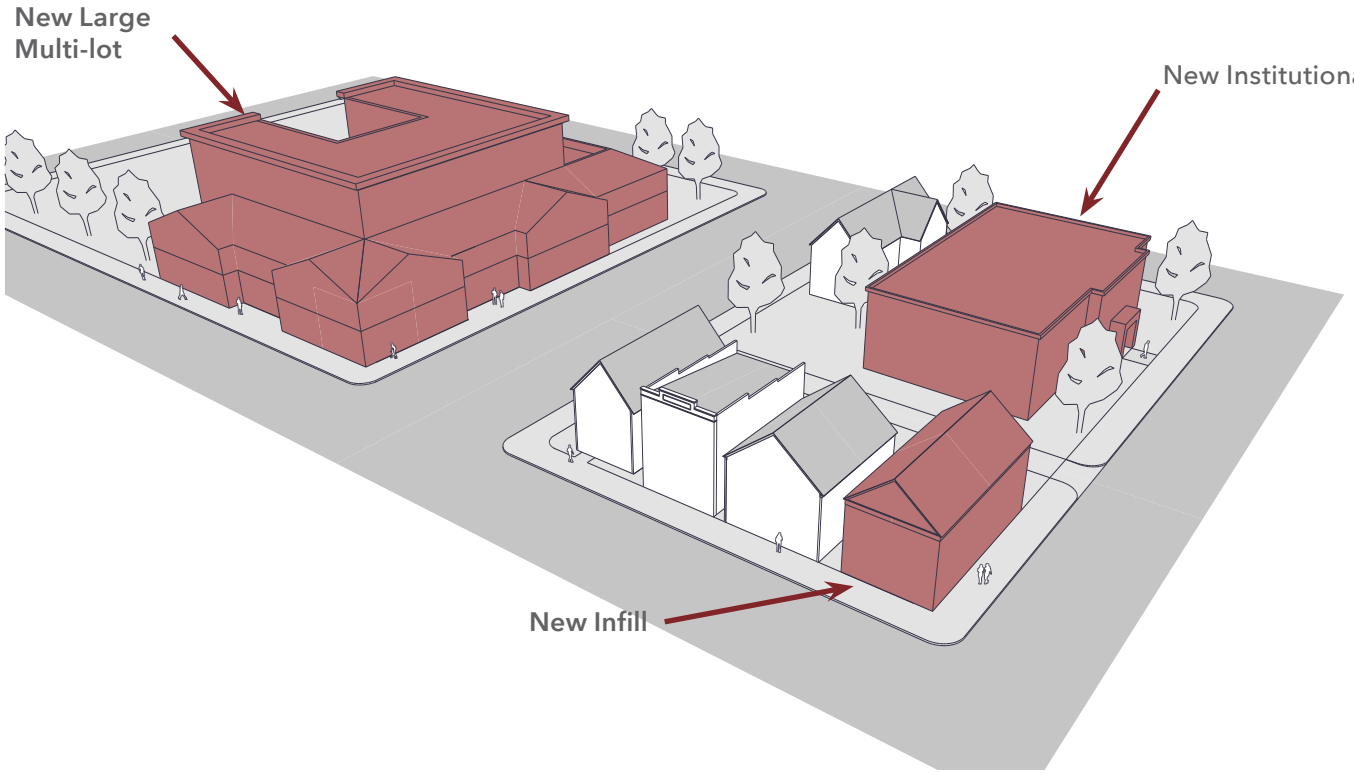
When designing new buildings in the HOD, one needs to recognize that while there is an overall distinctive district character, there is, nevertheless, a great variety of historic building types, styles, and scales throughout the district. Likewise, there are several types of new construction that might be built within the district. The design parameters of these new buildings will differ depending on the following types:

1. Infill

   Infill buildings are the traditional downtown building form that fills in holes in a larger block of buildings. This type of building generally has a limited setback, attaches to or is very close to neighboring structures, and takes many of its design cues from the adjoining buildings. Most of these buildings would have some sort of storefront or display windows to reflect their commercial use.

2. Large

   Sometimes new commercial, office, or mixed use buildings will be constructed on sites larger than the traditional historically sized lots. Many of the existing traditional buildings are twenty to forty feet wide and fifty to one hundred feet deep. Large sites or properties assembled from smaller parcels can translate into new structures whose scale and mass could overwhelm neighboring existing historic structures. Therefore, while this building type needs to respond to the various building conditions of the site, it also should employ design techniques to reduce its visual presence.



3. Government or Institutional

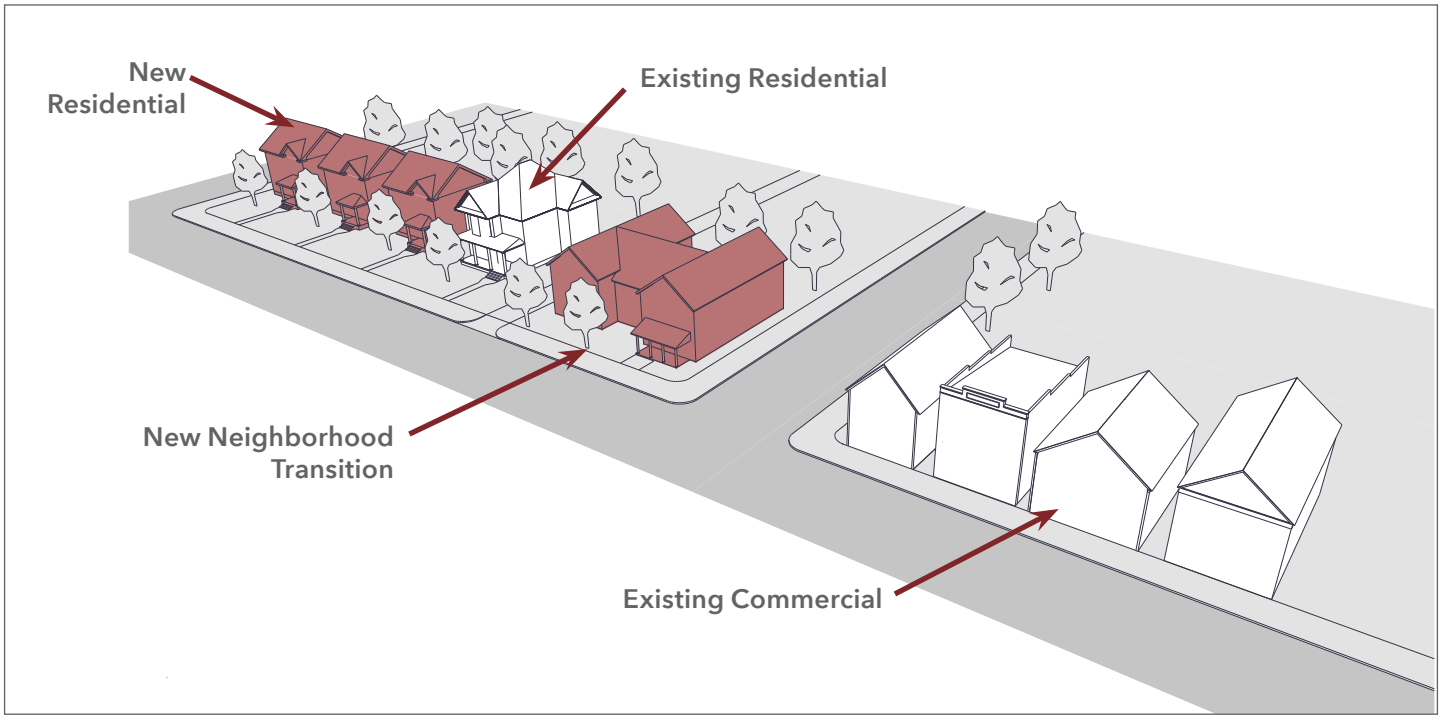
   Government buildings, churches, schools, and libraries are all structures that represent a unique aspect of community life and frequently have special requirements that relate to their distinct uses. For these reasons, these buildings usually are freestanding and may have larger sites and more green space around them. In addition, their scale and architectural arrangements may be of a different nature than their historic residential and commercial neighbors but their materials should blend in with the character of the HOD.

4. Neighborhood Transitional

   Neighborhood transitional buildings are located on sites that adjoin residential areas. They may be office, commercial, or residential multi-family buildings or have a mix of uses depending on the zoning. The design of these buildings should attempt to relate to the character of the adjacent neighborhood as well as to the commercial core. While these buildings may be larger than residential structures, their materials, roof forms, and massing should relate to residential forms. They should also use scale-reducing techniques to better relate to the smaller dwellings.

5. Residential

   While there is limited opportunity to construct many more residential structures, there is the possibility of the occasional new house or townhouses appearing in the HOD. These designs should take their cues from neighboring historic residences or similar townhouse forms.



C. Building Siting

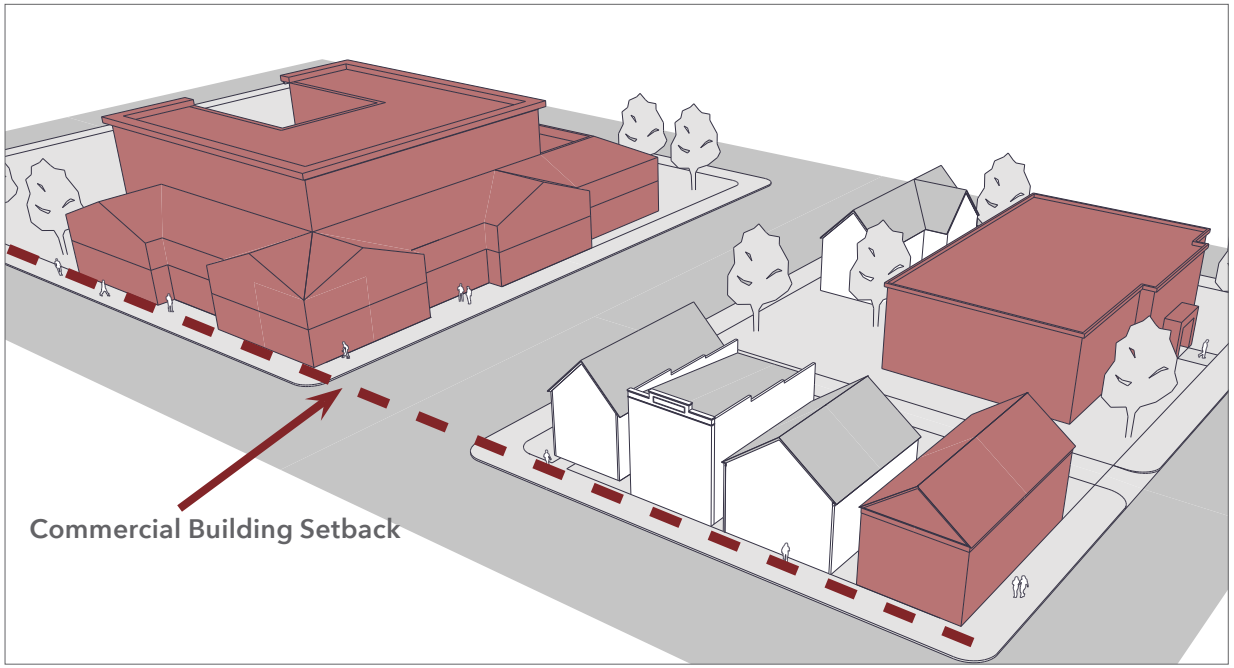
(§3.7.2.B.4 –Dimensional standards)

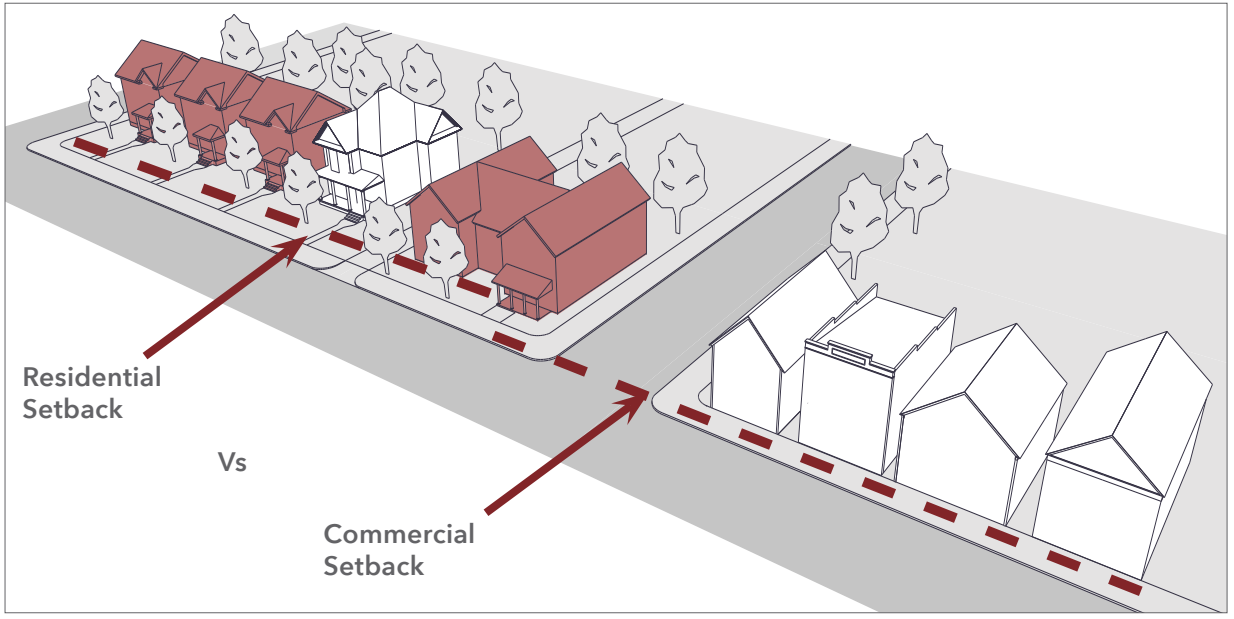
For the purposes of these guidelines, site refers not only to the area of ground that the building sits on, but also to the position of the building on the site (setback and spacing). Front setback is the required area between the property line and the front wall of the building as further defined in the Zoning Ordinance. Spacing between buildings depends on the size of the lot, the size of the building, and side-yard setback requirements. Consistent spacing between a row of buildings helps to establish an overall rhythm along a street.

Site also includes a variety of elements such as parking, outbuildings, landscaping, and fences that are covered in **HOD 11 Private Site Design & Elements** in the HOD. Siting of new buildings and structures should be established only after the setbacks, views, and locations of surrounding buildings have been considered. Buildings and structures should be sited in such a way as to continue the closure of space provided by existing buildings in the HOD.

Guidelines:

1. Construct new downtown buildings with a minimal setback to reinforce the traditional street wall, generally zero to 10 feet depending on sidewalk requirements.
2. Avoid deep setbacks or open corner plazas on corner buildings in the downtown.
3. For institutional buildings, either reinforce the street wall through a minimal setback, or use a deep setback within a landscaped area to emphasize the civic function.
4. Maintain existing consistency of spacing in the area. New residences should be spaced similarly to the average spacing between houses on that block.
5. Townhouse buildings should have varied setbacks between units.





D. Building Form

The overall form of a building is related to a combination of shape, massing, proportions, and directional expression. A building's form, or shape, can be simple or complex (a combination of elements used with projections or indentations). The level of complexity usually relates directly to the style or type of building. Many of the buildings in the HOD have relatively simple building forms. Also, a building can be oriented in horizontal, vertical, or square proportions.

Guidelines:

1. Use forms in new construction that relate to those of existing neighboring buildings on the street.
2. If desired, give new civic or institutional buildings more complex forms, reflecting their distinctive use and functional needs.



This plain rectangular building has a simple shape.



This former dwelling with its varied roof forms and elements, as well as its projecting bay and porch, is a more complex building form.

E. Building Size & Footprint

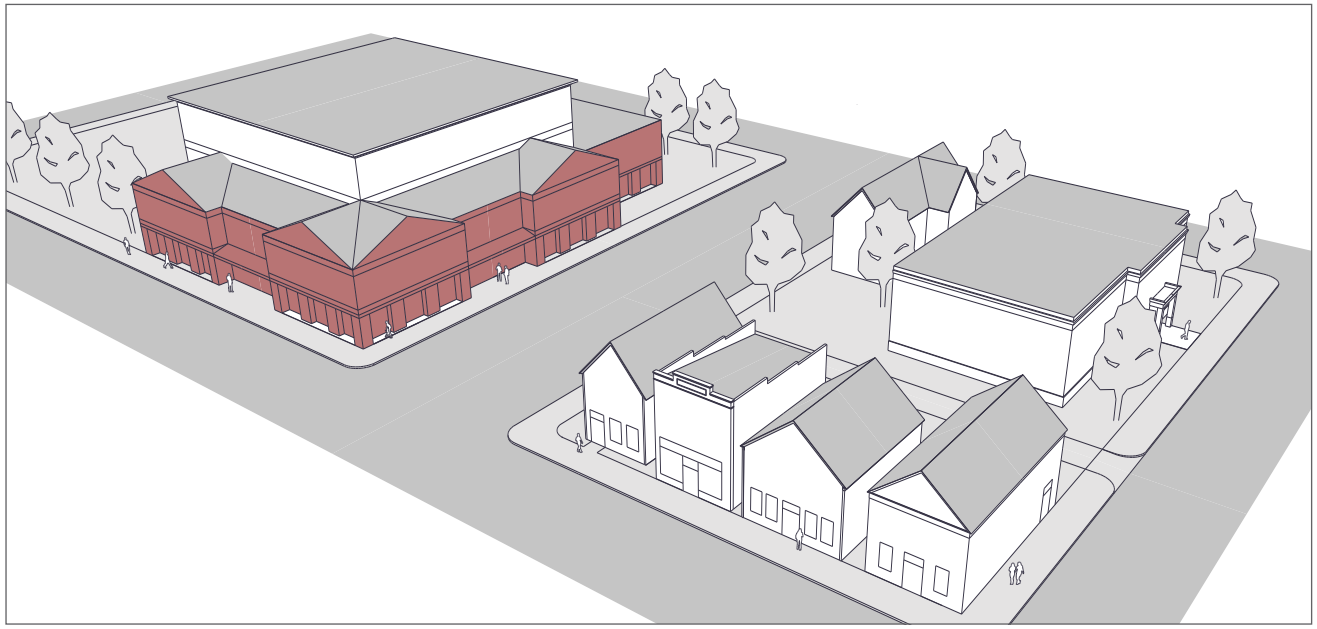
While the typical footprint of a commercial building from the turn of the 20th century might be twenty to thirty feet wide by sixty to eighty feet long, new downtown buildings can be expected to be somewhat larger.

Guidelines:

1. New infill buildings' footprints will be limited by the size of the existing lot and if lots are combined for a larger footprint, scale reduction techniques should be used on the façade, including varying the surface planes of the building, stepping back the buildings as the structure increases in height, and breaking up the roofline with different elements to create smaller compositions.
2. Neighborhood transitional buildings should have small building footprints similar to nearby dwellings. If their footprint is larger, their massing should be reduced to relate to the smaller scaled forms of residential structures.
3. Institutional and multi-lot buildings by their nature will have large footprints. Therefore, the massing of these large-scale structures should be reduced so they will not overpower the traditional scale of Fairfax's HOD. Techniques could include varying the surface planes of the building, stepping back the buildings as the structure increases in height, and breaking up the roofline with different elements to create smaller compositions.



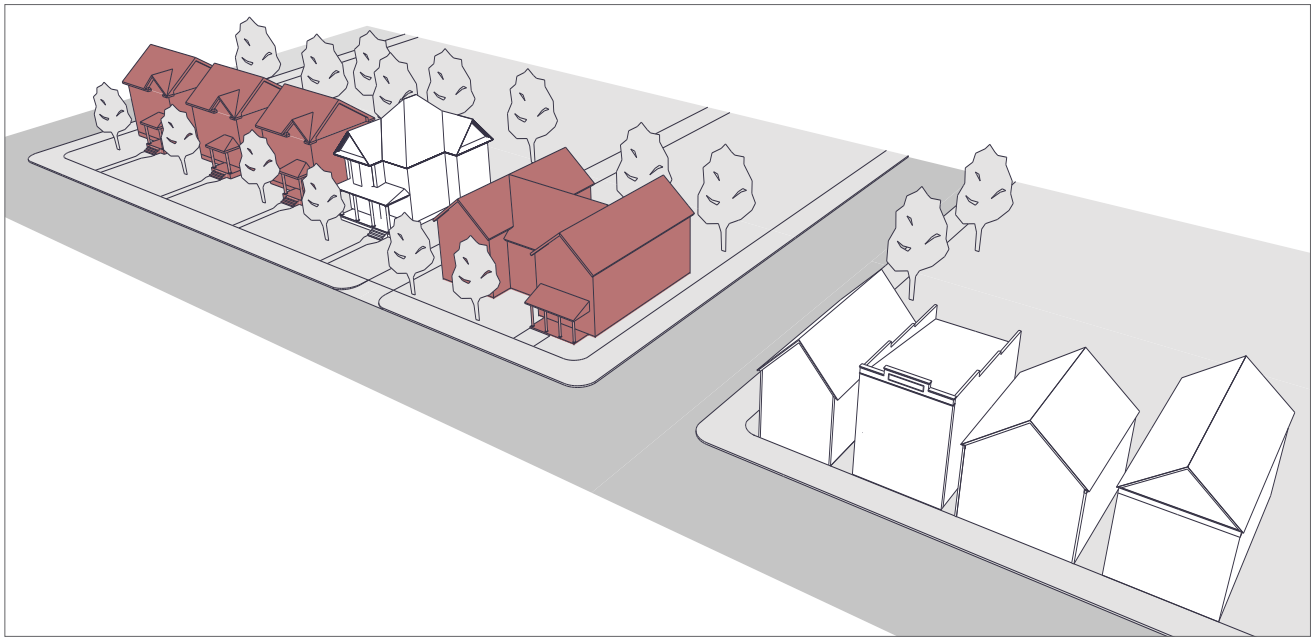
The footprint of this large new building has varied dimensions to break up its mass and scale.



The result of the varied footprint creates facade bays that relate better to neighboring historic buildings.



The footprint of the three new buildings on the left of the historic house relate to its footprint (above). The footprint of the larger building to the right of the historic house is divided into three parts also to relate better to the historic house and to the historic commercial buildings to its right in the image below.



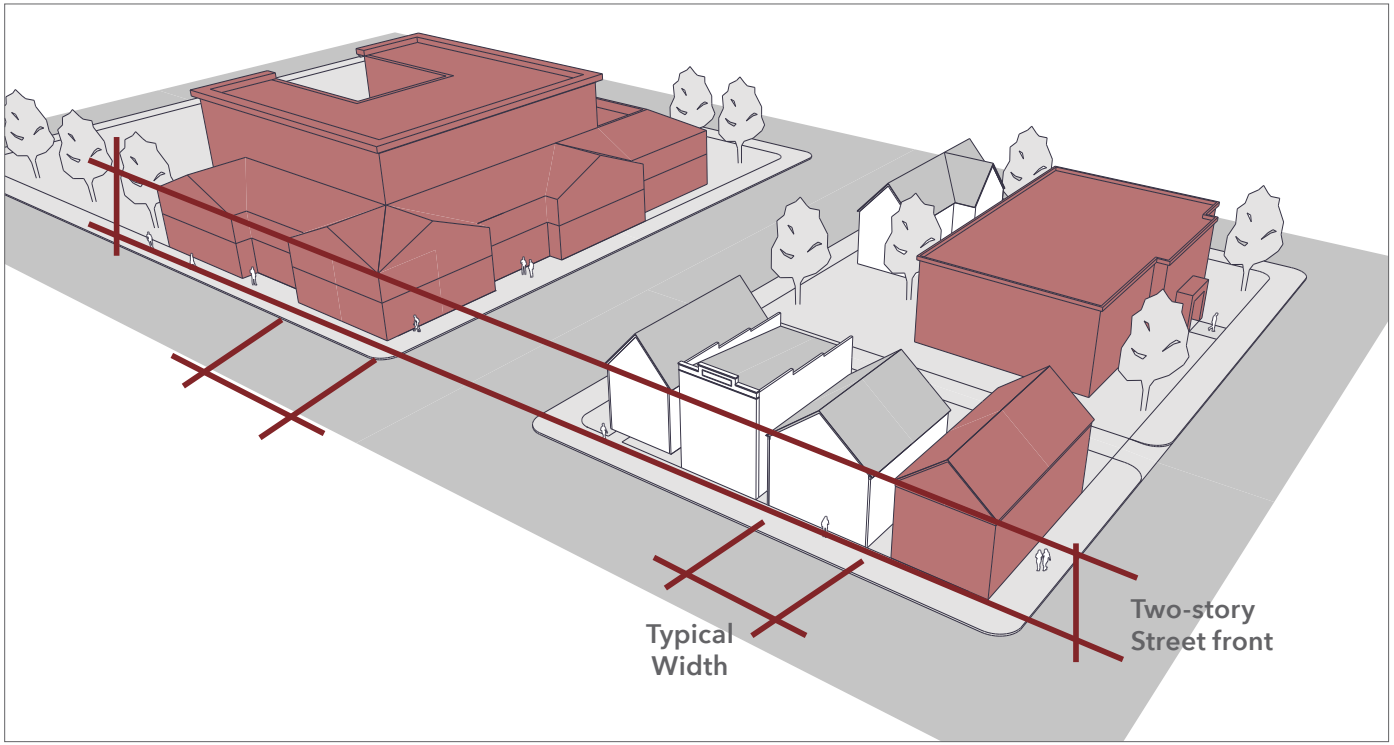
F. Building Height & Width

(§3.7.2.B.4 –Dimensional standards)

Because of the variety in architectural styles in the HOD, there is a corresponding variety in building heights of one to three stories. Building width is more consistent and ranges from twenty to forty feet.

Guidelines:

1. The height of new construction should relate to the prevailing height of the contributing buildings within the block but should not exceed three stories above grade within the HOD or 36 feet.
2. The width of infill buildings should be similar to, and compatible with, adjacent buildings along the street.
3. Most commercial buildings in downtown average twenty to forty feet in width. If new buildings are wider than this size, their primary facades should be divided into bays to reflect the predominant width of the existing buildings. Buildings that front on two or more sides should use this bay division technique on all appropriate facades. These bays also should have varied planes within the overall façade.
4. Freestanding institutional buildings on lots other than commercial street walls may have larger proportions than the prevailing norm, but this variation should be judiciously exercised.



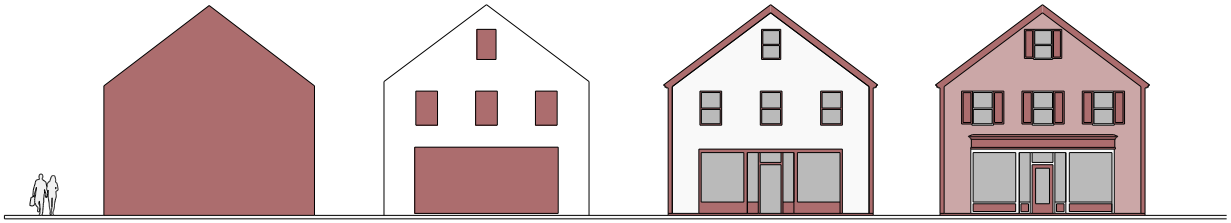
This new large building reduces the height and width of its street front bays to relate better to the neighboring historic buildings.

G. Building Scale

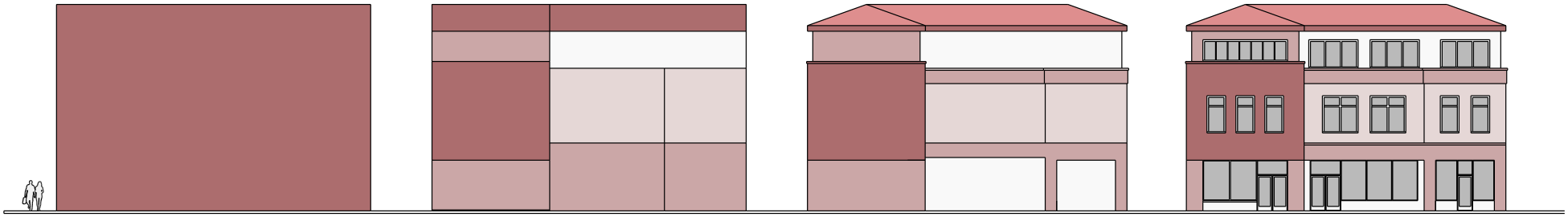
Scale is the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings, and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. Most buildings in the HOD relate to the human scale and are not monumental.

Guidelines:

1. When the primary facade of a new commercial building is wider than forty feet, modulate it with bays.
2. Reinforce the human scale of the HOD by including elements such as changes in materials, cornices, and string courses to separate floor levels, window patterns, and other decorative features.



This illustration shows how features such as windows and storefront openings, details related to the openings such as window sash and doors, and finally other details such as sign bands, shutters and color, create scale on small buildings.



On larger, more massive buildings, a variety of materials that define bays, first floor base, and cornice line begin to break down the mass. Roof form and opening articulation with storefronts and windows further break down the mass of the building allowing it to fit comfortably within the HOD scale and character.

H. Roof Form & Materials

Roof design, materials and textures should be consistent with the existing structures in the HOD. Common roof forms include hipped, gable, flat, and shed roofs. Common roof materials in the HOD include metal, slate, and composition shingles, as well as rubber membranes and built-up roofs of tar and gravel.

Guidelines:

1. The roof design of small infill commercial buildings should usually be flat or sloped behind a parapet wall or it may be a gable roof design.
2. Neighborhood transitional buildings should use roof forms that relate to the nearby residential forms instead of the flat or sloping commercial form.
3. Institutional buildings that are freestanding may have a gable or hipped roof with variations.
4. Multi-lot buildings or large-scaled buildings should have a varied roof line to break up the mass of the design using gable and/or hipped forms or different height of sloped bays.
5. While there are various roof forms in downtown, mansard roofs, large towers, and turrets generally have not been historic elements in Fairfax's skyline and should not be part of a design of a new building.
6. In general, the roof pitch of an older dwelling is steeper than a new tract house and this factor is more important than the type of roof in most neighborhoods. Shallow pitched roofs and flat roofs are inappropriate in historic residential areas.
7. Do not use mansard type roofs on commercial buildings; they were not used historically in Fairfax's downtown area.
8. For new construction in the HOD use traditional roofing materials such as metal or slate, artificial slate, or architectural shingles that may resemble slate.



Roof forms vary in the HOD; and there is an opportunity to vary roof design in new buildings as well.



Roof elements such as dormers, chimneys, and balustrades help break down the scale of the roof and could be considered on new buildings.

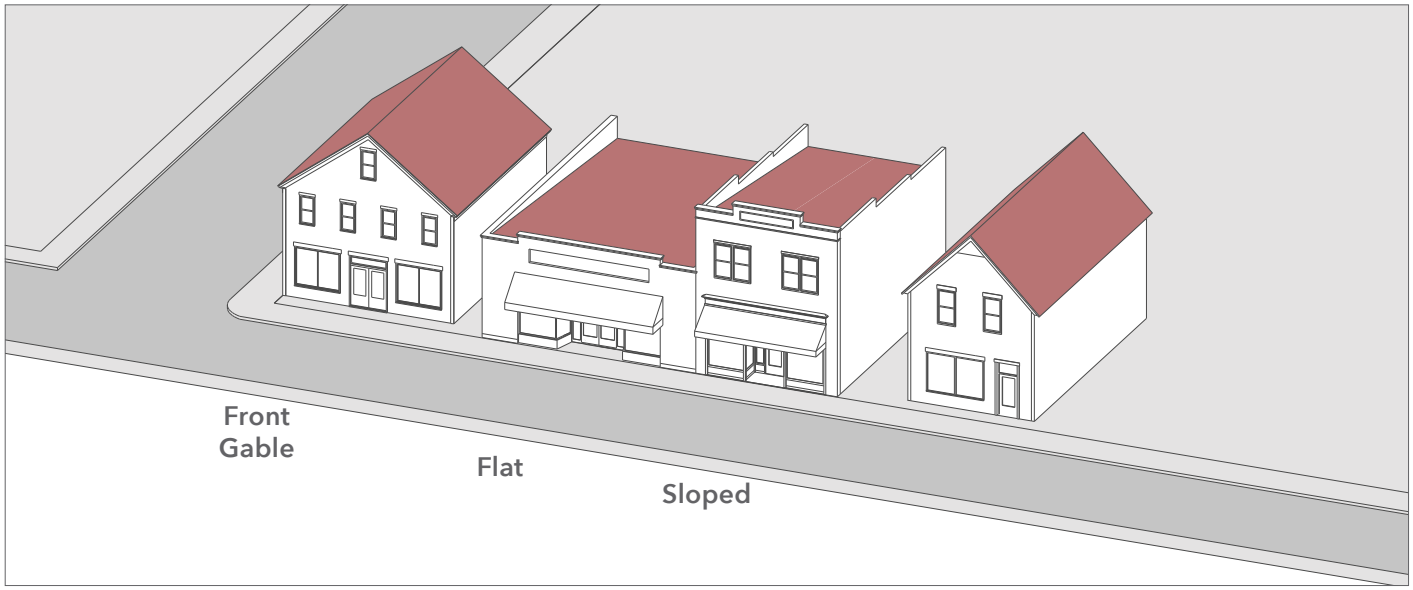


The front gable roof form on the middle building above is a distinctive feature in downtown Fairfax. The use of this form would be appropriate in new construction.



Gable roofs are present in the downtown on former dwellings and are another alternative to flat or sloping new roofs.

9. If using composition asphalt shingles do not use light colors. Consider using darker textured type shingles that resemble slate or wood shingles.
10. Avoid using thick wood cedar shakes if using wood shingles; instead use thinner more historically appropriate wood shingles or asphalt shingles that resemble wood.
11. Rubber membrane roofs or built-up roofs can be used on flat or sloping roofs that are not visible from public areas.
12. If roof-mounted mechanical or other equipment is used, it should be screened from public view on all sides. The screening material and design should be consistent with the design, textures, materials, and colors of the building. Another method is to place the equipment in a non-visible location behind a parapet wall or to be setback enough from the edge of the roof that it cannot be seen from public-right-of-way below. For more information see: (**§4.5.8.F Roof-mounted mechanical equipment screening standards**).

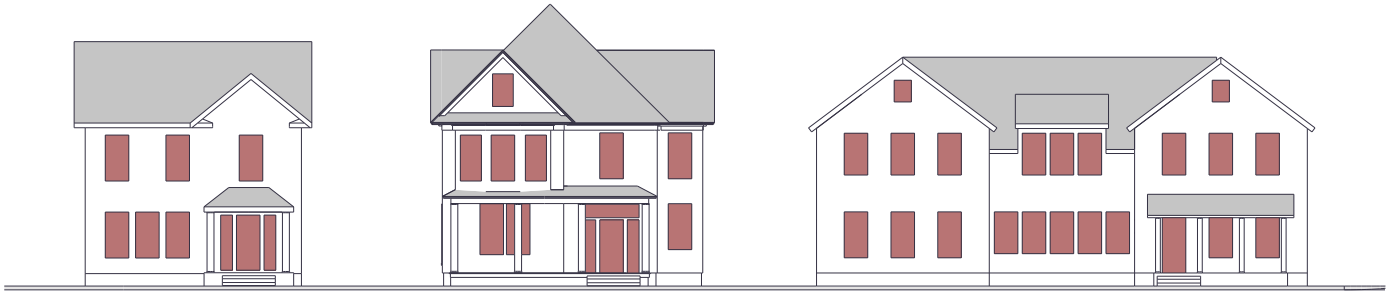


Depending on the type and visibility, roofs may be an important design feature on a new building or they may be hidden from view.

I. Window Types & Patterns

Guidelines:

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing buildings in Fairfax's HOD have a higher proportion of wall area than void area except at storefront level.
2. The size and proportion, or the ratio of width to height, of window and door openings of new buildings' primary facades should be similar and compatible with those on surrounding facades. The proportions of the upper floor windows of most of Fairfax's historic buildings are more vertical than horizontal. Glass storefronts would generally have more horizontal proportions than upper floor openings.
3. Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in the HOD as opposed to designing openings that are flush with the rest of the wall.
4. Many entrances of Fairfax's historic buildings have special features such as transoms, sidelights, and decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.
5. Darkly tinted glass is not an appropriate material for windows in new buildings within the HOD.



Windows on residential structures provide character and detail to the entire building and provide a rhythm of patterns along the block.



Windows on upper stories of commercial buildings are varied in design and give character and detail to the upper facade.

J. Entry Features: Storefronts, Porches & Doors

Guidelines:

1. When designing new storefronts or elements for storefronts, conform to the configuration and materials of traditional storefronts.
2. Keep the ground levels of new retail commercial buildings at least sixty percent transparent up to a level of ten feet if possible.
3. Articulate the entrance bay of larger institutional or office buildings to provide visual interest.
4. Include doors in all storefronts to reinforce street level vitality. Discourage "mini-malls" with one central door to the interior unless individual storefronts also have usable entrances and display windows.
5. Neighborhood transitional buildings, in general, should not have transparent first floors that face residential areas and the design and size of their facade openings should relate more to neighboring residential structures.
6. Institutional buildings generally would not have storefronts, but their street levels should provide visual interest and display space could be integrated into the design.
7. Any parking structures facing on important downtown streets or on major pedestrian routes should contain storefronts or other forms of visual relief on the first floors of these elevations. Street level facades of commercial structures should not have blank walls; they should provide visual interest to the passing pedestrian.
8. Many of Fairfax's historic houses have some type of porch. There is much variety in the size, location, and type of porches; and this variety relates to the different residential architectural styles. Since this feature is such a prominent part of the residential areas of the district, strong consideration should be given to including a porch in the design of any new residence in these areas.



Storefronts and display windows are a major element in the historic downtown and should be a part of any new building in adjoining areas.



If historic dwellings have front porches, any new neighboring building should consider similar elements.

K. Building Foundation

The foundation forms the base of a building. On some buildings, it is indistinguishable from the walls of the buildings, while on others it is a different material or texture or is raised well above ground level. Solid masonry foundations are common for both residential and commercial buildings. Masonry piers, most often of brick, support many porches.

Guidelines:

1. Distinguish the foundation from the rest of the structure through the use of different materials, patterns, or textures. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.
2. Brick or stone veneer may be used over a block or concrete foundation if the applied veneer appears as a masonry foundation.



New construction may or may not have prominent foundations but will depend on the use and location of the new building and how it relates to adjacent historic structures.



This projecting water table serves as the visual foundation of this building.

L. Materials, Textures & Colors

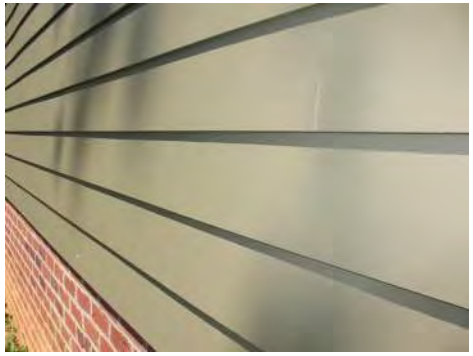
Guidelines:

1. The selection of materials and textures for a new building should be compatible with, and complement neighboring buildings. In order to strengthen the traditional image of the HOD, brick and wood siding are the most appropriate materials for new buildings. Most new brick buildings currently use a brick facing over a frame instead of a solid brick wall.
2. Large-scale, multi-lot buildings whose primary facades have been divided into different bays and planes to relate to existing neighboring buildings may vary brick patterns, materials, shades, and textures.
3. While synthetic sidings are not historic cladding materials in the HOD, their use in new construction is becoming very common. Cementitious siding and composite elements for trim and details currently are popular products and may, depending on the style selected, have a similar appear to authentic wood siding. Their use on new buildings may be considered on a case-by-case basis by the BAR.
4. The selection and placement of colors for a new building should be coordinated and compatible with adjacent buildings, and in Fairfax's HOD, various traditional shades are appropriate. Brighter colors are more appropriate as accents on signs and awnings. Placement of color is another important factor in defining a building's appearance. For further guidance, see **HOD 7 Painting** for a discussion of color and color placement.



This classic view of Main Street shows the variety of color and materials in the HOD.





Cementitious board siding and trim is a commonly used material on much new construction.

M. Architectural Details & Decorative Features

The details and decoration of Fairfax's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhangs, chimneys, lintels, sills, brackets, brick patterns, shutters, entrance decoration, and porch elements. The important factor to recognize is that many of the older buildings in the district have decoration and noticeable details. At the same time, some of Fairfax's smaller commercial historic structures have minimal architectural decoration. Also, many of the buildings were simply constructed and limited budgets precluded costly specialized building features.

It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building and the other is to "paste on" historic details on a modern unadorned design. Neither solution is adequate for the issue of designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings may take their cues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

Guidelines:

1. Cornices are a common element on most of Fairfax's historic buildings from all past eras and their inclusion in some form in new construction will help relate the new design to existing structures. In commercial buildings, there may be some sort of cornice above the storefront as well.
2. Other details may highlight window and entrance surrounds or divide building levels with different textured or colored masonry to name just several of many possibilities. These and other decorative elements also may help to create a human scale to the exterior design.





Whether residential or commercial, there is a wide variety of architectural detail in cornices, window and door surrounds, and other decorative features.



Cornices and rooflines in particular give definition to historic buildings in the HOD.

N. Building-Mounted Lighting

Exterior building lighting helps to provide security and may highlight architectural elements as well as landscaping features. Site lighting is discussed in **HOD-11 Private Site Design & Elements.** See also Section §4.8 of the Zoning Ordinance for outdoor lighting standards.

Guidelines:

1. Lighting for new structures in the HOD should be designed to be an integral part of the overall design by relating to the style, material, and/or color of the building.
2. Fixtures should utilize an incandescent, LED, fluorescent, metal halide, or color corrected high-pressure sodium lighting sources and should not be overly bright.
3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties and on the night sky.
4. A combination of freestanding and wall-mounted fixtures is recommended to yield varied levels of lighting and to meet the intent of the zoning regulations.
5. Building-mounted accent lighting should be shielded and directed toward the building.
6. Building-mounted accent lighting such as individual low-wattage, low temperature color (warm white) bulbs may be appropriate to accentuate the roofline of certain buildings.
7. Rope lights, neon, or other tube lighting is not appropriate and should not be used.
8. Colored lighting should generally not be used outside of temporary seasonal displays.
9. Flashing or intermittent lights or lights of changing degrees of intensity are not appropriate and should not be used.





Historically styled light fixtures are more appropriate on traditional building designs.





These photographs show applications of commercial facade lighting over signage and storefronts.

Many historic buildings have additions that have been made at some time in their history and some of those now may be historically significant. As uses change and businesses or families grow, there may be a need to continue to expand a historic building. Care should be taken to ensure a new addition to a historic building does not radically alter its appearance.

Guidelines:

1. Attempt to accommodate needed functions within the existing structure without building an addition.
2. Limit the size of the addition so that it is subordinate in both size and design to the historic building.
3. A new addition should not be highly visible from the public right of way; a rear or other secondary elevation is usually the best location for a new addition. Avoid additions to primary elevations.
4. A new addition should not destroy historic materials that characterize the property.
5. A new addition should be differentiated from the old.
6. A new addition should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
7. A new addition should be simple and unobtrusive in design.
8. A new addition should be distinguished from the historic building- a recessed connector (hyphen) can help to differentiate the new from the old.
9. A new addition should not be an exact copy of the design of the existing historic building. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new. The design of new additions can be compatible with, and respectful of, existing buildings without mimicking their original design.
10. The construction materials and the color of the new addition should be harmonious with the historic building materials. Use elements on the new addition that are compatible but not exact copies of windows, doors, architectural detailing, roofs, and other details. Their design generally should be simplified and visually secondary to the original elements of the historic building.
11. Wherever possible, new additions or alterations to existing historic buildings shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired. Therefore, the new design should not use the same wall plane, roofline, cornice height, and identical materials that make the addition appear original to the historic building.

    When an addition is necessary, it should be designed and constructed in a manner that will minimize the impact on the character-defining features of the historic building. Often a small hyphen is the best way to connect the new to the old to keep the integrity of the historic building intact. These guidelines also pertain to any existing historically significant addition to which the new addition may be attached.

TECHNICAL INFORMATION

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

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

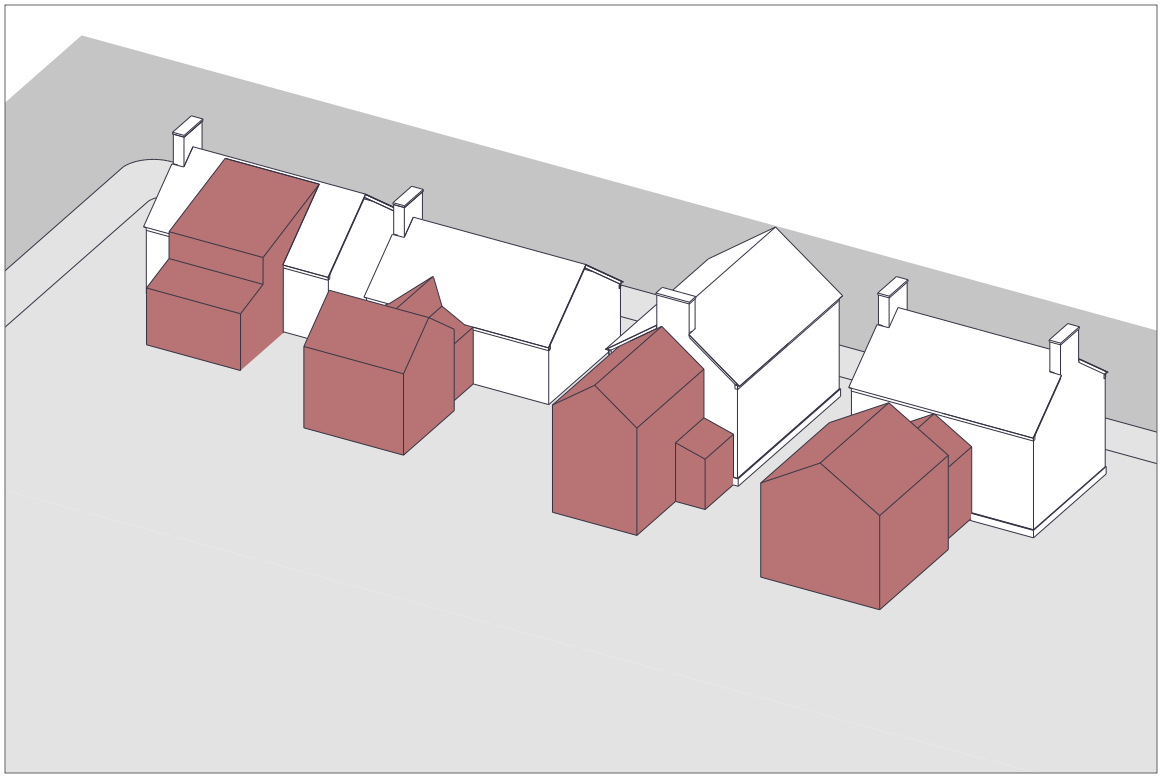
The same guidance as above should be applied when designing a compatible rooftop addition, plus the following:

Rooftop Addition Guidelines:

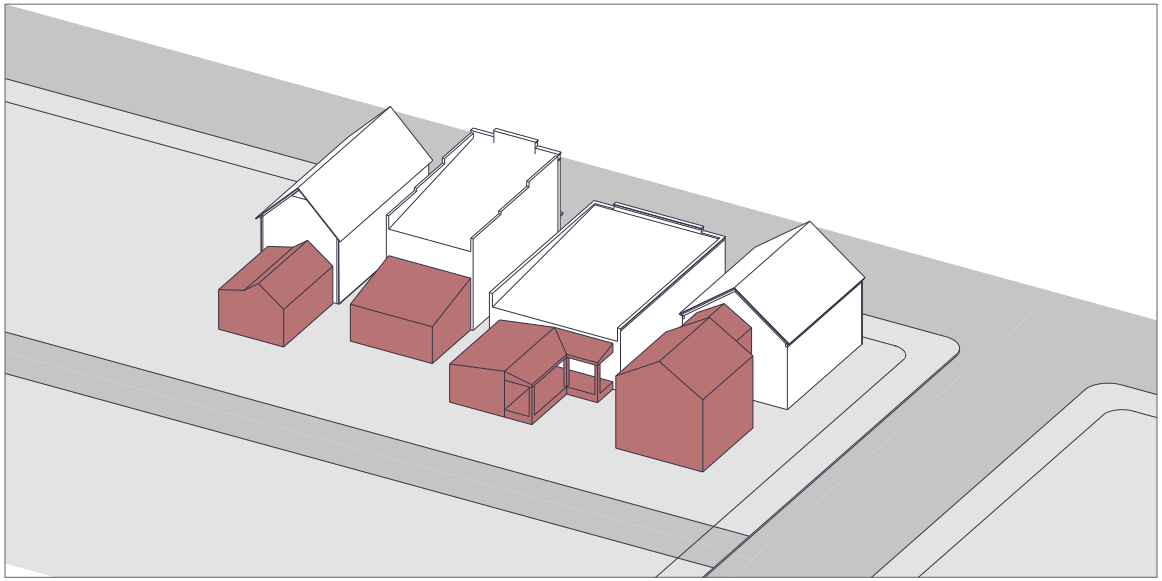
1. A rooftop addition is generally not appropriate for a one, two or three-story building- and often is not appropriate for taller buildings.
2. A rooftop addition should be minimally visible.
3. Generally, a rooftop addition must be set back at least one full bay from the primary elevation of the building,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



This center addition visually ties together two similar but different buildings with its materials and elements.



Possible rear addition forms to historic residences.



Possible rear addition forms to historic commercial buildings.

A. Introduction

Signs are a vital and a necessary part of the downtown scene. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the HOD. Signs can complement or detract from the character of a building depending on their design, placement, number, and condition.

The character of signs should be harmonious to the character of the structure on which they are placed, which varies based on the building's type. Consider the relationship of surrounding buildings, compatible colors, appropriate materials, the style and size of the lettering and graphics, and the type of lighting.

(See §3.7.2. for requirements and details on signs in HOD & §4.6 for general sign requirements and details throughout the city).

Contact the Department of Community Development & Planning Staff with any sign proposals.



By the late 19th century, many commercial areas were overrun with signage.



The HOD has a variety of sign types that fit a historic commercial area including window signs, projecting signs and wall signs as shown here.



Setback residential buildings in the HOD include ground mounted signs in the front yard that fit the scale and character of the building. Signs are visible both on foot and from vehicles.

B. Sign Types

1. Wall Signs

   Wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, on the pier that frames display windows, or generally on flat, unadorned surfaces of the facade or in areas clearly designed as sign locations. For residential buildings, flat signs attached to the wall at the first floor or between porch columns is appropriate.
   Wall signs cannot extend beyond the roofline or beyond the edge of the building.



2. Projecting Signs

   A projecting sign, also commonly known as a blade sign, is attached perpendicular to the wall of a building; and it should be sized to be compatible with the facade. There should be sufficient height for clearance for pedestrians but the sign should generally not be higher than the windowsill of the second story. Projecting signs should be hung at ninety degrees to the face of the building.
   For residential buildings, small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch.





3. Window Signs

   Window signs are those attached to the inside or outside face of a window and are generally painted letters or decals. Window signs should be approximately at eye height for good pedestrian visibility. Optional locations could include near the top or bottom of the display window glass or on the glass panel of the entry door.



4. Awning/Canopy Signs

   Awning and canopy signs should generally be placed on the valance area only. Letters may be painted, screened, or sewn on the fabric.





5. Free-Standing Hanging Signs

   A freestanding or hanging sign is one suspended from braces, beams, or other supports connected to a pole implanted upright in the ground. This type is most appropriate where the commercial building or a residence used as a business has a deep setback and open space or front yard.

6. Monument Signs

   A monument sign is a ground-mounted sign that should be placed in a manner that will not obstruct motorists' view from the surrounding streets or driveways. These signs are more appropriate for new developments within the HOD.

7. Sandwich Board Signs

   A sandwich board is a portable sign which is constructed of durable materials and which has two flat faces, with or without changeable copy. It is designed to be displayed on the ground or sidewalk where it will not inhibit pedestrian circulation.

8. Historic Signs

   Historically significant signs are rare survivors on most historic buildings. Occasionally, a historic sign may remain from a prior business that was a prominent and long-term establishment in the HOD. If the historic sign can be preserved without adversely affecting the current business, it should be retained if possible. Historic markers are signs that indicate the historic significance of a building. These must be approved by both the Virginia Department of Historic Resources and the Zoning Administrator. (Section §4.6.11.G)







TECHNICAL INFORMATION

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

C. Placement

Place signs so that they are an integral part of the façade and do not obstruct architectural elements and details that define the design of the building. Locations should respect the signs of adjacent businesses. The placement of sandwich board signs should avoid impeding pedestrian circulation.

D. Number & Size

The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter. Typically a traditional commercial building with a storefront would have three sign types: a flat wall mounted sign for passing motorists, a projecting sign for approaching pedestrians, and window or door signs for customers entering the business. Sandwich board sign sizes should range from 24" by 36" to 30" by 40".



Sign locations for ease of both vehicular and pedestrian readability include window and door signs, projecting signs, and awning signs.



Monument or freestanding hanging signs work well on buildings that are set back from the sidewalk.

E. Shape

Shape of signs for commercial buildings can conform to the area where the sign is to be located.

F. Materials

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

G. Color

Use colors that complement each other and include accent colors as well. A limit of three colors generally is recommended, although more colors may be appropriate in exceptional and tastefully executed sign designs.

H. Illumination

1. Generally, signs should be indirectly lit with a shielded light source that has a minimum impact on the historic building fabric. Lighting should be directed toward the building only, and not onto neighboring properties or the right of way.
2. Halo lighting is a type of lighting where a hidden light source behind the individual letters creates a lit glow around the letters and this application should have a dimming capability. Halo lighting may be considered on a case-by-case basis by planning staff and the BAR in the HOD.
3. Internally lit signs generally are not recommended in the HOD.



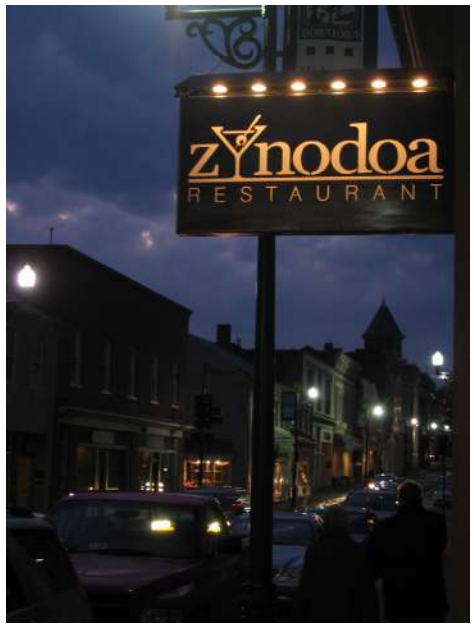
Sign as symbol of name of business.

Painted metal sign with decorative metal bracket. Metal individual letters on wall sign over storefront.



Individual letters placed on sign band under storefront cornice. Letters are plastic with gold leaf like finish.

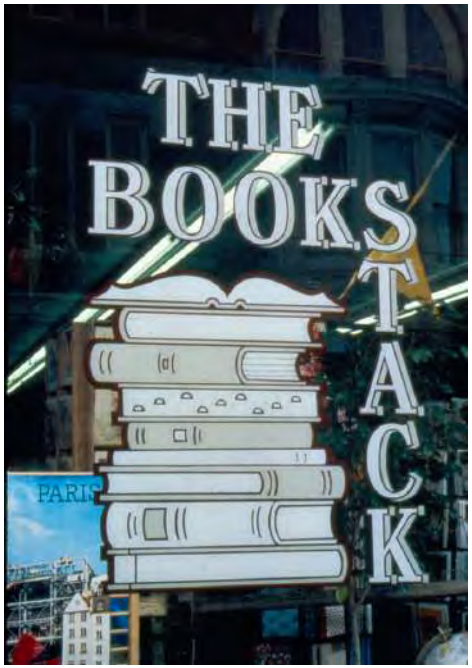




Shielded LED lighting on projecting sign.

I. Design & Execution

Signs should be designed by a graphic or environmental designer or a sign company, and should be executed and installed by sign professionals. All signs should be compatible with, and relate to, the design elements of the building including proportions, scale, materials, color, and details. It may be appropriate to have signage that reflects the vintage style of the building's construction era. No single lettering style is preferred. Lettering should be limited to two styles per building.



J. Buildings with Multiple Tenants

On a single building with multiple tenants, signs should be compatible in material, size, illumination, and placement.



K. Disallowed Sign Types

Rooftop signs, moving signs, billboards and off-site signs and portable signs (other than sandwich signs) are not allowed. Temporary signs are not reviewed in the HOD. For more information on prohibited signs in the City, see §4.6.4 of the Zoning Ordinance.

A. Introduction

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

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

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



Historic wood siding may have multiple layers of paint after many years of repainting. At some point, the paint build-up begins to fail (known as alligatoring) and additional layers will not adhere. At that point, the old layers need to be removed down to the original wood and the siding prepped, primed and repainted.



Without proper cleaning and the recommended primer, paint failure may occur on galvanized gutters and downspouts.



Paint failure can occur when wood is not properly primed.



Moisture from below grade (known as raising damp) can cause paint failure on masonry.

Guidelines:

1. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: hand-scraping and hand-sanding are best for wood and wire brushes for metal.
2. Evaluate if any wood surfaces need maintenance and repair with an epoxy or with a matching wood material.
3. If the paint build-up is heavy and failing, a condition known as "alligatoring" where the paint is cracking through all its layers, it may require removing the paint down to the original material. In these cases, use chemical strippers to supplement other removal methods such as hand sanding or use thermal devices (such as infrared heaters) to carefully remove the layers. Remove any flammable debris behind the wood features and take care not to damage the wood by limiting the time the feature is exposed to heat.
4. Follow all environmental regulations for removing older paint layers since they may contain lead.
5. Prep, prime, and paint one side of the building before moving on to the next. Otherwise, the surface of other sides may become dirty before receiving the protective coat.
6. Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with trisodium phosphate (TSP), then rinse with water. Follow product instructions for drying time.
7. Prime surfaces if bare wood is exposed or if you are changing types of paint.
8. Caulk any cracks and joints around other elements such as doors, entrances, trim, etc. Siding joints are not caulked so the historic siding can "breathe" and not cause moisture build-up behind it.
9. Use a high-quality paint and follow the manufacturer's specifications for application.
10. Painting existing historic standing-seam roofs requires proper preparation, cleaning, and application of new paint in ideal weather conditions. In some cases, the new paint will not bond to the existing surface or to a new galvanized roof and saponification (complete paint failure with extensive pealing of the new coat) will occur. This results in a lack of adhesion of the new paint coat to the existing metal. Seek expert advice before painting a metal roof.

Maintenance:

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

Inappropriate Treatments:

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

TECHNICAL INFORMATION

Preservation Brief #10
Exterior Paint Problems on Historic Woodwork

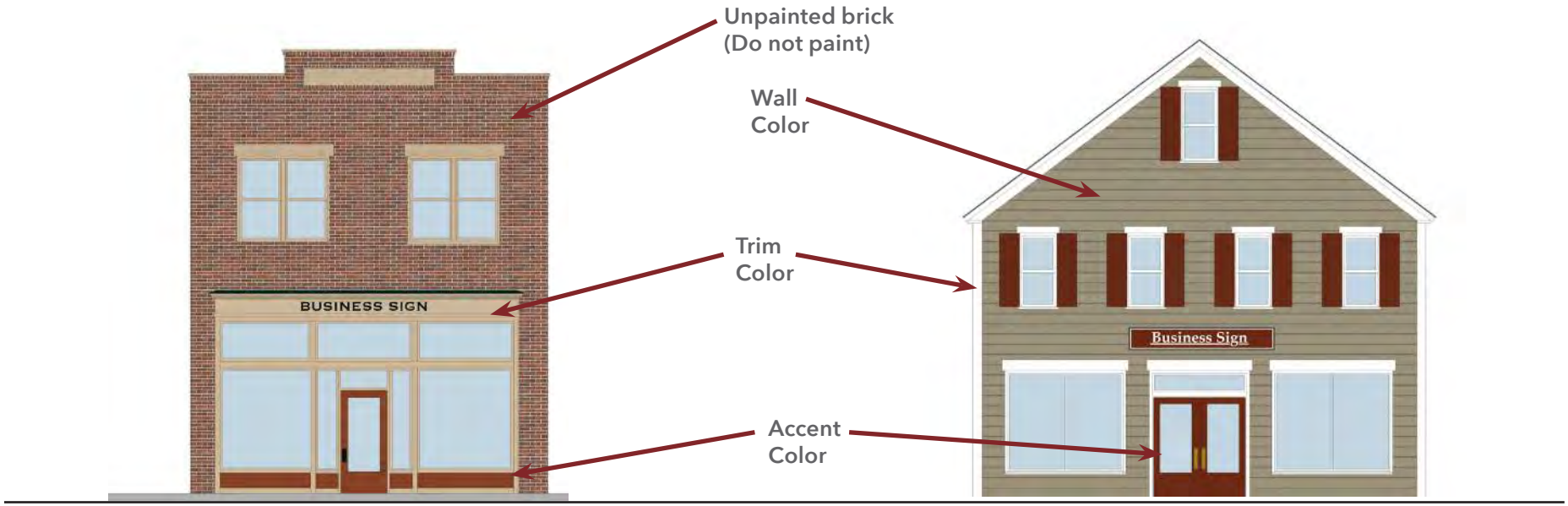
https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm

B. Color & Placement

The following color guidelines are meant to provide general guidance on typical paint schemes in the HOD. Painting a building is an element that can be changed in the future and does not affect the design or material integrity of the historic building and its future preservation. In some cases, commercial building owners or tenants may desire a certain color or shade of colors to reflect their personal preference or the brand or logo of their business; the BAR should attempt to accommodate their preferences if possible. However, care should be taken to avoid overly bright and garish color selections or the use of too many colors to highlight multiple building details.

Guidelines:

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



As important as the choice of color, is the placement of color. The wall surface is one color, followed by one color for all of the trim and an accent color for doors, shutters, and signs.



There are many unpainted brick buildings in the HOD. Typically the trim is painted white and doors and shutters are a dark color such as black or dark green. The brick should remain unpainted.



8. The choice of colors may differ according to architectural style. The following recommendations are general guidelines; there may be instances where certain colors or combinations of color are appropriate, attractive and differ from the following:

   a. Vernacular: These buildings are generally very simple designs with plain detailing. One color should be used for the trim and a contrasting color for the wall.

   b. Early 19th century - Federal: Generally, these brick buildings were not painted or painted with light shades of tan, gray or white; trim would be white; shutters and doors would be dark: green, blue, or black. While most of the original roofs from this era would have been wood shingles, standing-seam metal roofs became a popular replacement material later in the 19th century. Typical colors for these roofs would be dark grays, a red oxide, silver, or dark greens or black.



If brick has been painted in the past, it can be repainted such as the example to the left. The number of colors on simple commercial buildings should be limited to wall, trim , and accent. The frame example below adds a subtle color in the storefront to carefully accentuate the historic details.



c. Mid-to-late 19th century - Victorian and Queen Anne: Deep, rich colors or more neutral, natural colors can be used together on the exterior trim and walls of late Victorian-era houses. The important objective is to highlight the different textures of these decorated structures. Wall shingles can be treated with a different color or shade from the color of the siding on the same building. If the roofs are metal on these houses, typical colors would be dark grays, or dark greens or black.

d. Early 20th century - Colonial Revival and American Foursquare: Softer colors should be used on these buildings since the style is a return to classical motifs such as white, light gray, tan, and yellow. Trim is typically white while shutters and doors are dark colors.

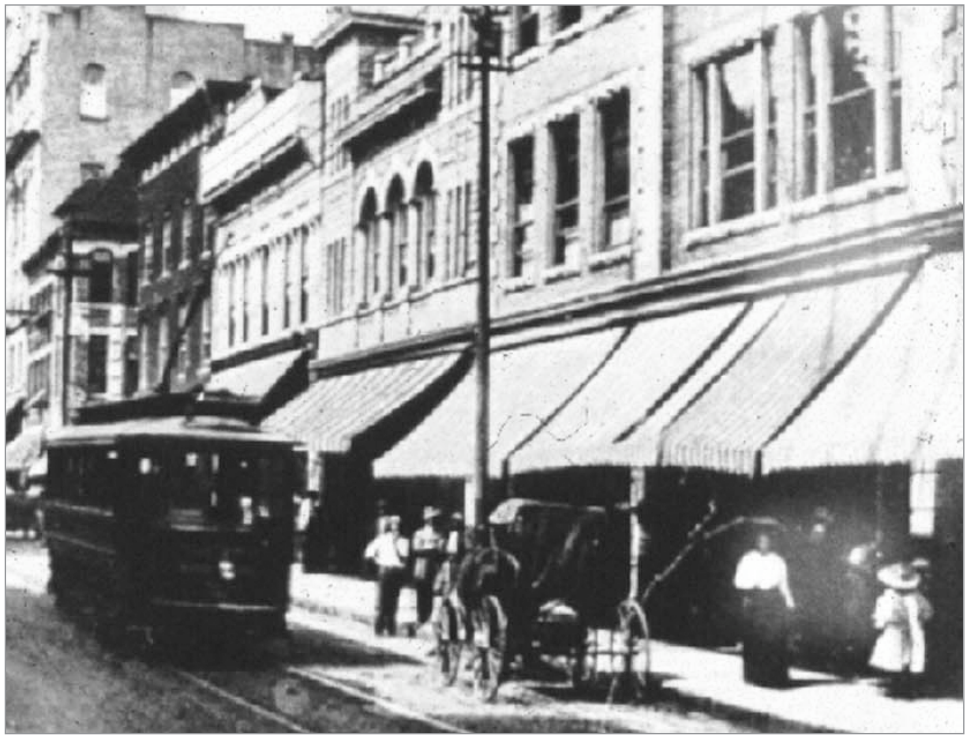
e. The Craftsman/Bungalow style favored natural earth tones for siding, wood shingled surfaces, and trim. A variety of artificial shingles (asphalt, asbestos, metal and clay) were used during this era and their colors were typically dark natural shades.

A. Introduction

In the 19th century, awnings became popular to shield storefronts as the evolution of glass allowed larger display areas. The commercial application of awnings had multiple functions: it blocked the sun to reduce heat gain, protected products displayed in windows, shielded customers and other pedestrians passing by the business, and added a colorful element to attract more customers.

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

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



This historic image of awnings on a typical Main Street at the turn of the century shows the popularity of awnings. They were a key element in reducing heat and glare on west-facing building storefronts and window displays while providing shade for customers.

TECHNICAL INFORMATION

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

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

B. Types

1. Standard Sloped Fabric

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

2. Boxed or Curved Fabric

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

C. Materials

Current awnings are made of a synthetic acrylic or polyester-cotton blend material. The important consideration for their use in the HOD is to have the appearance of traditional canvas.

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

D. Attachment

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



Fit awnings withing window masonry openings such as the examples shown above and below.







These images illustrate traditional awning types found in historic districts. Awnings are an element that provide design distinction for a business as well as energy savings. In historic areas, awnings provide the opportunity for colorful expression of a business without impacting historic features.

E. Design & Placement

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

F. Fabric & Color

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

G. Signs

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

(See §3.7.2.B and §4.6.10.A)

H. Lighting

1. Back-lit awnings that create a glowing effect of the entire awning are not appropriate in the HOD or TOD.
2. Downcast, full cutoff fixtures beneath the awning that do not illuminate it may be appropriate if the fixture is compatible with the design of the building or is not visible.

I. Canopies & Marquees

Historic canopies and marquees should be preserved and maintained as an important character-defining feature on historic buildings.

New examples may be appropriate on non-historic or new commercial buildings depending on its use. They should fit within the overall architectural design and not obscure important elements such as transoms or decorative glass.



Fit awnings within storefront openings and use the valance and side of the awning for signage.

A. Introduction

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

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

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

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

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

TECHNICAL INFORMATION

Preservation Brief #3:
Improving Energy Efficiency in Historic Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm

TECHNICAL INFORMATION

Preservation Brief #24:
Heating, Ventilating, and Cooling Historic Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/24-heat-vent-cool.htm

TECHNICAL INFORMATION

The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines on Sustainability for Rehabilitation Historic Buildings

https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.htm



Consider an energy audit before any improvements. A blower door test is a part of this process as shown in this photograph.

B. Planning for Energy Conservation

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. An energy audit evaluates the building's current thermal performance and identifies deficiencies in the building's envelope and in its systems. Using a blower door test and thermal imaging, an audit can identify specific areas that need improvement and suggest cost-effective actions to reduce heat loss and improve energy efficiency.

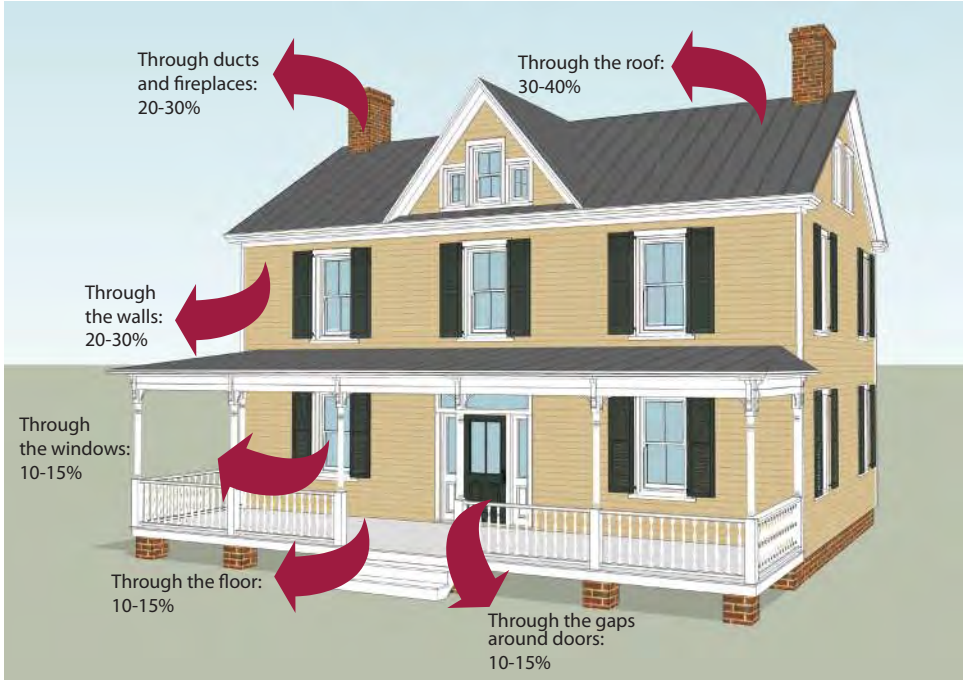
When planning retrofits, remember to keep in mind the character-defining elements and materials of your historic building and attempt to minimize any negative impacts on them. Based on the audit, create a plan of action to address the three following areas: air leaks, insulation and heating, ventilation,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

C. Renewable Energy Systems

If you are considering any new energy systems such as solar, geothermal, and ground-source heat pumps, ensure that their installation will not negatively affect the character of the historic building or site.

Solar photovoltaic cells and associated equipment should not have adverse effects to the structure of the building on which they are mounted or to the visual characteristics of the HOD, and should preferably be in areas with limited visibility.

Purchasing renewable energy off-site such as renewable energy certificates, is an alternate method to "green" your power supply, which has no impact on the appearance of a building.



This diagram illustrates typical areas for energy loss in historic buildings. The biggest energy loss is through the roof vs. the windows. By insulating attics and adding storm windows, historic buildings can address roughly fifty percent of their energy loss.

Guidelines:

1. Add deciduous trees to your site to increase shading the building in the summer and to increase sun absorption in the winter.
2. Retain original porches in their historical configurations to provide shade.
3. Retain and add (where historically appropriate) operable existing wood shutters to reduce heat entering the structures and to reduce energy bills.
4. Take advantage of the patterns of window and door openings built before the invention of air-conditioning that provided for cooling by cross-ventilation.
5. Consider using lighter colors on non-historic roofs where appropriate to encourage heat reflection and energy savings.
6. Keep fireplace dampers closed when not in use and install them where needed.
7. Install interior or exterior storm windows with your existing wooden windows rather than replacing your windows.
8. Use fans and dehumidifiers to reduce the need for air conditioning.
9. Where historically appropriate, use lighter exterior paint colors to reflect heat.
10. Install sash locks on the meeting rail, where the upper and lower sash meet to decrease any gap between them.
11. Caulk & install weather-stripping.
    a. Install weather-stripping of spring bronze, felt, or new vinyl beading between doors and windows and their frames to prevent drafts and air leaks around the edges of windows and doorways.
    b. Metal strips/plastic spring strips can be installed on rails, and when space allows, between the window sash and jamb.
    c. Caulk joints/seams around the edges of window frames to avoid moisture penetration.
    d. Use rubber gaskets behind outlets and switch plates on exterior walls.
    e. Replace deteriorated glazing putty on windows and repaint to create a weathertight seal.
    f. Caulk baseboards where they meet the floor.
    g. Caulk any exterior wall penetrations such as plumbing, electrical, cable, and telephone installations.
    h. Insulate around wall or window air conditioning units.
12. Insulate unconditioned attic spaces; most heat loss occurs through the attic, not through doors and windows.
    a. Ensure that there is a vapor barrier under attic insulation.
    b. Use a combination of insulation batts and blown cellulose insulation to reach the R-49 recommended for the area. The R value is a measure of resistance to heat flow through a given thickness of a material.
    c. Ensure that any attic vents are not blocked.
    d. Seal any electrical boxes in the ceiling below and install covers in the attic for any holes created by recessed lights.
    e. Install removable insulation covers for attic fans, hatches, and pull-down attic stair openings.
13. Insulate unconditioned crawl spaces.
    a. Add insulation batts to space between joists above crawl space.
    b. Add 2" of rigid foam board around foundation walls.
    c. Spray foam and seal area on sill plate and any openings.
    d. Install plastic sheeting on the ground of the crawl space and glue to foundation sides under rigid board.
14. If the basement is a conditioned space, the walls should be insulated to at least a R-19 level.
15. Inspect the HVAC ducts for leaks and seal them with insulation tape.
16. Insulate ducts, any water heaters, and hot water pipes, particularly where they travel through unconditioned space.
17. Inspect HVAC equipment annually.
18. Consider replacing older systems with newer, energy-efficient units. Select a system that will minimize damage to existing historic features and finishes.

A. Introduction

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

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



This example in Fairfax shows how accessibility was provided on the front elevation without compromising the historic character of the corner. The deep setback helped in this situation by providing sufficient length for the ramp.



Another example in Fairfax showing an accessible entrance placed on a side elevation using complementary materials.

TECHNICAL INFORMATION

Preservation Brief #32
Making Historic Properties Accessible
https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm

B. Review Historic Significance

HOD-1 Historic Overlay District
Overview contains information on determining the significance of a contributing historic building in the historic overlay district and on identifying its character-defining features. (See HOD 1.11) Efforts should be made to avoid negative effects on primary historic materials, elements, and spaces when designing and installing accessibility projects. Secondary spaces, materials, and elements and non-significant spaces usually can be modified without adverse effects to the historical significance and character of the property.

C. Assess the Property's Accessibility

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

D. Evaluate Accessibility Options within a Preservation Context

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

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



At grade thresholds to storefront entrances can be easily made accessible.



Gently raising the level of the sidewalk to the portico entrance provided an accessible entrance to this historic building.

E. Possible Solutions

1. Building Site: Provide convenient parking and an accessible route to the entrance. Any slopes should be less that five percent and routes should be clearly marked with signage.
2. Entrances: Since most older historic buildings were not designed to be accessible, they typically have steps, landings, and thresholds that may be challenging for the disabled. By carefully re-grading, adding a ramp, installing a lift, creating a new entrance and modifying doors, hardware and thresholds, solutions can be found.

    a. Re-grading: If the difference between the entrance and the surrounding site is minimal and the entrance is not highly significant, there may be the opportunity to re-grade the area around the entrance so that the path/walkway is at the same elevation as the entrance. Do not destroy historic elements like steps when re-grading; just bury them and level them in place.

    b. Incorporating Ramps: This solution is the most common for creating an accessible entrance and should be carefully located and designed to minimize impact on the entrance and its materials. They can often be located behind entry cheek walls, railings, or landscaping to minimize their effect on the historic entrance. The steepest slope allowed is 8% or 1 inch of raise for every foot of length and the landing at the entrance should be 5 feet by 5 feet. The design and material of the ramp should be compatible with the neighboring historic materials and is often constructed of wood, brick, or stone and metal railings.

    c. Installing Wheelchair Lifts: These units can be used when the difference in height between the entrance and the path below is between 3 and 10 feet. A lift can be used when there is not enough room for a ramp. Their compact size limits their visibility depending on location; and some models can extend underground to further limit their visibility. Disadvantages of wheelchairs lifts are that they must be operated by someone in the building and their maintenance in the outdoor location can be problematic. While the lift location may be partially screened, the path to it should be visible to potential users.

    d. Considering a New Entrance: If no other solutions are found, it may be possible to locate a new accessible entry on a nearby secondary elevation or to convert a window into a door.

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

    f. Consider an Addition: If part of a historic building rehabilitation includes a new addition, it may be the best location for designing an accessible entrance and interior features as well. See **HOD-5 Additions** for further guidelines about their design.

A. Introduction

The overall pattern of development with the Historic Overlay District (HOD) ranges from the gracious siting of the Fairfax County Courthouse, located on a large lot, set back from and raised above the street in a park-like setting, to the public civic space- Old Town Square that occupies a large portion of a block in the heart of the HOD, to narrow lots with individual structures serving commercial and residential uses.

Other than civic sites and the surrounding established residential sites, the majority of the commercial development with the HOD presents a public image of enclosed space, with buildings closely spaced together. Buildings are sited with minimal or no private site between the building façade and the public right-of-way, creating a unified street wall and building frontage in the commercial core.

The location and selection of site elements should reinforce responsive building placement on private sites and the HOD's character of enclosed space. Outside of the commercial core, but still within the HOD, private sites tend to have deeper frontages and setbacks consistent with their neighbors. Some of these lots, primarily the residential lots in the northwestern sector of the HOD along Chain Bridge Road, are extensively landscaped.

Refer to **HOD-10 Accessibility for Historic Buildings** for guidance on inserting accessibility elements in relation to parking and pedestrian networks on private sites.

Building Siting on private sites is addressed in **HOD-4 New Construction.** Elements addressed in this chapter include parking, paving, landscaping, fences and walls, lighting, and appurtenances. Any of these elements, located within view from a public site or right-of-way, is subject to these guidelines.

B. Existing Character

The built character of the HOD and existing private site conditions include narrow sidewalks, with buildings, walls, fences, and landscaping near or on the right-of-way line. A significant portion of the HOD is used for surface parking, with some of those lots screened or buffered from the public right-of-way with landscaping of varying intensities. Where there is room, street trees and planters are placed in the right-of-way. Outside of the residential area of the HOD, commercial areas have minimal frontage between the building and the public right-of-way for additional tree planting or landscaping. Parking areas are screened from the public right-of-way by brick walls, landscape plantings or both, in some situations.



Some areas of the HOD include setback spaces for landscaping.



Parking in this example in the HOD is screened with fencing and plantings.

C. Parking

1. Limit parking to areas within the private site as allowed by the Zoning Ordinance. **See §3.7.2.B.5. for parking requirements specific to the HOD, and §4.2. for general parking requirements.**
2. Hide or screen parking from view of the public right-of-way or public site by locating it within the building mass. Break up parking lots through physical separation, landscaping, walls, or other features.
3. Off-street parking lots should be designed, located, and buffered in order to minimize their negative visual impacts on surrounding areas. Screen parking lots from the public right-of-way with plant materials, walls extending the building façade, or other techniques to reinforce the streetscape 'building wall' while exposing commercial and retail activity to the public.
4. Any parking structures facing on important downtown streets or on major pedestrian routes should contain storefronts or other forms of visual relief on the first floors of these elevations. In addition, consider public art installations, vertical plantings, or other architectural treatments to liven the appearance of parking structures.
5. Above grade elements of a parking garage or lot, such as fences, walls, gates, lighting, signage, bollards, and chains, should not detract from the architectural character of the surrounding buildings.
6. Make parking lots pedestrian friendly with highly visible pedestrian walkways, crosswalks, and connectivity with the surrounding pedestrian network.



A small parking lot area can be screened with decorative brick walls such as this example.



This parking structure in a historic district has storefronts on the first floor.

D. Paving

1. Use paving materials that are respectful of surrounding traditional building and paving materials, patterns, and unit size. Explore the use of pervious paving materials. **See §4.2.6.C. for paved or pervious surfaces.**



Permeable pavers are a sustainable addition to asphalt parking surfaces as in the above example. The pavers can have a color and appearance that complements the historic area such as those in parking areas next to Old Town Square (below).



Extension of paver area from the private site to the public right-of-way provides a sense of continuity and a unique, visually attractive outdoor space.



E. Landscaping

See §3.7.2.B.(d) for yard requirements specific to the HOD, and §4.5. for general landscaping requirements.

1. Use plant materials that are appropriate and hardy to this region and to harsh urban conditions. Select materials with concern for their longevity and ease of maintenance. From these selections, create a distinctive and visually attractive outdoor space. **See Appendix III, Plant List City of Fairfax Design Guidelines for Private Property.**
2. Use plant materials within resource protection areas and floodplains that are consistent with the function of these areas. Reference the planting list appendix for specific species recommendations. **See Appendix III, Plant List City of Fairfax Design Guidelines for Private Property.**
3. Use landscape edges such as a row of street trees, or where trees cannot be installed due to utility or other restrictions, use a shrub layer or herbaceous planting to create a unifying edge or seam between adjacent developments and their face on the public right-of-way. Reference the drawings and illustrations for strategies to use in creating aesthetically appropriate transitional yards as required by the Zoning Ordinance (**see §4.5.5.**).
4. Enhance the site's appearance by incorporating a layered landscape with a variety of plant materials. Consider color, texture, height, and mass of plant selections in a planting composition.
5. Create well-defined outdoor spaces, delineate pathways and entries, and create a sense of continuity from one site to another.
6. Use plant materials to soften large buildings, hard edges, and paved surfaces.
7. Conceal loading and storage areas from public rights-of-way using masonry walls, wooden screening fences, landscaping, or a combination of these features.
8. Refer to the plant list included in **Appendix III** for recommended plants for use in various site conditions and uses.



Low growing foundation shrubs provide continuity from one site to another (above) and create an edge between buildings (below).



F. Fences & Walls

See §4.7. for general fence and wall requirements.

In addition to landscaping, fences and walls are useful elements to shape outdoor space, screen undesired views, and reinforce the desired street wall in the commercial core. Vertical elements on private sites such as landscaping, fencing, or walls, define property lines and provide privacy and enclosure.

All fences and walls visible from the public right-of-way or public property are subject to the HOD and review by the BAR. Check with the City of Fairfax's Building Code to see if the fence or wall requires a permit.

1. Fences, walls, and gates should be respectful of their historic association, appropriate in materials, design and scale to the period and character of adjacent structures.
2. Masonry and natural wood are traditional building materials for fences and walls. Ornamental iron or metal fences are appropriate for late 19th and early 20th century structures.
3. Modern mass-produced fence materials (diamond lattice panels for example, or synthetic materials such as plastic, or fiberglass wood timbers) are not appropriate for use within the HOD.
4. Metal chain link fencing or unclad masonry block is not appropriate within the HOD, when visible from the public right-of-way. If it must be used where visible, it should be screened with vegetation on its public side.



This brick wall is a buffer between the public sidewalk and the playground use in this example.



Ornamental iron gates and fences are appropriate materials in the HOD, but they can also be used in a contemporary application.



Brick masonry walls are traditional HOD building materials.

G. Lighting

HOD-11 focuses on site lighting, landscape lighting or landscape focus lighting. It does not address building façade lighting. See **HOD-4 New Construction** for facade lighting guidance. **See §4.8. for outdoor lighting requirements.**

1. Select light posts and fixtures that are sympathetic to the historic fabric of the building and its neighbors.
2. As a way to enhance design coherency on a private site in the HOD, ensure that new exterior lighting elements– posts, fixtures, landscape, and other accent lights share at least one common element– color, material, form, or style, creating a coherent suite or assemblage of exterior lighting elements.
3. Use exterior lighting to enliven and accentuate landscape and outdoor site features- handrails, steps, and bollards. However, within the HOD, while enlivening the site, moderation is needed. Feature lighting should be reserved and focused, not overly bright or overly complex, in keeping with the historic area's architectural and historic character integrity.
4. Meet standards required for illumination consistent with recommended practices for designing new continuous fixed lighting for roadways, streets, adjacent bikeways, and pedestrian ways.
5. Select pole heights and fixture wattages to reduce light spill and over-lighting the outdoor environment.
6. Consider making use of adaptive lighting controls, allowing lighting levels to be reduced during off-peak periods.
7. When possible, consider the use of LED lights for outdoor lighting of all types. Choose LED lighting with the lowest emission of blue light possible. Shield all lighting to minimize glare and its effect on wildlife. Dim when possible, or shut-off completely when not needed.
8. Colored lighting should generally not be used outside of temporary seasonal displays.
9. Do not attach lighting elements in any way that will damage living elements such as trees or shrubs.
10. Lighting should illuminate parking lots and pathways to provide safe vehicular and pedestrian circulation and to minimize pedestrian/vehicular conflicts. Incorporate lighting in pavement, railings, and steps to illuminate the pedestrian way and walking surfaces.



Low path lighting spaced appropriately, so as not to create a "runway" effect, provides safe pedestrian circulation.



Low voltage column light with uplighting provides pedestrian lighting.

H. Furnishings

The HOD has minimal private space available for site furnishings. Given the proportion of public right-of-way and public space such as the Old Town Square and the minimal private space available, guidelines for site furnishings within the HOD are heavily weighted towards the use of traditional furnishings, complementary or similar to those found in Old Town Square. The guidelines do encourage strategic uses of color for bike racks or bollards to 'pop' and add interest to the HOD.

1. Select site furnishings similar in appearance and quality to those provided in Old Town Square. Benches, trashcans, and picnic tables should be metal and painted with a black powder coat. Trashcan tops may vary, based on their use for trash or recycling materials. Plastic or other synthetic materials are not acceptable.
2. Encourage developments to brand their site through the use of select site furnishings and the use of color and materials as long as their quality is comparable to those found at Old Town Square.
3. Restaurants and other entities providing outdoor dining or table areas within the HOD may select outdoor café tables and chairs that vary in color, as long as their materials are metal or natural wood.
4. Private sites are encouraged to make individual choices as to the style and color of bollards, bike racks, and other site-specific features not covered as long as the materials are metal or natural wood.
5. All furnishings within a single private site or project should form a coherent suite or family of furnishings– with a consistent color, material, style, or form.
6. Furnishings should be of similar quality and value as those required for incorporation in the public right-of-way or similar to those located in Old Town Square.
7. Benches and trashcans should be located where useful– along pedestrian pathways and at building entries, gathering areas, and plazas.
8. Bike racks should be placed near building entries and included in parking lots, garages, and structures.
9. The use of café seating and movable furnishings is highly encouraged in gathering spaces and plazas.
10. Arbors and planters should be made from natural wood, metal, or concrete and should be of a consistent vocabulary in color, material, and form to complement a suite of furnishings such as benches, tables and chairs, and trashcans.



Wooden benches on this private site complement the historic architecture and provide a visually attractive outdoor space.







Landscape Forms



Keystone Ridge

These metal elements including benches, bike racks, trash receptacles and planters have a design aesthetic that complements the historic character of the district.

I. Appurtenances

A supplemental component to a building, an appurtenance, may be visible, functional, or ornamental. Examples include components such as trash receptacles, utility boxes, telecommunications equipment, or heating and cooling machinery.

As accessory components, these elements should be placed in inconspicuous areas on a site, screened and shielded from public view.

1. See Section 4.5.8.A. of the Zoning Ordinance for features to be screened.
2. Examples of architectural interventions that are appropriate for screening appurtenances include masonry walls, fences with gates, landscaping, or wood screens. See subsections E. and F. of this chapter.
3. Low berms with or without additional vegetation may be used where the landscape topography supports their insertion.
4. As technology changes, telecommunications equipment will change and appropriate new designs or screening methods may vary. The equipment of these changing technologies, if highly visible, should be designed to minimize its impact on the visual quality of the district.



Locating ground-mounted mechanical equipment in planting beds provides an opportunity to use vegetation and placement to limit the visual intrusion of the appurtenance.



Trash receptacles and service ares can be screened by stylistically appropriate gates and walls.

J. Gathering Spaces

1. Incorporate a variety of small public spaces ranging in size from 100 to 2,000 square feet to provide opportunities for informal interactions and public outdoor access.
2. Smaller and less formal than a plaza as defined in the Zoning Ordinance, gathering spaces may vary widely in type, size, and amenities. At a minimum, a gathering space should accommodate six seated individuals and allow for a variety of seating options such as benches, seat walls, tables/chairs, or seating directly on lawn areas. Other amenities in these spaces may include outdoor dining, game tables, public art, or water features.
3. Orient buildings to form gathering spaces rather than isolating them in forgotten, unattractive portions of the site. Use trees, walls, topography, and other site features to define gathering spaces and to lend a human scale to the area. Shade is an important component and could be provided by a shade structure, trees, or overhang from an adjacent building.
4. Gathering spaces infrastructure should include additional power sources for special events requiring specific lighting and sound equipment.



Again, this example shows the extension of paver area from the private site to the public right-of-way that allows for a small-scale gathering place.

K. Private Roads

Private roads can incorporate pedestrian-friendly elements such as mid-block crossings and on street parking, often more easily than those in the public road system.

Streetscape improvements—sidewalk width, planting beds, tree plantings, pedestrian lighting, and street furniture—currently do not always reflect those found in the public right-of-way. The City of Fairfax desires a consistent streetscape, regardless of whether the road system is public or private.

1. Provide for a pedestrian scaled and shaded environment by planting street trees on both sides of private streets.
2. Provide pedestrian friendly sidewalks with that are ADA compliant.
3. Use materials that are stable, attractive, and reflect the adjacent building vocabulary and streetscape materials.
4. Use sturdy benches, trashcans, and pedestrian amenities with materials, styles, and quality traditional in style.
5. Site furnishings provide the opportunity to 'brand' a development, through the use of color, materials, and style of furnishing. All furnishings within a single project or site should be of a suite, with a consistent vocabulary in color, material, and form between various elements such as trash cans, benches, tables, chairs, bollards, etc. Site furnishings materials should be of natural wood, metal, or concrete. Plastic or other synthetic materials are not acceptable.



Example of a private street, with sidewalks on each side of the street, pedestrian scaled lighting, and lush streetscape plantings.

L. Public Art

The City of Fairfax has a Public Art Policy administered by the Commission on the Arts.

http://www.fairfaxva.gov/government/parks-recreation/cultural-arts/public-art-policy

Murals and public art must be reviewed for architectural compliance in placement and size, but the Commission on the Arts remains the arbiters of the content. Murals and public art will be reviewed for a COA only after the Commission on the Arts has reviewed the proposal and provided planning staff or the BAR with a recommendation.

The following is a list of the media that would be included, but not limited to, under this policy: sculpture, painting, works on paper, mixed media, crafts, mosaic, murals, textiles, fountains or water features, stained glass, metalwork, earthworks and environmental artworks, decorative or functional features designed by an artist, and objects deemed works of art.

1. Public art installations should not damage or obscure important architectural features of a building.
2. Wall murals should not be painted directly on unpainted brick. Murals on prepainted masonry or other masonry walls will be reviewed on a case-by-case basis.





This public art example (the fox and the hare) is an engaging example of public art that allows for interaction without taking over the space. (Charlottesville, VA)

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each succeeding move or demolition, the integrity of the district is further eroded. The new building or the parking lot that often replaces the demolished or moved historic building is seldom an attribute to the historic character of the district. Therefore, the moving or demolition of any contributing building in a historic district should be very carefully considered before approval is given. No structure within the HOD shall be moved or demolished except in accordance with a COA approved by the BAR. (§6.5.)

A. Demolition Criteria for Certificates in Historic Overlay Districts

See §6.5.7.B. of the Zoning Ordinance for criteria considered by decision-making bodies when reviewing a structure for demolition within the HOD. Depending on the architectural and historic significance of the subject building, Staff may require additional information in order to better apply these criteria.

B. Steps for a Building to be Demolished

1. After receiving a Major COA from the BAR to demolish, obtain a building permit.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey Standards. This information should be retained in the City's Department of Community Development and Planning as well as with the Virginia Department of Historic Resources.
3. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the HOD.



C. Relocation Criteria for COAs in Historic Overlay Districts

See §6.5.7.C. of the Zoning Ordinance for criteria considered by decision-making bodies when reviewing a structure in the HOD for relocation. Depending on the architectural and historic significance of the subject building, Staff may require additional information in order to better apply these criteria.

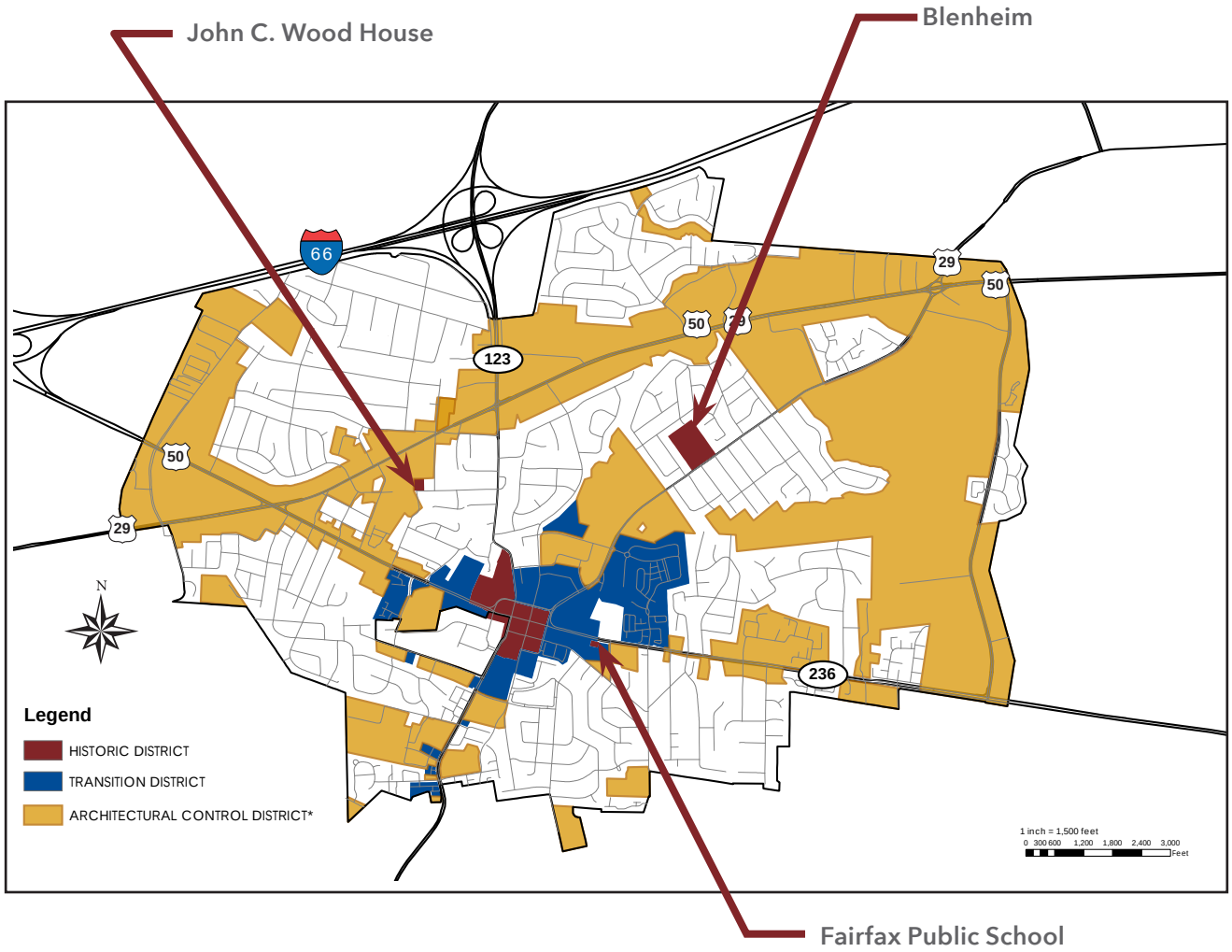
D. Steps for a Building to Be Moved

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

A. Introduction

There are three important locally designated Single-Site Historic Overlay Districts in Fairfax and these are Blenheim, Fairfax Public School, and John C. Wood House. Blenheim and the Fairfax Public School are local museums administered by the City's Office of Historic Resources and also are listed on the Virginia Landmarks Register and the National Register of Historic Places.

Since these properties are historically designated, any alterations, additions, or other changes to them should follow guidelines for historic buildings. As described in **HOD-1 Historic Overlay District Overview**, there are four general categories for the treatment of historic properties: *preservation, rehabilitation, restoration, and reconstruction*. The *rehabilitation* approach is the one that is more flexible and generally used in historic districts that are a part of daily community life.



B. Blenheim

1. Background

The Blenheim estate is a 12-acre property that was once a large farm complex of over 1000 acres known as Willcoxon Place located on the northeastern edge of downtown Fairfax. It was purchased by the City of Fairfax in 1999 and is administered as a house museum and historic site. Blenheim is a brick, five bay, two-and-one-half story dwelling executed in the Greek Revival style and constructed c. 1860. It has a side gable standing-seam metal roof with pairs of exterior end chimneys.

Its interior is nationally significant for the voluminous quantity and quality of examples of Civil War inscriptions left by Union soldiers during their occupation of the Fairfax Courthouse area in 1862-63. Besides a family cemetery, the property is also home to Grandma's Cottage, a timber frame and log dwelling dating from the mid 19th century and moved to the site in 2001. For much of its history, it was occupied by Margaret Willcoxon Farr, a daughter of Rezin Willcoxon, the owner of the estate. A frame outbuilding constructed in the late 19th century has served as a machine shed, pump house, and workshop. In addition, the site has a Civil War Interpretive Center constructed in 2008 that houses a gallery with exhibits, a gift shop, reception area, meeting room, and other support facilities for the property.

2. Treatment Approach

Since the Blenheim estate is a Civil War era house museum and its role is to tell the story of the "diary on walls" of the soldiers that occupied the property in 1862-63, the most appropriate treatment would be to select that date range for interpretation of the dwelling. Therefore, the most appropriate treatment would be a combination of *preservation* of existing features, finishes and spaces from that period as well as *restoration or reconstruction* of missing features from that era if there is sufficient physical evidence and pictorial documentation to recreate them. A new metal standing-seam roof was installed in 2008.

While the house has a treatment approach that clearly relates to its interpretation mission, the larger property requires a more flexible *rehabilitation* approach since it has other current uses. These include the interpretation center that also may be rented for events, parking areas, the relocated cottage, the shed workshop, and the open-air use. However, any future site work should be subject to archaeological investigations as outlined in the Zoning Ordinance (§3.7.2.D.4.(a)). Any future architectural assessments and planning should be subject to the requirements outlined in the Zoning Ordinance as well (§3.7.2.D.4.(b)).



Blenheim was constructed c.1860 and has architectural elements of the Greek Revival style.

C. Fairfax Public School

1. Background

This education building is also known as the Old Fairfax Elementary School and is located on the south side of Main Street east of the City's downtown. It is owned and managed by the City and houses the Fairfax Museum and Visitor Center. The original section (now the rear wing) was constructed in 1873 in the Italianate style. It is a two-story, brick structure with a gabled front façade and tall two-over-two double sash windows. It is approximately 24 by 40 feet and was built lengthwise similar to simple churches of its time.

The front brick wing was constructed in 1912 perpendicular to the original section and has a hipped roof. It contains a mixture of Italianate and Classical Revival elements. The three-bay façade has pairs of two-over-two vertically proportioned, double-sash windows that flank the central entrance. The entry feature has been redesigned with a single door that is flanked by sidelights and capped with a transom. Three windows on the second level complete the symmetry of the façade. A classically inspired one-story front portico is supported by three fluted Doric columns at each front corner.

The building served as the main school until 1925 when a new building was constructed next door. It then became an annex and its interior reflects numerous changes and alterations after a fire in the early 20th century. More recently the school was completely rehabilitated into a local museum and visitor center and opened in 1992.

2. Treatment Approach

Because of the long history of additions, alterations, a fire, and a complete rehabilitation, the historic school's most appropriate treatment would be *rehabilitation* and would follow the guidelines of this document.



This view above shows the 1912 front brick wing (left) and the original 1873 section to its right. The 1912 front elevation is shown in the image to the right.



D. John C. Wood House

1. Background

   In 2010, the City designated this property on Cedar Avenue as a single-site historic district. It is owned by the Catholic Diocese of Arlington and adjoins the neighboring Paul VI Catholic High School. They purchased the home in 2002 to house several teachers but eventually the dwelling became vacant.

   It is named for the founding mayor of the City of Fairfax, John Wood who served from 1959 to 1994 (Fairfax became a City in 1961). The frame two-story side gable residence dates from 1911 and was designed in the Colonial Revival style. It is clad in asbestos shingles and its symmetrical façade contains a center entrance, eight-over-eight double hung wooden sash windows on the first level, and six-over-six windows on the second. One story wings flank each side of the dwelling.

2. Treatment Approach

   Due to the current lack of maintenance, the associated flooding and mold problems of the house along with its long-term vacancy, the future of the property is unknown. An extensive rehabilitation of the entire house will be necessary to make it habitable again and thus a *rehabilitation* approach would be most appropriate and any work should follow these guidelines.



The John C. Wood House dates from 1911 and is executed in the Colonial Revival style.

City of Fairfax

DESIGN GUIDELINES

Transition Overlay District



City of Fairfax

DESIGN GUIDELINES

Transition Overlay District

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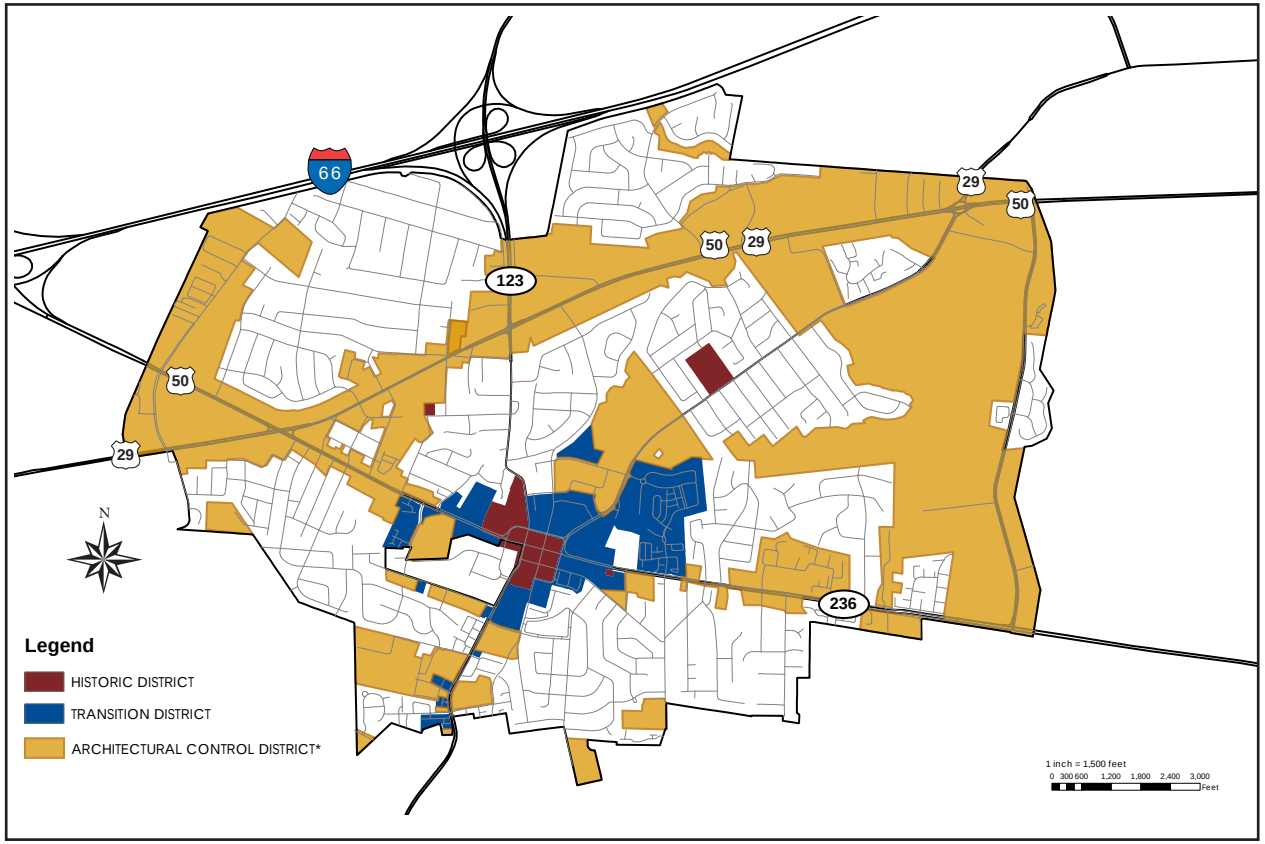
A. Introduction

The Old Town Fairfax Transition Overlay District (TOD) was created by the City of Fairfax as a buffer area around the Old Town Fairfax Historic Overlay District (HOD) to encourage a compatible mixture of residential, retail, and office uses within the area in a manner which complements the scale, siting, and design of the neighboring historic district.

The TOD literally serves as a transition between the HOD and the architectural control overlay district (ACOD) which has a more contemporary architectural vocabulary than does the HOD. However, since much of the TOD was developed during the period of rapid regional growth of the last decades of the 20th century, the character of the area reflects a wider variety of developments in mixture of architectural styles and forms popular in that era. The accompanying map illustrates where the sections of the TOD are located.

B. Transition Overlay District Goals

1. Build on the existing character of the neighboring HOD without copying it when designing new buildings in the TOD.
2. Maintain and strengthen the TOD street ''wall" at properties adjacent to the HOD, and strengthen the street edge with buildings and landscape throughout the district.
3. Respect the boundary between the commercial areas and surrounding neighborhoods.
4. Undertake changes that will improve pedestrian routes between the TOD and surrounding neighborhoods.
5. Continue the emphasis on attractive and well maintained landscaping within the TOD.
6. Respect the existing physical street patterns and lot orientation of the HOD when redeveloping sections of the TOD.



The TOD is shown in blue on the above map and for the most part, surrounds parts of the HOD in order to ensure compatible new development in areas adjacent to the historic core of the city.

C. Transition Overlay District Character

The character of the TOD has variations in building scale that range from one-story retail buildings to six-story office buildings. Major building types include: small-scaled, freestanding, commercial structures; large-scale, multiple-storied office buildings; traditionally designed townhouse blocks for residential or office use; underutilized or vacant small older dwellings; and several strip commercial centers.

Roofs vary throughout the district and include many flat as well as gable and hipped types. The majority of the buildings in the TOD are clad in brick although wood, glass, and artificial panels are also present. Window arrangements are varied and range from residential scales and types, to large horizontal bands of glass that define floor levels of modern large office buildings. Several of the office and commercial buildings in the TOD are designed in variations of the Colonial Revival styles with classical details such as porticoes, cornices, and small paned windows; however, most of the structures have minimal decoration or stylistic features.

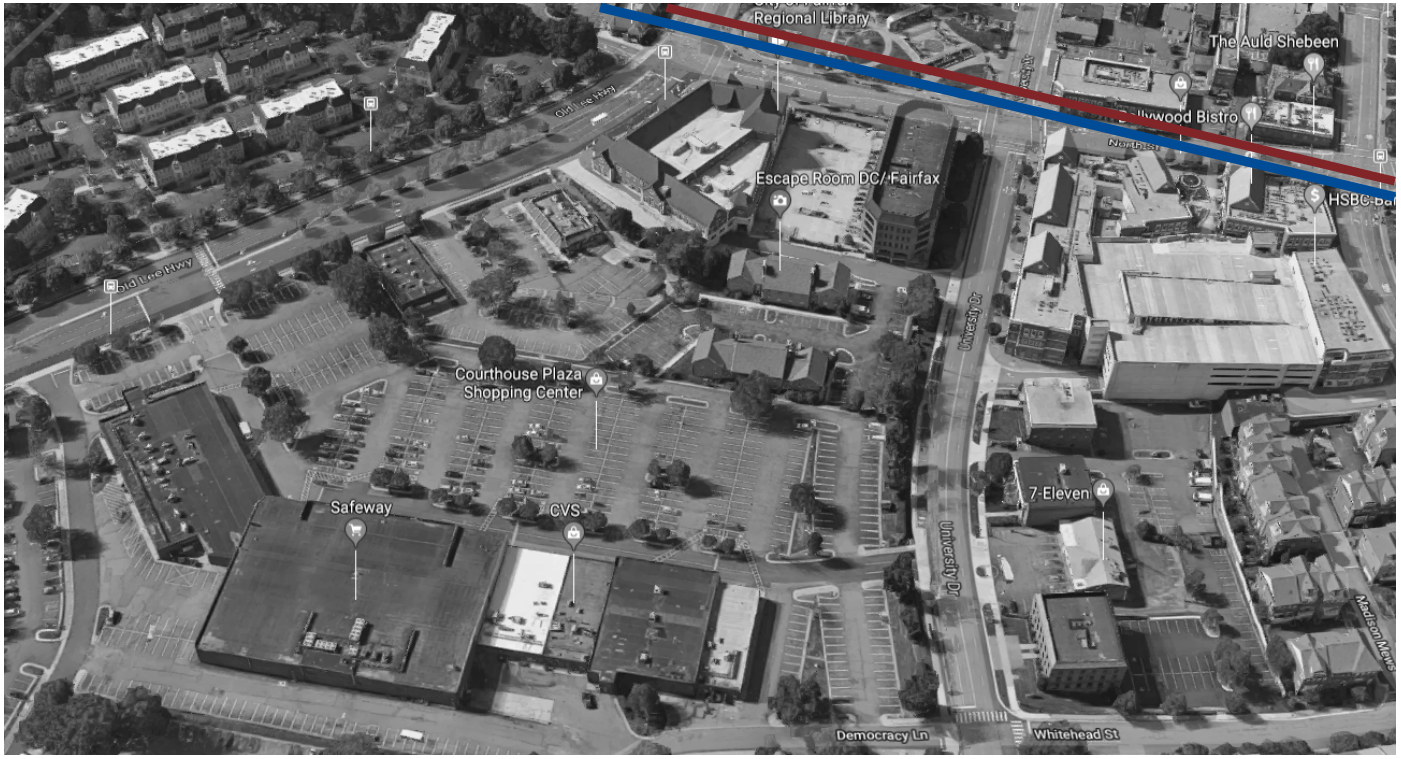
While some structures are sited near the sidewalk with minimal setbacks, other buildings are located greater distances from the street. Some buildings are flanked with screened parking lots that extend the wall of the building to better define the edge of the street, while many other structures are surrounded by vast expanses of asphalt parking areas with little or no landscaping or screening. Landscaping around the building entrances and along some street edges is attractive and well maintained.

More recent developments tend to be of a higher density and are built closer to the street to minimize their setback and reflect changing city policies and market conditions. The height limit in the TOD is 48 feet, or four levels, for new buildings.

Sidewalks throughout the district are brick and concrete as in the HOD. Street lights in the TOD include cobra-heads, pole fixtures, gas, and acorn lights, while some larger-scaled projects have their own private lighting in parking lots and along building setbacks.

Due to the great number of large parking lots in the TOD, there is more of a feeling of open space than in the neighboring built-up HOD although there are few pedestrian designated open spaces within the TOD. Street furniture is minimal in the TOD.

The visual result of such random arrangements of buildings, parking, and open space results in a certain lack of a recognizable urban form that might reinforce the distinctive character of the abutting HOD.



Typical general view of the TOD looking south to the HOD (edge shown in red) shows the variety of building types and site layouts in the TOD. Any new construction in this location that abuts the HOD should be built close to the street edge to strengthen the wall of buildings similar to the HOD.



View of TOD looking west on North Street at a variety of newer developments. The office building in the foreground is a large scale, massive design, while the newer development to the left reflects a desire to break up the building's mass with a wide variety of materials, roof forms, setbacks, and window types.



TOD looking at East Street at Main Street intersection with new townhouse development that is in scale with, and complements, the HOD with its varied setbacks, heights, roof forms, dormer types and materials.



TOD looking north on Old Lee Highway showing a typical one-story development. The natural topography results in this commercial building being sited at a lower elevation that reduces the building's visual presence. The massive mansard roof is another element that reduces the visibility of the architectural design.



TOD looking south on Chain Bridge Road at modern multi-story office buildings. Different architectural styles and scales in this block reflect the parcel size and different eras of development.

D. Planning a Project in the TOD

1. Review the overall introduction to these guidelines to better understand the nature, intent, and requirements of design review in the City of Fairfax. The Board of Architectural Review (BAR) must approve changes to your property and the building on it.

2. Study your building to better determine its style, age, originality and the elements that help define its existing character. Section C above has more information about the most common architectural forms in the TOD.

3. Review the goals for the TOD (see Section B above) and the Zoning Ordinance requirements of your site. For specific requirements for properties located within the TOD, see (§3.7.3.) The general requirements for the underlying zoning depends on which category your property comes under; study the zoning map to determine the particular zone and then review (§3.)for more details. Site development standards are in (§4.).

4. If you are planning on renovating your existing building, see the next chapter in these guidelines, **TOD-2 Existing Building Renovations.** If you are also planning on adding on to your existing building, see **TOD-4: Additions;** and if you are planning on constructing a new building, see **TOD-3 New Construction.**

5. Besides receiving a certificate of appropriateness (COA) for your project, chances are it also will need various other local approvals including building and construction permits, site plan review, sign permits, and other required permits and licenses. Meet with the Community Development and Planning Office staff early on about your plans for informal input on the conceptual design and for helpful technical information. Also, this is the phase when you fill out the application for the BAR.

6. Depending on the scope and type of work that you would like to accomplish, you may need professional assistance: an architect to assist in designing building upgrades, an addition or a new building; a landscape architect to help you with new site work; and a sign maker or graphic designer to create a new sign design. Consider creating this design team from professionals experienced in working in similar projects in Fairfax or nearby communities.



TOD looking east on Main Street at a remodeled office complex where new elements were added to the facade to break up its mass. The building is set back to provide surface parking at the front of the site.



TOD looking east on Main Street at an office building and an earlier Colonial Revival styled building on the right. This view shows the variety of existing building types, scales, and sizes along many of the corridors in the TOD.



Mansard roofs were a very popular and inexpensive technique to add height to a retail development without adding additional levels inside the buildings.



View of several office buildings that were designed in a modern style of their era that did not emphasize scale horizontal reduction techniques.

A. Introduction

Since there are many different types, sizes, and locations of buildings in the TOD, there are many possibilities on renovating them. This chapter does not address any addition that you might put on your building; see **TOD-4 Additions** for those guidelines.

The first step of most renovations will be to assess the building as described in the next section. Once you know what functional repairs or upgrades are needed due to poor condition of a feature, finish, material, or element or obsolete equipment and systems, you can create a plan based on your budget.

Once you outline those essential needed improvements, you can move on to visual upgrades to the exterior. These changes will also reflect your assessment of your property and often reflect your goals for the improvements.

Depending on the scope and type of work that you would like to accomplish, you may need professional assistance: an architect to assist in designing building upgrades, a landscape architect to help you with new site work, and a sign maker or graphic designer to create a new sign design. It is advised that applicants meet with the Community Development and Planning staff early in the conceptual process to assist and guide them through the application, review, and permitting processes.

B. Assessing Existing Conditions

The first step would be to use the Maintenance Checklist in the appendix of these guidelines to determine what items need attention and should be included in your plans. The next step is to assess the architectural character and quality of the building's design and how it relates to the city's design goals for the TOD. Some of the buildings in this area were built in the mid-to-latter part of the 20th century and may have minimal architectural features or characteristics that add to the visual quality of the TOD.

C. Typical Traditional Design Treatments

While each building improvement project is unique, there are some basic exterior upgrades that reflect the city's goal to complement the design character of the TOD by relating to the character of the HOD. Typical treatments that relate to the HOD could include:

1. Use of traditional materials like brick, wood, stone, etc;
2. Traditional window patterns of double hung, vertical proportioned windows;
3. Three-part façade organization for commercial buildings with a storefront, upper story windows, and roofline cornice;
4. Traditional roof forms such as end gable, front gable, hipped, or shed;
5. Traditional roof materials such as metal, slate, or substitutions;
6. Using composite materials that resemble wood and can be cut, sanded and painted like wood; and
7. Using cementitious siding and trim elements to resemble wood siding that should last longer with less maintenance.
8. Also use elements to help create scale and break down the appearance of monolithic buildings such as articulated entrances and window trim, belt courses or string courses to divide levels of the façade, cornices above the first floor, material or color changes between the foundation or first floor and the upper floors, pilaster-like elements, or material or color changes to divide long facades into shorter bays. These examples are just some of the ways to create a more human scale for the exterior of unadorned buildings. Study your building and look at other examples in this guide and at other buildings in the HOD for additional ideas. Care should be taken not to just add random elements that appear just to be pasted on the building. Again, retaining the services of an architect skilled in this type of design may be necessary.



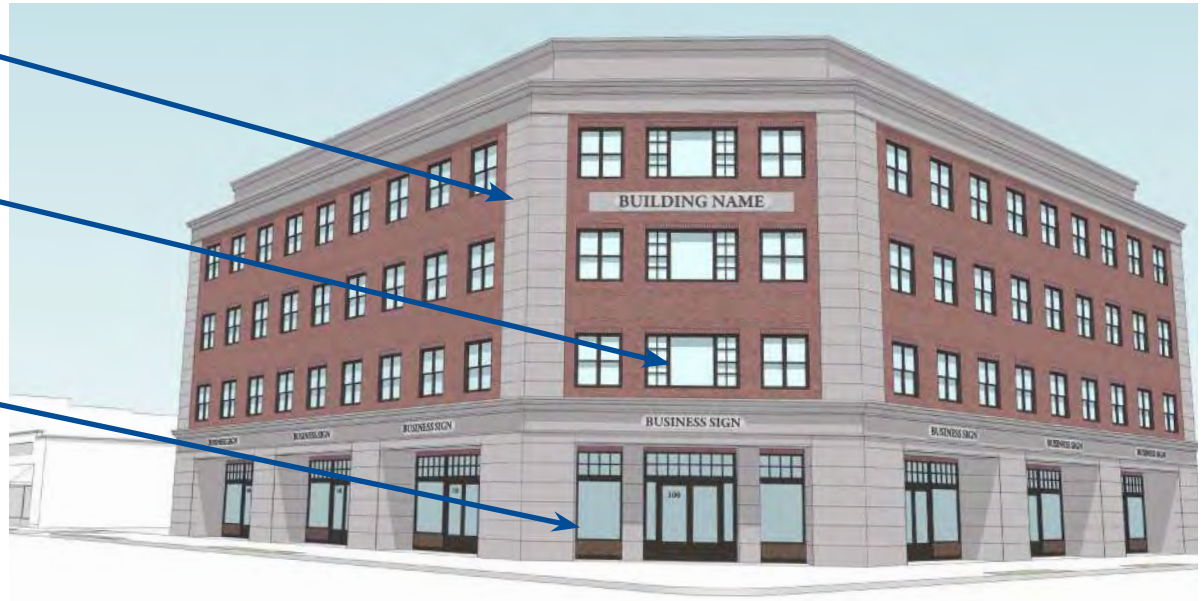
Sample of a typical multi-story building in TOD with mansard roof, single pane windows and monolithic brick facade.

A first step to update the appearance of the building could include removing the mansard roof and replacing it with a cornice line. Adding a cornice at storefront level begins to break down the mass and provide an area for signs.





Another step in reducing the mass of the building would be adding a contrasting material at first floor to create a more solid base and reducing the amount of brick.



The next step could include adding the same contrasting materials at vertical corners of the building to further break up the upper facade. Changing single light windows and simple storefronts in order to give more detail and interest to the facade.

D. Contemporary Design Treatments

The above list of traditional design elements and materials are suggestions for creating a renovation project that may better complement the neighboring HOD architecture. However, when undertaking these types of projects on your existing building, the result does not have to exactly copy historic buildings but can be a more contemporary compatible design with different materials and elements that reflect current architectural trends while still acknowledging the HOD. Again, consider retaining a design professional who has experience in these types of renovation projects.

More contemporary treatment examples might include:

1. Mixing traditional materials like brick with metal, simulated wood or other artificial material panels, or trim;
2. Creating brick patterned walls by using different shades of brick in different bond arrangements;
3. Creating a larger proportion of window openings compared to amount of wall materials;
4. Using different window types and configurations other than double-hung sash types;
5. Carving out recessed balconies on multi-story residential buildings;
6. Creating more light filled staircases with larger areas of glass;
7. Using metal framed storefronts to create larger areas of glass for increased transparency;
8. Using metal, glass, or other artificial materials in awning design; and
9. Simplifying railing designs on stairs, balconies, or other exterior applications to create a less detailed appearance.



Utilitarian one-story buildings were often constructed with the minimum height and detail while signs were mounted on tall pole signs for visibility from passing vehicles.



Adding wall height, new facade materials, awnings, landscaping and a monument sign to the existing one-story building and its site helps the property's physical character to blend in better with the TOD and HOD.

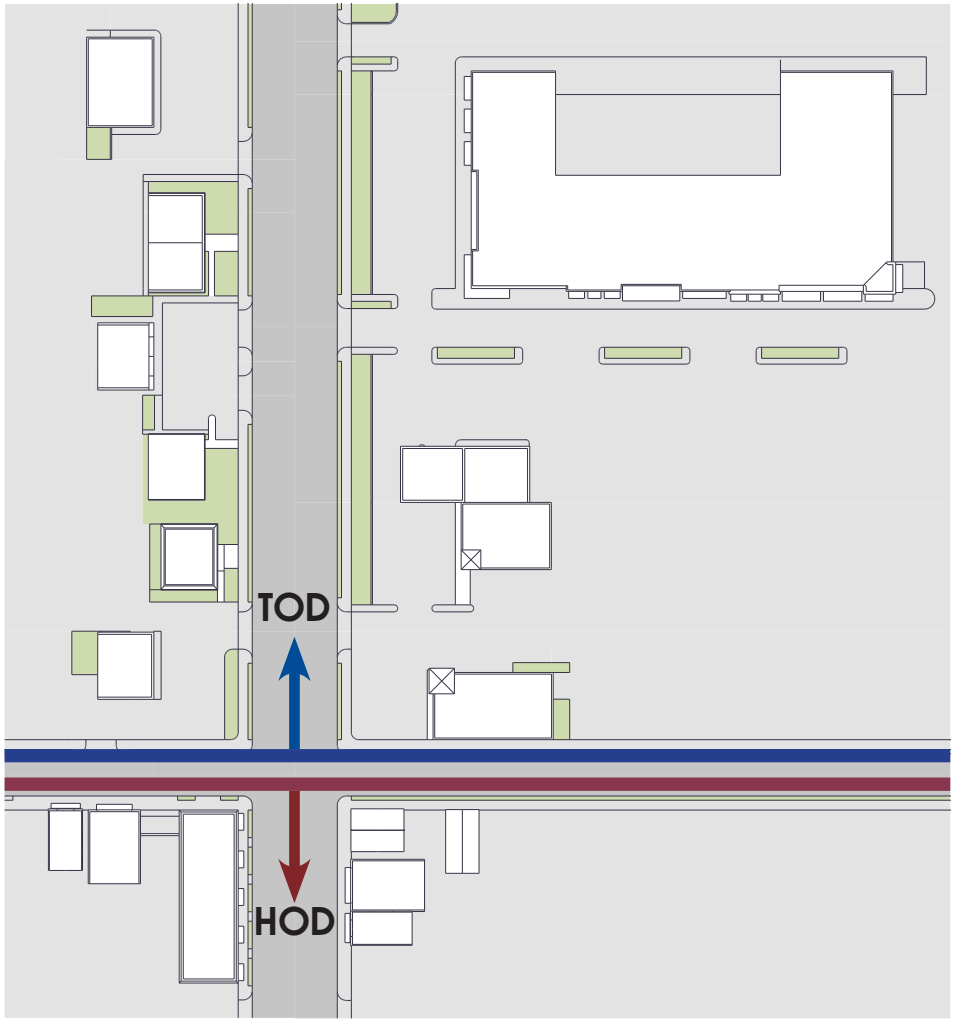
A. Introduction

The following guidelines offer general recommendations for the design of new buildings in the TOD. The BAR reviews projects within the TOD for compatibly with the neighboring HOD. In that regard, the Zoning Ordinance states that new buildings should be designed and constructed in a manner that will complement the unique character of the HOD with respect to building size, scale, placement, design, and the use of materials.

This historic overlay and the neighboring transition overlay districts are "overlaid" upon other districts and they modify something about the underlying district; e.g. building design, dimensional standards, and site development standards. Parcels may have permitted uses in the underlying district only if the use also complies within the zoning regulations (§3.7.3.) and reflect these guidelines of the overlay districts. Note that most of the detailed standards of the two overlay districts are either identical or very similar in order for new construction in either area to be compatible with each other.

The intent of these guidelines for the TOD is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking a certain historic style. These guidelines are intended to provide a general design framework for new construction. Good designers can take these cues and have the freedom to design appropriate, new architecture while still respecting and complementing the existing architectural vocabulary of Fairfax's HOD. The design of new construction in the TOD may have more contemporary architectural expressions and materials that relate to current building trends while still reflecting the overall framework of the HOD.

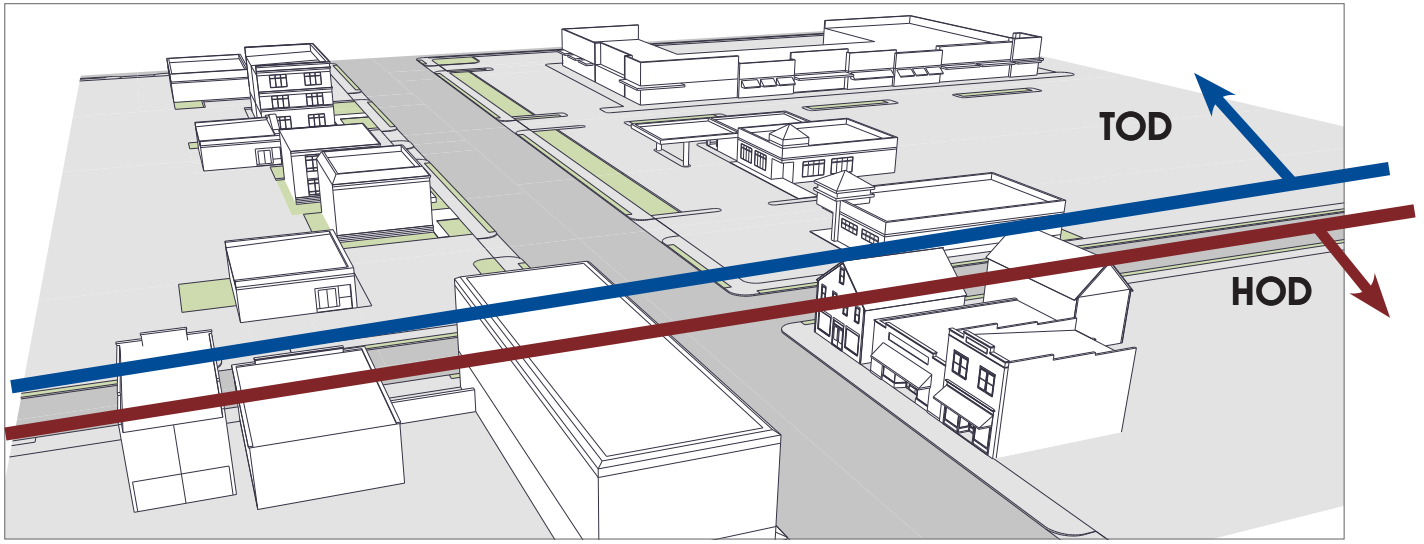
These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, certain criteria may be more important in some situations. For instance, setback and spacing between buildings may be more important than roof forms or materials since there is more variety of roofs and some are not visible due to their slope. In addition, depending on the location and surrounding buildings, not all criteria may need to be met in every example of new construction.



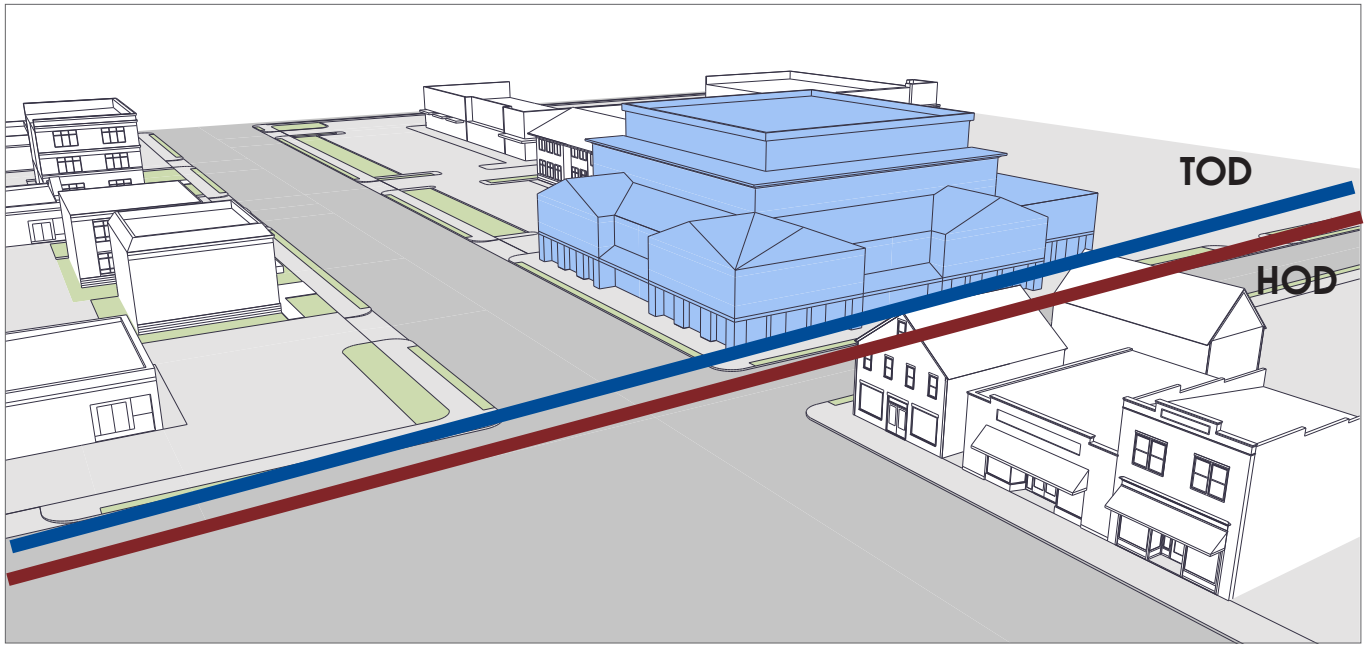
This generic plan view showing TOD at top above blue line and HOD below red line. This view shows the difference in typical setback in the two districts. The HOD generally has minimal or zero setback where the TOD typically has a green street edge and front parking.

NOTE: Besides the guidelines for new construction contained in this chapter, various provisions of the City of Fairfax's Zoning Ordinance and building codes deal with new construction. References to some of these additional regulations are placed within various sections of these guidelines.

All relevant sections of the other regulations must be thoroughly reviewed by any property owner and/or their architect, engineer, and/or builder before designing or undertaking any new construction project in the TOD. Multiple permits likely will be needed and the Community Development and Planning Department should be contacted at the beginning of any such project.



This generic graphic shows sample existing conditions at the border between the HOD and the TOD.



This generic graphic shows a 3-D model of new infill in the TOD with a limited setback, facade bays, roof gables, and upper level setbacks to relate better to the adjacent HOD scale.

B. Building Types

When designing new buildings in the TOD one needs to recognize that, there is a great variety of building types, styles, and scales throughout this district. Likewise, there are several types of new construction that might be built within the district. The design parameters of these new buildings will differ depending on the following types:

1. Infill

Infill buildings are the traditional commercial building form that fills in holes in a larger block of buildings. This type of building generally has a limited setback, attaches to or is very close to neighboring structures, and takes many of its design cues from the adjoining buildings. Most of these buildings would have some sort of storefront or display windows to reflect their commercial use while they may have a mix of uses on upper floors.

2. Large

Sometimes new commercial, office or mixed-use buildings will be constructed on larger sites. They may be a single large site or several lots assembled from smaller parcels that can translate into new structures whose scale and mass could overwhelm neighboring existing buildings. Therefore, while this building type needs to respond to the various building conditions of the site, it also should employ design techniques to reduce its visual presence.

3. Institutional

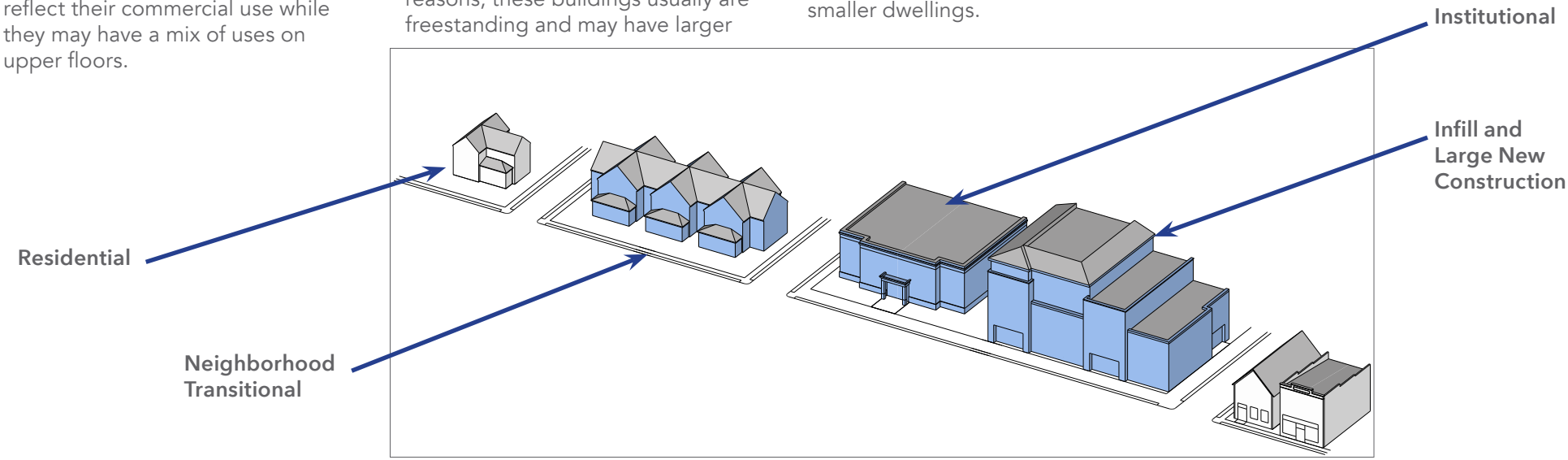
Government buildings, churches, schools, and libraries are all structures that represent a unique aspect of community life and frequently have special requirements that relate to their distinct uses. For these reasons, these buildings usually are freestanding and may have larger sites and more green space around them. In addition, their scale and architectural arrangements may be of a different nature than their residential and commercial neighbors but their materials should blend in with the character of the district.

4. Neighborhood Transitional

Neighborhood transitional buildings are located on sites that adjoin residential areas. They may be office, commercial, or residential multi-family buildings or have a mix of uses depending on the zoning. The design of these buildings should attempt to relate to the character of the adjacent neighborhood. While these buildings may be larger than residential structures, their materials, roof forms, and massing should relate to residential forms. They should also use scale-reducing techniques to better relate to any neighboring smaller dwellings.

5. Residential

Depending on the zoning designation of the site or of an application for rezoning, there is an opportunity to construct townhouses or mixed-use apartment or condominium buildings on some sites in the TOD. These designs should take their cues from similar townhouse forms or from other more recent, larger mixed-use buildings that are located closer to the street and have scale-reducing techniques employed in their design to reduce the appearance of their larger size.



Here are conceptual samples of typical new building forms in the TOD.

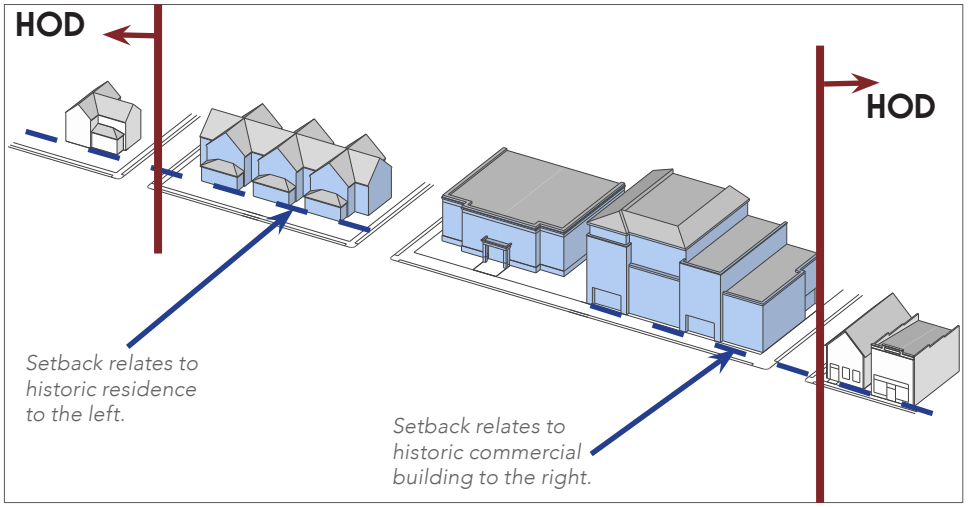
C. Building Siting

(§3.7.3.C.–Dimensional standards)

For the purposes of these guidelines, site refers not only to the area of ground that the building sits on, but also to the position of the building on the site (setback and spacing). Front setback is the required area between the property line and the front wall of the building as further defined in the Zoning Ordinance. Spacing between buildings depends on the size of the lot, the size of the building, and side-yard setback requirements. Consistent spacing between a row of buildings helps to establish an overall rhythm along a street.

Site also includes a variety of elements such as parking, outbuildings, landscaping, and fences which are covered in **TOD-8 Private Site Design & Elements**. Siting of new buildings and structures should be established only after the setbacks, views, and locations of surrounding buildings have been considered. Buildings and structures should be sited in such a way as to continue the closure of space provided by existing buildings in the TOD.

1. Consider using outdoor seating, plazas, and open space to create small setback variations.
2. Townhouse buildings should have varied setbacks.



Siting in the TOD should relate to adjacent HOD architecture.



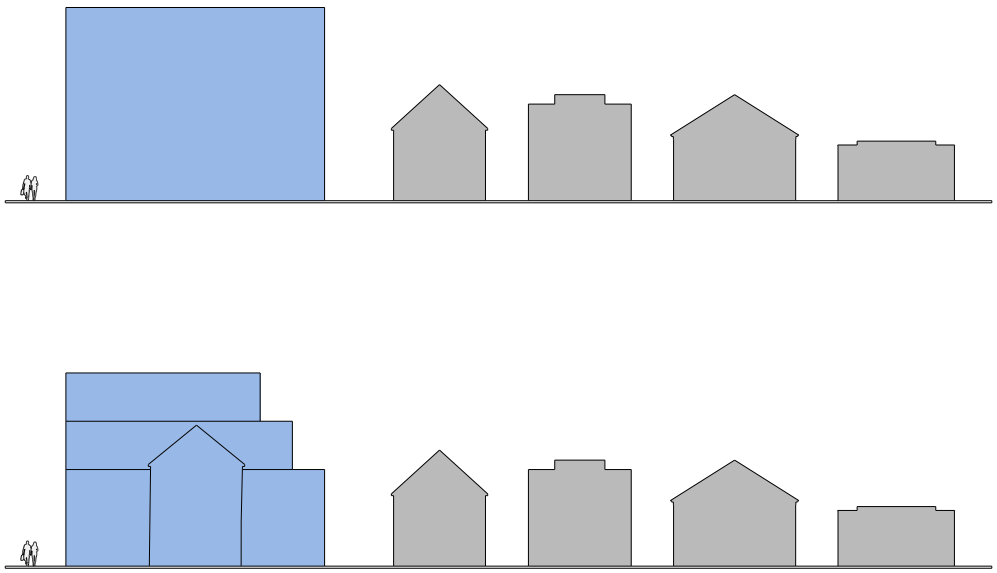
This example is new traditional construction with varied setbacks and materials that break down scale while being sited with a minimal setback.

D. Building Form

The overall form of a building relates to a combination of shape, massing, proportions, and directional expression. A building's form, or shape, can be simple or complex (a combination of elements used with projections or indentations). The level of complexity usually relates directly to the style or type of building. Many of the buildings in the TOD have relatively simple building forms. Also, a building can be oriented in horizontal, vertical, or square proportions.

1. Draw design cues from forms found in the neighboring HOD.

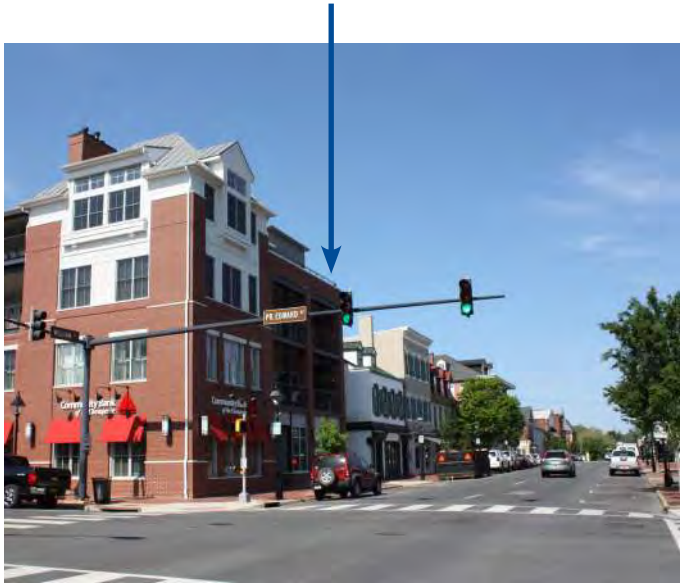
2. If desired, give new civic or institutional buildings more complex forms, reflecting their distinctive use and functional needs.



Stepping back the mass of a new building can begin to break down its form and relate better to adjacent historic properties.



This example shows the technique of breaking down mass by stepping the facade in or out every 25 to 30 feet. Variation in brick color further defines the form.



The mass of this new construction is broken down into two forms to help it relate to the form of the historic district.

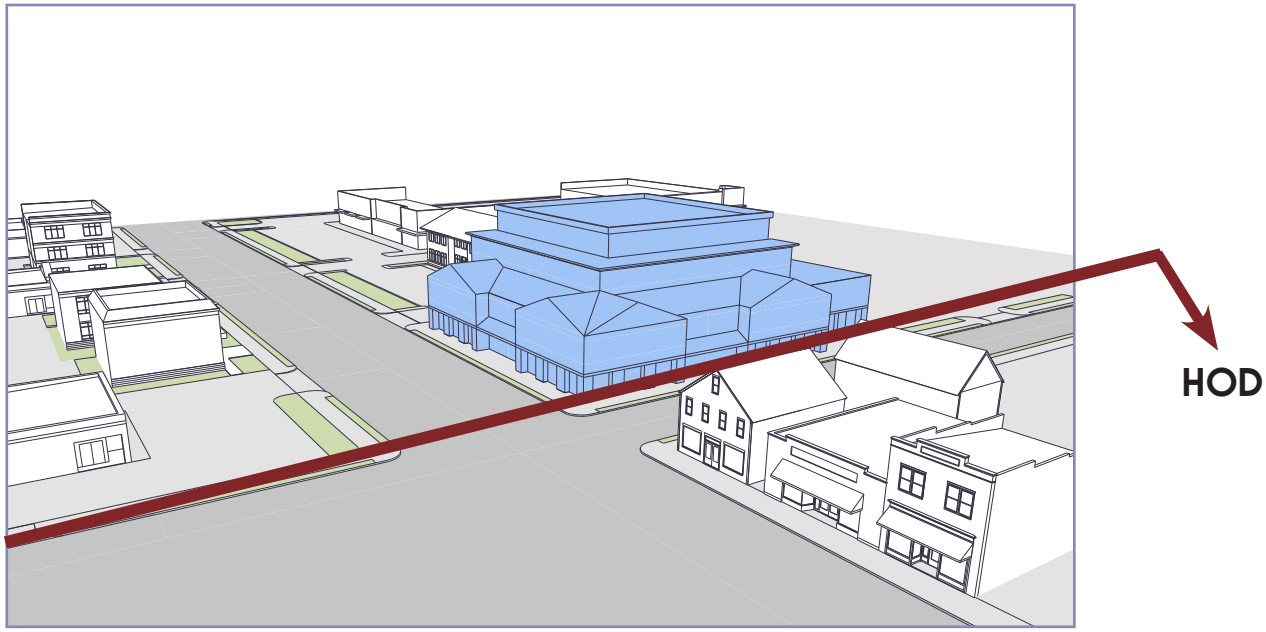
A variety of techniques in form can help to break down the mass of new construction.

E. Building Size & Footprint

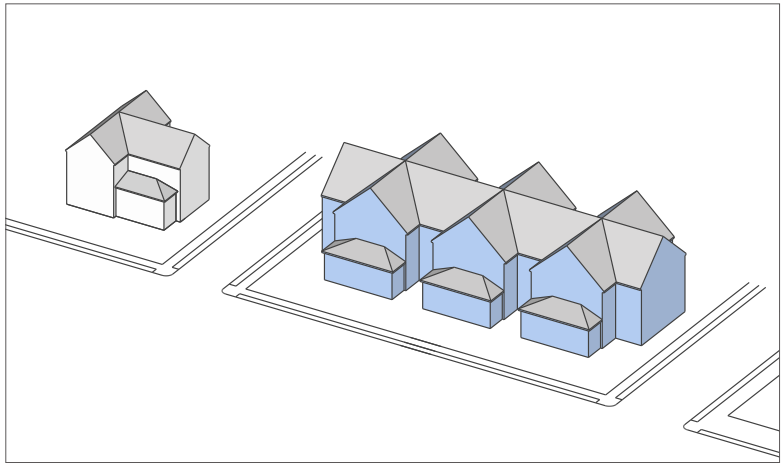
While there is a wide variety in building size and footprint in the TOD, new buildings should cover a vast majority of the site with open space used intermittently to provide small outdoor gathering areas. See building and lot coverage provisions in §3.7.3.C. New infill buildings' footprints will be limited by the size of the existing lot; and if lots are combined for a larger footprint, scale reduction techniques and complex building forms should be used on the massing. These could include varying the surface planes of the building, stepping back the building as the structure increases in height, and breaking up the roofline with different elements to create smaller compositions.

1. If neighborhood transitional buildings have larger footprints, their massing should be reduced to relate to the smaller scaled forms of nearby residential structures.

2. Institutional and multi-lot buildings by their nature will have large footprints. Therefore, the massing of these large-scale structures should be reduced so they will not overpower the traditional scale of the neighboring HOD. Techniques could include varying the surface planes of the building, stepping back the building as the structure increases in height, and breaking up the roofline with different elements to create smaller compositions.



The footprint of this large development is managed with breaking down the facade into bays that relate to the historic district.



The mass of this infill residential building is broken down, creating a form that relates to the historic residential building to its left.



The footprint of the new construction to the right of the historic building in the foreground is similar at the street front.

F. Building Height & Width

(§3.7.3.C –Dimensional standards)

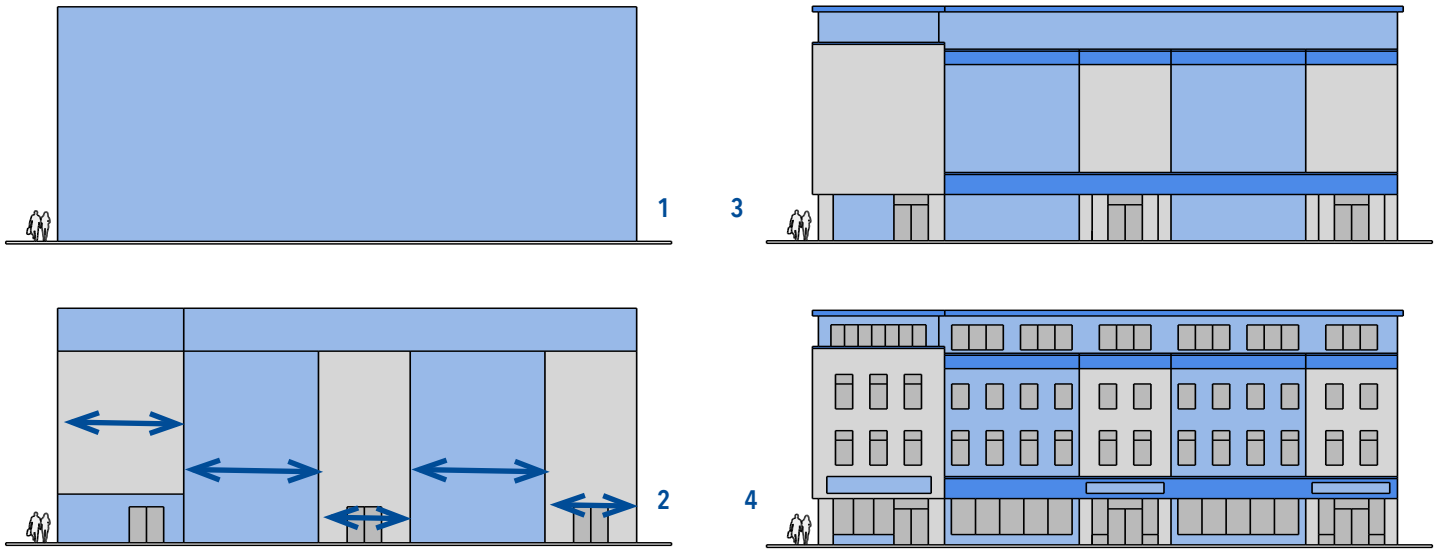
Because of the variety in building forms in the TOD, there is a corresponding variety in building heights of one to multi-stories. Building width also varies wildly depending on the size of the lot, design and age of the building, and its original use.

1. The maximum height of new buildings in the TOD can allow for a height of four stories. In some instances, four stories may be inappropriately tall.
2. The width of infill buildings should reflect the lot coverage goal and in general, minimize unusable open space between parcels.
3. Many commercial buildings in the neighboring downtown area average 30 feet in width. If new buildings are wider than this size, their primary facades should be divided into bays to reflect the predominant width of the existing buildings. Buildings that front on two or more sides should use this bay division technique on all appropriate facades. These bays also should have varied planes within the overall façade.
4. Mixed-use buildings should typically have a taller ground floor to accommodate for commercial uses.
5. Freestanding government or institutional buildings on lots other than ones that reflect limited to no setbacks, may have larger proportions than the prevailing norm due to their unique function.

G. Building Scale

Scale is the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings, and of a building to its site. The design features of a building can reinforce a human scale or can create a monolithic large appearance. There is a very wide variety of scales in the TOD depending on a building's age, size, design, and use.

1. When the primary facade of a new commercial building is wider than 30 feet, modulate it with bays.
2. Reinforce the human scale of new design in the TOD by including different materials or colors, or elements such as entrance and window trim, cornices, string and belt courses to separate floor levels, pilaster-like elements to separate bays, and other decorative features.
3. Some government or institutional buildings may have a monumental size due to their function but by using scale reduction techniques, they can still avoid a monolithic appearance.



1. From a plain box, the size and scale of a new building can be broken down in a variety of ways.

2. Using a variety of materials and breaking the mass into bays is one technique in breaking down the mass horizontally.

3. Facade elements such as cornices break the facade up vertically.

4. Windows, storefronts, and doors further articulate the facade and break down the mass of the building. The combination of these techniques helps to make a large building relate to the human scale and blend with the historic character of the neighboring district.

H. Roof Form & Materials

Roof design, materials, and textures should be consistent with the existing structures in the nearby HOD. Common roof forms in the TOD include hipped, gable, flat, and shed roofs. Common roof materials in the HOD include metal, slate, composition shingles, and wood shingles, as well as rubber membranes and built-up roofs of tar and gravel.

1. The roof design of small infill commercial buildings should usually be flat or sloped behind a parapet wall; or it may be a gable roof design.
2. Neighborhood transitional buildings should use roof forms that relate to the nearby residential forms instead of the flat or sloping commercial form.
3. Institutional buildings that are freestanding may have a gable or hipped roof with variations.
4. Multi-lot buildings or large-scaled buildings should have a varied roof line to break up the mass of the design using gable and/or hipped forms or different height of sloped bays.
5. While there are various roof forms in the HOD, mansard roofs, large towers, and turrets generally have not been historic elements in Fairfax's skyline and should not be part of a design of a new building in the TOD.
6. In general, the roof pitch of an older dwelling is steeper than a new tract house and this factor is more important than the type of roof in most neighborhoods. Shallow pitched roofs and flat roofs are inappropriate on new buildings in the TOD when bordering residential areas.
7. For new construction in the TOD use traditional roofing materials such as metal or slate, artificial slate, or architectural shingles that may resemble slate.
8. If using composition asphalt shingles, do not use light colors. Consider using darker textured type shingles that resemble slate or wood shingles.
9. Rubber membrane roofs or built-up roofs can be used on flat or sloping roofs that are not visible from public areas.
10. If roof-mounted mechanical or other equipment is used, it should be screened from public view on all sides. The design of the screen or mechanical penthouse should relate to the overall building form and design; avoid a roof box appearance. The screening material should be consistent with the textures, materials, and colors of the building. Another method is to place the equipment in a non-visible location behind a parapet wall or to setback the equipment enough from the edge of the roof so that it cannot be seen from public-right-of-way below. For more information see: **(§4.5.8.F Roof-mounted mechanical equipment screening standards).**



Flat roofs or shallow sloped roofs with a front parapet wall are typical for commercial buildings.





Hipped and gable roofs, and combinations of all types of roof forms, can be used in new construction in the TOD to complement the character of contributing buildings in the HOD.

I. Window Types & Patterns

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should be somewhat compatible with more traditionally designed facades. Most existing buildings in Fairfax's HOD have a higher proportion of wall area than void area except at storefront level. New buildings in the TOD may have a larger proportion of window voids than examples in the HOD.

2. The size and proportion, or the ratio of width to height, of window and door openings of new buildings' primary facades may be similar and compatible with those on facades in the HOD or may vary somewhat depending on the overall façade design. The proportions of the upper floor windows of most of Fairfax's historic buildings are more vertical than horizontal. Glass storefronts would generally have more horizontal proportions than upper floor openings. Window proportions in new designs in the TOD may have more flexibility in their proportions than in the HOD.

3. Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in the TOD as opposed to designing openings that are flush with the rest of the wall.

4. Many entrances of Fairfax's historic buildings have special features such as transoms, sidelights, and articulated elements framing the openings. Consideration should be given to incorporating similar elements in new buildings in the TOD.

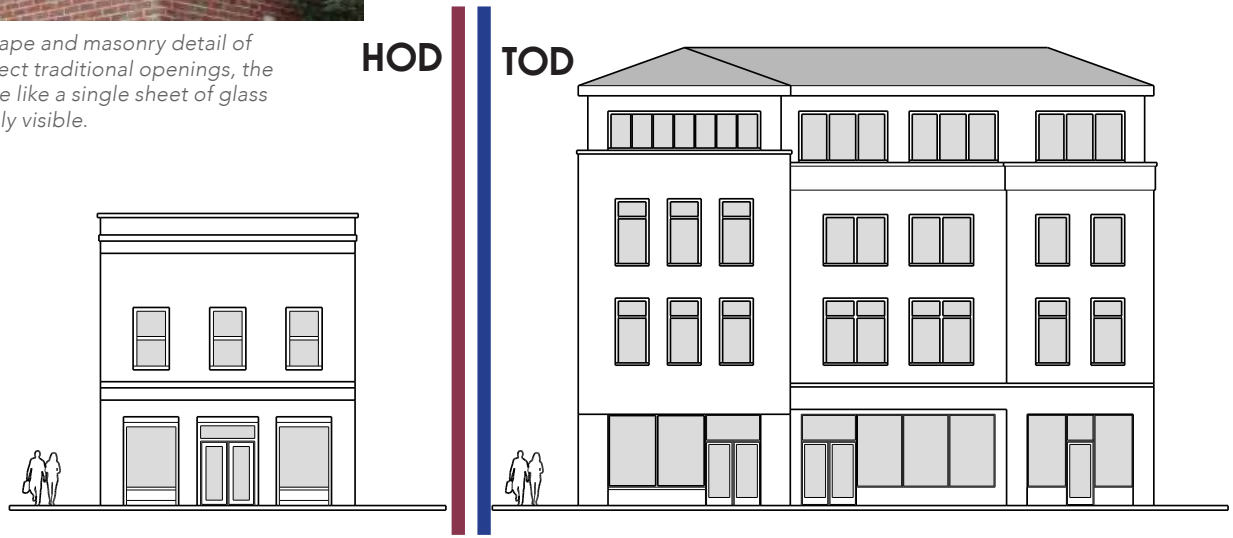
5. Darkly tinted glass is not an appropriate material for windows in new buildings within the TOD.



New windows with divided lights should have exterior muntins so that they can be seen from the exterior.



While this window shape and masonry detail of this new building reflect traditional openings, the windows appear more like a single sheet of glass and muntins are barely visible.



Windows in the HOD are narrow and vertical and there is a higher ratio of wall to window (left). New construction in the TOD can have more window area, and proportion of wall to window can be reduced while still complementing the historic character.

J. Entry Features: Storefronts, Porches & Doors

1. When designing new storefronts in the TOD, continue with the concept of display windows, but the design may have more glass and a wider range of materials than the traditional storefronts of the HOD.
2. Keep the ground levels of new retail commercial buildings at least sixty percent transparent up to a level of ten feet if possible.
3. Articulate the entrance bay of larger institutional or office buildings to provide visual interest.
4. Institutional buildings generally would not have storefronts, but their street levels should provide visual interest and display space could be integrated into the design.
5. Any parking structures facing important downtown streets or major pedestrian routes should primarily contain storefronts or secondarily feature other forms of visual relief on the first floors of these elevations. Street level facades of commercial structures should not have blank walls; they should provide visual interest to the passing pedestrian.
6. Many of Fairfax's historic houses have some type of porch or portico. There is much variety in the size, location, and type; and this variety relates to the different residential architectural styles. Since this feature is such a prominent part of the residential areas of the HOD, strong consideration should be given to including a porch in the design of any new residence in the TOD.





The entry above is designed with classical elements while the entry to the right reflects a more contemporary aesthetic. Both buildings use traditional materials and proportions.



The width of this recessed driveway to a hotel has been narrowed by the construction of a new brick building on either side of the entrance.





These two photos illustrate the use of more contemporary storefronts and materials on these new buildings.

K. Building Foundations

The foundation forms the base of a building. On some buildings, it is indistinguishable from the walls of the buildings, while on others it is a different material or texture or is raised well above ground level. Solid masonry foundations are common for both residential and commercial buildings. Masonry piers, most often of brick, support many porches.

1. Consider distinguishing the foundation from the rest of the structure by using different materials, patterns, or textures.
2. Brick or stone veneer may be used over a block or concrete foundation if the applied veneer appears as a masonry foundation.

L. Materials, Textures & Colors

1. The selection of materials and textures for a new building in the TOD should be compatible with, and complement, the neighboring historic buildings. Brick, stone, and wood siding or cementitious siding are the most appropriate materials for new buildings. Most new brick buildings currently use a brick facing over a frame instead of a solid brick wall.
2. Large scale multi-lot buildings whose primary facades have been divided into different bays and planes to relate to existing neighboring buildings may vary materials, shades, and textures.
3. While synthetic sidings are not historic cladding or trim materials, their use in new construction is becoming more common and is appropriate in the TOD. Cementitious siding and composite elements for trim may, depending on the style selected, have a similar appearance to authentic wood trim and siding, and may be appropriate for the TOD. Avoid the use of aluminum and vinyl siding in the TOD.
4. The selection and placement of colors for a new building in the TOD should reflect traditional shades and placement locations. Brighter colors are more appropriate as accents on signs and awnings. Placement of color is another important factor in defining a building's appearance. For further guidance, see **TOD-6 Painting** for a discussion of color and color placement.



A change in masonry color highlights the base of this apartment building. The overall facade has three distinct sections for colors and materials.



Different colors, textures and materials break up the scale of this building.



This masonry building uses different patterns of brick to articulate the facade.



The brick facade on this example is supported by stone bases on the piers.

M. Architectural Details & Decorative Features

Historic buildings generally have some form of decorative details but many structures in the TOD do not. The details and decoration of historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhangs, chimneys, lintels, sills, brackets, brick patterns, shutters, entrance decoration, and porch elements. Consider adding visual interest and human scale elements to new construction in the TOD and help complement the new building to nearby historic ones.

It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building and the other is to "paste on" historic details on a modern unadorned design. Neither solution is adequate for designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings may take their cues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

1. Cornices are a common element on most of Fairfax's historic buildings from past eras. Their inclusion in some form in new construction will help relate the new design to existing structures. In commercial buildings, there may be some sort of cornice above the storefront as well.

2. Other details may highlight window and entrance surrounds, or divide building levels with different textured or colored masonry, to name just several of many possibilities. These and other decorative elements also may help to create a human scale to the exterior design.



This building uses traditional materials, height, and proportions while having a contemporary flair with the storefront-like windows. Its cast stone cornice and thin belt courses add visual interest and divide the levels of the facade.



This retail building has traditional brickwork and a stone foundation, while the storefront design is divided into a center entry with flanking display windows.

N. Building-Mounted Lighting

Exterior building lighting helps to provide security and may highlight architectural elements as well as landscaping features. Site lighting is discussed in **TOD-8 Private Site Design & Elements.** See also §4.8 of the Zoning Ordinance for outdoor lighting standards.

1. Lighting for new structures in the TOD should be designed to be an integral part of the overall design by relating to the style, material, and/or color of the building.
2. Fixtures should utilize an incandescent, LED, fluorescent, metal halide, or color corrected high-pressure sodium lighting sources.
3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties and on the night sky.
4. A combination of free-standing and wall-mounted fixtures is recommended to yield varied levels of lighting and to meet the intent of the zoning regulations.
5. Building-mounted accent lighting should be shielded and directed toward the building.
6. Building-mounted accent lighting such as individual low-wattage, low temperature color (warm white) bulbs may be appropriate to accentuate the roofline of certain buildings.



Contemporary entrance lights.

7. Rope lights, neon, or other tube lighting is not appropriate and should not be used.
8. Colored lighting should generally not be used outside of temporary seasonal displays.
9. Flashing or intermittent lights, or lights of changing degrees of intensity, are not appropriate and should not be used.



Shielded gooseneck lights highlight a facade and the sign.



Contemporary shielded light reflects light off of white area in the building for a general lighting effect and glow.

Many buildings in the TOD do not have additions since they are newer construction, and the tenants or owners have not changed uses or have not needed additional space. With the changes in the city's goals for the TOD to be denser and have a closer building edge at the street, there is more opportunity to expand an existing building. There are several different conditions that affect how and where an addition is placed in regard to an existing building.

A. General Considerations for an Addition

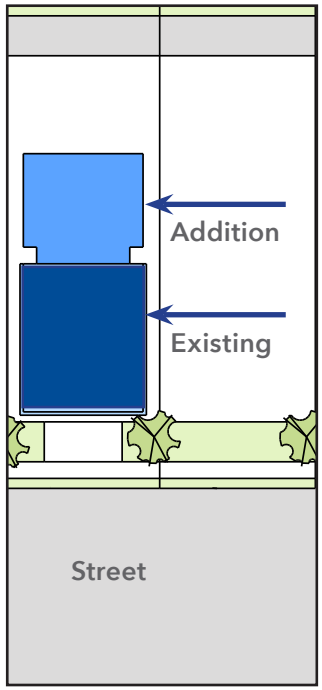
1. Limit the size of the addition so that it is subordinate in both size and design to the existing building unless the existing building's design is not complementary with the character of the neighboring HOD. In that case, the addition can screen the original building.
2. The construction materials and the color of the new addition should be harmonious with the existing building and should use traditional building materials, such as brick or wood, or approved synthetic materials.
3. Use elements on the new addition that are compatible with, but not necessarily copies of HOD elements.
4. Generally, a small hyphen is the easiest way to connect the new addition to the existing building without having to make major changes to the existing building. Therefore, the new design in most cases should not use the same wall plane, roofline, or cornice height as the existing structure.
5. Generally, a rooftop addition should be set back at least one full bay from the primary elevation of the existing building unless the existing is only one story. Rooftop additions are more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

B. Addition Strategies

In the TOD, there are various existing lot sizes that contain buildings with different architectural designs that may, or may not, relate to the neighboring HOD. Following are five different existing property conditions that may result in different design strategies for additions.

1. Traditional Design on Narrow Lot

The existing building in the TOD is designed to complement the neighboring historic buildings. It is built close to the street with a limited setback and likely has traditional materials like brick. It may have a classically inspired entrance and roof cornice; and its windows would be vertically proportioned with small panes set in double-hung sash. In this strategy, since the building complements the historic character of the district, any addition should be designed as if it were being attached to a historic building. See **HOD-5 Additions for Historic Buildings** for further guidelines.



Strategy 1

2. Traditional Design with Wide Spacing I

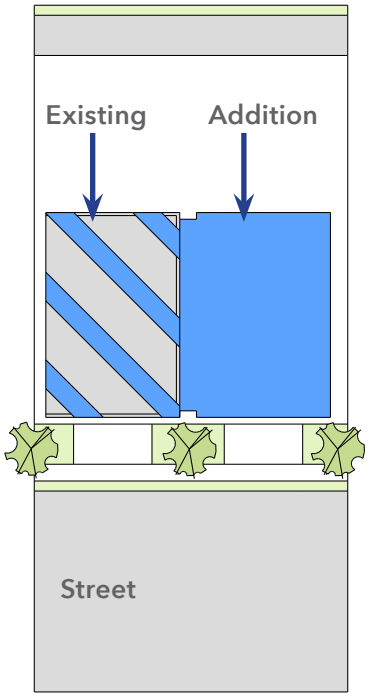
   This example is a variation on the Strategy 1 condition where the existing building in the TOD is designed to complement the neighboring historic buildings by its design and limited setback, but it is on a larger lot that has more spacing between one or both of the neighboring buildings. In this strategy, a new addition could be added to either side of the existing with a similar but not identical height, materials, details, and setback. It would almost be like a new building except for its attachment to the existing one.

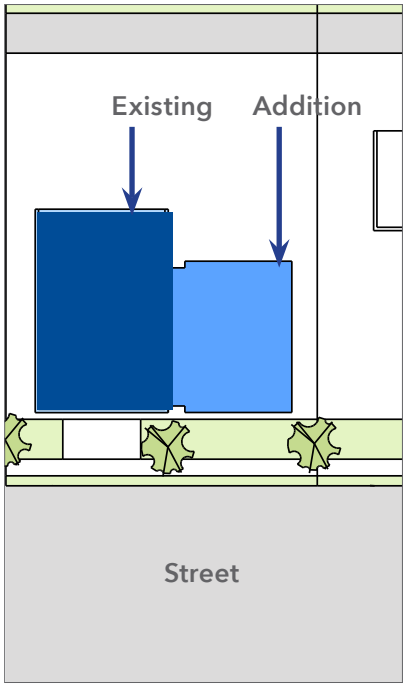
3. Traditional Design with Wide Spacing II

   This example is like Strategy 2 where the existing building in the TOD is designed to complement the neighboring historic buildings by its design and limited setback and is on a larger lot that has more spacing between one or both of the neighboring buildings. In this strategy, a new addition could be setback and then extended off of the existing building to create an "L" shaped structure. This addition location would be appropriate if there was a desire to have a public open space, or space for outdoor dining, or other similar uses.

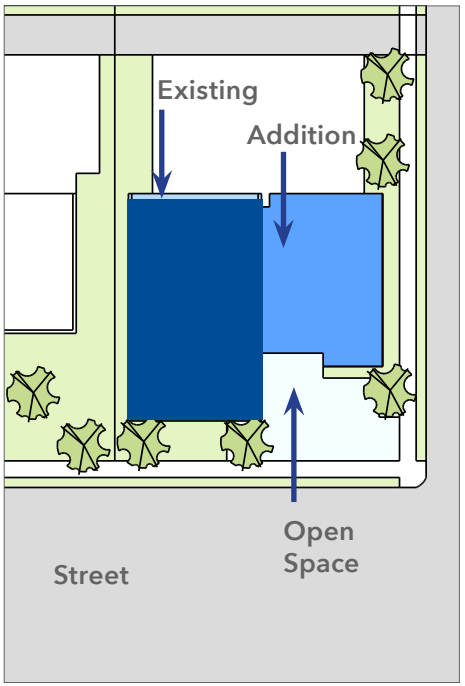
4. Non-traditional Design with Wide Spacing

   In this example, the existing building is located with a minimal setback but its materials, openings, roof form, and details, or lack thereof, render it not complementary to the character of the neighboring HOD. In this strategy, the existing building's exterior should be remodeled to better complement the design of the new addition whether it is to be located like strategy 2 or 3.





Strategy 2



Strategy 3

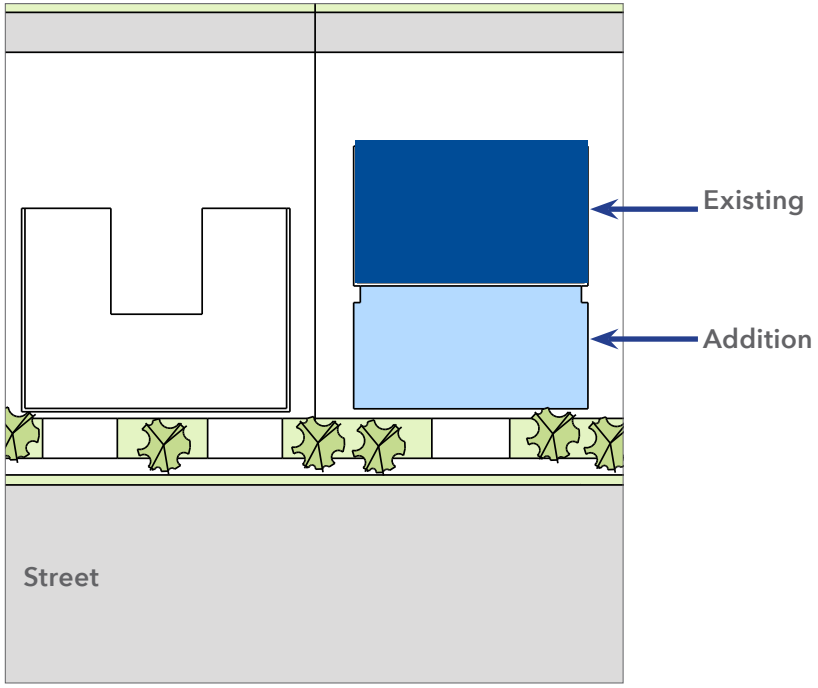


Strategy 4

5. **Small Building with Deep Setback**

In this strategy, the most appropriate location for an addition would be to place it in front of the existing building to create a stronger street edge. Also, the addition might be taller (up to 48 feet or four stories) than the existing building since the zoning in the TOD allows slightly taller buildings than in the HOD. Its overall design, materials, massing, window patterns, roof design, and entry would follow new construction guidelines of this section, **TOD-3 New Construction** since the existing building would be screened by the new section.

If the smaller original building had traditional materials and features, they could be carried forward to the new design. If the existing building did not complement the character of the HOD, it could be remodeled as a part of the overall project. It would not be appropriate to carry forth the architectural design of the existing building to the new front addition if the original did not reflect a complementary character with the HOD.



Strategy 5

A. Introduction

There is a wide variety of signs found throughout the TOD. Their design, placement, size and other attributes depend on the permitted uses of the property per zoning as well as the specific sign provisions as cited below. Signs in the TOD must be reviewed for architectural compliance and require a certificate of appropriateness.

See §3.7.3.F. for requirements and details on signs in TOD & §4.6 for general sign requirements. Contact zoning staff with any sign proposals.

While the design of signs in the TOD must respond to the above requirements and reviews, the following general considerations as outlined in the HOD guidelines chapter should also be a part of the design process for signs in the TOD.

B. Placement

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



This wall sign example is placed over a storefront using individual letters attached to the brick.



Projecting signs identify individual businesses.



Awning valance sign identifies the restaurant.

C. Sign Types

(For references to more detailed standards of all sign types in the differently zoned districts, see Chart in §4.6.8.)

1. Wall Signs

   Wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, or on the pier that frames display windows, or generally on flat, unadorned surfaces of the facade or in areas clearly designed as sign locations. For residential buildings, flat signs attached to the wall at the first floor are appropriate. Wall signs cannot extend beyond the roofline or beyond the edge of the building.

2. Projecting Signs

   A projecting sign, also commonly known as a blade sign, is attached perpendicular to the wall of a building, and it should be sized to be compatible with the façade. There should be sufficient height for clearance for pedestrians, but the sign should generally not be higher than the windowsill of the second story. Projecting signs should be hung at ninety degrees to the face of the building. For residential buildings, small projecting signs, attached to the wall at the first floor or porch column, are appropriate and should not be located higher than the top of the porch.

3. Window Signs

   Window signs are those attached to the inside or outside face of a window and are generally painted letters or decals. Window signs should be approximately at eye height for good pedestrian visibility. Optional locations could include near the top or bottom of the display window glass, or on the glass panel of the entry door.

4. Free-Standing Hanging Sign

   A freestanding or hanging sign is one suspended from braces, beams, or other supports connected to a pole implanted upright in the ground. This type is most appropriate where the commercial building or a residence used as a business has a deep setback and open space or front yard.

5. Monument Signs

   A monument sign is a ground-mounted sign and should be placed in a manner that will not obstruct motorists' view from the surrounding streets or driveways. These signs are more appropriate for new developments within the TOD.

6. Sandwich Board Sign

   A sandwich board is a portable sign which is constructed of durable materials and which has two flat faces, with or without changeable copy. It is designed to be displayed on the ground on private property, but it is only allowed where it will not inhibit pedestrian circulation. Its design does not require City review.

7. Awning/Canopy Signs

   Awning and canopy signs should generally be placed on the valance area only. Letters may be painted, screened or sewn on the fabric.

8. Crown Signs

   Crown signs are located next to, and below, the roofline of a building at least five floors or 50 feet in height, and therefore are not allowed by-right in the transition district because of its 48 foot height limit.

9. Directory Signs

   This type of sign is generally related to multi-tenant commercial, office, multi-use, or industrial buildings and is located adjacent to a common entry.



These illustrations show the variety of locations possible for signs in the TOD.



D. Number & Size

The number of signs used should be limited to encourage compatibility with the building and to discourage visual clutter. Typically a traditional commercial building with a storefront would have three sign types: a flat wall mounted sign, a projecting sign and window or door signs. For sizes, see §4.6.8. Sandwich board sign sizes should range from 24" by 36" to 30" by 40".

E. Design & Execution

Signs should be designed by a graphic or environmental designer or a sign company, and be executed by sign professionals. All signs should be compatible with and relate to the design elements of the building including proportions, scale, materials, color, and details. No single lettering style is preferred and changes to text is not subject to architectural review.

F. Shape

Shape of signs for commercial buildings can conform to the area where the sign is to be located.

G. Materials

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









These examples show the variety of sign types and materials that are possible within different building forms. Each example shows the sign fitting in with the design of the facade and not overlapping architectural details.

H. Color

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

I. Illumination

Signs can be indirectly lit with a shielded light source directed toward the building or internally illuminated. Internally illuminated signs should not be overly bright.

Halo lighting is a type of lighting where a hidden light source behind the individual letters creates a lit glow around the letters; and this application should have a dimming capability. Halo lighting may be considered on a case-by-case basis by planning staff and the BAR in the TOD.

J. Buildings with Multiple Tenants

On a single building with multiple tenants, signs should be compatible in material, size, illumination, and placement.

K. Disallowed Sign Types

Rooftop signs, moving signs, billboards, and off-site signs and portable signs (other than sandwich signs) are not allowed. Temporary signs are not reviewed in the transition district. For more information on prohibited signs in the City, see §4.6.4 of the Zoning Ordinance.



This example illustrates several aspects of well coordinated signage on existing buildings. In this case, color and placement is consistent between the various businesses while each sign gives a clear distinction from a design and form standpoint.

A. Introduction

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

A properly painted wood building accentuates its character-defining details. Painting is one of the least expensive ways to maintain a building and make it an attractive addition to the TOD. 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.



This view illustrates the range of building types in the TOD. The building on the left has very few painted surfaces as most of the materials are the manufactured color such as brick, precast concrete and metal windows. The building on the right is stucco with wood windows and all surfaces are painted.

Guidelines:

1. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: hand-scraping and hand-sanding are best for wood and wire brushes are best for metal.

2. Evaluate if any wood surfaces need maintenance, and repair with an epoxy or with a matching wood material.

3. If the paint build-up is heavy and failing, a condition known as "alligatoring" where the paint is cracking through all its layers, it may require removing the paint down to the original material. In these cases, use chemical strippers to supplement other removal methods such as hand sanding, or use thermal devices (such as infrared heaters) to carefully remove the paint layers. Remove any flammable debris behind the wood features and take care not to damage the wood by limiting the time the feature is exposed to heat.

4. Follow all environmental regulations for removing older paint layers since they may contain lead.

5. Prep, prime, and paint one side of the building before moving on to the next. Otherwise, the surface of other sides may become dirty before receiving the protective coat.

6. Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with trisodium phosphate (TSP), then rinse with water. Follow product instructions for drying time.

7. Prime surfaces if bare wood is exposed or if you are changing types of paint.

8. Caulk any cracks and joints around other elements such as doors, entrances, trim, etc. Siding joints are not caulked so the historic siding can "breathe" and not cause moisture build-up behind it.

9. Use a high-quality paint and follow the manufacturer's specifications for application.

10. Painting existing standing-seam roofs requires proper preparation, cleaning, and application of new paint in ideal weather conditions. In some cases, the new paint will not bond to the existing surface or to a new galvanized roof and saponification (complete paint failure with extensive pealing of the new coat) will occur. This results in a lack of adhesion of the new paint coat to the existing metal. Seek expert advice before painting a metal roof.

Maintenance:

11. Keep existing painted materials well painted.

12. Clean painted surfaces of accumulated dirt on an annual basis to prolong the life of the finish.

13. Inspect painted surfaces annually to identify areas of paint failure, or material rust or rot, that need to be repaired, or replaced, and repainted.

Inappropriate Treatments:

14. Generally, do not paint an unpainted masonry building in the TOD since it would radically alter the appearance of a character-defining material that is an important and prominent material in the neighboring HOD.

15. Do not completely remove paint from wood siding or trim to achieve a natural finish unless there is evidence that a natural finish was an appropriate treatment for that part of the building.

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

17. Do not use an orbital sander, caustic paint-removers, or an open flame torch to remove paint.

18. 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.

19. Do not use liquid vinyl coatings or similar products because:

    a. Permeability: These coatings may not allow structures to properly disperse moisture, causing an accelerated rate of structural decay hidden by the coating.

    b. Diminishment of Details: The thickness of these coatings may obscure character-defining details of woodwork and masonry.

    c. Reversibility: This product has not been shown to be easily removable; therefore, it may cause a potential negative impact to the building if it ever would be removed.

B. Color & Placement

The following color guidelines are meant to provide general guidance for typical paint schemes in the TOD. Painting a building is an element that can be changed in the future and does not affect the design or material integrity of the building. In some cases, commercial building owners or tenants may desire a certain color or shade of colors to reflect their personal preference or the brand or logo of their business; the BAR should attempt to accommodate their preferences if possible. However, care should be taken to avoid overly bright and garish color selections or the use of too many colors to highlight multiple building details, or the use of a brand color as the dominant building color when such a color is not neutral.

Guidelines:

1. For most buildings, the numbers of colors should be limited to three: a wall or field color, a trim color, and an accent color for doors, sign backgrounds, and any shutters.

2. Treat similar building elements to achieve a unified, rather than overly busy and disjointed, appearance.

3. Paint unpainted aluminum-frame storm windows and doors to match surrounding trim.

4. Avoid bright and obtrusive colors.

5. Consider using lighter colors on roofs where appropriate to encourage heat reflection and energy savings.



A. Introduction

The commercial application of awnings has multiple functions: it blocks the sun to reduce heat gain, protects products displayed in windows, shields customers and other pedestrians, and adds a colorful element to attract more customers.

While canvas was the traditional material used for awnings, it often stretched and faded, was flammable, and was susceptible to mold and mildew.

By the 1960s, vinyl resins, acrylic fibers, and polyester materials became more popular due to their longer lasting qualities.

At the same time, aluminum and fiberglass awnings were introduced and became popular for commercial applications due to their longer lasting and lower maintenance characteristics. Many homeowners installed these new types of awnings as well.

Current fabric types include dyed acrylics, and acrylic-coated poly-cotton blends. These newer materials are more similar to canvas in appearance and texture, but have greater strength and durability.

Awning Color Helps to Identify Business



This sketch for new construction shows how awnings can be used to accent businesses within this commercial complex.

B. Types

1. **Standard Sloped Fabric**

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

2. **Boxed or Curved Fabric**

   More current design treatments, these types of awning may be used on new commercial buildings.

C. Materials

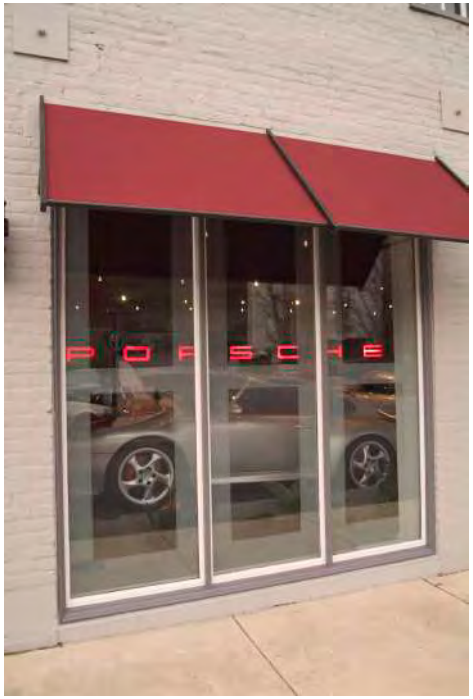
1. Current awnings are made of a synthetic acrylic or polyester-cotton blend material. The important consideration for their use in the TOD is to have the appearance of traditional canvas.
2. Vinyl coated or laminated awnings that have a shiny plastic-like appearance are not appropriate in the TOD.
3. Some contemporary designs executed in metal or a combination of metal, glass or fabrics can be successfully used on newer buildings.

D. Attachments

1. Awnings may be attached by a variety of ways as discussed in the introduction and likewise be extended and retracted by various mechanisms or they may cover a fixed frame.

E. Design & Placement

1. Place awnings carefully within the storefront, porch, door, or window openings so they fit the openings in which they are installed.
2. Choose designs that do not interfere with existing signs, or distinctive architectural features of the building, or with street trees, or other elements along the street, or on neighboring properties.
3. Make sure the bottom of the awning valance meets code height requirements.





These fabric awnings are designed to fit the storefront openings. The example on the left is more contemporary while the one on the right is traditional. Either are appropriate in the TOD.

F. Color

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

G. Signs

1. As appropriate, use the front panel or valance of an awning for a sign. Letters can be sewn, screened, or painted on the awning fabric; avoid hand-painted or individually made fabric letters that are not professionally applied. (See §4.6.10.A)

H. Lighting

1. Back-lit awnings that create the appearance of the entire awning glowing are not appropriate in the TOD.
2. Downcast, full cutoff fixtures beneath the awning that do not illuminate it may be appropriate if the fixture is compatible with the design of the building.

I. Canopies & Marquees

1. Canopies and marquees may be appropriate on non-historic or new commercial buildings depending on their use. They should fit within the overall architectural design and not obscure important elements such as transoms or decorative glass.



The awning colors gives this business and building an attractive accent.



The business sign appears on the valance of this awning.



Canopies can help define an entry.

A. Introduction

The overall pattern of development within the Transition Overlay District (TOD) is similar to that found on the perimeter of the City's historic core in the Historic Overlay District (HOD). The intent of the TOD is to provide a graceful transition between the historic downtown and the more suburban contemporary development found in the Architectural Control Overlay District (ACOD).

Recognizing that link, the TOD guidelines provide similar guidance as found in the HOD. Guidelines suggest ways to respect and build upon traditional building patterns, including private site development, while respecting the surrounding neighborhoods of single-family attached residential neighborhoods found in the ACOD.

Refer to **HOD-10 Accessibility for Historic Buildings** for guidance on inserting accessibility elements in relation to parking and pedestrian networks on private sites.

Building Siting on private sites is addressed in **TOD-3 New Construction.** Elements addressed in this chapter include parking, paving, landscaping, fences and walls, lighting, and appurtenances. Any of these elements, located within view from a public site or right-of-way, is subject to these guidelines.

B. Existing Character

Most of the private sites within the TOD and on the HOD's perimeter have a wide frontage along the public right-of-way with a building footprint that consumes less than half of the site's acreage. The remainder of the parcel is often used for surface parking and some landscaping. This pattern differs from that found in the City's five block historic core centered on Main Street. The core has traditionally narrow frontages, with buildings constructed to the front parcel line. Sites in the TOD tend to be larger than those found in the historic core, with buildings offset from the right-of-way in varying dimensions.

Private sites tend to be larger than those within the core, but similar in size to those on the periphery of the HOD. As on the edges of the HOD, the TOD still has a large number of sites with large surface parking areas. Some parking lots are screened with walls or buildings, others with vegetation, while some do not have any screening from the public right-of-way.

Recent developments incorporate larger building masses, with a height limitation of 48 feet or four levels. Buildings are often placed close to the front property line and public right-of-way, reducing or eliminating any open frontage area. Some of the larger developments have private lighting in their parking lots or along building setbacks.



TOD commercial developments have planted edges to screen large areas of parking.



Other areas of the TOD have buildings placed close to the street with limited planting areas.

C. Parking

1. Limit parking to areas within the private site as allowed by the Zoning Ordinance. **See §3.7.3.E. for parking requirements specific to the TOD, and §4.2. for general parking requirements.**

2. Hide or screen parking from view of the public right-of-way or public site by locating it within the building mass. Break up parking lots through physical separation, landscaping, walls, or other features.

3. Off-street parking lots should be designed, located, and buffered in order to minimize their negative visual impacts on surrounding areas. Screen parking lots from the public right-of-way with plant materials, walls extending the building façade, or other techniques to reinforce the streetscape 'building wall' while exposing commercial and retail activity to the public.

4. Any parking structures facing on important downtown streets or on major pedestrian routes should contain storefronts or other forms of visual relief on the first floors of these elevations. In addition, consider public art installations, vertical plantings, or other architectural treatments to liven the appearance of parking structures.

5. Above grade elements of parking garage or lot such as fences, walls, gates, lighting, signage, bollards, and chains should not detract from the architectural character of the surrounding buildings.

6. Make parking lots pedestrian friendly with highly visible pedestrian walkways, crosswalks, and connectivity with the surrounding pedestrian network.

D. Paving

1. Use paving materials that are respectful of surrounding traditional building and paving materials, patterns and unit size. Explore the use of pervious paving materials. **See §4.2.6.C. for paved or pervious surfaces.**



Pervious parking spaces have been added to the lot in the HOD and offer an example for other similar projects in the TOD.

E. Landscaping

See §3.7.3.C.3. for yard requirements specific to the TOD, and §4.5. for general landscaping requirements.

1. Use plant materials that are appropriate and hardy to this region and to harsh urban conditions. Select materials with concern for their longevity and ease of maintenance. From these selections, create a distinctive and visually attractive outdoor space. **See Appendix III, Plant List City of Fairfax Design Guidelines for Private Property.**
2. Manage existing natural resources as an integral part of any development: prevent soil erosion, protect wetlands, and conserve and enhance existing substantial vegetated areas and mature trees.
3. Use plant materials within resource protection areas and floodplains that are consistent with the function of these areas. Reference the planting list in **Appendix III** for specific species recommendations.
4. Use landscape edges such as a row of street trees or, where trees cannot be installed due to utility or other restrictions, use a shrub layer or herbaceous planting to create a unifying edge or seam between adjacent developments and their face on the public right-of-way. Reference the drawings and illustrations for strategies to use in creating aesthetically appropriate transitional yards as required by the Zoning Ordinance (**see §4.5.5.**).
5. Enhance the site's appearance by incorporating a layered landscape with a variety of plant materials. Consider color, texture, height, and mass of plant selections in a planting composition.
6. Create well-defined outdoor spaces, delineate pathways and entries, and create a sense of continuity from one site to another.
7. Use plant materials to soften large buildings, hard edges, and paved surfaces.
8. Conceal loading and storage areas from public rights-of-way using masonry walls, wooden screening fences, landscaping, or a combination of these features.
9. Screening/buffering should be used to create attractive views from streets and to minimize noise and visual impacts.
10. Refer to the plant list included in **Appendix III** for recommended plants for use in various site conditions and uses.



This parking area in the TOD is well landscaped and screened from the right-of-way.

F. Fences & Walls

See §4.7. for general fence and wall requirements.

In addition to landscaping, fences and walls are useful elements to shape outdoor space, screen undesired views, and reinforce the desired street wall in the commercial core. Vertical elements on private sites such as landscaping, fencing, or walls, define property lines and provide privacy and enclosure.

All fences and walls visible from the public right-of-way or public property are subject to the TOD and review by the BAR. Check with the City of Fairfax's Building Code to see if the fence or wall requires a permit.

1. Fences, walls, and gates should be appropriate in materials, design, and scale to the period and character of adjacent structures.
2. Masonry, wood, and metal are traditional building materials for fences and walls.
3. Modern mass-produced fence materials (diamond lattice panels for example, or synthetic materials such as plastic, or fiberglass wood timbers) are not appropriate for use within the TOD.
4. Metal chain link fencing or unclad masonry block is not appropriate within the TOD, when visible from the public right-of-way or from public property. If it must be used where visible, it should be screened with vegetation on its public side.
5. Loading and storage areas should be screened with fences, walls, or vegetation.
6. Parking lots should be screened from the public right-of-way or public property with plant materials, walls extending the building façade, or other techniques to reinforce the streetscape 'building wall' while exposing commercial and retail activity to the street.
7. Buffering and screening of sites and uses adjacent to buildings should use materials in wall construction that extend and complement the buildings and their materials.

G. Lighting

This section focuses on site lighting, landscape lighting, or landscape focus lighting. It does not address building facade lighting. **See TOD-3 New Construction. See §4.8. for outdoor lighting requirements.**

1. Select light posts and fixtures that are sympathetic to the design and materials of the building and its neighbors.
2. As a way to enhance design coherency on a private site in the TOD, ensure that new exterior lighting elements- posts, fixtures, landscape, and other accent lights- share at least one common element, color, material, form, or style, creating a coherent suite or assemblage of exterior lighting elements.
3. Use exterior lighting to enliven and accentuate landscape and outdoor site features such as handrails, steps, and bollards.
4. Select pole heights and fixture wattages to reduce light spill and over-lighting the outdoor environment in conformance with the Zoning Ordinance.
5. Meet standards required for illumination consistent with recommended practices for designing new, continuous fixed, lighting for roadways, streets, adjacent bikeways, and pedestrian ways.
6. Consider making use of adaptive lighting controls, allowing lighting levels to be reduced during off-peak periods.
7. When possible, consider the use of LED lights for outdoor lighting of all types. Choose LED lighting with the lowest emission of blue light possible. Shield all lighting to minimize glare and its effect on wildlife. Dim when possible; or shut-off completely when not needed.
8. Colored lighting should generally not be used outside of temporary seasonal displays.
9. Do not attach lighting elements in any way that will damage living elements such as trees or shrubs.
10. Lighting should illuminate parking lots and pathways to provide safe vehicular and pedestrian circulation and to minimize pedestrian/vehicular conflicts. Incorporate lighting in pavement, railings, and steps to illuminate the pedestrian way and walking surfaces.

H. Furnishings

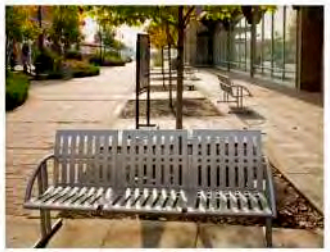
Private sites within the TOD may have more physical space available to accommodate site furnishings than those in the other districts. The guidelines encourage the insertion of furnishings that are the same, or similar to those located within the HOD, while recognizing that projects often use site furnishings as a branding identity.

These guidelines suggest ways for a project to be a part of an overall coherent district, while encouraging strategic uses of color and materials to add interest and identity to a specific project.

1. Consider the use of site furnishings similar in appearance to those found in the HOD.
2. Furnishings should be of similar quality and value as those required for incorporation in the public right-of-way or similar to those located in Old Town Square.
3. Site furnishings should be made of metal, wood, or concrete. Plastic or other synthetic materials are not acceptable.
4. Restaurants and other entities providing outdoor dining or table areas within the TOD may select outdoor café tables and chairs that vary in color and in materials, as long as their quality is comparable to the site furnishings found at Old Town Square.
5. All furnishings within a single private site or project area should form a coherent suite or family of furnishings with a consistent color, material, style, or form.
6. Benches and trashcans should be located where useful along pedestrian pathways and at building entries, gathering areas, and plazas.
7. Bike racks should be placed near building entries and included in parking lots, garages, and structures.
8. The use of café seating and movable furnishings is highly encouraged in gathering spaces and plazas.
9. Arbors and planters should be made from natural wood, metal, fiberglass, or concrete; and should be of a consistent vocabulary in color, material, and form to complement a suite of furnishings such as benches, tables and chairs, and trashcans.

Benches


Victor Stanley


Landscape Forms


Landscape Forms

Tables and Chairs


Landscape Forms

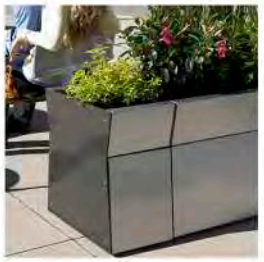

Keystone Ridge


Landscape Forms

Planters


Victor Stanley


Equiparc and photographer, Adrien Williams


Landscape Forms

A variety of furnishing elements can be used to enhance private sites in the TOD.

I. Appurtenances

A supplemental component to a building, an appurtenance, may be visible, functional, or ornamental. Examples include components such as trash receptacles, utility boxes, telecommunications equipment, or heating and cooling machinery. As accessory components, these elements should be placed in inconspicuous areas on a site, screened and shielded from public view.

1. **See Section 4.5.8.A. of the Zoning Ordinance** for features to be screened.
2. Examples of architectural interventions that are appropriate for screening appurtenances include masonry walls, fences with gates, landscape, or wood screens. **See subsections E. and F. of this chapter.**
3. Low berms, with or without additional vegetation, may be used where the landscape topography supports their insertion.
4. Use creative architectural façade treatments to incorporate and accommodate mechanical and ventilation appurtenances associated with above grade parking structures or buildings.
5. As technology changes, telecommunications equipment will change, and appropriate new designs or screening methods may vary. The equipment of these changing technologies, if highly visible, should be designed to minimize its impact on the visual quality of the district.



Appurtenances can be partially screened as shown in these examples.





This mechanical unit is mounted on the roof of a basement service entrance and is not visible from the front area of the building site.

J. Gathering Spaces

1. Incorporate a variety of small public spaces, ranging in size from 100 to 2,000 square feet in size, to provide opportunities for informal interactions and public outdoor access.

2. Smaller and less formal than a plaza as defined in the Zoning Ordinance, gathering spaces may vary widely in type, size, and amenities. At a minimum, a gathering space should accommodate six seated individuals and allow for a variety of seating options such as benches, seat walls, tables/chairs, or directly on lawn areas. Other amenities in these spaces may include outdoor dining, game tables, public art, or water features.

3. Orient buildings to form gathering spaces rather than isolating them in forgotten, unattractive portions of the site. Use trees, walls, topography, and other site features to define gathering spaces and to lend a human scale to the area. Shade is an important component and could be provided by a shade structure, trees, or overhang from an adjacent building.

4. Gathering spaces infrastructure should include additional power sources for special events requiring specific lighting and sound equipment.



Examples of Gathering Spaces, formed with a single or multiple benches and landscape plantings.





K. Private Roads

Private roads can incorporate pedestrian-friendly elements, such as mid-block crossings and on street parking, often more easily than those in the public road system.

Streetscape improvements– sidewalk width, planting beds, tree plantings, pedestrian lighting, and street furniture– currently do not always reflect those found in the public right-of-way. The City of Fairfax desires a consistent streetscape, regardless of whether the road system is public or private.

1. Provide for a pedestrian scaled and shaded environment by planting street trees on both sides of private streets.
2. Provide pedestrian friendly sidewalks that are ADA compliant.
3. Use materials that are stable, attractive, and reflect the adjacent building vocabulary and streetscape materials.
4. Use sturdy benches, trashcans, and pedestrian amenities with materials, styles, and quality that is traditional in style.
5. Site furnishings provide the opportunity to 'brand' a development through the use of color, materials, and style of furnishings. All furnishings within a single project or site should be of a suite, with a consistent vocabulary in color, material, and form between various elements such as trash cans, benches, tables, chairs, bollards, etc. Site furnishings materials should be of natural wood, metal, or concrete. Plastic or other synthetic materials are not acceptable.



Examples of private streets, with sidewalks on each side of the street, pedestrian scaled lighting, and lush streetscape plantings.



L. Public Art

The City of Fairfax has a Public Art Policy administered by the Commission on the Arts.

http://www.fairfaxva.gov/government/parks-recreation/cultural-arts/public-art-policy

Murals and public art must be reviewed for architectural compliance in placement and size, but the Commission on the Arts remains the arbiter of the content. Murals and public art will be reviewed for a COA only after the Commission on the Arts has reviewed the proposal and provided planning staff or the BAR with a recommendation.

The following is a list of the media that would be included, but not limited to, under this policy: sculpture, painting, works on paper, mixed media, crafts, mosaic, murals, textiles, fountains or water features, stained glass, metalwork, earthworks and environmental artworks, decorative or functional features designed by an artist, and objects deemed works of art.

1. Public art installations should not damage or obscure important architectural features of a building.
2. Wall murals to be painted directly on unpainted brick or other masonry walls will be reviewed on a case-by-case basis.



Public art, applied to a commercial building facade, illustrating North Old Town Alexandria history with a medium of metal cut panels.

City of Fairfax

DESIGN GUIDELINES

Architectural Control Overlay District



City of Fairfax

DESIGN GUIDELINES

Architectural Control Overlay District

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- L. Public Art ACOD-6.10

ACOD-7. FRANCHISE DESIGN
- A. Introduction ACOD-7.1
- B. Guidelines ACOD-7.2

A. Introduction

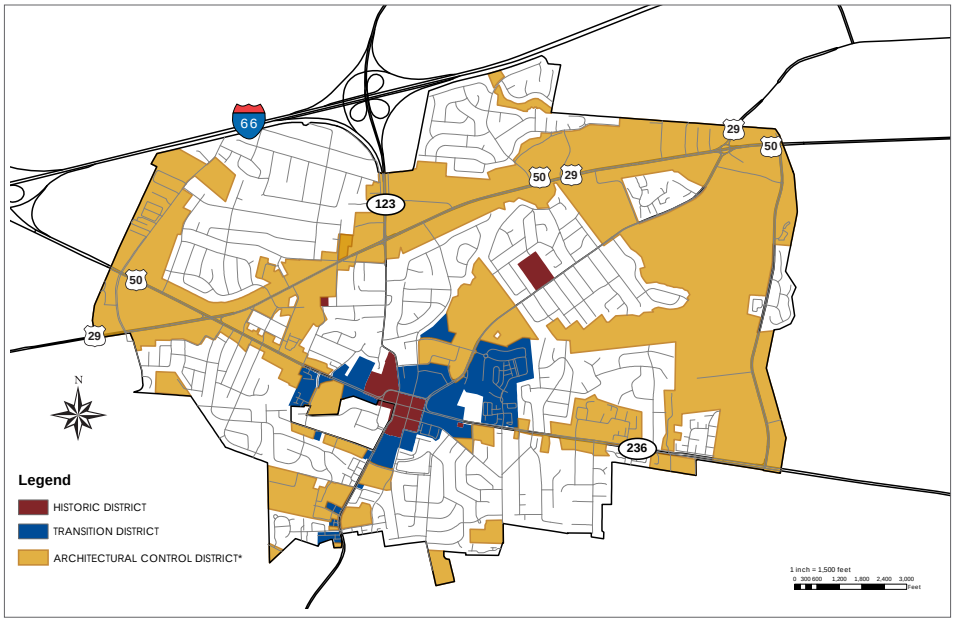
As mentioned in the overall introduction to these guidelines, the City has realized that a concern for community appearance and aesthetics should extend beyond its historic core. The result has been a community-wide design review by the City in areas outside the Old Town Fairfax Historic Overlay District (HOD) and Transition Overlay District (TOD) known as the Architectural Control Overlay District (ACOD). This area includes the entirety of the City outside of the HOD and TOD. Exempt from architectural review in the ACOD are: signs, demolition, single-family detached dwellings, single-family attached dwellings after initial approval and construction, duplex dwellings after initial approval and construction, and townhouses after initial approval and construction.

The remainder of the ACOD subject to architectural review includes most of the corridors of the city and other locations of commercial, institutional, industrial, mixed-use, and multi-family buildings, as well as open space. The map on this page illustrates the sections of the ACOD that are subject to architectural review.

This ACOD is "overlaid" upon other districts and modifies something about the underlying district. §3.7.4. of the Zoning Ordinance states that improvements in the ACOD must comply with the Comprehensive Plan and these Design Guidelines, and should be designed to complement the character and atmosphere of the district with respect to building size, scale, placement, and use of materials.

While the HOD and TOD guidelines reflect a preference for preserving the existing character, and for more traditional approaches to new design, the ACOD may reflect a more contemporary design aesthetic. In the ACOD, the reality of market forces is recognized. National and regional trends affect the changing nature of Fairfax's non-historic areas. Franchise architecture highlights important branding images to attract customers to familiar building designs. Each new generation embraces some aspects of the new while rejecting some eras of the old. Thus, these areas of the city will continue to see turnover in architectural expressions to respond to changing market forces in both renovation of existing buildings and new construction.

The challenge in regulating the appearance of developments and individual buildings in the ACOD is to create an overriding aesthetic. This goal is challenging where natural market forces result in more variety in visual character. Quality building designs that reflect current architectural tastes and trends have strong market appeal. Recognizing this reality while refining it to local conditions, emphasizing quality materials, and regulating other aspects of the design such as building size, placement, and site elements can still create attractive and compatible new developments for the community.



Areas of Architectural Control Overlay District (ACOD) subject to architectural review are shown in yellow.

In this automotive dominated environment, parcels become self-contained designs resulting in a lack of visual cohesiveness in many segments of the ACOD. The properties have a wide variety of lot sizes, building types and scales, landscaping treatments, parking arrangements, pedestrian routes, and sign locations. In addition, as growth pressures continue, older parcels have been consolidated and redeveloped.

Like the private segments of the ACOD, the public realm is also experiencing much change. Many of the corridors have been redesigned to accommodate the increasing vehicular traffic and in that process, new lighting, landscaping, pedestrian enhancements, and other streetscape elements have been, and continue to be, upgraded. In this dynamic development, there is the opportunity to add more visual cohesion to the ACOD as outlined in the goals below.

B. ACOD Goals

1. Strengthen the street edge with buildings and landscape on major corridors.
2. Maintain a human scale in building design and outdoor spaces.
3. Where existing buildings or developments do not provide appropriate examples, new development should strive to implement the intended vision rather than repeat existing patterns.
4. Existing buildings or developments should be upgraded to a higher design quality as opportunities arise to reflect these guidelines.
5. Continue the emphasis on attractive and well maintained landscaping.
6. Preserve and enhance natural character of topography, streams, and mature trees.
7. Mask the utilitarian by screening equipment, loading areas, parking lots, and other uses that have adverse visual impacts.
8. Continue to create an inviting public streetscape realm with coordinated designs.

C. Planning a Project in the ACOD

1. Review overall introduction to these guidelines to better understand the nature, intent and requirements of design review in the City of Fairfax. Changes to your property and the building on it, including major site alternations, must first receive a certificate of appropriateness (COA) §6.5.
2. Study your building to better determine its style, age, originality, and the elements that help define its existing character. Section D has more information about the most common architectural types in the ACOD.
3. Review the goals for the ACOD (see Section B above) and the Zoning Ordinance requirements of your site. §3.7.4. of the Zoning Ordinance states that improvements in the ACOD must comply with the Comprehensive Plan and these Design Guidelines, and should be designed to complement the character and atmosphere of the district with respect to building size, scale, placement, and use of materials. The general requirements for the underlying zoning depend on which category your property comes under. Meet with the Department of Community Development and Planning staff to determine the zoning classification of your property and then review (§3.) for more details. Site development standards are in (§4.)
4. If you are planning on renovating an existing building and/or adding an addition, see the next chapter in these guidelines, **ACOD-2 Existing Building Renovations & Additions.** If you are planning on constructing a new building, see **ACOD-3 New Construction.** See **ACOD-6 Private Site Design & Elements** for guidance on site issues such as landscaping, parking, screening, etc.
   a. Besides receiving a COA for your project, chances are it will also need various other local approvals including building and construction permits, site plan review, sign permits, and other required permits and licenses. Meet with the Department of Community Development and Planning Staff early on about your plans for informal input on the conceptual design and for helpful technical information. Also meet with the Code Administration Office for permitting issues and requirements. This also is the phase when you fill out the application for the BAR.
   b. Depending on the scope and type of work that you would like to accomplish, you may need professional assistance: an architect to assist in designing building upgrades, an addition or a new building; a landscape architect and/or civil engineer to help you with new site work; and a sign maker or graphic designer to create a new sign design. Consider creating this design team from professionals experienced in working in similar projects in Fairfax or nearby communities.

Note: While the BAR does not review signs within the ACOD, the Zoning Ordinance has detailed sign requirements depending on the sign type and the specific zoning classification of the particular property. For further guidance, see (§4.6.).

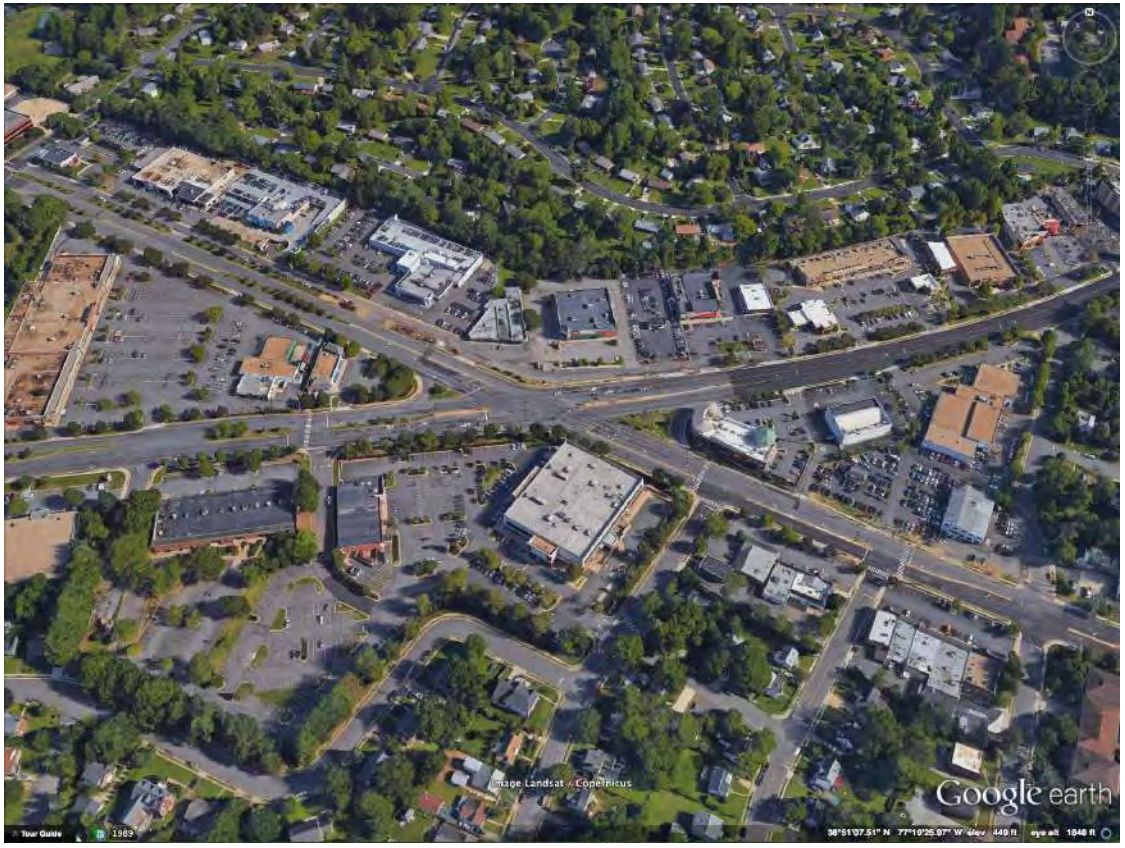
D. ACOD Character & Building Types

The ACOD design character varies widely due to several factors:

- Its area, which covers large segments of the city developed in different eras;
- Its various zoning classifications and regulations, many of which have changed over the years;
- The numerous property uses that result in many different building designs;
- The continual growth of the region that has impacted development in the city; and
- Changes in building technology, materials, and architectural tastes through time.

The result is a wide variety of property types including:

- Small-scale, free standing, older commercial structures on small parcels;
- Small-scale, free standing franchise businesses with, and without, drive-through facilities;
- Small-scale, one-story, strip-type, older commercial centers;
- Medium-sized, one-story retail or office buildings on median sized parcels;
- One-story or multiple-storied hotels on large parcels;
- Large-scaled automotive dealership buildings on large parcels;
- Large-scale, multiple-storied office buildings on large parcels;
- Large, one-story commercial shopping centers on very large lots with anchors, some with developed pad sites;
- Traditionally designed townhouse blocks for residential or office use;
- Medium- or large-scale multi-family buildings;
- Large-scale, one-story industrial and service buildings on deep, narrow parcels;
- Institutional buildings such as schools, churches, and government facilities; and
- Underutilized or vacant small former dwellings.



This location in the ACOD at Fairfax Blvd and Main Street and Old Lee Highway shows single-use commercial buildings with parking to the front and side. In other cases, buildings are not set back as far from the street.



ACOD Building Type: Small-scale, free standing, older commercial structure on small parcel.



ACOD Building Type: Small-scale, one-story, older commercial strip center.



ACOD Building Type: Small-scale, free standing, franchise service station.



ACOD Building Type: Medium-sized, one-story retail; recent construction creates a taller building with varied materials, sign band area, and roof cornice. Setback and height changes break up building mass.



ACOD Building Type: Hotels. Large-scale building with deep setback for surface parking. Different material colors help break up overall mass of building elevations.



ACOD Building Type: Large-scaled, multiple-storied office building.



ACOD Building Type: Large-scaled automotive dealership. Natural topography change allows extra story underground to add space to this dealership.



ACOD Building Type: Large, one-story commercial shopping center on very large lots with anchors; use of different materials and colors to create scale while coordinating these elements with other smaller parts of the development.



ACOD Building Type: Traditionally designed townhouse blocks. Varied setbacks, roof placements, window forms, and varied colors help create individual units and break up overall scale. Raised entries, walls, landscaping, and setback all help provide privacy for residents.



ACOD Building Types: Industrial and service buildings. This area has deep lots that allow activities and access along side of building while creating a separate entry part of the building that creates a building facade and space for visiting customers.



ACOD Building Types: Multi-family buildings. Larger scale residential building has articulated entry surround to highlight access point. Varied setback and second wall color help reduce overall scale of building.



ACOD Building Types: Institutional buildings such as schools. A distinctive civic building type that creates physical landmarks in the community. Overall mass is reduced by creating different heights for the separate bays of this large complex.

A. Introduction

Since there are many different types, sizes, and locations of buildings in the ACOD, there are many possibilities for renovating them and adding on to them. This chapter does not address site guidelines; see **ACOD-6 Private Site Design & Elements** for those recommendations.

The first step of most renovations will be to assess the building as described in the next section. From that assessment, you can create a plan that reflects needed maintenance items and minor to major exterior upgrades based on your budget and the goals of these guidelines.

Depending on the scope and type of work that you would like to accomplish, you may need professional assistance: an architect to assist in designing building upgrades; a landscape architect and/or a civil engineer to help you with new site work; and a sign maker or graphic designer to create a new sign design. It is advised that applicants meet with the Department of Community Development and Planning staff early in the conceptual process to assist and guide them through the application, review, and permitting processes.

B. Assessment & Plan

The first step is to use the Maintenance Checklist in the appendix of these guidelines, or a similar checklist, to determine what items need attention and should be included in your plans. Once you know what repairs or replacements are needed due to poor condition of a feature, finish, material, or obsolete equipment and systems, you can create a plan and a budget to address these items.

The next step is to assess the architectural character and quality of the building's overall exterior design and determine what enhancements might be appropriate. If the building is of a distinctive style and/or has unique features or materials that help define its character, consider retaining those elements in the new plan. If the building lacks such features, identify which elements and materials may benefit from a new design and replacement. Create a design and scope of work for these improvements and combine them with the maintenance items to calculate a project budget. Consider creating a phased plan, if needed, for budget purposes. General categories of treatment plans are discussed in the next section.

C. Typical Design Treatments

While each building improvement project is unique, there are some basic exterior upgrades that reflect the City's goal to upgrade the design character of the ACOD. Typical treatments could include:

1. Minor Modifications

The following items are examples of items requiring a minor COA, reviewed by planning staff in relation to these Design Guidelines, the Zoning Ordinance, and the Comprehensive Plan. For a complete list, see §6.5.A. of the Zoning Ordinance:

- add an awning, doorway, or porch;
- add or replace building signage;
- minor landscaping;
- lighting; and
- telecommunications antennas, appurtenances, and screening.



This simple brick building was upgraded with applied contemporary materials, new signage, and new openings.

2. Major Modifications

The following items are examples of items that require a major COA and are reviewed by the BAR or City Council using these Design Guidelines, the Zoning Ordinance, and the Comprehensive Plan to evaluate the application:

- all changes to the color(s) of a building;
- replacing the front door and entryway or the entire storefront;
- extending the façade height;
- adding a sign band area with a cornice;
- replacing existing windows with an updated design;
- adding new wall materials to update design;
- modifying or replacing the roof with a new design and materials;
- adding wall treatments and details that break down the mass and monolithic appearance of a building and help create human scale;
- new additions; and
- all similar work.



This drawing conveys a typical commercial strip building that includes a deep roof overhang and sign band. Individual businesses are not well defined in this scenario; and the building sits very low and is not very visible from the adjoining corridor.



This drawing shows an example of how the same building can be modified to update the character of the building, provide more definition for the individual businesses, and create better visibility from the main road. Techniques include raising the parapet wall for signs and cornices, adding awnings, and providing vertical separation between businesses.



Older, one-story strip commercial buildings are typical in the ACOD, as are their frequent use of mansard roofs. The building is very low and not very visible from the street.



To create better visibility and an updated aesthetic, this drawing shows one way to update the appearance of the strip center. Removing the mansard roof, extending existing vertical divisions between storefronts to create better business definition, raising the height of the front wall and incorporating cornices and signage are some of the possible techniques. This appearance is more traditional in style, but more contemporary techniques and materials could also be employed.



This is an example of an older two-story building with roof modifications that resulted in a heavy metal band at the top of the building.



This example shows changes to the above building, including a roof edge detail with a smooth finish that functions more like a cornice. While signs are not reviewed for architectural compliance in the ACOD, a better defined sign band and awnings further complement the design and present a positive and updated image for the business.

D. Guidelines for Additions

Many buildings in the ACOD do not have additions since they were built recently and they continue to serve their tenant's or owner's needs in terms of their original size. With the changes in the City's goals for the ACOD to have a closer building edge at the street, there is more opportunity to expand an existing building. There are several different conditions that affect how and where an addition is placed on an existing building.

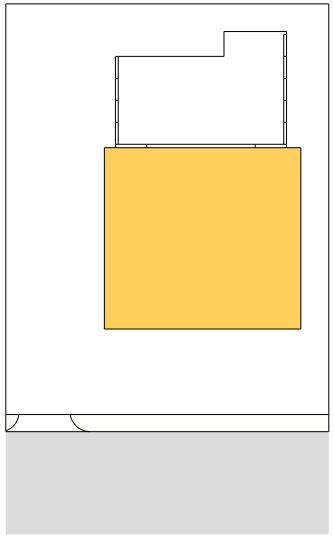
1. Limit the size of the addition so that it is subordinate in both size and design to the existing building unless the existing building's design quality is assessed as not contributing to the City's aesthetic goals. In that case, the addition can screen the original building.

2. The construction materials and the color of the new addition should be harmonious with traditional building materials such as brick, wood, stone, or synthetic materials such as artificial stucco or cementitious siding on a case-by-case basis. If the existing building has quality materials, use them for the addition.

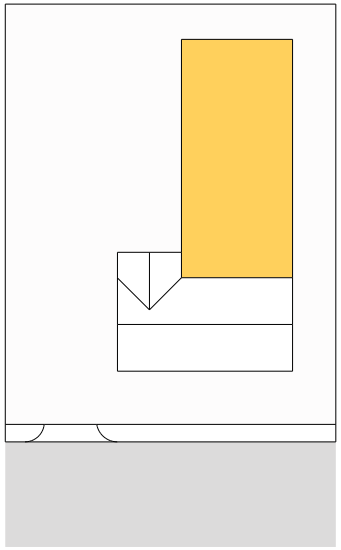
3. Generally, a small hyphen (an indented connector) is the easiest way to connect the new addition without having to make major changes to the existing building. Therefore, the new design in most cases should not use the same wall plane, roofline, or cornice height as the existing structure.

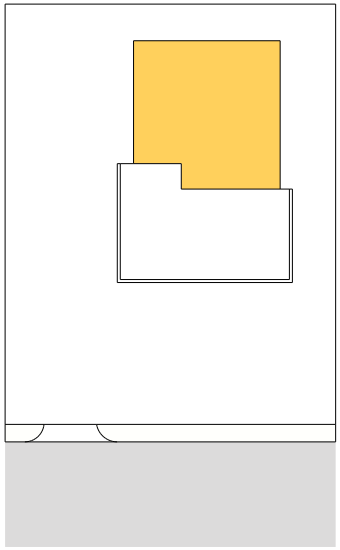
4. If a rooftop addition is being considered to add one or more stories to an existing building, a structural assessment should be made to ensure that the addition is feasible. Its design and materials should relate to the existing building if the quality of the original design is assessed as contributing to the city's aesthetic goals for the district; otherwise, new exterior design and materials would be appropriate.

5. Review the guidelines in the next chapter, **ACOD-3 New Construction** to provide further recommendations for the design of the addition.



Location of additions (shown in yellow) depend on how the existing building sits on the site. A front addition (left) will take on a completely new style and appearance, while rear additions (below) will likely be subordinate to the existing building.





A. Introduction

The following guidelines offer general recommendations for the design of new buildings in the ACOD. The City government extended the design review into this large district to raise the design quality of development. Since this district has subareas throughout the city, as well as a variety of zoning categories, the new construction guidelines vary depending on the type of building. However, there are common design principles and guidelines for new buildings even though their types may be different; these are discussed later in this chapter.

The intent of these guidelines for the ACOD is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking a certain historic style. The design of new construction in the architectural control district may have more contemporary architectural expressions and materials.

Each new building in the ACOD should be designed to complement the character and atmosphere of the district with respect to building size, scale, placement, and use of materials. The expectation is that new buildings will be well designed to enhance the visual character of the district and will use quality materials that will be long lasting.

These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, certain criteria may be more important in some situations. For instance, setback and spacing between buildings may be more important than roof forms or materials since there is more variety of roofs and some are not visible due to their slope. In addition, depending on the location and surrounding buildings, not all criteria may need to be met in every example of new construction.

NOTE: Besides the guidelines for new construction contained in this chapter, various provisions of the City of Fairfax's Zoning Ordinance and building codes deal with new construction. References to some of these additional regulations are placed within various sections of these guidelines. All relevant sections of the other regulations must be thoroughly reviewed by any property owner and/or their architect, engineer, and/or builder before designing or undertaking any new construction project in the ACOD. Multiple permits will likely be needed, and the Department of Community Development and Planning staff should be contacted at the beginning of any such project.



This new retail development creates its own pedestrian experience with a sidewalk, lighting, and outdoor dining along the length of the building. The design uses a mix of traditional materials, setbacks, and roof features to break up the scale the overall building. Taller cornices add visibility; and a mix of awnings add color.

B. Building Types

When designing new buildings in the ACOD one needs to recognize that there is a great variety of new construction that might be built within the district. The design parameters of these new buildings will differ depending on the following types:

- Service/Gas Stations;
- Strip Center-small;
- Strip Center-L-shaped;
- Strip Center-large w/ outparcels;
- Strip Center-large w/ anchor;
- Office-small;
- Office-medium;
- Office-large;
- Franchise-small;
- Franchise-medium;
- Franchise-large (Auto Dealer);
- Hotel;
- Industrial;
- Townhouses;
- Multi-family units;
- Mixed-use buildings;
- Institutional-Church; and
- Civic-Courts, Library, School, Firehouse etc.

NOTE: See Section P. Building Types: Additional Considerations for further guidance in regard to the above list.

C. Building Siting

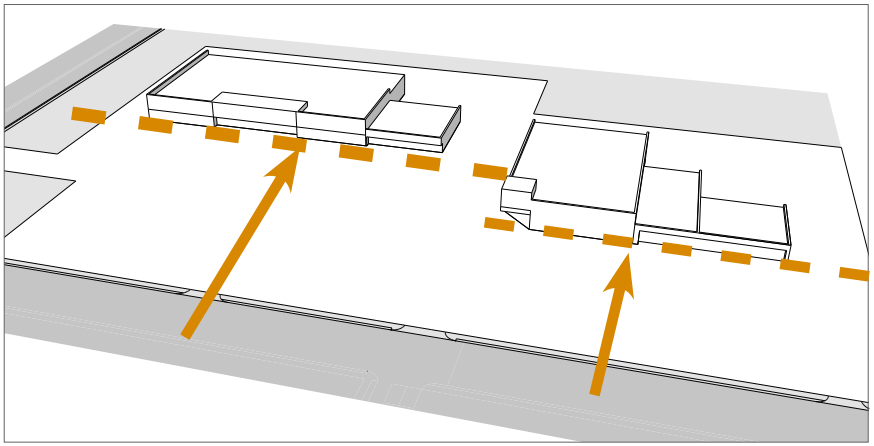
For the purposes of these guidelines, site refers not only to the area of ground that the building sits on, but also to the position of the building on the site (setback and spacing). Front setback is the required area between the property line and the front wall of the building. Spacing between buildings depends on the side-yard setback requirements. Building Siting also refers to density requirements as well as building and lot coverage.

Site also includes a variety of elements such as parking, outbuildings, landscaping, and fences that are covered in **ACOD-6 Private Site Design & Elements.** Siting of new buildings and structures should be established only after the setbacks, views, and locations of surrounding buildings have been considered. (§3.6–Dimensional standards)

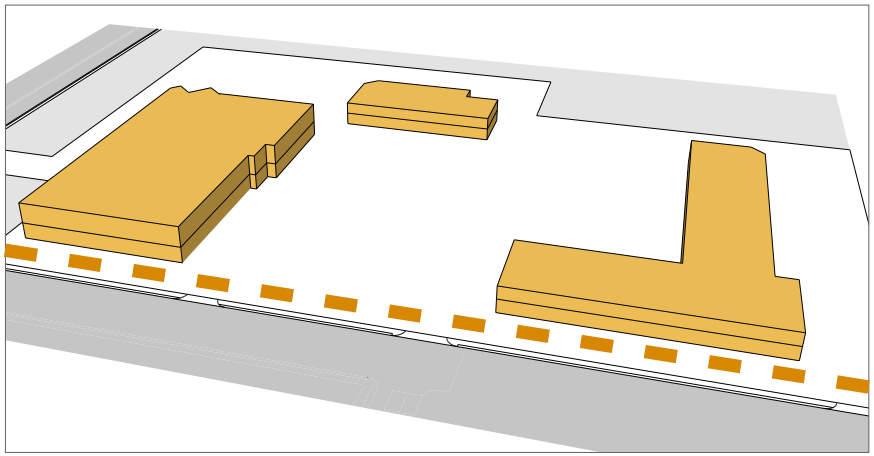
1. Construct new buildings in the ACOD with setbacks to reinforce the street wall depending on the zoning classification and the use(s) of the building. If the new building contains retail uses that need limited parking in front of the building, consider facing the parking to the street and use lower plantings to partially screen vehicles. Taller plantings also can serve as screening and aid in creating a stronger street wall where there are spaces between buildings or sites.
2. Consider creating open corner plazas on corner buildings or other opportunities for open spaces or outdoor dining on larger parcels in the ACOD.
3. Townhouse buildings should have varied setbacks between units.



This is an example of a new development with the maximum setback allowing for a row of parking in front with buildings and facing the street. A low landscaped berm helps screen the parking.



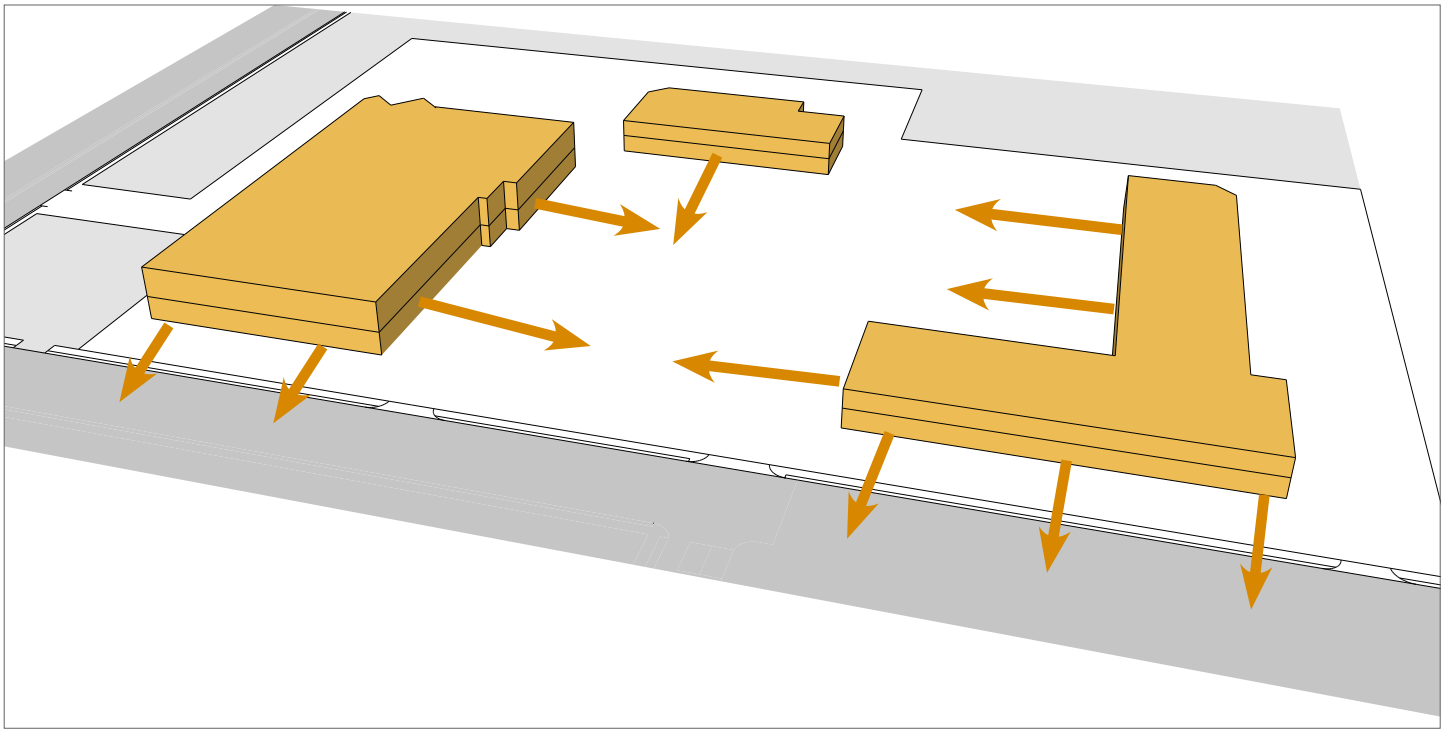
Existing buildings in the ACOD typically have deep building setbacks to allow parking in front (above). The goal for new development is to bring buildings closer to the street front creating more street-level vitality along the corridors. The illustration below shows new development located to the front of the lot.



D. Building Orientation

Siting of a building is the way it is oriented, or how its façade and main entrance face in relation to the street and other nearby buildings.

1. Buildings should be sited so that their main entrances are facing the street on which they are located.
2. If a building has more than one orientation and needs more than one entrance façade, entrances should be designed to reflect this hierarchy. For instance, the prominent façade and the main entrance may face a major corridor while elevations facing local streets, parking, or adjoining developments can have secondary facades and entrances.
3. If a building and its main entry is oriented to a public space or a parking area, the street elevation should contain scale-reducing techniques for visual interest and should not be an unadorned blank wall. Its design should be integrated with the rest of the building.
4. A main entrance facade should face another building's façade and not face the rear or service façade when possible.
5. Orient entrances for convenient access from adjacent buildings, sidewalks, parking, and bike paths.



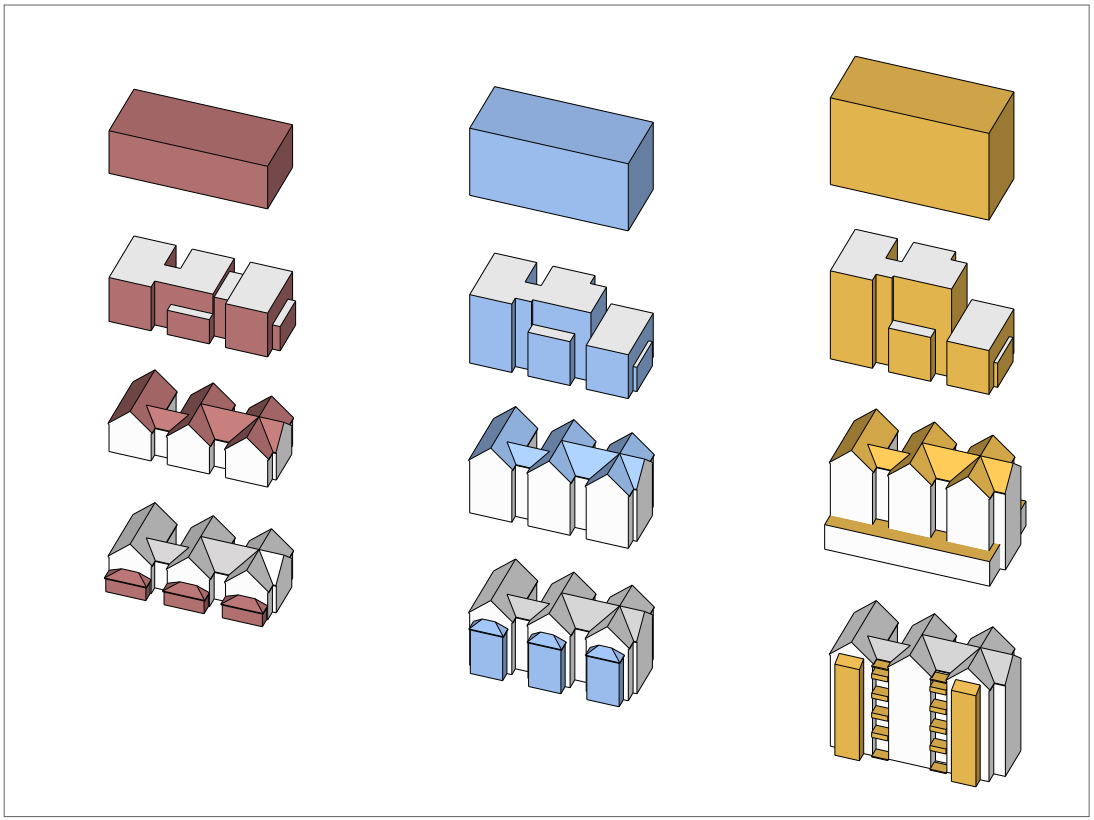
While new buildings should be located closer to the street and oriented toward it when possible, parking may be to the side requiring the building orientation to be inward. Even in these situations, the street front elevation should be designed with materials and scale elements along with entrances depending on the tenant locations to create an inviting streetfront.

E. Building Form & Articulation

The overall form and articulation of a building relates its combination of shapes, massing, proportions, and directional expression. A building's form, shape or mass, can be simple (a single box-like structure) or complex (a combination of elements used with projections or indentations and varied roofline). Also, a building can have horizontal, vertical, or square proportions.

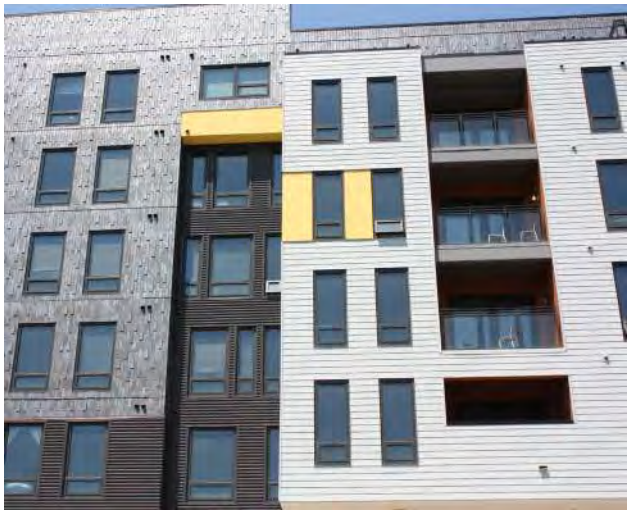
1. Use forms in new construction that relate to those of existing neighboring buildings on the street that are of quality design. Most have simple rectangular forms that may be horizontal or vertical depending on the number of stories of the building.

2. Larger mixed-use, office, or residential buildings should use form and articulation techniques to reduce their mass such as dividing the facades and other visible elevations into smaller bays, varying roof heights of bays, and varying planes of bays.



Form is an essential part of breaking down mass in any of the overlay districts. The ACOD allows more height than HOD and TOD and form is essential to breaking down mass.





These examples show mass broken down with form, a variety of materials and various patterns of openings.

F. Building Height & Width

Because of the variety in building forms and uses in the ACOD, there is a corresponding variety in building heights and widths. While the maximum height of new construction in the ACOD is generally 60 feet, many new commercial buildings may still be one story depending on their use. Building width also varies depending on the age and original use of the building; and new buildings' width will depend on their use and corresponding parking requirements. **(§3.6–Dimensional standards)**

1. Commercial building facades should be divided into bays to reflect the predominant width of a typical storefront. Buildings that front on two or more sides should use this bay division technique on all appropriate facades. These bays should also have varied planes within the overall façade.

G. Building Scale

Scale is the relationship between the size of a building and the size of a person, its neighboring buildings, and its site. The design features of a building can reinforce a human scale or can create a massive scale. There is a very wide variety of scales in the ACOD depending on a building's design, age, and use.

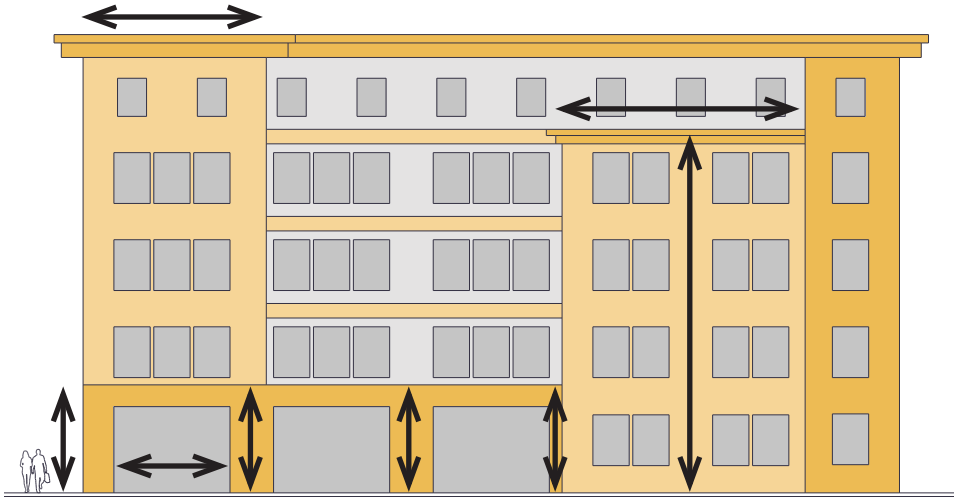
1. Reinforce the human scale of new design in ACOD by including different materials, textures or colors within a large building and/ or by dividing large facades and other elevations into different bays with different heights and planes.

2. Use other techniques such as varying rooflines and window patterns, articulating entrances, and adding cornices and string and belt courses to separate floor levels, and using other decorative features. Corner articulation, balconies, canopies, marquees, and awnings can all also help create a human scale.

3. Consider creating a three-part building design with a differentiated base, upper story, and roof or cornice line.



The building mass before being broken down as it relates to the human scale.

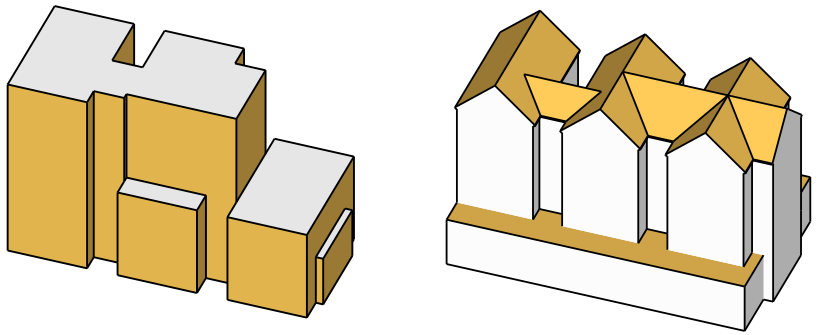


Building height and width can be broken down in a variety of ways to better relate to human scale.

H. Roof Form & Materials

The importance of roof materials depends on its form. Certain roof types result in very visible roof materials. While larger commercial or mixed-use projects may have roofs hidden behind parapet walls, smaller commercial and office buildings and multi-family residential developments often have very visible roofs. Common roof forms include hipped, gable, flat, and shed roofs. Common roof materials include metal, composition shingles, rubber membranes, and built-up roofs of tar and gravel.

1. The roof design of small infill commercial buildings should be sloped behind a parapet wall; or it may be a gable or hipped roof design.
2. Buildings that adjoin neighborhoods should use roof forms that relate to the nearby residential forms instead of the flat or sloping commercial form.
3. Large-scaled buildings should have a varied roofline to break up the mass of the design and to avoid a visible monolithic expanse of roof. Use gable and/or hipped forms or different height of bays. Break the roof mass with elements such as gables, hipped forms, dormers, or parapets. Scale these features to the scale of the building.
4. Consider using a special roof feature on buildings located at a prominent corner or to highlight entry bays on larger structures.
5. On roofs that are visible, use quality materials such as standing-seam metal, architectural shingles, slate, or artificial slate.
6. If using composition asphalt shingles, consider using architectural type shingles.
7. Rubber membrane roofs or built-up roofs can be used on flat or sloping roofs that are not visible from public areas.



Roof forms in the ACOD include all types, including flat and gable, and can help to break down mass of a large building.



This Hipped roof is continued on each projecting bay.



This building features a combination of hipped and flat roofs along with different roof shapes.

I. Opening Types & Patterns

Many building types in the ACOD will have some sort of storefront (see next section) to relate to their commercial function while other uses such as offices, residential buildings and multi-story buildings may have separate windows and doors. Therefore, a wide variety of corresponding window and door types and materials may be used in the ACOD. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings may be symmetrically placed in traditionally designed facades while more contemporary designs may have a wider variety of opening placement and types.

1. The size and proportion, or the ratio of width to height, of windows of new buildings' primary facades may be vertical, horizontal or square. Their arrangement may be laid out in a pattern or in a more random fashion depending on the building's use and its overall design.

2. Traditionally designed openings are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction may use these methods in the ACOD, or they may have openings that are flush with the rest of the wall.

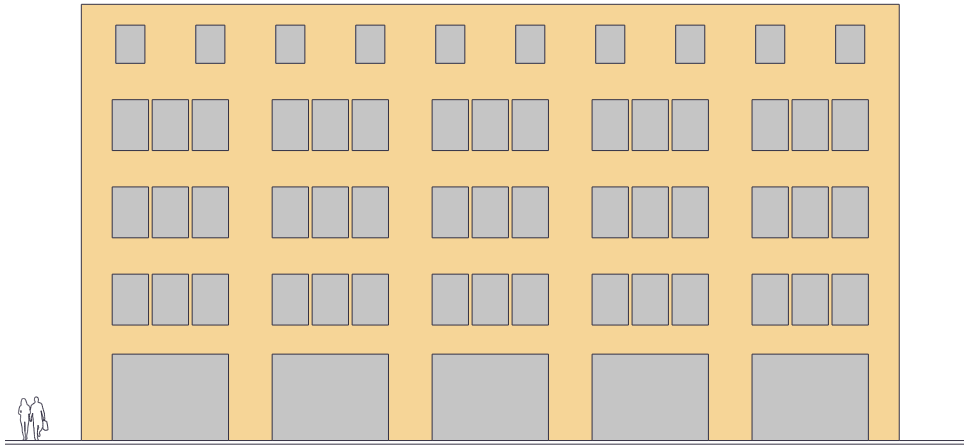
3. Door selection should be integrated into the overall design vocabulary of the building and should be part of an entry element that is articulated and a visible part of the façade.

4. Darkly tinted or mirror glass is not an appropriate material for windows or doors in new buildings within the ACOD.

5. Opaque spandrel glass panels may be used sparingly to conceal structural elements and/or where the design of a building's interior does not allow for the use of clear glass. Opaque spandrel glass panels should not be used as a decorative feature in place of clear glass.



The building mass before being broken down with openings.

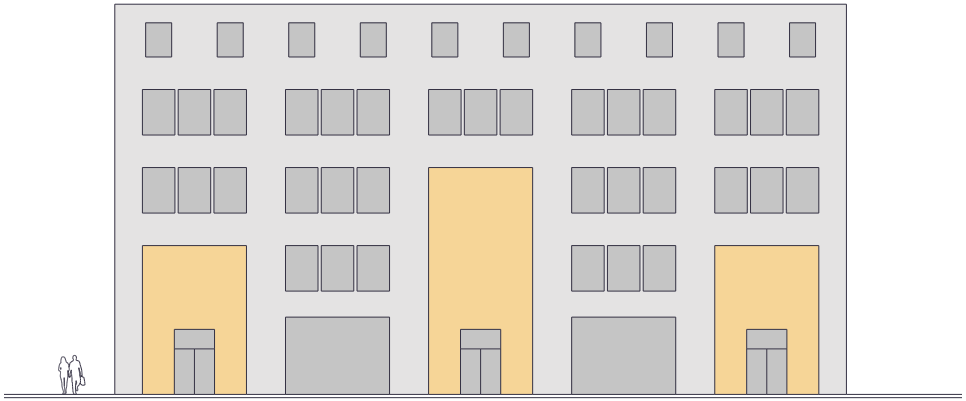


Window patterns and storefront openings begin to break down the mass of a building.

J. Entry Features: Storefronts, Porches & Porticoes

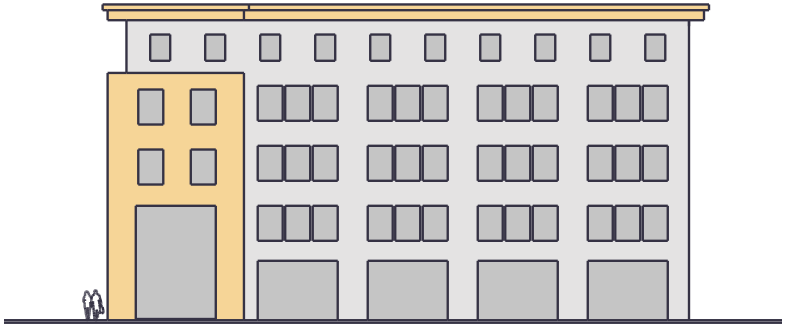
1. In mixed-use buildings with upper-story residential or office use, consider placing first floor retail storefronts if the building faces a commercial corridor. Divide larger such buildings with storefront modules.
2. When designing new storefronts, conform to the concept of creating a transparent wall and entrance with sign areas designed as a part of the overall composition.
3. Any parking structure facing streets or on major pedestrian routes should contain storefronts or other forms of visual relief on the first floors of these elevations and should not have blank walls.





A more contemporary example at left retains the traditional storefront and upper floor relationship but uses contemporary materials and treatments as does the above graphic.





This graphic shows a corner entry bay as well as individual storefronts. Traditional in its layout with first floor storefronts and smaller upper story windows, the example to the right also has a contemporary flair with the roof awnings supported by contemporary individual supports as well as a contemporary contrasting two-story entrance. The building is set next to the street and sidewalk and creates a pedestrian-friendly environment.

K. Building Foundations

The foundation forms the base of a building. On some more contemporary styled buildings, it is indistinguishable from the walls of the building, while on others it is a different material or texture and is raised above ground level. Solid masonry foundations are common for both residential and commercial buildings. Masonry piers, most often of brick, support many porches.

1. Consider distinguishing the foundation from the rest of the structure by using different materials, patterns, or textures.
2. Brick or stone veneer may be used over a block or concrete foundation if the applied veneer appears as a masonry foundation. Do not leave foundations of plain concrete block or poured concrete exposed when visible from public places.
3. On larger-scaled multi-story buildings, use a separate foundation material to create a visual base for the building.

L. Materials & Textures

The choice of a building's materials and textures can have a great visual impact. Coordinating these finishes within a development can tie together buildings of different sizes, uses, and forms while contrasting materials or textures within a large building may add visual interest and reduce its apparent scale. Traditional and modern materials offer many choices and may provide a variety of potential architectural treatments.

1. The selection of materials and textures for a new building in the ACOD may include brick, stone, cast stone, wood or cementitious siding, metal, glass panels, or other materials as deemed appropriate by Staff and the BAR. In general, the use of stucco-like products such as EIFS should be limited and is most appropriate on higher elevations, not in the pedestrian realm.
2. Larger-scale buildings whose primary facades have been divided into different bays, planes, and heights to reduce their visual impact also may vary materials and textures as well.
3. Use quality materials consistently on all publicly visible sides of buildings in the district. These materials should be long lasting, durable, maintainable, and appropriate for environmental conditions.
4. Avoid the use of aluminum or vinyl siding and plain concrete masonry units as exterior materials or painted metal siding. EIFS (artificial stucco) may be appropriate if used in small proportions above pedestrian level.
5. Avoid the use of tinted, opaque, or mirrored glass for windows and doors in the district.



M. Architectural Details & Decorative Features

Traditionally styled buildings generally have some form of decorative details but many structures in the architectural control district do not. Copying historic decorative features to be pasted onto contemporary buildings is inappropriate. Simple details such as brick patterns, varied materials, cornices, roof overhangs, window and door surrounds, belt or string-courses, and water tables can all add visual interest and human scale elements to new construction.



These examples use a variety of color, details, and materials to break down the mass of the buildings and create interest. The example above articulates the base with a distinctive material and color combination.





These two examples have the same scale, color, and street presence but use different materials and articulation of details to create a contemporary version (left) versus a more traditional version on the right.





These two examples use color to create hierarchy and emphasize entrance while being very contemporary on the left and more traditional on the right.



A large roof overhang with natural wood finish panels and large window bays, along with a stone base, creates a strong presence for this corner building.



Different colors, materials, recessed connecting bays and window patterns reduce the scale of this residential use building.



Credit: Ed McMahon of Urban Land Institute

This new "big box" has a limited setback and storefronts to activate the pedestrian experience. The overall mass of the design is divided by the use of individual bays and the mix of brick and cast stone cladding materials.



Credit: Ed McMahon of Urban Land Institute

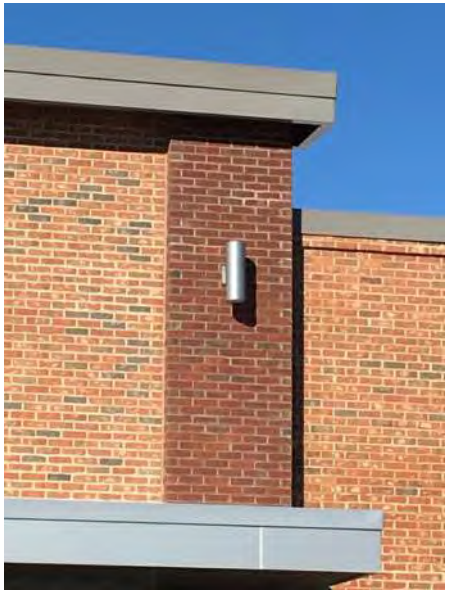
This mixed use development has a "big box" with a corner entry and the store on the entire second level with ample windows. Additional storefront businesses, 4 levels of apartments and underground parking complete this new complex.

N. Building-Mounted Lighting

Exterior building lighting helps to provide security and may highlight architectural elements as well as landscaping features. Site lighting is discussed in **ACOD-6 Private Site Design & Elements**. See also §4.8 of the Zoning Ordinance for outdoor lighting standards.

1. Lighting for new structures should be designed to be an integral part of the overall design by relating to the style, material, and/or color of the building.
2. Fixtures should utilize an incandescent, LED, fluorescent, metal halide, or color corrected high-pressure sodium lighting sources. Avoid overly bright or colored lights.
3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties.
4. A combination of free-standing and wall-mounted fixtures is recommended to yield varied levels of lighting and to meet the intent of the zoning regulations.
5. Building-mounted accent lighting should be shielded and directed toward the building.
6. Building-mounted accent lighting such as individual low-wattage, low temperature color (warm white) bulbs may be appropriate to accentuate the roofline of certain buildings.
7. Rope lights, neon, or other tube lighting is not appropriate and should not be used.
8. Colored lighting should generally not be used outside of temporary seasonal displays.
9. Flashing or intermittent lights or lights of changing degrees of intensity are not appropriate and should not be used.







Here are three examples of contemporary building mounted lighting that are all shielded to direct the light downward.

O. Appurtenances

Appurtenances refer to the miscellaneous equipment and elements that are necessary for the building to function in its appropriate use. These items, when not properly located or screened, can detract from the overall appearance of an otherwise well designed building (**§4.5.8.A - Features to be screened**).

1. Building service, loading, and utility areas should not be visible from public streets or adjacent developments, or from access drives within large developments. Such service areas should be located behind the main structure in the least visible location possible or screened if otherwise visible from the right-of-way or other public places.

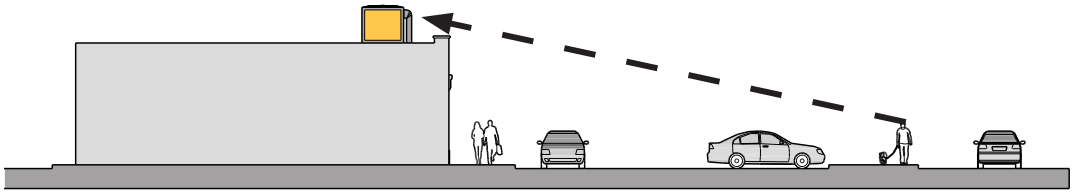
2. Mechanical equipment on roofs or sides of buildings should not be visible from streets. It should be screened from public view on all sides if otherwise visible. The screening should be consistent with the design, textures, materials, and colors of the building. Another method is to place the equipment in a non-visible location behind a parapet.

3. When the mechanical equipment, vents, meters, satellite dishes and similar equipment is ground mounted, screening should include either an opaque fence or wall made of the same material as the building or an evergreen hedge that screens objectionable views.

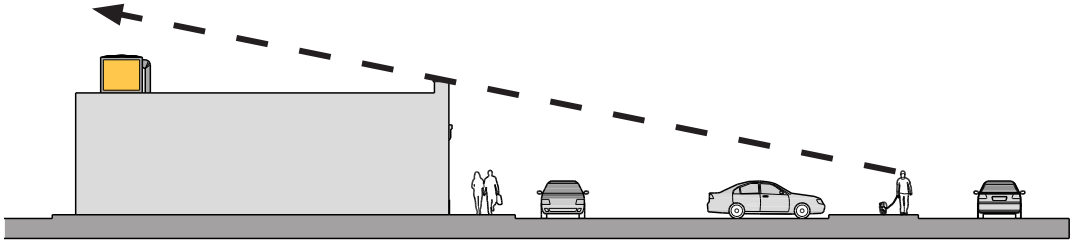
4. Items such as roof ladders, railings, roll-up doors, and service doors should be located on building elevations that are the least visible from public streets/corridors and adjacent developments or from access drives within large developments. Their colors should be coordinated among all these elements and blend with the rest of the building.

5. Dumpster enclosures should be constructed of either an opaque fence or wall made of the same material as the building.

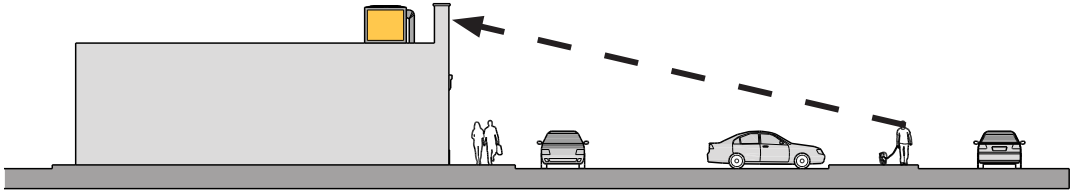
6. In terms of cell/mobile antennas, as technology changes, telecommunications equipment will change and appropriate new designs or screening methods may vary. The equipment of these changing technologies, if highly visible, should be designed to minimize its impact on the visual quality of the district.



Mechanical equipment visible from the street.



Moving mechanical equipment to the rear of the building can prevent it from being visible from the street.



Parapet walls and other architectural features can be used to screen equipment from the street.
NOTE: *If the equipment is visible from the sides, the screening should be used there as well.*

P. Building Types: Additional Considerations

When designing a new building or development of several buildings, follow the guidelines as outlined in sections A through O above. In addition, there may be additional considerations depending on the type and use of the particular building being designed. For further guidance, see the following additional recommendations.

1. Service/Gas Stations

   Canopies should complement their associated buildings in materials and scale, and be integrated with the buildings' overall design.

2. Strip Center-small

   The City desires to have a stronger and higher street edge defined by buildings along with a higher quality of design on many of its corridors in the ACOD. Smaller strip type commercial centers should increase the height of their facades to have a stronger visual presence on these corridors. In addition, the taller front elevation would allow for a sign band area and a cornice or other element of visual interest at its roofline.

3. Strip Center-large w/ pad sites

   The design of pad site buildings that are part of an existing larger commercial development should be coordinated with the rest of the structures on the property. These pad site buildings should have similar materials, roof forms, and design details as the other buildings on the site.

4. Strip Center-large w/ anchor

   The design of this type of development should coordinate the anchor business with the rest of the buildings on the site. The anchor should not use a standard franchise design that does not relate to the rest of the development's design.



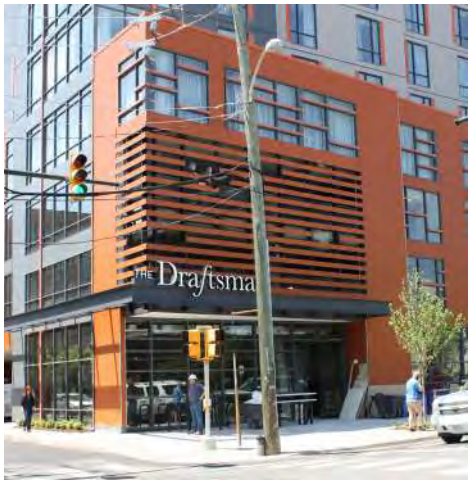
This example shows a strip center that has increased its height to create a stronger visual presence.

5. Office-small/medium

   The City desires to have a stronger and higher street edge defined by buildings along with a higher quality of design on many of its corridors in the ACOD. Small and medium size office buildings should increase the height of their facades to have a stronger visual presence on these corridors. In addition, the taller front elevation would allow for a sign band area and a cornice or other element of visual interest at its roofline.

6. Office-large

   a. As mentioned in the general new construction guidelines, these large buildings' designs should use a variety of techniques to reduce their monolithic size and to result in a more human scaled appearance while ensuring a clearly visible main entrance to the facility.



Large office or mixed-use buildings can create a strong presence with articulated entrances.

   b. Some sort of entrance portico or canopy may be a part of this building type design to provide a sheltered drop-off area for frequent visitors. This feature should be designed as a complementary element within the overall design of the building.

7. Franchise-All types (See **ACOD-7 Franchise Design**)

8. Hotel

Some sort of entrance portico or canopy may be a part of this building type design to provide a sheltered drop-off area for its guests and visitors. This feature should be designed as a complementary element within the overall design of the building.



This hotel has a variety of features that make it inviting including large outdoor areas and large glassy lobby area.

9. **Industrial**

   Industrial building design may incorporate different materials such as painted metal, EIFS, and textured concrete masonry units as the primary materials, preferably on secondary public rights of way, not visible from main thoroughfares. High quality materials such as brick and stone should be incorporated into the design where possible, particularly on primary facades that are highly visible from main thoroughfares.

10. **Townhouses**

   a. Residential townhouses, depending on the number that are abutting, should have varied setbacks.

   b. In townhome developments, avoid creating street front facades that are dominated by garage doors.

   c. Many townhouses have some type of entry porch or portico with much variety in the size, location, and form of these features. Since this element is such a prominent part of the residential areas, consider including it in residential design.

11. **Multi-family units**

   a. Elevate the ground floor of the building's design to maintain more private living spaces.

   b. Entry stoops (besides elevating the ground floor) also add visual interest, create a rhythm along the street, and provide an area of pedestrian activity.

   c. Common areas, entrances and lobbies may have higher transparency and provide a visual connection to the pedestrian realm.

   d. Articulate the facades with window patterns, projecting or recessed balconies, changes in materials, and other scale reducing techniques.

12. **Institutional-Churches, Schools, Government Buildings**

   a. For these buildings, either reinforce the street wall through a minimal setback, or use a deep setback within a landscaped area to emphasize the community function of the property depending on the use and the context of the site.

   b. If desired, give these new buildings more complex forms, reflecting their distinctive use and functional needs.

   c. These buildings by their nature may have large footprints. Depending on their location, their massing should be reduced so they will not overpower any neighboring smaller buildings. Techniques could include using different materials and textures, varying the surface planes of the building, stepping back the building as it increases in height, and breaking up the roofline with different elements to create smaller compositions.

   d. Ensure that these buildings have human-scale design features since they frequently have a monumental scale. There is a difference between monumentally-scaled and massively-scaled buildings. These monumental buildings still relate to the human scale but are larger due to their use and the importance of their community function. Massive buildings are simply huge buildings that are not intended to relate to human scale.

   e. These buildings that are freestanding may have a gable or hipped roof with variations to add visual interest and reduce the scale of a monolithic roof.



Institutional buildings like this one have human-scaled features, as well as a variety of materials and colors to break down the scale and mass of the building.

A. Introduction

Many materials in new or recent construction have finishes that are natural to the material such as brick or stone, have been factory finished such as metal or vinyl, or have a finish that is embedded in the material such as EIFS. Paint is typically limited in use and is primarily used on wood components, but can be used on other materials such as metal.

Paint technology has evolved throughout the years as technology has changed. The finish of paints ranges from matte to a gloss finish; and there is a great variety of available paint colors. The technology of this product continues to evolve for a wide number of applications on various building materials. The proper process for surface treatment prior to paint application has also evolved and depends on whether a surface has been painted in the past. Carefully follow the manufacturer's specifications when painting new or existing materials.

Tasteful color combinations and careful placement of color can enhance a building. Inappropriate or garish colors, colors placed on a building incorrectly, too many colors, or monolithic color treatments, can all detract from the overall appearance of a building.







Many newer buildings have little painted area as materials are already finished with a color such as brick, stone, manufactured panels, and cast concrete. These materials are selected to create visual interest and enhance the appearance of the building and articulate features.

B. Guidelines

1. Keep existing finishes well maintained and consult manufacturing specifications on factory finishes for best maintenance practices.
2. Brick is intended to remain unpainted; however, if the brick has been painted in the past or the brick is aesthetically unattractive, use a masonry paint product. Masonry is intended to breathe and inappropriate paint coatings can cause moisture issues.
3. Use care when removing paint from masonry, soft metal, or wood so as not to damage the material. Test a small sample before undertaking overall paint removal.
4. Paint and finish color choices are a design characteristic that can be changed in the future. In some cases, commercial building owners or tenants may desire a certain color or shade of colors to reflect their personal preference or the brand or logo of their business; while the BAR may attempt to accommodate their preferences if possible, brand colors should not dominate the building's appearance.
   a. Select a coordinated palette of colors for each property that includes site elements in addition to the building itself.
   b. Set the color theme by choosing the color for the material with the most visible area, such as a brick wall area or a metal roof, and relate other colors to it.
   c. Select natural tones instead of overly bright and obtrusive colors.
   d. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.
   e. For most buildings, the numbers of paint colors are typically limited to three: a wall or field color, a trim color, and an accent color for signs, doors, etc.
   f. After using other scale reduction techniques discussed earlier in this section, also consider using color variation to break up the mass of a building and provide visual interest.
   g. Do not use large amounts of a strong bright color that can have the effect of turning much of the building into a branding image.
   h. Consider using lighter colors on roofs where appropriate to encourage heat reflection and energy savings.



Awnings and canopies have a variety of applications and benefits. From a design standpoint, they help to highlight specific buildings and businesses, and provide an opportunity for a splash of color that can be coordinated with a business brand. They also protect pedestrians from the weather, shield window displays from sunlight, and conserve energy. Awnings and canopies can also be used for effective signage.

A. Types

1. **Standard Sloped Fabric**

   Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for storefronts on both new and existing buildings and on residential buildings. Materials vary from synthetic acrylic fabrics that look like traditional cotton, to plastics. Cotton fabric is rarely used today.

2. **Boxed or Curved Fabric**

   Boxed or curved fabric awnings have typically been used on newer commercial buildings.

3. **Sloped Metal and Aluminum**

   Sloped awnings can be made from standing-seam aluminum (or other metal), be powder-coated with any color, and be made in a variety of shapes to fit a particular building or need. They can also be made of a steel frame and polycarbonate sheets.

   http://www.patiocenter.com/metal_awnings_comm.htm

4. **Canopies**

   Canopies are generally flat and extend from the face of a façade and are supported by beams, hanger rods or columns. Canopies also can be free-standing and these drive-through types are used most frequently at gas stations.

5. **Marquees**

   A marquee is essentially a canopy that is used over entrances to theaters or other destinations and includes the name of the business and has space for changeable signs. Marquees generally have lighting in the face of the canopy highlighting the name of the business, events, etc.



Awnings in the ACOD can take on a more contemporary appearance while still fitting openings and enhancing the business appearance.

B. Placement & Design

1. Place an awning or canopy carefully within the storefront, porch, door, or window openings so it fits the building and does not obscure other important features or elements or damage materials.
2. Choose designs that do not interfere with existing signs, street trees, or other elements along the street.
3. Choose an awning shape that fits the opening in which it is installed. Use materials and forms that are compatible with the associated building.
4. Make sure the height of the bottom edge of the awning or canopy meets code requirements.
5. Canopies, including service station canopies and drive-through canopies, should complement their associated buildings in materials and scale, and be integrated with the buildings' overall design.



While made of metal, this awing on a new facade fits the storefront opening in a traditional manner but gives the business a more contemporary appearance.



This contemporary canopy is made from glass.

C. Materials & Color

1. Coordinate color scheme of awnings and canopies with the overall building color scheme.
2. For fabric awnings, solid colors are appropriate in most cases. Wide stripes and narrow stripes may also be appropriate.
3. Avoid using shiny plastic-like fabrics.
4. Use materials that are compatible with the associated building.
5. Gasoline station canopy color should be compatible with the overall color scheme of the rest of the property. Brand colors may be appropriate for use on gas station canopies if executed tastefully.













This gallery of images shows a variety of awning and canopy treatments that are possible in the ACOD.

D. Canopy Lighting

1. Flush mount the canopy lighting to the ceiling of the canopy utilizing a recessed cut-off design.
2. Illumination of the canopy cornice or sign should be external.

A. Introduction

Private sites in the ACOD include a variety of use types in the primary commercial corridors. Currently much of their development is as strip commercial centers, with large areas of surface parking. As these parcels redevelop and change, two common issues tend to arise: frontage landscapes and gathering spaces.

B. Existing Character

The Zoning Ordinance governs the frontage landscape. Site conditions, in some instances, restrict implementation of the requirements. For example, there may be underground or overhead utilities lines that preclude the insertion of street trees. Alternatively, the frontage between the structures and the front parcel line maybe as deep as 30-50 feet deep, with no site restrictions, providing many alternative implementation opportunities.

Materials for use in on-site amenities, walls, fences, and furnishings should be carefully considered within the context of the site.



Existing Commercial area on the western edge of the City of Fairfax, within the ACOD.

C. Parking

1. Limit parking to areas within the private site as allowed by the Zoning Ordinance. **See §4.2. for general parking requirements.**
2. Hide or screen parking from view of the public right-of-way by locating it within the building mass.
3. Off-street parking lots should be designed, located, and buffered in order to minimize their negative visual impacts on surrounding areas. If parking lots cannot be screened from the public right-of-way by building mass, screen parking lots with berms, plant materials, or walls, or a combination of these materials. With any screening technique other than building massing, protect views from the public right-of-way into the site of building frontages and signage. Where needed, limb up canopy trees to open views. Limit the height of walls, berms, or shrub layer plantings to that of the height of the vehicles they are screening.
4. Break up the mass and scale of parking lots though physical separation of parking bays and the incorporation of landscaping, walls, or other features, within the parking lot.
5. Make parking lots pedestrian friendly with highly visible pedestrian walkways, crosswalks, and connectivity with the surrounding pedestrian network.
6. Parking structures, garages or decks, fronting on public right-of-ways, or major pedestrian routes should contain storefronts or other forms of visual interest on the ground level. Consider incorporating public art, vertical plantings (green walls), or other architectural treatments to enliven the appearance of parking garage façades.

D. Paving

1. Explore the use of pervious paving materials. **See §4.2.6.C. for paved or pervious surfaces.**
2. Use materials that are stable, attractive, and reflect the adjacent building vocabulary and streetscape materials. Poured concrete is usually appropriate for sidewalks in the ACOD, though the use of brick, stone, or stamped concrete should be considered in areas of pedestrian interest as appropriate within the context of the site.



Commercial shopping area with surface parking lot that incorporates landscaped islands and screening.

E. Landscaping

See §4.5. for general landscaping requirements.

1. Use plant materials that are appropriate and hardy to this region and to harsh urban conditions. Select materials with concern for their longevity and ease of maintenance. From these selections, create a distinctive and visually attractive outdoor space. **See Appendix III, Plant List City of Fairfax Design Guidelines for Private Property.**

2. Use plant materials within resource protection areas and floodplains that are consistent with the function of these areas. Reference the planting list appendix for specific species recommendations. Refer to the plant list included in **Appendix III.**

3. Use landscape edges such as a row of street trees. Where trees cannot be installed due to utility or other restrictions, use a shrub layer or herbaceous planting to create a unifying edge or seam between adjacent developments and their face on the public right-of-way. Reference the drawings and illustrations for strategies to use in creating aesthetically appropriate transitional yards as required by the Zoning Ordinance (see §4.5.5.).

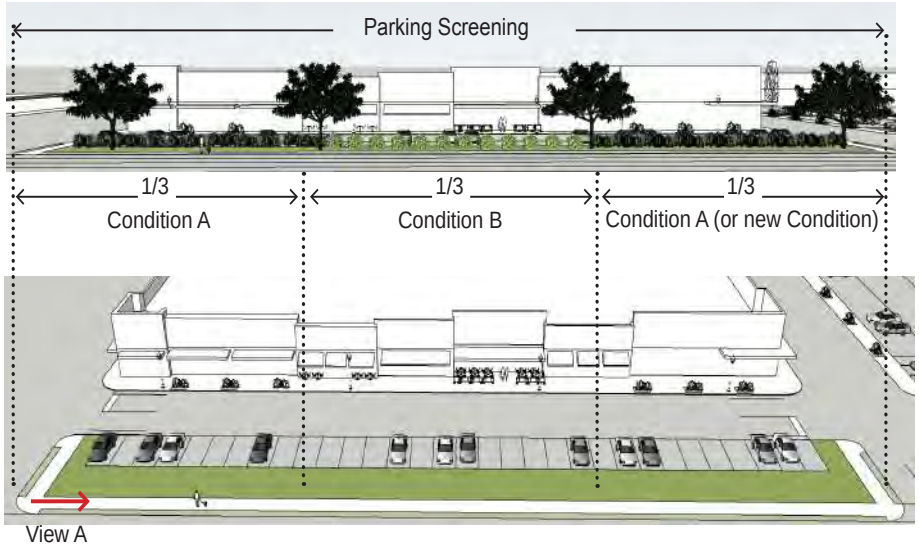
4. Enhance the site's appearance by incorporating a layered landscape with a variety of plant materials. Consider color, texture, height, and mass of plant selections in a planting composition.

5. Create well-defined outdoor spaces, delineate pathways and entries, and create a sense of continuity from one site to the next.

6. Use plant materials to soften large buildings, hard edges, and paved surfaces.

7. Conceal loading and storage areas from public rights-of-way using masonry walls, wooden screening fences, landscaping, or a combination of these features.

8. Refer to the plant list included in **Appendix III** for recommended plants for use in various site conditions and uses.



View A - Sample Conditions



A - Fence with columns, layered shrubs, and trees
B - Brick wall with layered shrubs and trees
A - Fence with columns, layered shrubs, and trees



A - Cluster of shrubs and boulders with wall and trees
B - Brick wall with flowering shrubs and trees
C - Cluster of shrubs, boulders, and trees (no wall)



A - Cluster of shrubs, boulders, evergreen shrubs, trees
B - Cluster of shrubs, boulders, trees, fence with columns
A - Cluster of shrubs, boulders, evergreen shrubs, trees



A - Evergreen and deciduous shrubs, deciduous trees
B - Evergreen and deciduous trees and deciduous shrubs
A - Evergreen and deciduous shrubs, deciduous trees

F Fences & Walls

See §4.7. for general fence and wall requirements.

In addition to landscaping, fences and walls are useful elements to shape outdoor space, screen undesired views, and reinforce the desired street wall in the commercial core. Vertical elements on private sites such as landscaping, fencing, or walls, define property lines and provide privacy and enclosure.

1. Use brick or other natural stone materials for walls. When a wall is an integral part of, or an extension of a building, select wall materials that complement the building's materials.

2. When using formed or poured concrete as a finish wall material, do not mimic building materials (stone, brick, etc.) with a form-liner or pattern stamp; instead make use of concrete's plasticity and unique material qualities.

3. Avoid the use of modern, mass-produced fence materials such as diamond lattice panels, or synthetic materials such as plastic or fiberglass timbers. Stained wood board-on-board is usually appropriate.

4. Any walls with an unclad surface of concrete masonry block or metal chain link should be screened with a vegetative buffer on the side facing adjacent properties or visible from a public site or right-of-way.

5. If a fence or wall spans an area longer than 1/3 of the property line, modulate and articulate the wall with techniques to provide visual interest from the public right-of-way. Examples to break up a long expanse include inserting vertical piers of a different material, height, or width in an intentional rhythm or by adding a vegetative layer(s).



Brick wall between surface parking lot and public sidewalk.



Stained board fencing with brick columns.

G. Lighting

See §4.8. for outdoor lighting requirements.

1. Select light posts and fixtures that are sympathetic to the design and materials of the building and its neighbors.
2. As a way to enhance design coherency on a private site in the ACOD, ensure that new exterior lighting elements—posts, fixtures, landscape, and other accent lights share at least one common element—color, material, form, or style, creating a coherent suite or assemblage of exterior lighting elements.
3. Use exterior lighting to enliven and accentuate landscape and outdoor site features—handrails, steps, and bollards.
4. Meet standards required for illumination consistent with recommended practices for designing new continuous fixed lighting for roadways, streets, adjacent bikeways, and pedestrian ways.
5. Select pole heights and fixture wattages to reduce light spill and over-lighting the outdoor environment.
6. Consider making use of adaptive lighting controls, allowing lighting levels to be reduced during off-peak periods.
7. When possible, consider the use of LED lights for outdoor lighting of all types. Choose LED lighting with the lowest emission of blue light possible. Shield all lighting to minimize glare and its effect on wildlife. Dim when possible, or shut-off completely when not needed.
8. Colored lighting should generally not be used outside of temporary seasonal displays.
9. Do not attach lighting elements in any way that will damage living elements such as trees or shrubs.
10. Lighting should illuminate parking lots and pathways to provide safe vehicular and pedestrian circulation and to minimize pedestrian/vehicular conflicts. Incorporate lighting in pavement, railings, and steps to illuminate the pedestrian way and walking surfaces.



Parking lot lighting.



Pedestrian lighting along a sidewalk.

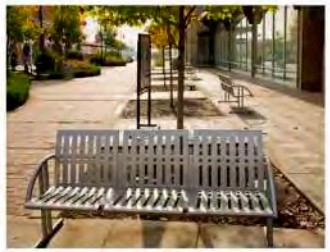
H. Furnishings

The ACOD offers the most expansive guidelines for the selection of furnishings within any of the three districts. All furnishings shown as appropriate for use in the HOD and TOD may also be used in ACOD (although the inverse is not true).

1. Select site furnishings similar in appearance and quality to those at Old Town Square.
2. Encourage developments to brand their site through the use of select site furnishings and the use of color and materials, as long as their quality is comparable to those in Old Town Square.
3. Restaurants and other entities providing outdoor dining or table areas may select outdoor café tables and chairs that vary in color.
4. Private sites are encouraged to make individual choices as to the style and color of bollards, bike racks, and other site-specific furnishings.
5. All furnishings within a single private site or project should form a coherent suite or family of furnishings—with a consistent color, material, style, or form.
6. Furnishings should be of similar quality and value as those required for incorporation in the public right-of-way or similar to those located in Old Town Square.
7. Benches and trashcans should be located where useful—along pedestrian pathways, and at building entries, gathering areas, and plazas.
8. Bike racks should be placed near building entries and included in parking lots, garages, and structures.
9. The use of café seating and movable furnishings is highly encouraged in gathering spaces and plazas.
10. Arbors and planters should be made from natural wood, metal, or concrete and should be of a consistent vocabulary in color, material, and form to complement a suite of furnishings such as benches, tables and chairs, and trashcans.

Benches


Victor Stanley


Landscape Forms


Landscape Forms

Tables and Chairs


Landscape Forms

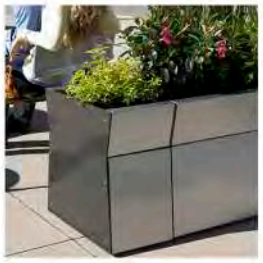

Keystone Ridge


Landscape Forms

Planters


Victor Stanley


Equiparc and photographer, Adrien Williams


Landscape Forms

I. Appurtenances

A supplemental component to a building, an appurtenance, may be visible, functional, or ornamental. Examples include components such as trash receptacles, utility boxes, telecommunications equipment, or heating and cooling machinery. As accessory components, these elements should be placed in inconspicuous areas on a site, and screened and shielded from public view.

1. **See Section 4.5.8.A. of the Zoning Ordinance** for features to be screened.
2. Examples of architectural interventions that are appropriate for screening appurtenances include masonry walls, fences with gates, landscape, or wood screens. **See subsections E. and F. of this chapter.**
3. Low berms may be used where the landscape topography supports their insertion.
4. Dumpster enclosures should reflect the surrounding building materials and design.
5. As technology changes, telecommunications equipment will change and appropriate new designs or screening methods may vary. The equipment of these changing technologies, if highly visible, should be designed to minimize its impact on the visual quality of the district.



Architectural screening of appurtenances with masonry piers and metal panels.

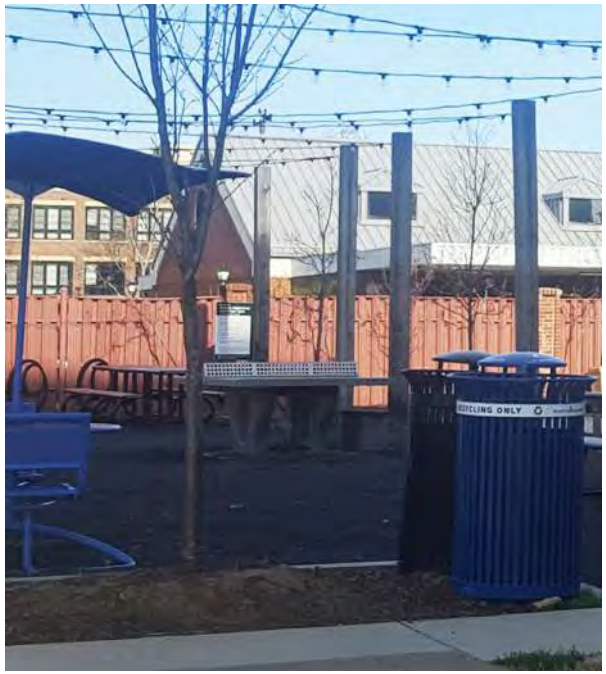
J. Gathering Spaces

1. Incorporate a variety of small public spaces, ranging in size from 100 to 2,000 square feet, to provide opportunities for informal interactions and public outdoor access.

2. Smaller and less formal than a plaza as defined in the Zoning Ordinance, gathering spaces may vary widely in type, size and amenities. At a minimum, a gathering space should accommodate six seated individuals and allow for a variety of seating options such as benches, seat walls, tables/chairs, or seating directly on lawn areas. Other amenities in these spaces may include outdoor dining, game tables, public art, or water features.

3. Orient buildings to form gathering spaces rather than isolating them in forgotten, unattractive portions of the site. Use trees, walls, topography, and other site features to define gathering spaces and to lend a human scale to the area. Shade is an important component and could be provided by a shade structure, trees, or overhang from an adjacent building.

4. Gathering spaces infrastructure should include additional power sources for special events requiring specific lighting and sound equipment.



Gathering Space with ping pong table, benches, picnic tables, special overhead lighting, and trash receptacles.



Gathering Space with open lawn, benches, and landscape planting.



Gathering Space with cluster of benches, pavers and landscape lighting.

K. Private Roads

Private roads can incorporate pedestrian-friendly elements, such as mid-block crossings and on street parking, often more easily than those in the public road system. Streetscape improvements—sidewalk width, planting beds, tree plantings, pedestrian lighting, and street furniture—currently do not always reflect those found in the public right-of-way. The City of Fairfax desires a consistent streetscape, regardless of whether the road system is public or private.

1. Provide for a pedestrian scaled and shaded environment by planting street trees on both sides of private streets.

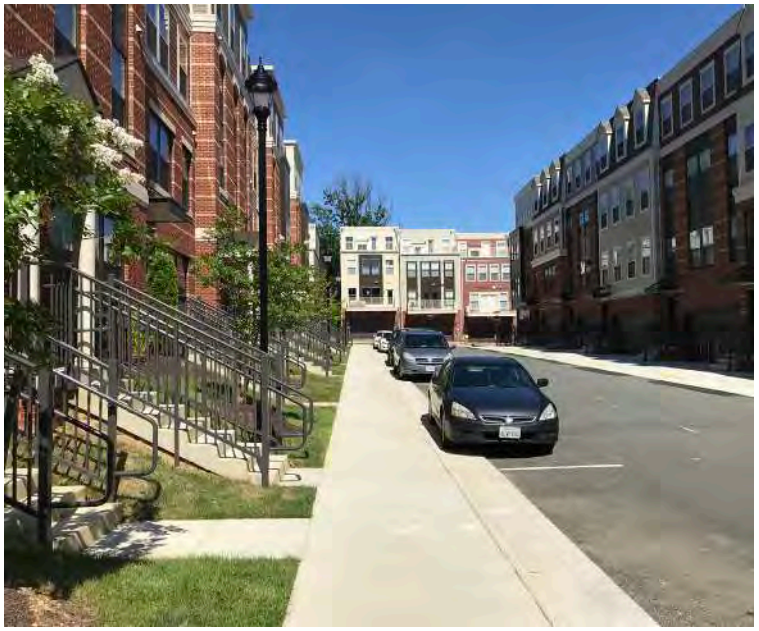
2. Provide pedestrian friendly sidewalks that are ADA compliant.

3. Use materials that are stable, attractive, and reflect the adjacent building vocabulary and streetscape materials.

4. Use sturdy benches, trashcans, and pedestrian amenities with materials, styles, and quality similar to those in quality and appearance required for the public streetscape.







Three private street examples, with sidewalks on both sides of the street, special crosswalk paving, on-street parking, pedestrian scaled lighting, and lush landscaping.

5. Site furnishings provide the opportunity to 'brand' a development through the use of color, materials, and style of furnishing. All furnishings within a single project or site should be of a suite, with a consistent vocabulary in color, material, and form between various elements such as trash cans, benches, tables, chairs, bollards, etc. Branding is encouraged for large projects within the ACOD. No specific style, material, or vendor is required.

L. Public Art

The City of Fairfax has a Public Art Policy administered by the Commission on the Arts.

http://www.fairfaxva.gov/government/parks-recreation/cultural-arts/public-art-policy

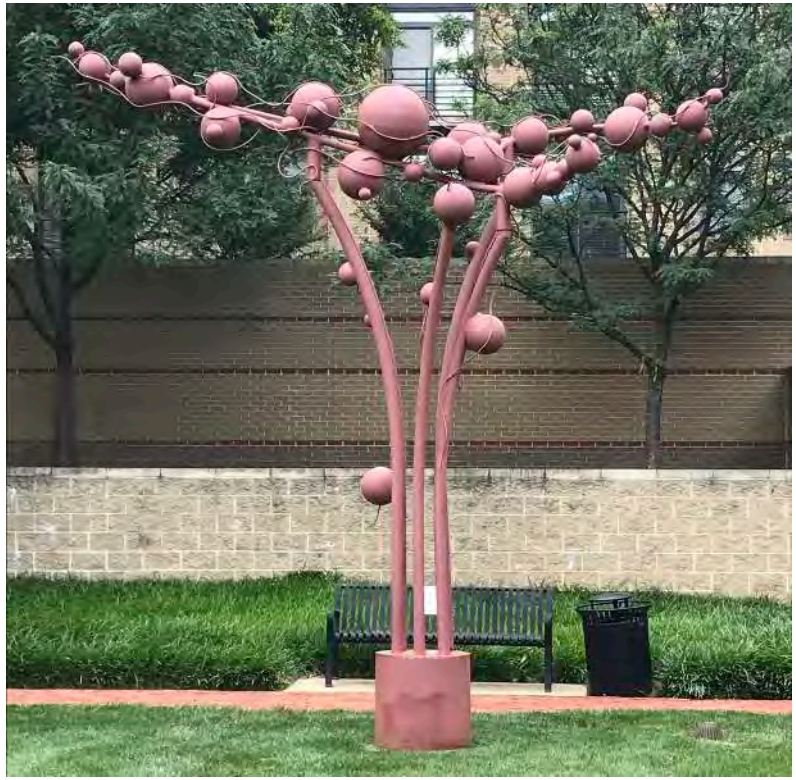
Murals and public art must be reviewed for architectural compliance in placement and size, but the Commission on the Arts remains the arbiter of the content. Murals and public art will be reviewed for a COA only after the Commission on the Arts has reviewed the proposal and provided planning staff or the BAR with a recommendation.

The following is a list of the media that would be included, but not limited to, under this policy: sculpture, painting, works on paper, mixed media, crafts, mosaic, murals, textiles, fountains or water features, stained glass, metalwork, earthworks and environmental artworks, decorative or functional features designed by an artist, and objects deemed works of art.

1. Public art installations should not damage or obscure important architectural features of a building.
2. Wall murals to be painted directly on unpainted brick or other masonry walls will be reviewed on a case-by-case basis.



Two examples of public art, above art placed on a building facade and below, sculpture in a gathering space.



A. Introduction

Franchise design refers to the standardized approach that national companies employ when constructing or renovating their commercial buildings. Initially many of these chains used architectural design to be their brand and a building's shape, roof, materials, color, and/or unique architectural features along with ample sized signage could be readily identified as the company's trademark image. Thus, the buildings almost served as a visual billboard so customers always would easily recognize the business.

These standardized designs did not take into consideration the existing context or architectural traditions of the communities in which they were locating. Communities are now requesting or requiring that these franchise designs tone down their designs. Many chains now offer design options to respond to these concerns. In addition, some of the older franchise designs were beginning to look dated in light of new architectural trends.

As these chains began to move into urban areas, many located in existing buildings since densities, land costs, and local regulations prohibited the feasibility of constructing new, one-story, freestanding, drive-through buildings. Also, these companies realized that their well established brands could be adequately recognized by their signage, and so they could occupy a wider variety of buildings.

The variety and number of franchise businesses have increased over time. From fast food and hotels, to car dealerships and big box retail, national companies are located on most corridors in most communities including the City of Fairfax.

Fortunately, in today's market, more of these companies appear to be responding to current architecture trends and less on the building's design as a brand/logo. They are using traditional and new materials in interesting ways; and they are "decorating the box" with more contemporary designs to which the market responds favorably.

These companies also seem to recognize that many communities want to improve the image of their aging and disjointed, auto-oriented corridors. As the City of Fairfax works with the private sector to upgrade these areas, the vision, goals, and guidelines of this area need to be communicated and applied to these franchise companies as they upgrade their existing buildings or construct new ones.



This design has varied massing of the building, a mixture of materials, a prominent cornice, large windows and outdoor seating to create a positive franchise image.



This franchise building uses more traditional materials and elements along with a dominant entry feature to create an integrated facade design. Ample plantings in the setback area enhance the overall site plan.

B. Guidelines

1. Any remodeling of existing franchise buildings should follow the **ACOD-2 Existing Building Renovation & Additions** guidelines.
2. Any new construction for franchise buildings should follow the **ACOD-3 New Construction** guidelines.
3. Any site work for franchise buildings (existing or new) should follow the **ACOD-6 Private Site Design & Elements** guidelines.
4. While the BAR does not review signs in the ACOD, there are sign regulations within the Zoning Ordinance (§4.6.) that must be followed for all businesses located in the district.
5. Standard franchise designs are discouraged in the ACOD unless they reflect the district goals of higher quality materials and building designs that enhance the visual character of the district.
6. Franchise designs that use over-scaled generic building elements, roof forms, and colors over large expanses of the building to communicate a standardized brand are discouraged.
7. If the company uses franchise design elements and/or colors that are unique and symbolic of a particular chain business, they must be secondary to the overall architectural design.
8. Franchise buildings should include basic forms, roof designs, materials and colors that result in a design that can be easily remodeled if the building is vacated. Uniquely branded buildings may be difficult to sell or lease resulting in long-term vacancy or blight.
9. Large buildings with franchise tenants known as "big boxes" should use scale reduction techniques and quality materials on all sides of their buildings visible from a public-right-of-way, not just their façade.



The roofline and facade bays help break up the length of this franchise building. Signage is limited and does not dominate the visual quality of the design.



This franchise uses the traditional material of brick to divide the window bays and to create a taller center entrance where the sign is located. Awnings add a splash of color and interest to the facade. Note the simple arched canopy that protects the entry.

City of Fairfax

DESIGN GUIDELINES

Appendices

I. DESIGN REVIEW CHECKLIST 1.1
II. MAINTENANCE INSPECTION CHECKLIST 2.1
III. PLANT LIST 3.1
IV. GLOSSARY 4.1
V. RESOURCES 5.1

STAFF/BOARD OF ARCHITECTURAL REVIEW GENERAL CHECKLIST

Site Design

A. Connectivity Between Areas & Neighborhoods

- pedestrian and vehicular links to neighborhoods/public places
- visual compatibility with area/neighborhood
- continuity of pedestrian routes
- connectivity with adjacent sites

B. Connectivity Between & Within Sites

- pedestrian links between buildings, parking and green spaces
- crosswalks at vehicular access points and building entrances
- visibility of crosswalks
- compatibility of paving materials
- pedestrian passageways through large masses of buildings

C. Building Arrangement

- building orientation to street/public space/ other buildings
- setback correlation to zoning
- compact building arrangement
- contiguous street presence
- compatibility with adjacent neighborhoods/ side streets
- orientation of service areas
- corner buildings have (2) facades

D. Parking

- reduced scale by division into modules with plantings, pedestrian paths
- screening from street and adjoining development
- pedestrian access by pathways/crossings
- reinforce streetwall
- minimal curb cuts
- architectural compatibility of structured parking
- bicycle parking facilities
- landscaping

E. Plantings & Open Space

- sufficient open space at perimeters of site
- planted areas: drainage areas, entries, buildings, parking
- preserve topography
- preserve existing landscape features
- selection of plant species
- use of plantings as screening
- street trees to define edges, pedestrian routes, public spaces

F. Walls & Fences

- high-quality materials
- compatibility with site buildings
- height corresponding to adjacent sites
- setback for placement of utilities and plantings
- texture/modulation of design
- paint or stain pressure treated wood
- City requirements for sight distance
- planting density to provide year around visual screen

G. Lighting

- light fixture height
- coordinate lighting plan with landscape plan
- appropriate nighttime illumination
- pedestrian-scaled light poles
- shielded building accent lighting
- appropriate to neighboring uses

H. Signs (site and/or building)

- placement on building
- respectful of adjacent businesses
- compatibility of colors and materials with building
- minimal number of colors
- City's outdoor lighting requirements
- direct illumination away from residential areas and street
- monument signs with landscaping
- opaque background for internally lit signs

I. Appurtenances, Communications Equipment & Service Areas

- locate to minimize visual impact
- screening of dumpsters, service areas, loading docks
- utilities underground or to rear of site
- placement of noise-generating features
- rooftop screening

Building Design

A. Building Mass, Scale & Height

- division of large facades into bays
- variety of materials
- appropriate mass for site
- modulated mass of transitional buildings
- use of mass reducing techniques

B. Architectural Style

- neighborhood identity
- diversity of traditional local materials
- smooth transition between developments
- compatibility with City vision
- upgrade of existing development

C. Facade Composition

- orientation to street or public space
- hierarchy of entry design
- partial orientation of shopping areas to adjoining neighborhoods
- avoid blank walls
- use of three-part facade design
- regular pattern of solid and voids
- openings consistent with context of building
- respect architectural traditions of region
- storefronts at street level

D. Roof Forms & Materials

- form complementary to building design/ contributes to human-scale
- shed roof screened with parapet wall
- large expanse of roof mass broken with gables, dormers, etc.
- key roof pitch to adjoining neighborhood where appropriate
- use of quality materials on visible roof areas
- screen rooftop equipment from view

E. Details

- details to create designs of interest
- human-scaled elements
- avoid blank walls
- scale of decorative elements
- compatibility of elements with architecture

F. Awnings

- coordination with overall color scheme
- not a primary design element
- not an illuminated sign
- material compatible with building

G. Materials & Textures

- material changes to reduce mass and provide interest
- avoid monotonous surfaces
- use of quality materials on all visible sides
- avoid concrete block, vinyl and aluminum siding

H. Color

- coordinated palette with limited number of colors
- primary colors should be natural tints
- reserve bright colors for accents
- color to reduce mass/provide visual interest
- avoid use of color that turns building into sign

I. Appurtenances

- screening from streets, adjacent sites, development access roads
- placement on least visible elevations
- coordination of colors

J. Gasoline Station Canopies

- material and colors compatible with existing building
- complementary scale
- fully shielded, flush-mounted lighting
- lack of internal illumination
- minimal logo usage

K. Multi-family Housing

- adherence to overall design guidelines
- first floor storefront and transparency where possible, at retail or amenity areas
- compatibility with adjoining neighborhoods/zoning

L. Townhouses

- adherence to overall design guidelines
- avoid garage door dominant facades

M. Franchise Buildings

- adherence to overall design guidelines
- avoid brand shapes, roofs, & colors that create unique building
- basic building design should not be brand
- big box retail – treat all four sides of building
- compatibility with adjoining neighborhoods/zoning

INSPECTION FREQUENCY CHART

Feature	Minimum Inspection Frequency	Season
Roof	Annually	Spring or fall; every 5 years by roofer
Chimneys	Annually	Fall, prior to heating season; every 5 years by mason
Roof Drainage	6 months; more frequently as needed	Before and after wet season, during heavy rain
Exterior Walls and Porches	Annually	Spring, prior to summer/fall painting season
Windows	Annually	Spring, prior to summer/fall painting season
Foundation and Grade	Annually	Spring or during wet season
Building Perimeter	Annually	Winter, after leaves have dropped off trees
Entryways	Annually; heavily used entries may merit greater frequency	Spring, prior to summer/fall painting season
Doors	6 months; heavily used entry doors may merit greater frequency	Spring and fall; prior to heating/ cooling seasons
Attic	4 months, or after a major storm	Before, during and after wet season
Basement/Crawlspace	4 months, or after a major storm	Before, during and after rain season

Roofs/Chimneys: Items to Look for:

- sagging gutters and split downspouts;
- debris accumulating in gutters and valleys;
- overhanging branches rubbing against the roof or gutters;
- plant shoots growing out of chimneys;
- slipped, missing, cracked, bucking, delaminating, peeling, or broken roof coverings;
- deteriorated flashing and failing connections at any intersection of roof areas or of roof and adjacent wall;
- bubbled surfaces and moisture ponding on flat or low sloped roofs;
- evidence of water leaks in the attic;
- misaligned or damaged elements, such as decorative cresting, lightning rods, or antennas; and
- cracked masonry or dislodged chimney caps.

Exterior Walls: Items to Look for:

- misaligned surfaces, bulging wall sections, cracks in masonry units, diagonal cracks in masonry joints, spalling masonry, open joints, and n ail popping;

- evidence of wood rot, insect infestation, and potentially damaging vegetative growth;
- deficiencies in the attachment of wall mounted lamps, flag pole brackets, signs, and similar items;
- potential problems with penetrating features such as water spigots, electrical outlets, and vents;
- excessive damp spots, often accompanied by staining, peeling paint, moss, or mold; and
- general paint problems.

Openings: Items to Look for:

- loose frames, doors, sash, shutters, screens, storefront components, and signs that present safety hazards;
- slipped sills and tipped or cupped thresholds;
- poorly fitting units and storm assemblies, misaligned frames, drag marks on thresholds from sagging doors and storm doors;
- loose, open, or decayed joints in door and window frames, doors and sash, shutters, and storefronts;
- loose hardware, broken sash cords/chains, worn sash pulleys, cracked awning, shutter and window hardware, locking difficulties, and deteriorated weatherstripping and flashing;
- broken/cracked glass, loose or missing glazing and putty;
- peeling paint, corrosion or rust stains; and
- window well debris accumulation, heavy bird droppings, and termite and carpenter ant damage.

Projections (Porches, Dormers, Balconies etc.): Items to Look for:

- damaged flashing or tie-in connections of projecting elements;
- misaligned posts and railings;
- deteriorated finishes and materials, including peeling paint, cupped and warped decking, wood deterioration, and hazardous steps;
- evidence of termites, carpenter ants, bees, or animal pests;
- damaged lamps, unsafe electrical outlets or deteriorated seals around connections;
- loose marker plaques, sign, or mail boxes; and
- rust and excessive wear of structural, anchorage, and safety features of balconies and fire escapes.

Foundations & Perimeter Grades: Items to Look for:

- depressions or grade sloping toward the foundation; standing water after a storm;
- material deterioration at or near the foundation, including loss of mortar in masonry, rotting wood clapboards, or settlement cracks in the lower sections of wall;
- evidence of animal or pest infestation;
- vegetation growing close to the foundation, including trees, shrubs and planting beds;
- evidence of moisture damage from lawn and garden in-ground sprinkler systems;
- evidence of moss or mold from damp conditions or poorly situated downspout splash blocks; and
- blocked downspout drainage boots or clogged areaway grates.

NOTE: This information is taken from a National Park Service publication written by Sharon C. Park, FAIA entitled: *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*

For further detailed information about building maintenance, see this entire document that includes a list of additional sources for maintenance recommendations:

https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm

General Notes

1. This is not a comprehensive list, but a guide to the type, species and character of recommended plants. Additional planting resources and guides are included in this document.
2. All plants should be hardy in USDA Zone 7a.
3. Cultivars are not listed due to space limitations. Cultivars may be considered for variation in size, plant compactness, disease resistance, color, and specific tolerances.
4. Bioretention areas can be integrated in transitional yards.
5. Vegetated walls can provide screening in transitional yards or along private roads.
6. Refer to the American Standard for Nursery Stock for appropriate tree size and branching standards for each plant species.
7. Consider employing urban tree planting techniques such as soil cells to provide more area for tree root growth in areas of extensive hardscape.
8. Bioretention planting lists are provided to offer guidance in meeting the Virginia DEQ Stormwater Design Specification No. 9 for Bioretention requirements for planting within infiltration systems.

Planting List

- Native plants are denoted with an asterisk * in the “Botanical Name” column.
- Plants requiring shade (less than 6 hours of full sun) are denoted with a plus sign + in the “Environmental Tolerances” column.
- Preservation (Ches Bay RPA) plant list is drawn from Fairfax County PFM list, CBLAD 2003/2006 list, and Conservation Landscaping Guidelines, published by the Chesapeake Conservation Landscaping Council.

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URBAN STREET TREES

Canopy Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Acer rubrum, var.**	Red Maple	H 40-60 feet W 25-45 feet	No	Wet Soil
Aesculus x carnea	Red Horsechestnut	H 30-40 feet W 30-40 feet	No	
*Amelanchier canadensis**	Serviceberry	H 25-30 feet W 15-20 feet	No	
*Betula nigra**	River Birch	H 50-75 feet W 35-50 feet	No	Air Pollution; Drought; Partial Shade; Wet Soil
Carpinus betulus	European Hornbeam	H 40-60 feet W 40-50 feet	No	Low Heat Tolerance
*Carpinus caroliniana**	American Hornbeam	H 35-50 feet W 30-40 feet	No	Partial Shade; Full Shade; Wet Soil
*Celtis occidentalis**	Common Hackberry	H 50 feet W 40 feet	No	Air Pollution
Cercidiphyllum japonicum	Katsura Tree	H 40-60 feet W 20-30 feet	No	
*Cercis canadensis**	Redbud	H 20-30 feet W 25-35 feet	No	
*Cladrastris kentukea**	Yellowwood	H 30-50 feet W 40-55 feet	No	Air Pollution
Gingko biloba 'Princeton Sentry' or Autumn Gold'	Ginkgo (prefer male to avoid fruiting)	H 65 feet W 25-40 feet	No	Air Pollution

URBAN STREET TREES

Canopy Trees, continued

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Nyssa sylvatica**	Black Gum	H 30-75 feet W 20-50 feet	No	Partial Shade: Wet Soil
*Ostrya virginiana**	Eastern Hophornbeam	H 25 feet W 25 feet	No	Partial Shade
*Oxydendrum arboretum**	Sourwood	H 20-50 feet W 10-25 feet	No	Partial Shade
Parrotia persica	Persian Parrotia	H 20-40 feet W 20-30 feet	No	Air Pollution
Platanus acerifolia	London Planetree	H 75-100 feet W 60-75 feet	No	Air Pollution
Prunus x yedoensis	Yoshino Cherry	H 30-40 feet W 30-40 feet	No	
*Quercus coccinea**	Scarlet Oak	H 50-70 feet W 40-50 feet	No	Drought
*Quercus phellos**	Willow Oak	H 40-75 feet W 25-50 feet	No	Wet Soil; Air Pollution
*Quercus rubra borealis**	Northern Red Oak	H 75 feet W 50-60 feet	No	Air Pollution
*Tilia americana**	American Linden	H 50-80 feet W 30-50 feet	No	Drought; Air Pollution
Tilia cordata	Little Leaf Linden	H 50-70 feet W 35-50 feet	No	Drought
*Ulmus americana** *'Valley Forge'*	Valley Forge Elm	H 50-70 feet W 40-50 feet	No	Air Pollution

Preferred Native Species for harsh urban/high stress locations drawn from Urban Street Tree List

Acer rubrum, var.	Red Maple
Aesculus x carnea	Red Horsechestnut
Amelanchier canadensis	Serviceberry
Betula nigra	River Birch
Carpinus caroliniana	American Hornbeam
Cercis Canadensis	Redbud
Cladrastris kentukea	Yellowwood
Nyssa sylvatica	Black Gum
Ostrya virginiana	Eastern Hophornbeam
Oxydendrum arboretum	Sourwood
Quercus coccinea	Scarlet Oak
Quercus phellos	Willow Oak
Quercus rubra borealis	Northern Red Oak
Tilia americana	American Linden
Ulmus americana 'Valley Forge'	Elm

SCREENING

Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Chamaecyparis thyoides**	White Cypress	H 30-50 feet W 30-40 feet	Yes	Partial Shade
Crataegus phaenopyrum	Washington Hawthorne	H 25-30 feet W 25-30 feet	No	Air Pollution
*Juniperus virginiana**	Eastern Red Cedar	H 30-65 feet W 8-25 feet	Yes	Air Pollution; Drought; Poor Soil Conditions
*Ilex opaca**	American Holly	H 15-30 feet W 10-20 feet	Yes	Air Pollution; Partial Shade; Full Shade
Ilex x Nellie Stevens	Nellie Stevens Holly	H 15-25 feet	Yes	Full Shade
*Magnolia grandiflora**	Southern Magnolia	H 60-80 feet W 30-50 feet	Yes	Air Pollution; Partial Shade
*Magnolia virginiana**	Sweetbay Magnolia	H 12-30 feet W 10-35 feet	Semi-Evergreen	Restricted Root Zone; Full Shade; Wet Soil
*Pinus strobus**	Eastern White Pine	H 50-80 feet W 20-40 feet	Yes	Partial Shade
*Pinus virginiana**	Virginia Pine	H 30-60 feet W 10-20 feet	Yes	Partial Shade
*Thuja occidentalis**	American Arborvitae	H 20-40 feet W 10-15 feet	Yes	Air Pollution
*Tsuga canadensis**	Canadian Hemlock	H 40-70 feet W 25-35 feet	Yes	Full Shade

SCREENING

Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
Buxus sempervirens	Boxwood	H 4-5 feet (varies W 4-5 feet (varies)	Yes	
Cephalotaxus harringtonia	Japanese Plum Yew	H 5-10 feet W 5-10 feet	Yes	+Full Shade; Partial Shade
*Ilex glabra**	Inkberry Holly	H 8-10 feet W 8-10 feet	Yes	Air Pollution; Partial Shade; Wet Soil
Juniperus chinensis pfitzeriana	Pfitzer's Juniper	H 5 feet W 10 feet	Yes	
*Myrica (Morella) cerifera**	Southern Bayberry	H 8-12 feet W 8-12 feet	Yes	Drought; Partial Shade; Wet Soil
*Rhododendron maximum**	Great Rhododendron	H 20 feet W 12 feet	Yes	+Partial Shade; Full Shade; Wet Soil

UTILITY CORRIDORS AND PLANTINGS UNDER OVERHEAD UTILITIES

Understory Trees

(Note: Trees can be maintained at a height of 20 feet or less and have a spread approximately equal to their height.)

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
Acer griseum	Paperbark Maple	H 20-30 feet W 15-25 feet	No	Partial Shade
*Amelanchier arborea**	Downy Serviceberry	H 15-25 feet W 15-25 feet	No	Partial Shade; Wet Soil; Restricted Root Zone
*Asimina triloba**	Paw Paw	H 15-30 feet W 15-30 feet	No	Full Shade; Wet Soil
*Chionanthus virginicus**	Fringe Tree	H 12-20 feet W 15-20 feet	No	Partial Shade; Wet Soil; Restricted Root Zone
*Cornus florida**	Flowering Dogwood	H 15-30 feet W 15-30 feet	No	Partial Shade
Cornus mas	Cornelian cherry Dogwood	H 15-25 feet W 15-20 feet	No	Partial Shade; Restricted Root Zone
*Hammamelis virginiana**	Witch Hazel	H 15-30 feet W 10-15 feet	No	Partial Shade
Ilex x Nellie Stevens	Nellie Stevens Holly	H 15-25 feet W 8-10 feet	Yes	Full Shade; Air Pollution
Lagerstroemia sp.	Crape Myrtle	H 6-25 feet W 6-25 feet	No	Drought; Air Pollution
Magnolia stellata	Star Magnolia	H 15-20 feet W 10-15 feet	No	
*Magnolia virginiana**	Sweetbay Magnolia	H 12-30 feet W 10-35 feet	Semi-Evergreen	Restricted Root Zone; Full Shade; Wet Soil
Prunus x incam 'Okame'	Okame Cherry	H 15-25 feet W 15-25 feet	No	
*Rhus typhina**	Staghorn Sumac	H 15-25 feet W 20-30 feet	No	Drought; Partial Shade; Poor Soil Conditions;
Vitex agnus-castus	Chaste tree	H 8-10 feet W 5-10 feet	No	

BIORETENTION FACILITIES

Larger Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Betula nigra**	River Birch	H 50-75 feet W 35-50 feet	No	Air Pollution; Drought; Partial Shade; Wet Soil
*Carpinus caroliniana**	American Hornbeam	H 35-50 feet W 30-40 feet	No	Partial Shade; Full Shade; Wet Soil
*Celtis occidentalis**	Common Hackberry	H 50 feet W 40 feet	No	Air Pollution
*Cercis canadensis**	Redbud	H 20-30 feet W 25-35 feet	No	
*Diospyros virginia**	Common Persimmon	H 35-50 feet W 25-35 feet	No	Air Pollution; Drought; Partial Shade; Poor Soil Conditions; Wet Soil
*Juniperus virginiana**	Eastern Red Cedar	H 30-65 feet W 8-25 feet	Yes	Air Pollution; Drought; Poor Soil Conditions
*Liquidambar styraciflua**	Sweetgum	H 60-100 feet W 40-60 feet	No	Partial Shade; Wet Soil
*Liriodendron tulipifera**	Tulip Poplar	H 70-100 feet W 35-50 feet	No	Partial Shade
*Nyssa sylvatica**	Black Gum	H 30-75 feet W 20-50 feet	No	Partial Shade: Wet Soil
*Ostrya virginiana**	Eastern Hophornbeam	H 25 feet W 25 feet	No	Partial Shade
*Platanus occidentalis**	American sycamore	H 75-100 feet W 75-100 feet	No	Air Pollution; Partial Shade; Wet Soil
*Quercus phellos**	Willow Oak	H 40-75 feet W 25-50 feet	No	Wet Soil; Air Pollution
*Taxodium distichum**	Bald cypress	H 75-100 feet W 25-35 feet	No	Air Pollution; Drought; Partial Shade; Wet Soil
*Thuja occidentalis**	Arborvitae	H 50-75 feet W 35-50 feet	Yes	Air Pollution; Wet Soils

BIORETENTION FACILITIES

Smaller Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Amelanchier arborea**	Downy Serviceberry	H 15-25 feet W 15-25 feet	No	Partial Shade; Restricted Root Zone; Wet Soil
*Amelanchier canadensis**	Serviceberry	H 25-30 feet W 15-20 feet	No	
*Amelanchier laevis**	Allegheny serviceberry	H 15-40 feet W 15-40 feet	No	Partial Shade; Restricted Root Zone; Wet Soil
*Aronia arbutifolia**	Red Chokeberry	H 6-10 feet W 3-5 feet	No	Partial Shade
*Asimina triloba**	Paw Paw	H 15-30 feet W 15-30 feet	No	Full Shade; Wet Soil
*Chionanthus virginicus**	Fringe Tree	H 12-20 feet W 15-20 feet	No	Partial Shade; Wet Soil; Restricted Root Zone
*Hammamelis virginiana**	Witch Hazel	H 15-30 feet W 10-15 feet	No	Partial Shade
*Ilex opaca**	American Holly	H 15-30 feet W 10-20 feet	Yes	Air Pollution; Partial Shade; Full Shade
Magnolia stellata	Star Magnolia	H 15-20 feet W 10-15 feet	No	
*Magnolia virginiana**	Sweetbay Magnolia	H 12-30 feet W 10-35 feet	Semi-Evergreen	Restricted Root Zone; Full Shade; Wet Soil

BIORETENTION FACILITIES

Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Calicarpa americana**	American Beautyberry	H 4-8 feet W 4-8 feet	No	Drought; Partial Shade; Wet Soil
*Ceanothus americanus**	New Jersey Tea	H 3 feet W 3 feet	No	Partial Shade
*Cephalanthus occidentalis**	Buttonbush	H 3-10 feet W 3-10 feet	No	Wet Soil
*Clethra alnifolia**	Coastal Sweet Pepperbush	H 4-10 feet W 4-8 feet	No	Partial Shade; Wet Soil
*Cornus amomum**	Silky Dogwood	H 6-10 feet W 6-10 feet	No	Partial Shade; Wet Soil
*Hydrangea arborescens**	Wild Hydrangea	H 3-6 feet W 4-8 feet	No	+Partial Shade; Full Shade; Wet Soil
*Hypericum densiflorum**	Bushy St. John's Wort	H 4-6 feet W 3-4 feet	No	Partial Shade; Wet Soil
*Ilex glabra**	Inkberry Holly	H 8-10 feet W 8-10 feet	Yes	Air Pollution; Partial Shade; Wet Soil
*Ilex verticillata**	Winterberry Holly	H 6-10 feet W 6-8 feet	No	Partial Shade; Wet Soil
*Itea virginica**	Virginia Sweetspire	H 3-8 feet W 5-10+ feet	No	Partial Shade; Full Shade; Wet Soil
*Leucothoe racemosa**	Gray Swamp Doghobble	H 4-6 feet W 4-6 feet	No	+Partial Shade; Full Shade; Wet Soil
*Lindera benzoin**	Northern Spicebush	H 6-12 feet W 6-12 feet	No	Partial Shade; Full Shade; Wet Soil

BIORETENTION FACILITIES

Shrubs, continued

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Myrica (Morella) cerifera**	Southern Bayberry	H 8-12 feet W 8-12 feet	Yes	Drought; Partial Shade; Wet Soil
*Rhododendron viscosum**	Swamp Azalea	H 3-8 feet W 3-8 feet	No	+Drought; Partial Shade; Wet Soil
*Rhus aromatica**	Fragrant Sumac	H 5-6 feet W 6-10 feet	No	Drought; Partial Shade; Poor Soil Conditions
*Rhus glabra**	Smooth Sumac	H 10-15 feet W 10-15 feet	No	Drought; Poor Soil Conditions
*Vaccinium angustifolium**	Lowbush Blueberry	H 1-2 feet W 2-3 feet	No	Partial Shade
*Vaccinium corymbosum**	Highbush Blueberry	H 6-12 feet W 6-12 feet	No	Partial Shade; Full Shade; Wet Soil
*Viburnum acerifolium**	Mapleleaf Viburnum	H 3-6 feet W 3-4 feet	No	Drought; Partial Shade; Full Shade
*Viburnum dentatum**	Southern Arrowwood	H 6-10 feet W 4-8 feet	No	Partial Shade; Wet Soil
*Viburnum prunifolium**	Blackhaw Viburnum	H 12-16 feet W 8-12 feet	No	Drought; Partial Shade; Full Shade; Wet Soil

For herbaceous plant materials, see the list included for:

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Herbaceous Plants
Native Groundcovers
Ferns
Native Grasses

TRANSITIONAL YARDS

Canopy Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Betula nigra**	River Birch	H 50-75 feet W 35-50 feet	No	Air Pollution; Drought; Partial Shade; Wet Soil
*Carpinus caroliniana**	American Hornbeam	H 35-50 feet W 30-40 feet	No	Partial Shade; Full Shade; Wet Soil
*Cercis canadensis**	Redbud	H 20-30 feet W 25-35 feet	No	
Crataegus phaenopyrum	Washington Hawthorne	H 25-30 feet W 25-30 feet	No	Air Pollution
*Diospyros virginia**	Common Persimmon	H 35-50 feet W 25-35 feet	No	Air Pollution; Drought; Partial Shade; Poor Soil Conditions; Wet Soil
*Juniperus virginiana**	Eastern Red Cedar	H 30-65 feet W 8-25 feet	Yes	Air Pollution; Drought; Poor Soil Conditions
*Nyssa sylvatica**	Black Gum	H 30-75 feet W 20-50 feet	No	Partial Shade: Wet Soil
*Ostrya virginiana**	Eastern Hophornbeam	H 25 feet W 25 feet	No	Partial Shade
*Oxydendrum arboretum**	Sourwood	H 20-50 feet W 10-25 feet	No	Partial Shade
Parrotia persica	Persian Parrotia	H 20-40 feet W 20-30 feet	No	Air Pollution
*Sassafras albidum**	Sassafras	H 30-60 feet W 25-40 feet	No	Drought; Partial Shade
*Thuja occidentalis**	Arborvitae	H 50-75 feet W 35-50 feet	Yes	Air Pollution; Wet Soils

TRANSITIONAL YARDS

Understory Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
Acer griseum	Paperbark Maple	H 20-30 feet W 15-25 feet	No	Partial Shade
*Amelanchier arborea**	Downy Serviceberry	H 15-25 feet W 15-25 feet	No	Partial Shade; Restricted Root Zone; Wet Soil
*Amelanchier laevis**	Allegheny serviceberry	H 15-40 feet W 15-40 feet	No	Partial Shade; Restricted Root Zone; Wet Soil
*Chionanthus virginicus**	Fringe Tree	H 12-20 feet W 15-20 feet	No	Partial Shade; Wet Soil; Restricted Root Zone
*Cornus florida**	Flowering Dogwood	H 15-30 feet W 15-30 feet	No	Partial Shade
Cornus mas	Cornelian cherry Dogwood	H 15-25 feet W 15-20 feet	No	Partial Shade; Restricted Root Zone
*Hammamelis virginiana**	Witch Hazel	H 15-30 feet W 10-15 feet	No	Partial Shade
*Ilex opaca**	American Holly	H 15-30 feet W 10-20 feet	Yes	Air Pollution; Partial Shade; Full Shade
Ilex x Nellie Stevens	Nellie Stevens Holly	H 15-25 feet W 8-10 feet	Yes	Full Shade; Air Pollution
Magnolia stellata	Star Magnolia	H 15-20 feet W 10-15 feet	No	
*Magnolia virginiana**	Sweetbay Magnolia	H 12-30 feet W 10-35 feet	Semi-Evergreen	Restricted Root Zone; Full Shade; Wet Soil
Prunus x incam 'Okame'	Okame Cherry	H 15-25 feet W 15-25 feet	No	
*Rhus typhina**	Staghorn Sumac	H 15-25 feet W 20-30 feet	No	Drought; Partial Shade; Poor Soil Conditions;
Vitex agnus-castus	Chaste tree	H 8-10 feet W 5-10 feet	No	

TRANSITIONAL YARDS

Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
Buxus sempervirens	Boxwood	H 4-5 feet (varies W 4-5 feet (varies)	Yes	
*Calicarpa americana**	American Beautyberry	H 4-8 feet W 4-8 feet	No	*Drought; Partial Shade*; Wet Soil
*Ceanothus americanus**	New Jersey *Tea*	H 3 feet W 3 feet	No	Partial Shade
Cephalotaxus harringtonia	Japanese Plum Yew	H 5-10 feet W 5-10 feet	Yes	
*Clethra alnifolia**	Coastal Sweet Pepperbush	H 4-10 feet W 4-8 feet	No	Partial Shade; Wet Soil
*Cornus amomum**	Silky Dogwood	H 6-10 feet W 6-10 feet	No	Partial Shade; Wet Soil
*Cornus sericea**	Red Twig Dogwood	H 6-9 feet W 8-12 feet	No	Partial Shade; Wet Soil
*Fothergilla gardenia**	Dwarf Fothergilla	H 1.5 -3 feet W 2-4 feet	No	Partial Shade
*Hydrangea arborescens**	Wild Hydrangea	H 3-6 feet W 4-8 feet	No	+Partial Shade; Full Shade; Wet Soil
*Hypericum densiflorum**	Bushy St. John's Wort	H 4-6 feet W 3-4 feet	No	Partial Shade; Wet Soil
*Ilex glabra**	Inkberry Holly	H 8-10 feet W 8-10 feet	Yes	*Air Pollution; Part*ial Shade; Wet Soil
*Ilex verticillata**	Winterberry Holly	H 6-10 feet *W 6-8 feet*	*No*	*P*artial Shade; Wet Soil
*Ilex vomitoria**	Yaupon Holly	H 10-20 feet W 8-12 feet	Yes	Air Pollution; Partial Shade
*Itea virginica**	Virginia Sweetspire	H 3-8 feet W 5-10+ feet	No	Partial Shade; Full Shade; Wet Soil

TRANSITIONAL YARDS

Shrubs, continued

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
Juniperus chinensis pfitzeriana	Pfitzer's Juniper	H 5 feet W 10 feet	Yes	Drought; Poor Soil Conditions
Juniperus horizontalis	Creeping Juniper	H ½-1 ½ feet W 5-8 feet	Yes	Drought; Poor Soil Conditions
*Myrica (Morella) cerifera**	Southern Bayberry	H 8-12 feet W 8-12 feet	Yes	Drought; Partial Shade; Wet Soil
*Rhododendron maximum**	Great Rhododendron	H 20 feet W 12 feet	Yes	Partial Shade; Full Shade; Wet Soil
*Rhus aromatica**	Fragrant Sumac	H 5-6 feet W 6-10 feet	No	Drought; Partial Shade; Poor Soil Conditions
*Rhus glabra**	Smooth Sumac	H 10-15 feet W 10-15 feet	No	Drought; Poor Soil Conditions
*Viburnum acerifolium**	Mapleleaf Viburnum	H 3-6 feet W 3-4 feet	No	Drought; Partial Shade; Full Shade
Viburnum carlesii	Koreanspice Viburnum	H 4-7 feet W 4-7 feet	No	Partial Shade
*Viburnum dentatum**	Southern Arrowwood	H 6-10 feet W 4-8 feet	No	Partial Shade; Wet Soil
Viburnum plicatum var. tomentosum	Doublefile Viburnum	H 10-12 feet W 12-15 feet	No	Drought; Partial Shade
*Viburnum prunifolium**	Blackhaw Viburnum	H 12-16 feet W 8-12 feet	No	Drought; Partial Shade; Full Shade; Wet Soil

VEGETATED WALL

Vines or Climbing Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Bignonia capreolata**	Crossvine	H 35-50 feet W 6-9 feet	Semi-evergreen	Full Shade; Partial Shade
*Clematis virginiana**	Woodbine	H 12-20 feet W 3-9 feet	No	Partial Shade
*Lonicera sempervirens**	Trumpet or Coral Honeysuckle	H 8-15 feet W 3-6 feet	No	
*Parthenocissus quinquefolia**	Virginia Creeper	H 30-50 feet W 5-10 feet	No	Drought; Full Shade; Partial Shade
*Passiflora incarnate**	Passion Flower	H 6-8 feet W 3-6 feet	No	Drought
*Wisteria frutescens**	American Wisteria	H 15-30 feet W 4-8 feet	No	

Landscaping in Chesapeake Bay Preservation Areas (Chesapeake Bay RPA's)

Applies to 100-foot vegetated buffer area located adjacent to and landward of resource protection areas; any property that is depicted on the City's Chesapeake Bay preservation map as a resource protection area or identified as such by an applicant provided site-specific delineation of the resource protection area. Per 4.18.7.B. 2. "Indigenous vegetation shall be preserved to the maximum extent practicable consistent with the use and development proposed and in accordance with the Virginia Erosion and Sediment Control Handbook."

4.18.7.D. Buffer area requirements – '100-foot buffer area of vegetation that is effective in retarding runoff, preventing erosion, and filtering nonpoint source pollution from runoff shall be retained if present and established where it does not exist. The 100-foot buffer areas shall be deemed to achieve a 75 percent reduction of sediments and a 40 percent reduction of nutrients.

List drawn from Fairfax County PFM and CBLAD 2006 list – if appear on each, included in this listing.

Conservation Landscaping Guidelines, published by the Chesapeake Conservation Landscaping Council - ***THE EIGHT ESSENTIAL ELEMENTS of Conservation Landscaping***

The following elements represent the practice of conservation landscaping. By implementing these practices, you can contribute to the restoration of the Chesapeake Bay watershed and improve the region's water and air quality. Incorporate as many of these elements as possible into your landscape, to benefit all life in our watershed.

A conservation landscape:

1. *Is designed to benefit the environment and function efficiently and aesthetically for human use and well being;*
2. *Uses locally native plants that are appropriate for site conditions;*
3. *Institutes a management plan for the removal of existing invasive plants and the prevention of future nonnative plant invasions;*
4. *Provides habitat for wildlife;*
5. *Promotes healthy air quality and minimizes air pollution;*
6. *Conserves and cleans water;*
7. *Promotes healthy soils;*
8. *Is managed to conserve energy, reduce waste, and eliminate or minimize the use of pesticides and fertilizers.*

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS

Larger Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Amelanchier canadensis**	Serviceberry	H 25-30 feet W 15-20 feet	No	
*Betula nigra**	River Birch	H 50-75 feet W 35-50 feet	No	Air Pollution; Drought; Partial Shade; Wet Soil
*Carpinus caroliniana**	American Hornbeam	H 35-50 feet W 30-40 feet	No	Partial Shade; Full Shade; Wet Soil
*Celtis occidentalis**	Common Hackberry	H 50 feet W 40 feet	No	Air Pollution
*Cercis canadensis**	Redbud	H 20-30 feet W 25-35 feet	No	
*Crataegus crus-galli**	Cockspur Hawthorn	H 25-35 feet W 25-35 feet	No	Air Pollution; Drought (has thorns)
*Diospyros virginia**	Common Persimmon	H 35-50 feet W 25-35 feet	No	Air Pollution; Drought; Partial Shade; Poor Soil Conditions; Wet Soil
*Fagus grandifolia**	American Beech	H 50-100 feet W 50-75 feet	No	Partial Shade
*Liquidambar styraciflua**	Sweetgum	H 60-100 feet W 40-60 feet	No	Partial Shade; Wet Soil
*Liriodendron tulipifera**	Tulip Poplar	H 70-100 feet W 35-50 feet	No	Partial Shade
*Nyssa sylvatica**	Black Gum	H 30-75 feet W 20-50 feet	No	Partial Shade: Wet Soil
*Platanus occidentalis**	American sycamore	H 75-100 feet W 75-100 feet	No	Air Pollution; Partial Shade; Wet Soil

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS

Larger Trees, continued

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Quercus bicolor**	Swamp White Oak	H 50-60 feet W 50-60 feet	No	Wet Soil
*Quercus palustris**	Pin Oak	H 50-80 feet W 50-75 feet	No	Wet Soil
*Quercus phellos**	Willow Oak	H 40-75 feet W 25-50 feet	No	Wet Soil; Air Pollution
*Ostrya virginiana**	Eastern Hophornbeam	H 25 feet W 25 feet	No	Partial Shade
*Oxydendrum arboretum**	Sourwood	H 20-50 feet W 10-25 feet	No	Partial Shade
*Sassafras albidum**	Sassafras	H 30-60 feet W 25-40 feet	No	Drought; Partial Shade
*Tilia americana**	American Linden	H 50-80 feet W 30-50 feet	No	Drought; Air Pollution

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS

Smaller Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Asimina triloba**	Paw Paw	H 15-30 feet W 15-30 feet	No	Full Shade; Wet Soil
*Chionanthus virginicus**	Fringe Tree	H 12-20 feet W 15-20 feet	No	Partial Shade; Wet Soil; Restricted Root Zone
*Cornus florida**	Flowering Dogwood	H 15-30 feet W 15-30 feet	No	Partial Shade
*Magnolia virginiana**	Sweetbay Magnolia	H 12-30 feet W 10-35 feet	Semi-Evergreen	Restricted Root Zone; Full Shade; Wet Soil

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS

Evergreen Trees

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Ilex opaca**	American Holly	H 15-30 feet W 10-20 feet	Yes	Air Pollution; Partial Shade; Full Shade
*Juniperus virginiana**	Eastern Red Cedar	H 30-65 feet W 8-25 feet	Yes	Air Pollution; Drought; Poor Soil Conditions
Magnolia grandiflora	Southern Magnolia	H 60-80 feet W 30-50 feet	Yes	Air Pollution; Partial Shade
*Pinus strobus**	Eastern White Pine	H 50-80 feet W 20-40 feet	Yes	Partial Shade
*Pinus taeda**	Loblolly Pine	H 40-90 feet W 20-40 feet		
*Pinus virginiana**	Virginia Pine	H 30-60 feet W 10-20 feet	Yes	Partial Shade

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS

Large Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Aronia arbutifolia**	Red Chokeberry	H 6-10 feet W 3-5 feet	No	Partial Shade
*Calicarpa Americana**	American Beautyberry	H 4-8 feet W 4-8 feet	No	Drought; Partial Shade; Wet Soil
*Cephalanthus occidentalis**	Buttonbush	H 3-10 feet W 3-10 feet		
*Cornus amomum**	Silky Dogwood	H 6-10 feet W 6-10 feet	No	Partial Shade; Wet Soil
*Cornus sericea** *stolonifera*	Red Twig Dogwood	H 6-9 feet W 8-12 feet	No	Partial Shade; Wet Soil
*Hammamelis virginiana**	Witch Hazel	H 15-30 feet W 15-30 feet	No	Partial Shade

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS

Large Shrubs, continued

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Ilex verticillata**	Winterberry Holly	H 6-10 feet W 6-8 feet	No	Partial Shade; Wet Soil
*Ilex vomitoria**	Yaupon Holly	H 10-20 feet W 8-12 feet	Yes	Air Pollution; Partial Shade
*Itea virginica**	Virginia Sweetspire	H 3-8 feet W 5-10+ feet	No	Partial Shade; Full Shade; Wet Soil
*Leucothoe racemosa**	Gray Swamp Doghobble	H 4-6 feet W 4-6 feet	No	+Partial Shade; Full Shade; Wet Soil
*Physocarpus opulifolius**	Ninebark	H 5-12 feet W 5-12 feet	No	Drought; Partial Shade
*Rhododendron viscosum**	Swamp Azalea	H 3-8 feet W 3-8 feet	No	Drought; Partial Shade; Poor Soil Conditions
*Rhus glabra**	Smooth Sumac	H 10-15 feet W 10-15 feet	No	Drought; Poor Soil Conditions
*Rubus allegheniensis**	Allegheny blackberry	H 3-9 feet W 3-9 feet	No	Partial Shade
*Vaccinium corymbosum**	Highbush Blueberry	H 6-12 feet W 6-12 feet	No	Partial Shade; Full Shade; Wet Soil
*Viburnum dentatum**	Southern Arrowwood	H 6-10 feet W 4-8 feet	No	Partial Shade; Wet Soil
*Viburnum nudum**	Possum-haw Viburnum	H 12-24 feet W 12-24 feet	No	Full shade; Partial Shade; Wet Soil
*Viburnum prunifolium**	Blackhaw Viburnum	H 12-16 feet W 8-12 feet	No	Drought; Partial Shade; Full Shade; Wet Soil

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Small Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Clethra alnifolia**	Coastal Sweet Pepperbush	H 4-10 feet W 4-8 feet	No	Partial Shade; Wet Soil
*Fothergilla gardenia**	Dwarf Fothergilla	H 1.5 -3 feet W 2-4 feet	No	Partial Shade
*Gaultheria procumbens**	Wintergreen, Checkercherry			
*Hydrangea arborescens**	Wild Hydrangea	H 3-6 feet W 4-8 feet	No	+Partial Shade; Full Shade; Wet Soil
*Vaccinium angustifolium**	Lowbush Blueberry	H 1-2 feet W 2-3 feet	No	Partial Shade
*Viburnum acerifolium**	Mapleleaf Viburnum	H 3-6 feet W 3-4 feet	No	Drought; Partial Shade; Full Shade

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Evergreen Shrubs

Botanical Name	Common Name	Maximum Size	Evergreen	Environmental Tolerances
*Ilex glabra**	Inkberry Holly	H 8-10 feet W 8-10 feet	Yes	Air Pollution; Partial Shade; Wet Soil
*Myrica (Morella) cerifera**	Southern Bayberry	H 8-12 feet W 8-12 feet	Yes	Drought; Partial Shade; Wet Soil
*Rhododendron maximum**	Great Rhododendron	H 20 feet W 12 feet	Yes	Partial Shade; Full Shade; Wet Soil

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Herbaceous Plants

Botanical Name	Common Name
Acorus americanus	Sweet Flag
Aquilegia canadensis	Wild Columbine
Arisaema triphyllum	Jack-in-the-Pulpit
Ascelpias incarnata	Swamp Milkweed
Aster novi-belgii	New York Aster
Chelone lyonii	Pink Turtlehead
Coreopsis auriculata	Mouse-ear Coreopsis
Coreopsis grandiflora	Tickseed
Crysogonum virginianum	Green and Gold
Echinacea purpurea	Purple Coneflower
Eupatorium coelestinum	Mistflower
Eupatorium purpureum	Joe-Pye Weed
Heuchera americana	Coralbells
Iris cristata	Crested Iris
Iris virginica	Virginia Blue Flag
Liatris scarios	Tall Gayfeather
Lobelia cardinalis	Cardinal Flower
Lobelia siphilitica	Great Blue Lobelia
Mertensia virginica	Virginia Bluebells
Phlox divaricata	Woodland Phlox
Phlox stolonifera	Creeping Phlox
Podophyllum peltatum	Mayapple
Polygonatum biflorum	Small Solomon's Seal
Potentilla tridentata	Three-toothed Cinquefoil
Rudbeckia fulgida	Black-eyed Susan
Solidago canadensis	Goldenrod
Tiarella cordifolia	Foamflower
Vernonia noveboracensis	Ironweed

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Native Groundcovers

Botanical Name	Common Name
Aquilegia canadensis	Eastern or Wild Columbine
Asarum canadense	Wild Ginger
Chrysogonum virginianum	Green and Gold
Chrysopsis mariana	Maryland Golden Aster
Coreopsis verticillata	Threadleaf Coreopsis
Geranium maculatum	Wild Geranium
Heuchera americana H. villosa	Alumroot, Hairy Heuchera
Mitchella repens	Partridgeberry
Phlox carolina, P. divaricata, P. maculate, P. stolonifera, P. subulata,	Thick-leaved, Woodland or Wild Blue, Meadow, Summer, Creeping, Moss
Senecio aureus (Packera aurea)	Golden Ragwort, Golden Groundsel
Tiarella cordifolia	Foamflower

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Ferns

Botanical Name	Common Name
Dryopteris cristata	Crested Woodfern
D. intermedia	Evergreen Woodfern
D. marginalis	Marginal Shield Fern
Osmunda cinnamomea	Cinnamon Fern

LANDSCAPING IN CHESAPEAKE BAY PRESERVATION AREAS
Native Grasses

Botanical Name	Common Name
Andropogon gerardi	Big Bluestem
Andropogon virginicus	Broomsedge
Carex glaucodea, C. pensylvanica	Blue Wood Sedge, Pennsylvania Sedge
Chasmanthium latifolium	Indian woodoats
Danthonia spicata	Poverty Oatgrass
Panicum amarum	Coastal panic grass
Schizachyrium scoparium	Little bluestem
Sorghastrum nutans	Indian grass
Tripsacum dactyloides	Eastern gama grass

References:

- Arlington County Street Trees, Small Trees, Invasive Trees planting lists
- Fairfax County Rain Garden Design and Construction
- Recommended Plant List for Bio-retention Facilities, Fairfax County, VA
- Native Plants for Northern Virginia
- Virginia Department of Conservation and Recreation Division of Natural Heritage
- Native Plants for Conservation, Restoration and Landscaping
- Virginia Department of Game and Inland Fisheries
- Habitat at Home
- Virginia Tech Cooperative Extension Resources for Trees, Shrubs, & Groundcovers
- U.S. Fish & Wildlife Service Native Plants for Wildlife Habitat and Conservation Landscaping Chesapeake Bay Watershed
- Virginia Department of Conservation and Recreation Invasive Alien Plant Species of Virginia
- You and Your Land A Homeowner's Guide for the Potomac River Watershed
- Riparian Buffers Modification & Mitigation Guidance Manual. DCR Virginia Department of Conservation and Recreation Chesapeake Bay Local Assistance CBLAD. September 2003 – reprinted 2006
- Conservation Landscaping Guidelines. The Eight Essential Elements of Conservation Landscaping. Chesapeake Conservation Landscaping Council. 2013

NOTE: This glossary contains a wide variety of historic architectural terms and other terms related to building materials and practices. These are not legal definitions as found in the Zoning Ordinance. Some of these terms are for information purposes to help describe architecture more accurately and are not found in the guidelines text.

ABACUS. A flat slab forming the uppermost member or division of the capital of a column.

ACCOLADE. A sculptural embellishment of an arch.

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

AISLE. Subsidiary space alongside the body of a building, separated from it by columns, piers, or posts.

ALLIGATORING. A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. Any change, modification, or addition to the exterior any building or structure or any part thereof.

APPURTENANCE. An accessory property element, such as an outbuilding or mechanical unit.

APRON. A raised panel below a window or wall monument or tablet.

APSE. Vaulted semicircular or polygonal end of a chancel or chapel.

ARCADE. Passage or walkway covered over by a succession of arches or vaults supported by columns. Blind arcade or arcading: the same applied to the wall surface.

ARCH. A curved structure capable of spanning a space while supporting significant weight.

ARCHITRAVE. Formalized lintel, the lowest member of the classical entablature. Also the molded frame of a door or window (often borrowing the profile of a classical architrave).

ARTICULATION. The manner or method of jointing parts such that each part is clear and distinct in relation to the others, even though joined.

ASHLAR. Masonry of large blocks cut with even faces and square edges.

ATRIUM. In a multi-story building, a top-lit covered court rising through all stories.

ATTIC. Small top story within a roof above the uppermost ceiling. The story above the main entablature of a classical façade.

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BAND, BAND COURSE, BANDMOLD, BELT. Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) of the gable to conceal the ends of rafters.

BARREL VAULT. An architectural element formed by the extrusion of a single curve (or pair of curves, in the case of a pointed barrel vault) along a given distance.

BASEMENT. Lowest, subordinate story of building often either entirely or partially below ground level.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BEAD, BEAD MOULDING. A wooden strip with a round molded edge against which a window slides or door closes or a cylindrical molding resembling a string of beads.

BELT COURSE. A slender, horizontal band that projects from an exterior wall often at windowsill or interior floor levels.

BEVELED GLASS. A type of decorative glass on which the edges of each pane are cut to an angle less than 90 degrees.

BLINDS. An external or internal louvered wooden shutter on windows or doors.

BOARD AND BATTEN. Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

BOND. The arrangement of bricks (headers and stretchers) within a wall. Types include English, Flemish, running, and American or common bond.

BOX CORNICE. A bulky box-shaped, hollow cornice often concealing a roof gutter.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BULLNOSE. A convex rounding of a horizontal member as the edge of a stair tread.

BUTTRESS. Vertical member projecting from a wall to stabilize it or to resist the lateral thrust of an arch, roof, or vault. A flying buttress transmits the thrust to a heavy abutment by means of an arch or half-arch.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open inward or outward.

CASING. The exposed trim molding, framing, or lining around a door or window; may be either flat or molded.

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CEMENTITIOUS SIDING. Also referred to as fiber-cement siding it is made from Portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

CHAMFER. A beveled edge or corner.

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

CLADDING. Any exterior wall covering, including masonry.

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

CLIPPED GABLE ROOF (Jerkin-head roof). A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form.

COLONNETTE. A small slender column.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers.

COMPOSITION BOARD. A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

COMPOSITE ORDER. One of the classical orders of Roman architecture characterized by a capital with large Ionic volutes combined with acanthus leaves of the Corinthian order.

CORBEL. A masonry unit or series of masonry units that progressively step out from a supporting wall or column.

CORINTHIAN ORDER. One of the classical orders of Greek architecture characterized by a carved capital decorated with acanthus leaves.

CORNER BLOCK. A block placed at the corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.

COURSES. Parallel layer of bricks, stones, blocks, slates, tiles, shingles, etc., usually horizontal, including any mortar laid with them.

CRAWL SPACE. The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

CRENELLATION. A series of square indentations in a parapet giving a castle-like appearance.

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

CUPOLA. A small, most often dome-like, structure on top of a building.

DENTILS. Small square blocks found in series on many cornices, moldings, etc.

DOME. A roof structure that is the shape of a portion of a sphere.

DORIC ORDER. One of the classical orders of Greek architecture characterized by a simply capital composed of an abacus about a simple molding and a fluted shaft without a base.

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

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rainwater from the roof to the ground.

DRESSED. Descriptive of stone, brick or lumber, which has been prepared, shaped or finished by cutting, planning, rubbing or sanding one or more of its faces.

EAVE. The edge of the roof that extends past the walls.

ELEVATION. A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENGLISH BASEMENT. The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

ESCUTCHEON. A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

ETCHED GLASS. Glass whose surface has been cut away with a strong acid or abrasive action into a decorative pattern.

FACADE. The exterior front face or elevation of a building.

FANLIGHT. A semi-circular window with radiating muntins, located above a door.

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FASCIA. The horizontal member which serves as the outer edge of the eave, often the location where a gutter is installed.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUSH SIDING. Wooden siding which lies on a single plane. This was commonly applied horizontally except when it was applied vertically to accent an architectural feature.

FLUTING. A recessed groove found on a column or pilaster.

FOOTPRINT. The area on a plane directly beneath a structure, that has the same perimeter as the structure.

FOUNDATION. The base of a building that supports the structure below the first floor construction, or below grade, including footings.

FRETWORK. A geometrically meandering strap pattern; a type of ornament consisting of a narrow band which is folded, crossed and interlaced.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

FRONTISPIECE. A decorated chief pediment or ornamental details on the bay of a building.

GABLE. A triangular portion of an end wall between the edges of a sloping roof.

GABLE RETURN. A gable end with the majority of the pediment removed leaving only two small sections meant to emphasize the corners of the gable.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

GAUGED BRICKWORK. (Rubbed brickwork) Brickwork constructed of soft bricks rubbed to achieve a fine smooth finish with narrow joints between courses. After rubbed, the brick is lighter in color and used to highlight corners or exterior walls around a window or door.

GAZEBO. A freestanding pavilion structure often found in parks gardens and public areas.

GERMAN SIDING. Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above.

GLAZING. Another term for glass or other transparent material used in windows.

GOTHIC ARCH. A sharp-pointed arch, formed of two arc segments (parts of a circle).

HEADER. A brick laid across the thickness of a wall to bond together different wythe of a wall; the exposed end of the brick.

HIPPED ROOF. A roof where all four sides slope from the ridge to the eaves.

HYPHEN. A section of a building that connects two parts of it; it is usually smaller than the sections to which it is connected. This type of connector often is used to attach a new addition to any existing historic building.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

IONIC ORDER. One of the classical orders of architecture characterized by a carved capital with volutes.

JACK ARCH. A straight masonry arch without a keystone. Also called a flat arch.

JAMB. The vertical member on each side of a window or door opening.

JOINTS. The mortar between adjacent bricks or stones.

KEYSTONE. The center unit of an arch that locks other pieces into place.

KICK. The flared portion of projecting eaves, often on gambrel roofs.

LATTICEWORK. An ornamental framework consisting of small wood strips in a crisscrossed pattern.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

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

LOGGIA. A gallery formed by a colonnade open on one or more sides. The space is often located on an upper floor of a building overlooking an open court or garden.

LUNETTE. A semicircular wall area or opening, above a door or window.

MANSARD ROOF. A curb hip roof in which each face has two slopes, the lower one steeper (and usually containing windows) than the upper; from the French mansarde.

MODILLION. A block or bracket in the cornice of classical architecture.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MORTAR. A mixture of Portland cement, lime, putty and sand in various proportions used for laying bricks or stones. Until the use of hard Portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION. A vertical bar of wood, metal or stone which divides a window into two or more parts, not to be confused with a MUNTIN (see below).

MUNTIN. A glazing bar that separates panes of glass.

NEWEL. An upright post that supports the handrail of a stair railing and forms the terminus of the railing at the lower and upper end of the staircase.

PALLADIAN WINDOW. A neoclassical style window that is divided into three sections. The middle section is larger than the other two and is usually arched.

PANE. A flat sheet of glass, cut to size for glazing a window, door, etc.; often a small size, larger ones being usually called "sheets." Once installed, the pane is referred to as a light or window light.

PANEL. A thin, flat piece of wood framed by stiles and rails as in a door or fitted into groove of thicker material with molded edges for a decorative wall treatment.

PARAPET. A low wall built up above the level of a roof to hide the roof or equipment on it or to provide protection.

PARGING. Plaster, mortar, or a similar mixture used to coat walls or chimneys.

PATINA. Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often valued aesthetically for its color.

PAVILION. A freestanding structure near the main building or an ending structure on building wings.

PEDESTAL. A base for a column or for a piece of sculpture.

PEDIMENT. A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticos, and windows.

PENDANT. An ornamental feature that hangs down from a supporting structure or architectural feature.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

PLINTH. The base or platform upon which a column, pedestal, or structure rests.

POINTING. Filling the mortar joint between two bricks.

PORCH. A covered entrance space projecting from or integrated into the facade of a building.

PORTE-COCHERE. An exterior shelter often used to cover a portion of the driveway area on the side of a house.

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

PORTLAND CEMENT. A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

PRIMARY ELEVATION. The principal façade of a building, usually containing the main entrance and the highest level of ornamentation.

PRIMER. A base coat used prior to painting to prepare a surface.

PYRAMIDAL. A roof form in which all four sloping sides peak at the intersection of one point.

QUOINS. Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

RAKE. (Rake-board) The diagonal outside facing edge or edge board of a gable.

RAFTER. A sloped roof beam that supports the roof covering.

RAFTER TAIL. The portion of a rafter that extends beyond the exterior wall to support the eave.

RAIL. The horizontal framing member found between panels in a door.

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See **REHABILITATION**

RESTORATION. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT. To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RISER. Each of the vertical board closing the spaces between the treads and stairways.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

ROSETTE. A conventionalized circular (floral) motif, usually sculptural.

RUSTICATED. A coarse surface finish resembling stone; often used to describe foundation material.

SASH. The movable part of a window holding the glass.

SCORE. To cut a channel or groove in a material with a hand tool or a circular saw so as to interrupt the visual effect of a surface or otherwise decorate it.

SECONDARY ELEVATION. A semi-public façade that may contain an additional entrance or front a public right-of-way.

SEGMENTAL ARCH. It is a type of arch with a circular arc of less than 180 degrees.

SEMI-CIRCULAR ARCH (Roman arch). Formed from a half circle.

SETBACK. The distance between a building and the front of the property line.

SHED ROOF. A simple roof form consisting of a single inclined plane.

SHEET METAL. A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.

SHINGLES. Wood, slate, metal or asphalt tiles for covering roofs and walls.

SHUTTER. A hinged panel that covers a door or window opening.

SIDELIGHTS. Narrow windows flanking a door.

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

SOFFIT. The finished underside of an overhead spanning roof member.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPANDREL. The space between two arches or between an arch and a rectangular enclosure.

SPIRE. A tall, narrow, steep roof structure ending in a point, rising from a tower or roof peak.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING-SEAM METAL ROOF. A roof where long narrow pieces of metal are joined with raised seams.

STILE. A vertical framing member of a paneled door.

STRETCHER. A brick or stone laid with its length parallel to the length of the wall.

STOOP. A platform, generally connected to a short series of steps, that bridges the area between grade level and an entrance.

STORY. The space in a building between floor levels or between a floor and a roof above.

STRING COURSE. A continuous horizontal band of masonry used for decorative purposes.

STUCCO. An exterior finish, usually textured, composed of Portland cement, lime and sand, which are mixed with water; older-type stucco may be mixed from softer masonry cement rather than portland cement.

SURROUND. The molded trim around a door or window opening.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other material to resemble a variety of authentic wood siding types.

TERNE-PLATE. Sheet metal coated with terne metal which is an alloy of lead containing up to 20% tin.

TERRA COTTA. Fired clay cast in molds, often in a white color and often used for decorative elements or to clad a building's exterior.

TIN. (1) A lustrous white, soft and malleable metal having a low melting point; relatively unaffected by exposure to air; used for making alloys and coating sheet metal; (2) to coat with a layer of tin.

TRANSOM. The window area above the front door.

TREAD. The horizontal board in a stairway on which the foot is placed.

TUDOR ARCH. (Four-centered or depressed arch). It is a low, wide type of arch with a pointed apex. It is much wider than its height and gives the visual effect of having been flattened under pressure.

TURRET. A small tower placed at the corner of a building and extending above it.

TUSCAN ORDER. (Roman Doric order). It is similar to Doric but has a slimmer column, no fluting on the shaft and stands on a low base.

VENEER. Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, etc., that provides a decorative, durable surface but is not loadbearing.

VERNACULAR. Indigenous architecture, often of simple forms and traditional materials that generally is not designed by an architect and may be characteristic of a particular area.

VERANDA. A roofed porch or balcony attached to the exterior side of a building.

VOLUTE. A spiral, scroll-like ornament that forms the basis of the Ionic order.

WALL DORMER. A dormer that is flush with the facade of the building.

WEATHERBOARD SIDING. A horizontal exterior wallboard laid on edge overlapping the next board below.

WING. (Wing wall). A lateral part or projection of a building such as a wing wall or a subordinate part of a building.

WINDER. Tapered treads in a staircase allowing the stair to turn as it climbs.

WROUGHT IRON. Iron that is rolled or hammered into shape, never melted.

WYTHE. Parallel vertical layers of masonry units that make up the thickness of a wall.

ZINC. A hard bluish-white metal, brittle at normal temperature and not subject to corrosion; used in making alloys and for galvanizing sheet metal.

LOCAL

Historic Fairfax City Inc.
http://www.historicfairfax.org/

Downtown Coalition
http://www.downtownfairfaxcoalition.com/

STATE

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

Preservation Virginia
https://preservationvirginia.org/

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

NATIONAL/FEDERAL

National Alliance of Preservation Commissions
https://napcommissions.org

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

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

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