Lexington, Virginia

HISTORIC DISTRICT DESIGN GUIDELINES

AUGUST 2019



LEXINGTON, VIRGINIA

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Prepared For:

City of Lexington, Virginia

Prepared By:

FRAZIER ASSOCIATES

ARCHITECTURE ▪ COMMUNITY DESIGN ▪ WAYFINDING

Note: Please note that the websites referenced in the guidelines and the table of contents will be linked and active in the final document that is posted on the City's website. They are not active or linked in this final draft. 8-28-2019

Acknowledgements

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I. INTRODUCTION

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Background

The original National Register of Historic Places nomination of Lexington's historic district in 1972 stated: "The beautiful setting of the Valley, indeed the overall aesthetic impression of Lexington, is not essentially changed since the later-nineteenth century. Lexington has in abundance-if fragile equilibrium-what other communities aspire to; she is what other Valley towns were thirty years ago."

Lexington's early commitment to preserve its rich architectural heritage has resulted in one of the best examples of a revitalized historic small city in Virginia. The founding of Historic Lexington Foundation in 1966 mirrored the timeframe of the rise of the American historic preservation movement. The local historic zoning provisions enacted in the 1970s brought the local government into a shared stewardship of these historic buildings.

Lexington's largely intact historic central business district is surrounded by well-preserved neighborhoods and its historic buildings represent a wide variety of architectural styles and building forms from the late eighteenth through the early twentieth centuries. Nationally known architects including Thomas U. Walter, Alexander Jackson Davis and Bertram G. Goodhue left important landmarks on Lexington's cityscape and on its two major educational institutions: Washington & Lee University and the Virginia Military Institute.

Locally, Colonel John Jordan and Samuel Darst created significant Classical Revival-styled buildings in the early nineteenth century that mirrored national architectural trends and reflected the influence of Thomas Jefferson in some of their work. Other local builders continued to put up sophisticated examples of various popular architectural styles throughout the rest of the nineteenth and into the early twentieth centuries.

The result of this tradition of well-informed architectural designs has resulted in a significant collection of historic buildings that makes Lexington such a unique and attractive Valley community.



Lexington's Main Street retains much of its historic character resulting in a cohesive central business district.


Lexington's wide variety of architectural styles of domestic architecture creates attractive and walkable neighborhoods surrounding the historic downtown.

B. Historic Designation

1. Local Overlay Historic Districts

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

The City of Lexington was one of the earliest communities in Virginia to recognize the importance of instituting policies that would help protect this heritage. In 1971, the local government passed a "Historical Area" ordinance to create a locally designated historic district in the core of the downtown and set up an architectural review board (ARB) to provide design review for changes to properties in this district. In 1973, the district was enlarged to contain the entire downtown. Residential Historic Neighborhood Conservation Districts were established subsequently to the commercial district.

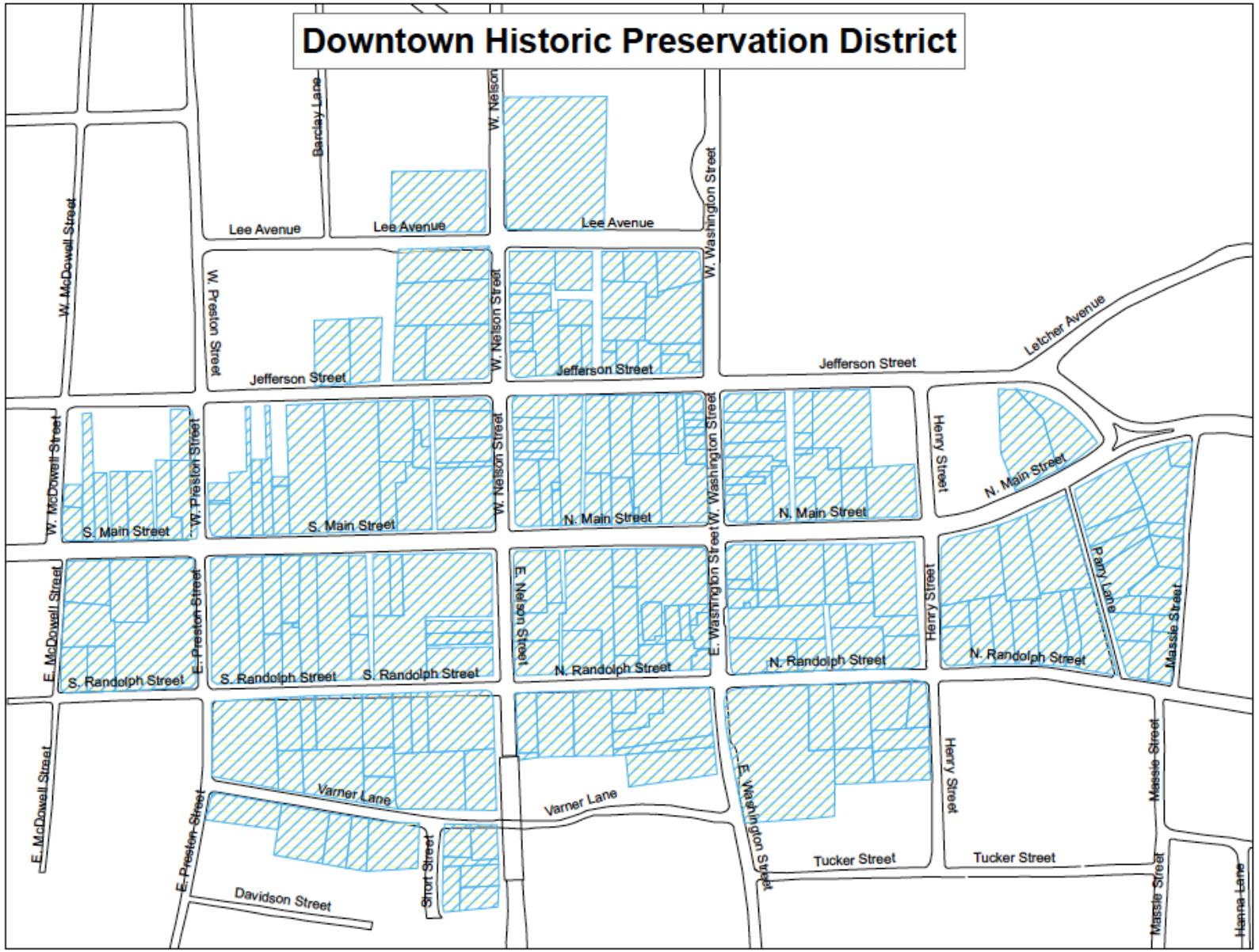


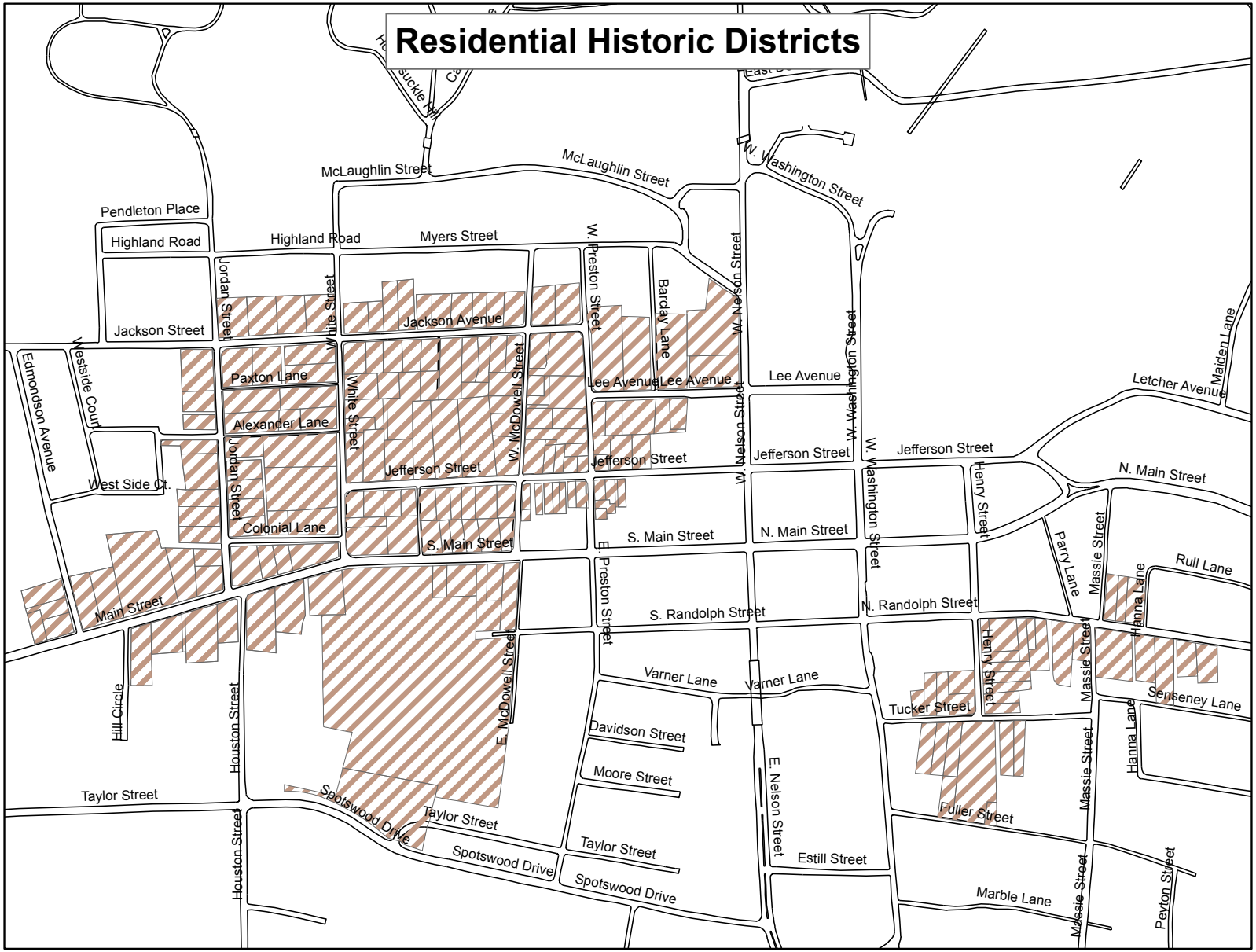
There are two types of local districts in Lexington:

- The Downtown Historic Preservation District that consists of the core of the central business district as shown on the map on page I-3. In this district, most significant changes (other than routine maintenance) to the exterior of an existing building, new additions, new buildings, and demolitions must be reviewed by the ARB before any work can be done.
- The Residential Historic Districts consist of two areas near the commercial core and are shown on the map on page I-4. They are a large residential area north and west of the downtown and a smaller area southeast of the commercial district. In these districts, only new construction and demolitions must be reviewed by the ARB. Article IX of the zoning ordinance names this district, the "Residential Historic Neighborhood Conservation District".

NOTE: While Lexington's local residential historic districts only require review of new construction and demolition projects, these guidelines include information and illustrations about appropriate treatment for existing residential buildings even though ARB review may not apply in these instances.

Both of these local districts are overlaid on top of the existing zoning classifications and are supplemental requirements to the particular zoning that defines each parcel in the city. (See Lexington's Zoning Map on p. II-2.)


Downtown Historic Preservation District
Barclay Lane
W. Nelson
W. Washington Street
Lee Avenue
Lee Avenue
Lee Avenue
W. McDowell Street
W. Preston Street
Jefferson Street
W. Nelson Street
Jefferson Street
Jefferson Street
Letcher Avenue
W. McDowell Street
W. Preston Street
S. Main Street
S. Main Street
W. Nelson Street
N. Main Street
W. Washington Street
N. Main Street
Henry Street
N. Main Street
E. McDowell Street
E. Preston Street
S. Randolph Street
S. Randolph Street
S. Randolph Street
E. Nelson Street
N. Randolph Street
E. Washington Street
N. Randolph Street
Henry Street
N. Randolph Street
Parry Lane
Massie Street
E. McDowell Street
E. Preston Street
Varner Lane
Varner Lane
E. Washington Street
Tucker Street
Henry Street
Tucker Street
Massie Street
Massie Street
Hanna Lane
Davidson Street
Short Street


Residential Historic Districts
McLaughlin Street
McLaughlin Street
W. Washington Street
Pendleton Place
Highland Road
Highland Road
Myers Street
W. Preston Street
W. Nelson Street
Barclay Lane
Jordan Street
White Street
Jackson Street
Jackson Avenue
Edmondson Avenue
Westside Court
Paxton Lane
Alexander Lane
Jordan Street
White Street
W. McDowell Street
Jefferson Street
Lee Avenue
Lee Avenue
Lee Avenue
W. Washington Street
Letcher Avenue
Maiden Lane
Jefferson Street
Jefferson Street
Jefferson Street
W. Nelson Street
W. Washington Street
Henry Street
N. Main Street
West Side Ct.
Colonial Lane
S. Main Street
S. Main Street
N. Main Street
Parry Lane
Massie Street
Rull Lane
Hanna Lane
Main Street
E. Preston Street
S. Randolph Street
N. Randolph Street
Hill Circle
Houston Street
E. McDowell Street
Varner Lane
Varner Lane
Henry Street
Massie Street
Senseney Lane
Tucker Street
Davidson Street
Moore Street
E. Nelson Street
Hanna Lane
Taylor Street
Spotswood Drive
Taylor Street
Taylor Street
Fuller Street
Massie Street
Houston Street
Spotswood Drive
Spotswood Drive
Estill Street
Marble Lane
Massie Street
Peyton Street

2. 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 embody the historical and cultural foundations of the nation.

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

Listing on these two registers does not require owners to seek permission to make changes to the property whereas the Lexington local overlay historic districts do. However, if an owner wishes to take advantage of the state and/or federal historic rehabilitation tax credits, then the owner must submit plans (both exterior and interior of the project) for state and/or federal approval as a part of the tax credit application process. (For more information on the tax credits, see pages II-8 & II-9.)

The following district (a) and properties (b) in Lexington are listed on the National Register and on the Virginia Landmarks Register:

a. State & National Listed Historic District:

The Lexington Historic District was listed in the Virginia Landmarks Register (VLR) in March of 1971; and it was listed on the National Register of Historic Places (NRHP) in June of 1972. Much of the information in this original nomination was updated and expanded according to changes in the listing requirements of state and federal authorities. The boundaries of this district did not change. (See the map on p.I-6.)

These boundaries also include much of Washington & Lee University (W&L) and much of the Virginia Military Institute (VMI), neither of which are included in the local overlay districts. Both these institutions were listed previously as National Historic Landmarks (NHL) with smaller boundaries. This designation is reserved for nationally significant properties and districts, and is honorific in nature. The Lee Chapel, located within the W&L NHL District, is also listed as a NHL, as is the Barracks located within the VMI NHL District.

b. State & National Individually Listed Properties

There are several properties that may or may not be located within these historic districts, but have been listed individually on the VLR and the NRHP. These include the following:

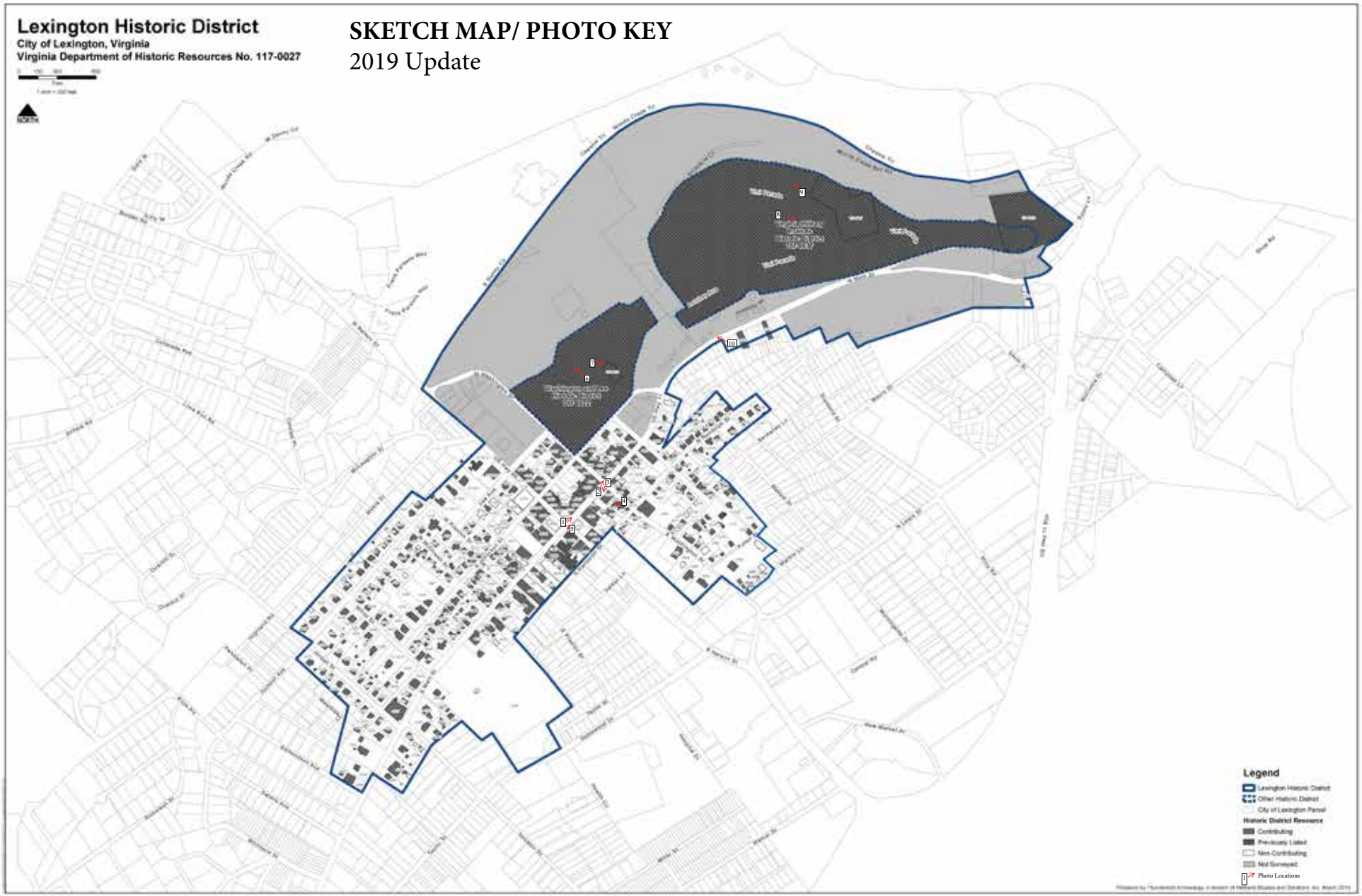
- Stono
- Alexander-Withrow House
- Stonewall Jackson House
- Lexington Presbyterian Church
- Reid-White-Phibin House
- First Baptist Church
- Blandome

NOTE: The boundaries of the local overlay historic districts largely follow the boundaries of the state and national designated district with some exceptions on the edges of the districts. In addition, the local districts do not include most of W &L. None of VMI is included since it is a state institution and therefore not subject to local zoning regulations.

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

https://nationalregisterofhistoricplaces.com/va/lexington/state.html/

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



National Register District Boundary Map

C. The Comprehensive Plan & The Design Guidelines

The City is currently in the process of updating the Lexington Comprehensive Plan that will be broken down into 11 chapters, each containing one stated goal. The proposed chapters are:

1. Introduction
2. Vision and Principles
3. History and Demographics
4. Natural Resources and Green Infrastructure
5. Economy
6. Arts, Culture, and Community
7. Housing and Neighborhoods
8. Land Use
9. Transportation
10. Community Facilities and Services
11. Governance and Implementation

All chapter goals will advance the Planning Commission's adopted Comprehensive vision statement, which is as follows:

"The City of Lexington will grow strategically and sustainably by diversifying economic opportunities, housing options, and transportation methods while protecting the City's rich historic and natural resources and preserving the quality of life enjoyed by its residents and visitors."

This document, the Lexington Historic District Design Guidelines, relates well to this current planning effort since the above vision statement states, in part, that the plan "will grow strategically … while protecting the City's rich historic and natural resources". Specifically, these guidelines will assist in protecting the rich heritage of the City by providing more detailed information and guidance to aid all the stakeholders involved in the protection and preservation of Lexington's historic resources.

In addition, these guidelines should assist in carrying out the goals of Chapters 3. History and Demographics, Chapter 5. Economy, and Chapter 7. Housing and Neighborhoods of the upcoming Comprehensive Plan.



D. Historic Districts' Goals

NOTE: The following goals for the historic districts should be reviewed, edited, and adopted by the ARB as much of the design guidelines are based on these principles.

1. Avoid demolishing buildings that contribute to the historic character of the districts.
2. Build on the existing character of the historic districts.
3. Seek to improve the functionality and appearance of the street ''wall" (wall created by row of attached buildings) and the ubiquitous mid-block alleys, parking lots and service areas in the downtown.
4. Respect the boundary between the commercial areas and surrounding neighborhoods.
5. Respect the existing architectural character when designing new buildings and landscapes in the historic districts.
6. Respect the existing physical street patterns and lot orientation of the historic districts.
7. Ensure that the zoning and other City regulations support the preservation goals of the historic districts.



The Downtown Enhancement Plan is intended to complement the existing character of the historic districts and was accepted by the City Council on November 7, 2013.



E. Role of Design Guidelines

What Guidelines do:

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

What Guidelines don't do:

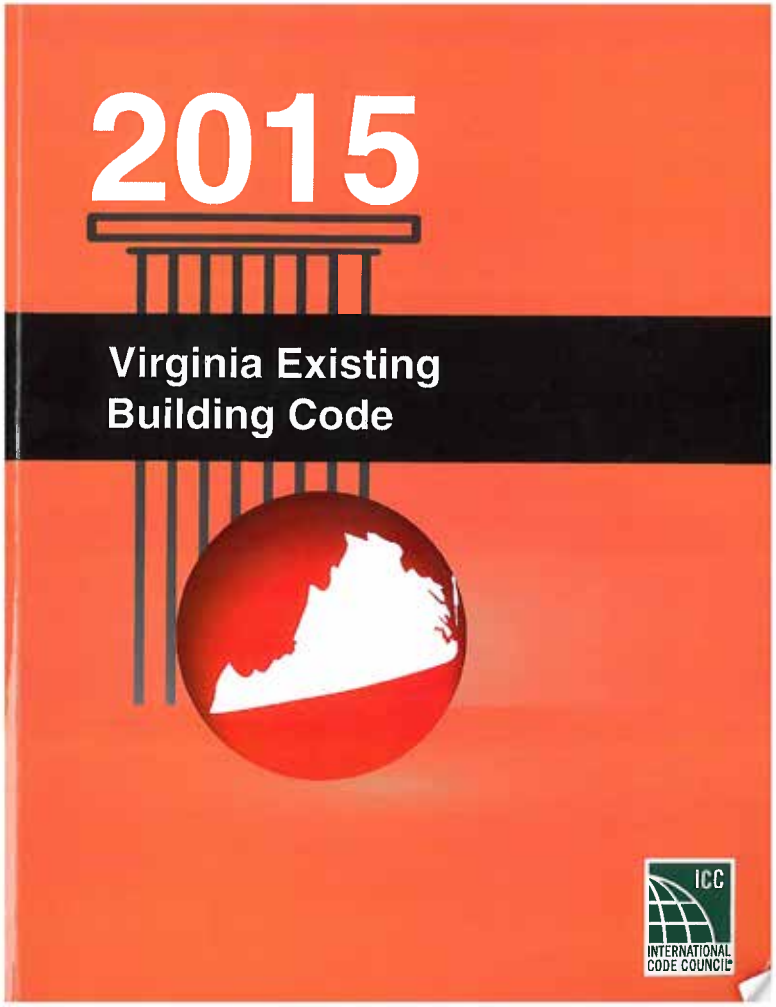
- List specific standards for building size requirements, landscaping standards, detailed parking requirements, sign regulations and other specific elements of a building project. Many of these requirements are found in the zoning ordinance and other local regulations;
- Regulate amount or location of 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 ARB does not review interiors but building codes have a wide variety of requirements for the entire building dependent upon its proposed use).
- Provide specific advice for every circumstance. Some projects may have unique issues, locations, topography, site elements or prior improvements that are not specifically covered in this document. In these cases, the ARB must use common sense and fairness while continuing a commitment to its goal of preserving the historic character of the districts.



F. Zoning Ordinance & Building Codes

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

Whereas new construction must comply strictly with the letter of the building codes, the *Virginia Existing Building Code* allows a certain amount of flexibility for historic buildings located within the historic districts. Refer to the code or speak to building officials for further guidance.



The Virginia Existing Building Code
https://dhcd.virginia.gov/virginia-uniform-statewide-building-code-usbc

G. Design Review Authorities

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

Chapter 420: Zoning of the Code of Lexington contains Article VIII: Historic Downtown Preservation District and Article IX: Residential Historic Neighborhood Conservation District; both articles are based on the state enabling legislation as described above.



Image of Lexington's Architectural Review Board in session.

H. Local Design Review Provisions

NOTE: This section is taken directly from the Lexington Zoning Ordinance, Article VIII: Historic Downtown Preservation District and Article IX: Residential Historic Neighborhood Conservation District.

1. Historic Downtown Preservation District Intent

   - Bring attention to the architectural excellence and historic importance of certain buildings, structures, places, and areas in the City.
   - Improve the land values, business climate, environmental quality, facilities, and services of the City, while keeping the unique and distinctive character of certain sections.
   - Foster a more favorable climate in the City, especially in the Central Business District, for the development of tourism as a basic and vital industry in the community.
   - Encourage the development of off-street parking in the Central Business District for the convenience of shoppers, City and county employees, and tourists.
   - Assist private organizations within the City in furthering a deeper appreciation of the rich cultural heritage of the community.
   - Promote a broad program, within the scope of this article, for preserving, rehabilitating and maintaining architecturally fine structures, monuments, walkways, places, and areas within the entire City.

2. Residential Historic Neighborhood Conservation District Intent

   - Bring attention to the architectural excellence and historic importance of certain buildings, structures, places, and residential areas in the City.
   - Preserve and improve the unique and distinctive character of certain residential sections.
   - Enhance the quality of life for residents by preserving the historic resources of the City.
   - Maintain and improve property values, encourage sound stewardship, and be minimally intrusive on property owners.
   - Assist private organizations within the City in furthering a deeper appreciation of the rich cultural and historic heritage of the community.

3. Architectural Review Board

   The Architectural Review Board (ARB) administers this article. This quasi-judicial board has five voting members and two alternate members, each of whom has knowledge of and interest in the preservation of the historic character of the city. These members are appointed to the ARB by the City Council and serve a four-year term.

4. Changes requiring a Certificate of Appropriateness

   The ARB reviews a variety of proposed changes in the historic districts. Most applications submitted by property owners will require a Certificate of Appropriateness (COA) before applying for other permits and before starting any work on the subject property. The ARB may approve an application with or without conditions, or they may disapprove an application. If the ARB does not act on an application within 60 days, it shall be deemed to be approved and a COA shall be issued.

The ARB reviews all proposals for exterior modifications to buildings and signs within the city's Downtown Historic Preservation District including:

- Construction of a new building or an addition to an existing building;
- Demolition of part or all of an existing building;
- Remodeling or renovation of the exterior of a building;
- Changing the color of, or removal of, any architectural element;
- Any removal, alteration, repair, or construction of amenities such as fences, walls, and walkways; and
- All exterior signs.

The ARB reviews only the following proposals within the city's Residential Historic Districts including:

- Demolition of a main or accessory building;
- Moving of a main or accessory building;
- Construction of a new main building or a new accessory building.

5. Application Process

An application for a COA to locate, construct, reconstruct, alter, repair or demolish a building, structure, or any other improvement in the Historic Downtown District, or an application for a COA to construct a new building or structure or to demolish an existing building or structure in the Residential Historic Neighborhood Conservation District shall be made in writing to the Zoning Administrator.

The application for a COA should be accompanied by plans and specifications of the parts of the building or structure or other improvements that are, or will be, subject to public view from a public street, public way or public place. The plans and specifications should show the proposed exterior architectural features of the existing or proposed new building to include the general design, arrangement, textures, materials, plantings, and color to be used in the location, construction, reconstruction, alteration, or repair of the building.

Also, the types of windows, exterior doors, lights, landscaping, parking, signs, and other exterior fixtures and appurtenances subject to public view shall be included as well.

In the case of an application for demolition, it shall be accompanied by plans and specifications, photographs or other appropriate documentation of the remaining and/or adjacent structures and, if none, then the lot or remaining improvements on the site.

6. Factors to be Considered in the Design Review

Article VIII of the Lexington Zoning Ordinance states the following criteria to be used when reviewing applications for a COA of properties within the Historic Downtown Preservation District:

- The historical or architectural value and significance of the building or structure and its relationship to or congruity with the historic value of the land, place or area in the Historic Downtown Preservation District upon which it is proposed to be located, constructed, reconstructed, altered or repaired.
- The appropriateness of the exterior architectural features of such building or structure to such land, place or area and its relationship to or congruity with the exterior architectural features of other land, places, areas, buildings or structures in the Historic Downtown Preservation District and environs.
- The general exterior design, arrangement, textures, materials, planting, and color proposed to be used in the location, construction, alteration or repair of the building, structure or improvement and the types of windows, exterior doors, lights, landscaping and parking viewed from a public street, public way or other public place and their relationship to or congruity with the other factors to be considered by the Board under this section.

Article IX of the Lexington Zoning Ordinance states the following criteria to be used when reviewing applications for a COA of properties within the Residential Historic Neighborhood Conservation District:

- The appropriateness of the exterior architectural features of the building and its relationship to, or congruity with, the exterior architectural features of other land, places, areas, buildings or structures in the Residential Historic Neighborhood Conservation District and environs.
- The general exterior design, arrangement, textures, and materials proposed to be used in the construction of the building when viewed from the public street (or streets in the case of a corner lot) along the lot front of said building and its relationship to the other factors to be considered by the Board under this section. Among other things, the Board is to consider the overall architectural design, form and style, including the height, mass, proportion and scale; architectural details, such as the design and style of decorative or functional fixtures, such as lighting, windows and doors; the design and arrangement of buildings on the site; and the texture and materials of a proposal when assessing architectural compatibility.

In addition, these guidelines offer more detailed and illustrated recommendations for the review of projects under this process. Furthermore, these guidelines are based on the *Secretary of the Interior's Standards for Rehabilitation* that are national preservation standards used by the National Park Service, the Virginia Department of Historic Resources and countless other localities across the nation. See page II-7 for these standards.

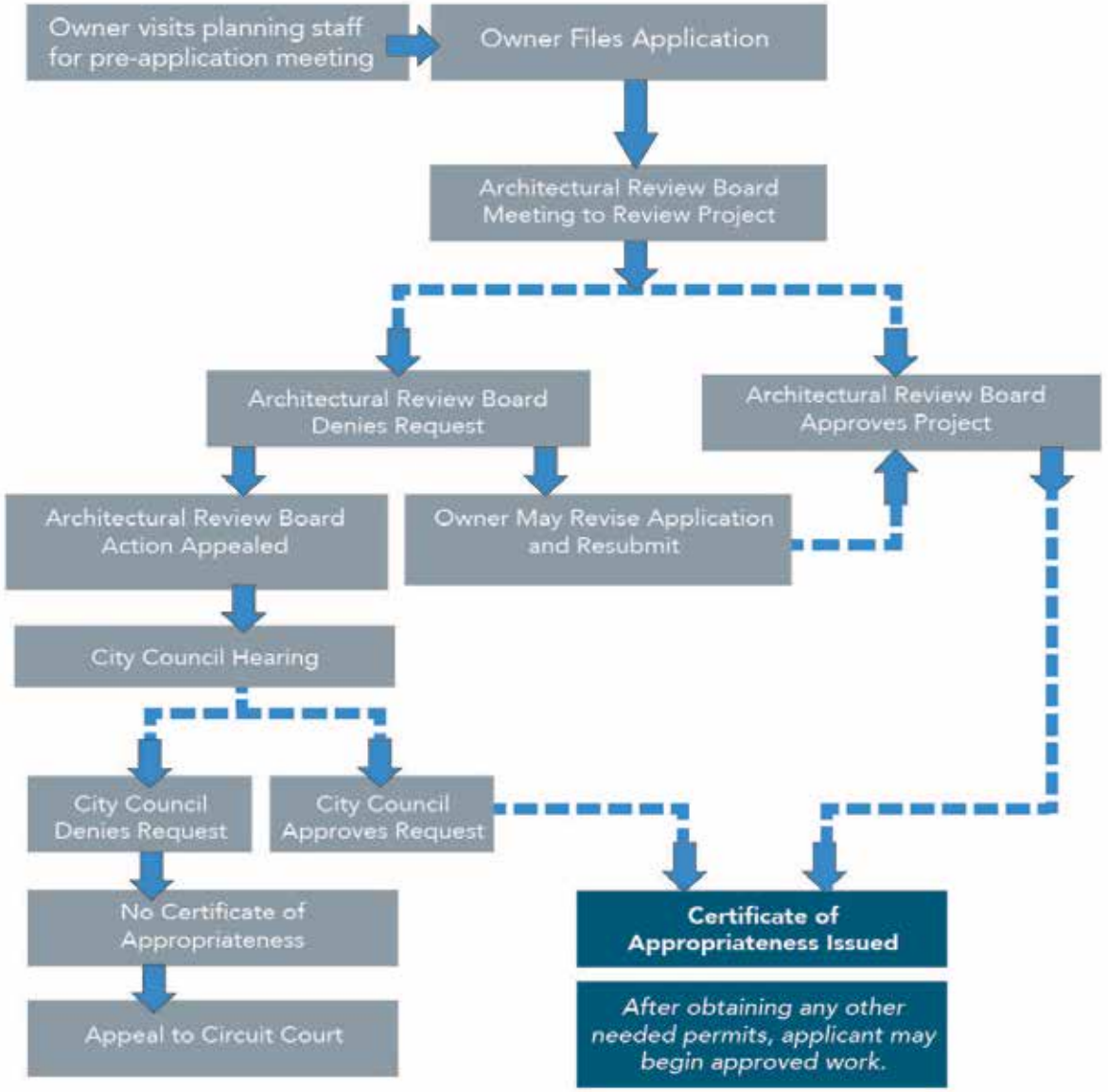
7. Exemptions from Design Review

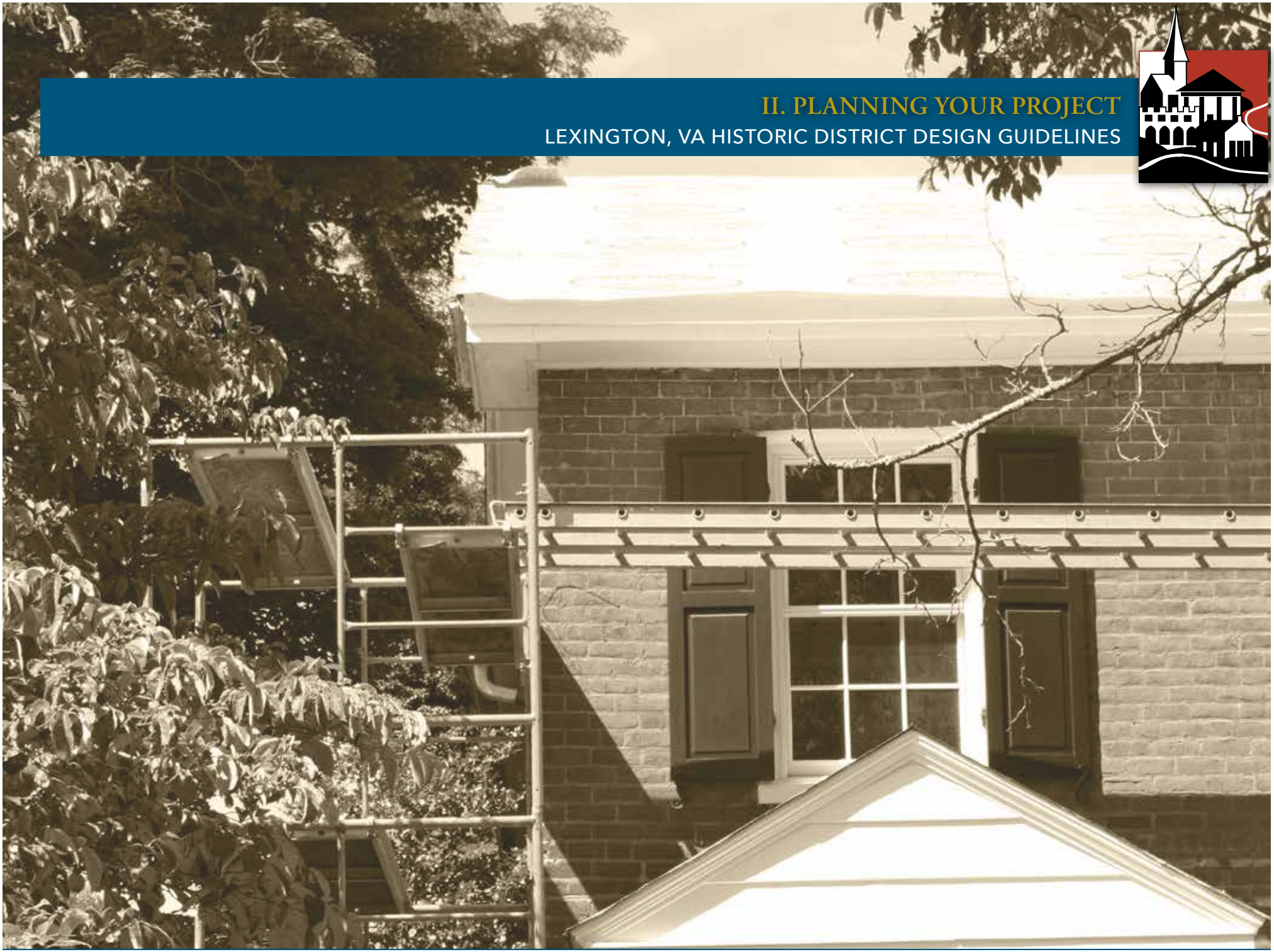
   Ordinary maintenance or repair of any exterior architectural feature in or on a historic property or a building, structure, site, or object within a historic district to correct deterioration, decay or damage, or to sustain the existing form, and that does not involve a material change in design, material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

8. Appeal of the Decision of the ARB

   Appeals from a decision of the ARB or the Zoning Administrator may be made to the Lexington City Council through a letter to the City Manager within thirty days by either the owner of the subject property or any other person aggrieved by the decision. If the city council fails to approve the application of appeal, a further appeal may be made by the applicant or aggrieved person with the Circuit Court of the City of Lexington within thirty days of the city council decision.

GOING BEFORE THE ARCHITECTURAL REVIEW BOARD (ARB)





II. PLANNING YOUR PROJECT

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES

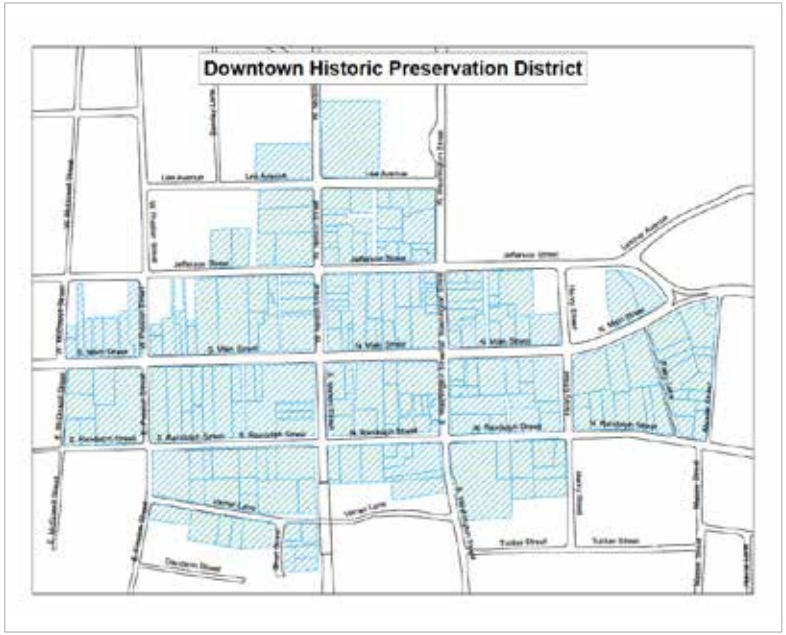
A. Understand the Regulations Affecting for Your Historic Building

1. Determine the Location of Your Property

a. If your property is in one of the Residential Historic Districts, you only need to go before the Architectural Review Board (ARB) and obtain a Certificate of Appropriateness (COA) if you are planning on demolishing or moving your existing main or accessory building and/or building a new main building or a new accessory building.

b. If your property is in the Downtown Historic Preservation District, you need to go before the Architectural Review Board (ARB) and obtain a Certificate of Appropriateness (COA) if you are planning to make changes to the exterior of your building, construct a new building, or demolish or move an existing structure.

While you may or may not need to get a COA for some work, you may likely need other permissions, permits or inspections from the Department of Planning & Development. Visit that office in City Hall (300 East Washington Street) early in your planning process to determine what you need before you make further plans or start any work.



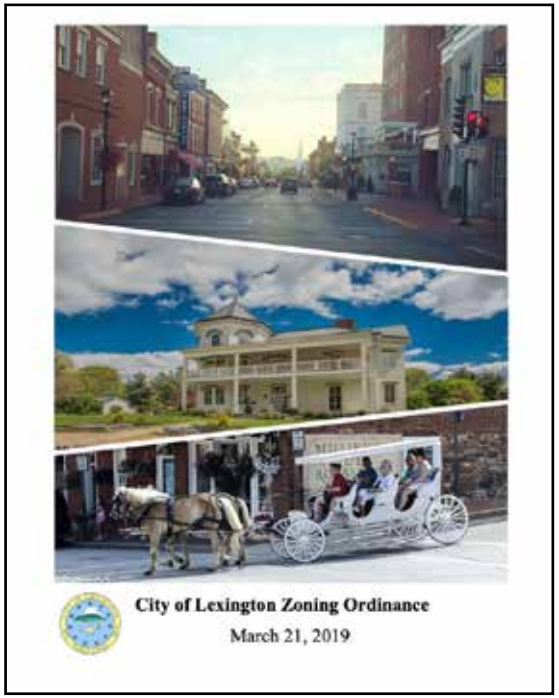
See page I-3 and I-4 for larger versions of these maps.

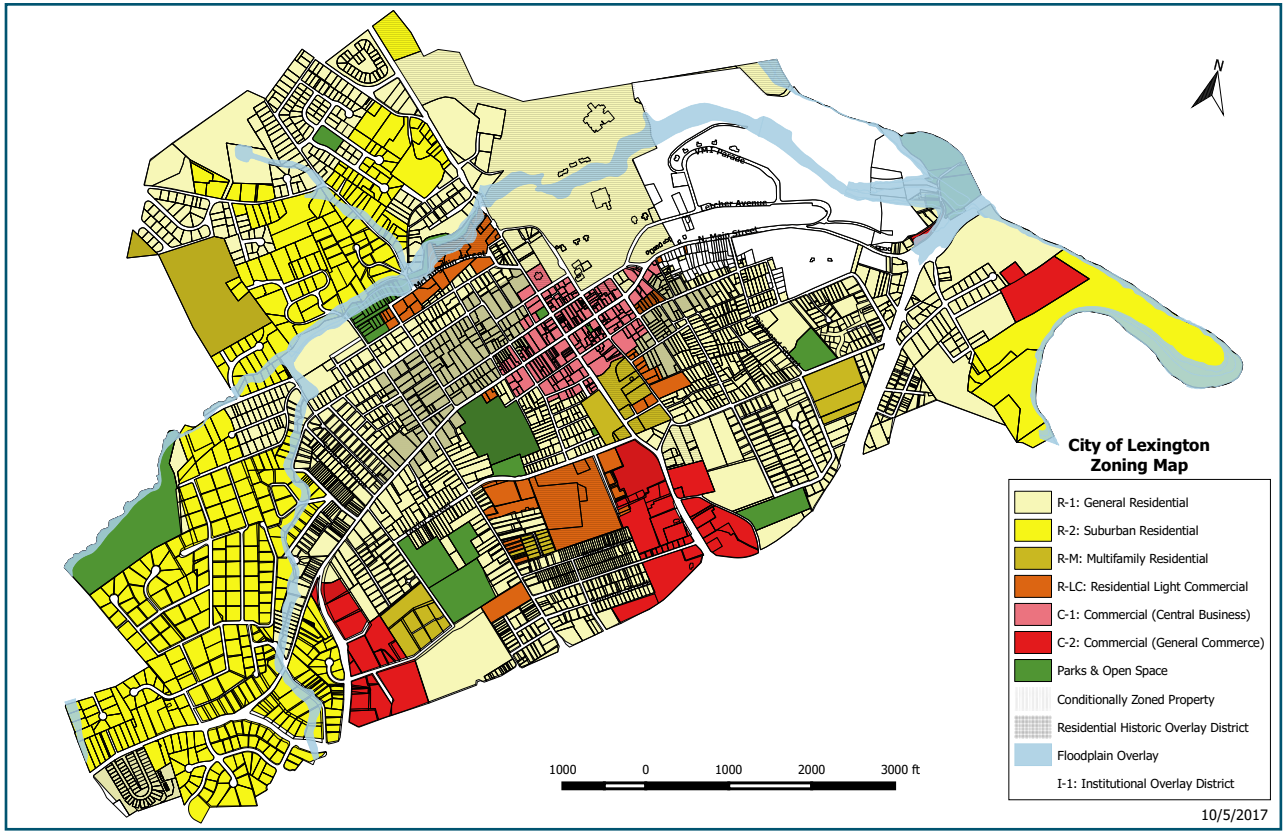
B. Understand the Design Review Process

1. Read Chapter I, Sections F. Zoning Ordinance & Building Codes and Section G. Design Review Authorities of these guidelines. These sections will help you better understand what types of projects require approvals.
2. Besides potentially needing a COA for changes to your historic property, you may need:
   - A zoning amendment;
   - A sign permit;
   - Building permits & inspections;
   - An approved site plan;
   - A conditional use approval; or
   - Other types of permissions.

NOTE: Historic District Certificate of Appropriateness Applications along with other planning forms can be found on:

http://lexingtonva.gov/gov/forms.htm





C. Understand Your Historic Property's Architecture & Significance

1. Review the National Register of Historic Places Nomination for Lexington's Historic District.

   Since your historic property also is likely located within the state and nationally designated historic district (see map on page I-6), review the *National Register of Historic Places Lexington Historic District* nomination form on the Virginia Department of Historic Resources (VDHR) website.

   https://www.dhr.virginia.gov/historic-registers/117-0027

   Make sure to scroll down and click on the 2019 Updated Nomination as well as reading the original one. The updated document has more detailed information about each property within the district. Find your property by its address to read a very brief overview of its style and age.

   The nomination document will give you an overview of the historic district and its history and significance. It also will let you know if your building is a contributing or noncontributing building in the historic district.

   Most of the buildings in the district are known as contributing buildings because of their age, style, and integrity of their original design. Buildings considered noncontributing may not fall within the period of significance of the district, may have been remodeled extensively, or may be structurally deteriorated. Contributing building rehabilitation projects in the state and federal historic district boundaries may be eligible for state and federal tax credits. (See Section D below for more information about these financial incentives.)

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

2. Identify the Architectural Style, and Elements of Your Building & Property.

   Read Chapter III, Section C (the next chapter of these guidelines) for more information about the most common architectural styles in the historic district. Review the photos throughout the section and find the category of style that is most similar to your building. The summary description of your style will help determine the major character-defining features of your building and its style. These features are the individual elements of the exterior design that help define its historic character unless they have been replaced by newer elements that do not relate to the historic design. Once identified, these important elements should be preserved and retained in any rehabilitation project.

   To identify these exterior features, conduct a two-step visual analysis of the building. Begin by 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, and 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.

   Character-defining features generally include:

   - Exterior wall materials;
   - Original roof materials or in-kind replacements;
   - Original foundation materials;
   - Original windows, shutters and doors or replacements of the same design;
   - Original chimneys;

- Original porches;
- Original cornices and other decorative details; and
- Early changes to the building that because of their age and design, have acquired their own significance and become character-defining features.

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

Preservation Brief #17

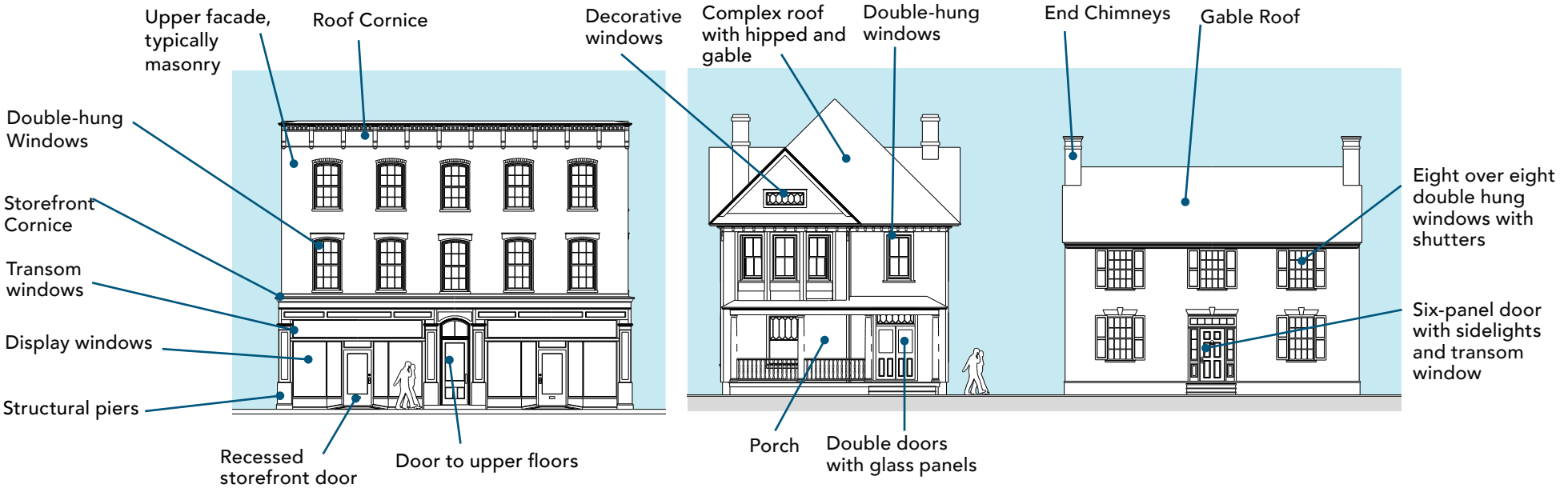
Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

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

Next review the site of your property to better understand its overall character and how it relates to other properties on the street. Historic site features, forms, and arrangements play an essential part in defining a property's historic character. The site features may include:

- Slope and grading of the site;
- Setback and spacing of the building's location;
- Location and significance of any outbuildings and structures;
- Location, design and materials of walkways, walls, fences, and other site elements; and
- Location and type of any landscaping including trees, shrubs, planting areas and types of plantings.

Typical Elements of Historic Buildings



D. Choose an Appropriate Treatment for the Historic Building

1. Preservation Terms:

- Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. Limited and sensitive upgrading of mechanical, electrical, and plumbing systems, and other code-required work to make properties functional, is appropriate within a preservation project.
- 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 value. This approach acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy historically significant materials, features or finishes and requires that any changes be compatible with the building and its context. 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 on II-7 that reflect this treatment approach.
- Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project
- Reconstruction is defined as the act or process of depicting, through new construction, the form, features and detailing of a non-surviving site, landscape, building, or structure to replicate its appearance at a specific period and in its historic location.
- 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.



Photo credit: Historic Lexington Foundation

2. Consider additional Criteria:

a) Level of Significance

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

b) Physical Condition

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

c) Proposed Use

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



3. Review the *Secretary of the Interior's Standards for Rehabilitation*

   The Standards are the basis of many of the recommendations of this guide as interpreted by the City of Lexington staff and the ARB when reviewing your project. 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.

   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).

   They are as follows:

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

E. Review Financing Options and Potential Financial Incentives

1. Historic Rehabilitation Tax Credits

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

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

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

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

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

Qualifying project expenses under both the state and federal programs include most approved work related to the rehabilitation of the building (not including 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.



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



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

a. Federal Tax Credit Program

The Federal credit is 20% 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 retain ownership for five years. See: https://www.nps.gov/tps/tax-incentives/application.htm

b. Virginia Tax Credit 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 carryback. Under the state program there is no continuing ownership requirement following completion of the rehabilitation.

2. Local & State Incentives

a. Historic Lexington Foundation (HLF) Façade Grants

Established through a bequest from the estate of its namesake Washington and Lee University mathematics professor, the Robert S. Johnson Fund repairs and maintains the facades of historic buildings in Lexington's Downtown Historic commercial district. The Fund encourages preservation techniques and materials that repair, rather than replace, original building elements.

The Fund is administered by HLF and the City of Lexington. Buildings and structures that are 50 or more years old and located in the historic commercial district are eligible for grant consideration. Grants are available in the range of $500 to $2,000. The total grant will constitute up to 25% of the project costs; projects at a $8,000 or higher level are eligible for grants up to, but not exceeding, $2,000.

Among the categories of work eligible for Johnson Fund grants are mortar repointing, window repair, gutter replacement, repainting of exterior elements, chimney repair and flashing, and cornice repair. Not eligible, are elements distinct from the facade, such as business signage and awnings. Priority is given to projects emphasizing property preservation techniques and materials, e.g., window repair rather than replacement, matching mortar type of buildings, etc.

For purposes of the grant program, preservation is defined as "the act or process of applying measures necessary to sustain existing form, integrity and materials of an historic property." Facade is defined as exterior wall surfaces.



b. Virginia Main Street Façade Design Assistance

In Virginia communities that are a state designated Main Street City or Town, property owners are eligible for free design assistance through that program. Exterior schematic design drawings are provided to owners and tenants of buildings located within the designated downtown Main Street area. Contact Lexington Main Street for further information on how to apply for this incentive.

c. Business Signs & Awning Grant Fund - Main Street Lexington (MSL)

Purpose: To provide an incentive to new businesses in Downtown to invest in high quality and visually appealing signs and awnings, and to support existing businesses in upgrading tired signs and awnings.

Guidelines: All applications are subject to review for eligibility. MSL's Signs and Awnings Grant Fund is open to small businesses (25 or fewer full-time employees) located in Downtown Lexington with a current Business License.

All signs and awnings that require approval from the Architectural Review Board (including all new installations and any design changes to existing signs or awnings), must receive that approval to be eligible for a grant.

d. Program Exclusions: Residential rental buildings (apartments); home-based businesses; structures not facing the public right-of-way; banks; government owned and occupied buildings; churches and other religious institutions. Also ineligible are properties that have been the recipient of this grant within the last five years. Contact Main Street Lexington for more information on eligible improvements.



View of Main Street Lexington looking north.

F. Determine the Role of Health & Safety Issues in Your Project

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

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

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

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

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

1. Lead Paint

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

   Preservation Brief #37:

   Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing.

   https://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm/

2. Asbestos

   Asbestos may be found in either roofing or siding materials and, in some cases, plaster. In this case, the first question to ask in the project planning is whether or not it is present. If you suspect asbestos is in some material of your building, it is necessary to test it with a certified environmental professional. If the building tests positive for asbestos, you may be able to encapsulate it. Unlike lead paint, which is just a coating, asbestos is an integral part of these materials. Asbestos is only a hazard if it is disturbed. Refer to advice from the testing company to better detmine your options.

   Preservation Brief #37:

   For more information on the steps to remove asbestos, see:

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

G. Create a Conceptual Plan for Your Project

1. Develop your architectural program

   The architectural program is simply a list of the goals that you have for your overall project and that list then is translated into a series of project tasks that accomplish these goals. When developing this list of goals and project tasks, the above information about the historic nature of your property and its character-defining features should inform your approach. This step should ensure that any proposed changes should minimize impact on the historic character of the property, its site, and its historic building.

2. Review these Guidelines

   This document has more detailed guidance and advice on many aspects of any historic property project including guidelines for the site, historic materials, elements, additions, new construction, signs, awnings, energy conservation, and accessibility among others. Review the table of contents to gain additional knowledge as you plan your project.

3. Create a Schematic Design

   This step involves transferring your list of project tasks into enough drawings and photos to communicate the nature of your overall project. These schematic drawings should show the elevations or sides of your building that are impacted by the project and are visible from a public right-of-way. A set of floor plans may be necessary as well, depending on the extent of your project, to ensure that it meets building codes, which is another review beyond the ARB application and review process.

4. Meet with the City's Department of Planning & Development Staff

   This is an important early step to determine what types of documents, drawings, and specifications you will need for review by City officials. It will also keep you from wasting time and money on a project that would not meet design review, codes, zoning and other requirements.

   This may also be the time to present a conceptual design, particularly for an addition or a new building, to the ARB before seeking formal approval.

5. Consider Architectural Design Assistance

   If your project is complicated, consider employing an architect or designer 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.

6. Meet with Contractors

   At this stage, you will have a good understanding of your project and the requirements of the City. In meetings with several contractors, you can:

   - Review their experience working on historic buildings that have gone through ARB and City review;
   - Get detailed cost estimates and perhaps find ways to reduce those costs without affecting the historic character of the project;
   - Ask for a list of references of prior similar projects; and
   - Ask for a sample contract to review before your final selection of a builder.



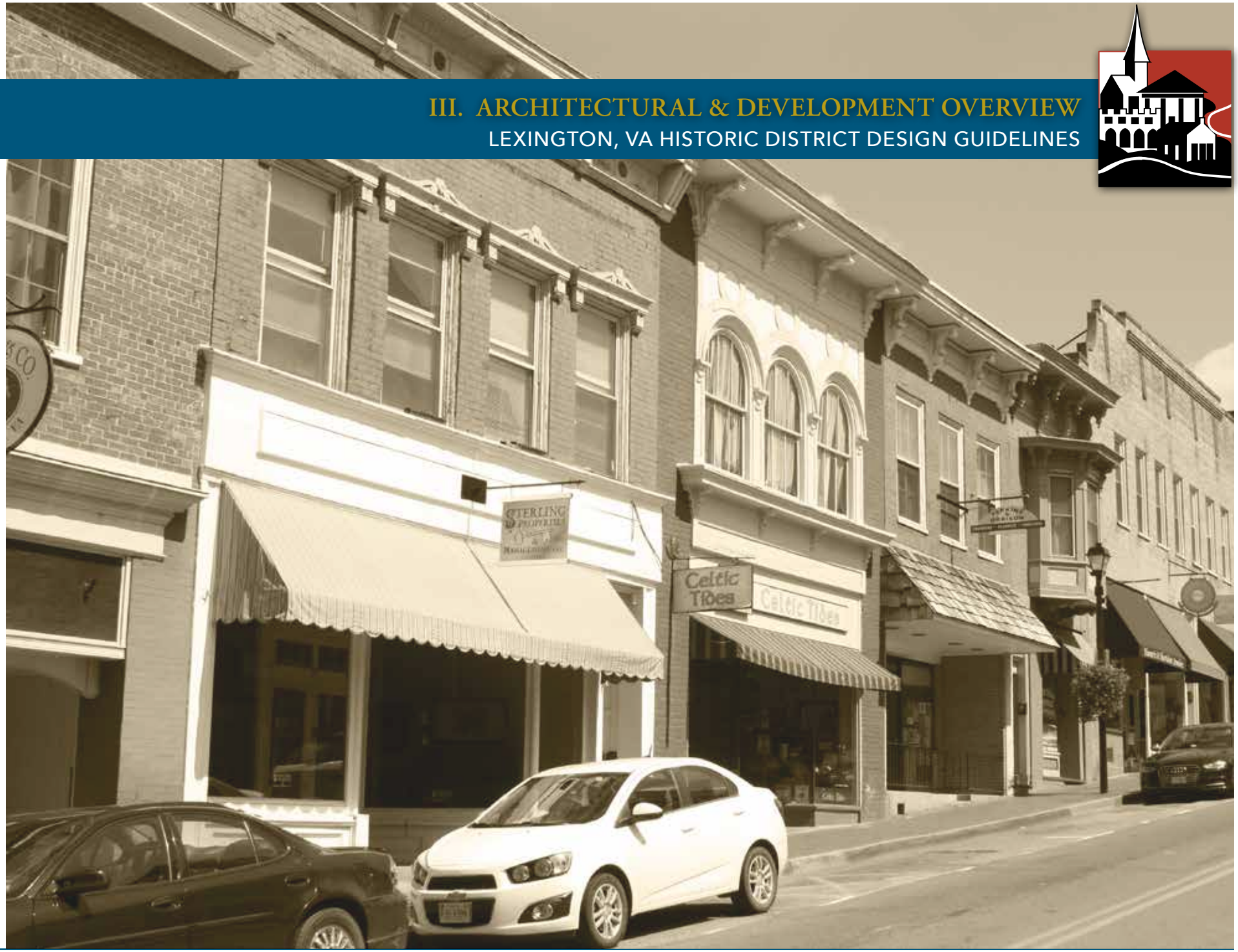
H. Make Final Applications to the City for Your Project

At this point you will know what types of applications you need to complete, what drawings, site plans, and specifications you need submit and any material samples that will be required for review. After the city reviews your materials, they may request additional items or clarifications, and then they will schedule your project for reviews by any public bodies such as the ARB, the planning commission, the zoning board of appeals, etc.

You would then obtain the necessary permits after all project approvals and sign a contract for construction. It is important to remember if you are using state or federal tax credits, that you must get approval from VDHR before beginning any demolition or construction work. Also, if you change your plans during construction, those changes should be reviewed before they are made with local building officials and with VDHR if you are using the credits.

III. ARCHITECTURAL & DEVELOPMENT OVERVIEW

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



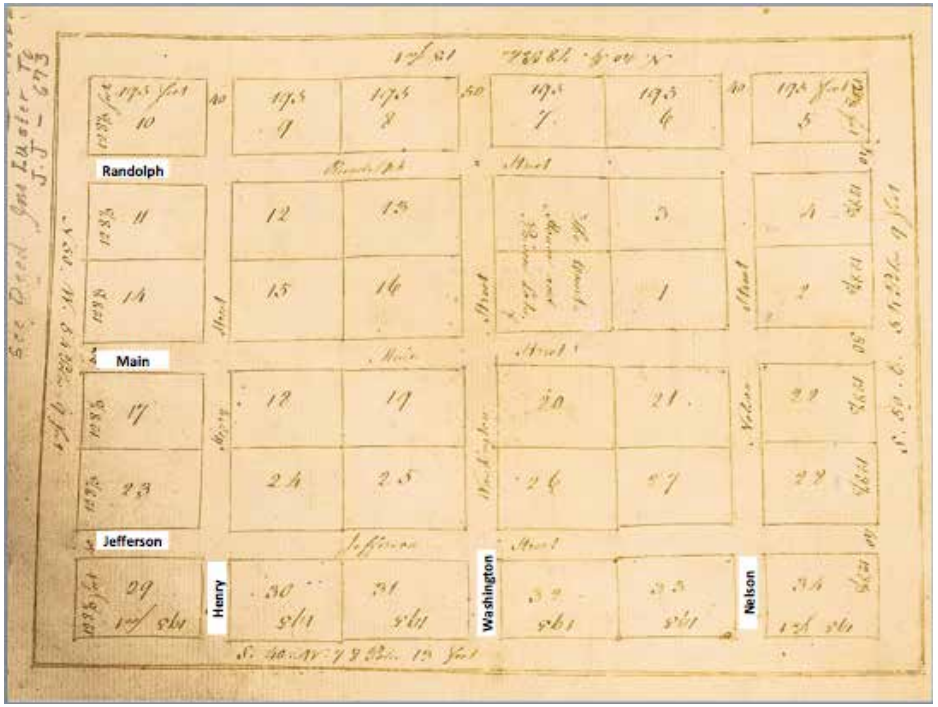
A. Brief History of the City's Development

In 1739, Benjamin Borden received a royal grant of 92,100 acres that includes what is now Lexington and Rockbridge County in the heart of the Shenandoah Valley. Scotch-Irish immigrants, many arriving in Philadelphia, travelled up the Great Wagon Road (now U.S. Route11) and settled throughout the Valley. Lexington was named by the state legislature for the new county seat of Rockbridge to honor the battle of the Revolutionary War in Massachusetts.

The original community consisted of four blocks laid out in a grid and surrounded by 12 smaller blocks that were surveyed by James McDowell in 1778. The settlement was located on a small plateau flanked by a series of ridges along the Great Wagon Road near the Maury River. This platted area now is the core of the central business district. By 1790, a visitor noted that the town contained "about fifty houses, most of which are built of logs and boards." Several years later, in 1796 a devastating fire destroyed most of the town but rebuilding and expansion continued in the early 19th century. In the 1820s, brick mason, John Jordan and builder, Benjamin Darst erected several new buildings in the newly popular Classical Revival style.

Earlier in the 18th century, Liberty Hall was established west of the town and later became Washington College with a large gift from George Washington in 1796. After the Civil War when Robert E. Lee became president of the college, its name was changed to Washington & Lee University (W&L). The early buildings of W & L were constructed in the Classical Revival style along a ridge northeast and adjacent to the town. This dramatic row of structures is known as the Colonnade and the earliest of this group, Washington Hall, was constructed by Jordan and Darst in 1824 creating the vocabulary of red bricks with white columns, pediments and trim.

In 1839, the Virginia Military Institute (VMI) was established after a local prominent resident, John T. L. Preston advocated for this new school to be established at an existing state arsenal in the town. Alexander Jackson Davis, a nationally known architect designed six Gothic-styled buildings from 1848 to 1861 including the Barracks, a fortress like-structure that was burned during the Civil War but rebuilt in 1867. Thus, Lexington's early development was dominated by these two educational institutions whose campuses also helped create important architectural landmarks for the community.



1778 Plat of Lexington showing the original grid of streets and lots.


This view of Washington College's Colonnade reflects the popularity of classical building forms of the early 19th century.

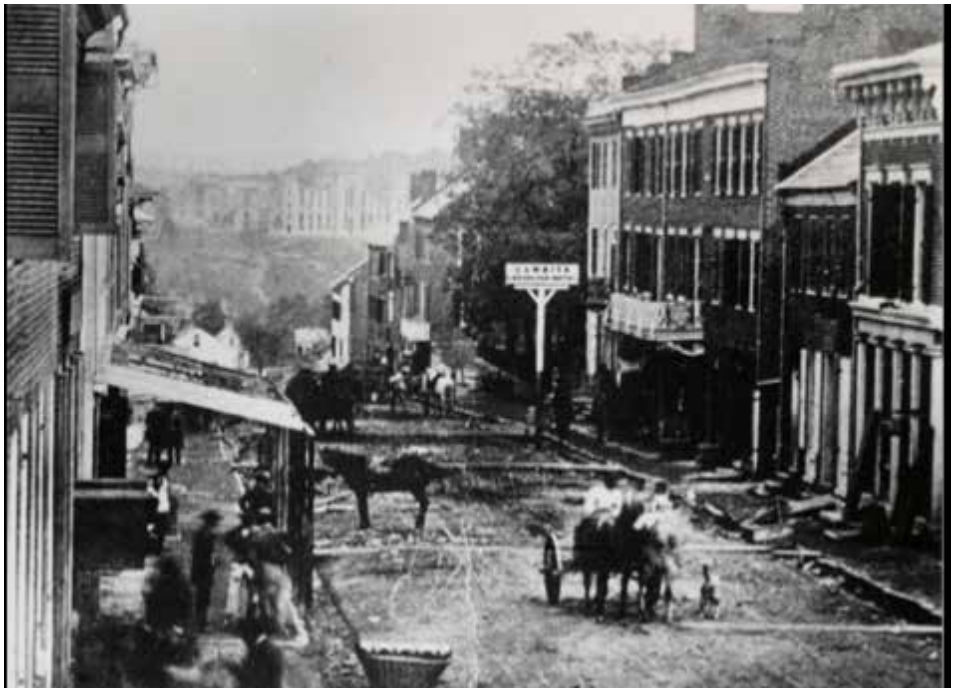
By 1841, the town was incorporated to become the City of Lexington and expansion continued during this era with new churches, public buildings and VMI and Washington College campus additions. Local streets were upgraded during this time along with improved Valley routes to other communities as well.

In this same period, Lexington began to grow in architectural prominence and its new buildings reflected the popular styles of the day. The Rockbridge County Jail (Classical Revival) and the Lexington Presbyterian Church (Greek Revival) were two new important buildings designed by Philadelphia architect, Thomas U. Walter.

In the 1850s, the North River Navigation Company Canal, an extension of the James River and Kanawha Canal came to the area and it was this era that the lower end of Main Street was re-graded to make it more accessible to visitors. Thus, several of the surviving early buildings along the street have exposed basement walls and steps leading to the main level of the structure reflecting this change in elevation of the street.

The Civil War left its mark on Lexington, its institutions and the surrounding area as Union General David Hunter ordered the destruction of various buildings, mills, the Barracks at VMI and other important industrial structures. After the war, Lexington formed building associations to help rebuild the damaged city. It was during this era, when freed African Americans began to establish their own businesses and put up their own church, now the First Baptist Church.

Like many other Valley communities, Lexington began to experience a building boom in the 1870s with new businesses, homes, churches, hotels and social halls. O. W. Gray and Son's 1877 map documents much of the city's expansion then with a growing commercial district and new surrounding neighborhoods. Mills and tanneries were constructed along the river as industry expanded. By the 1890s, the Lexington Development Company was touting the City's prosperous future with maps and graphics showing growth that had not yet occurred.



C. 1860 view of Main Street with VMI visible in the background.

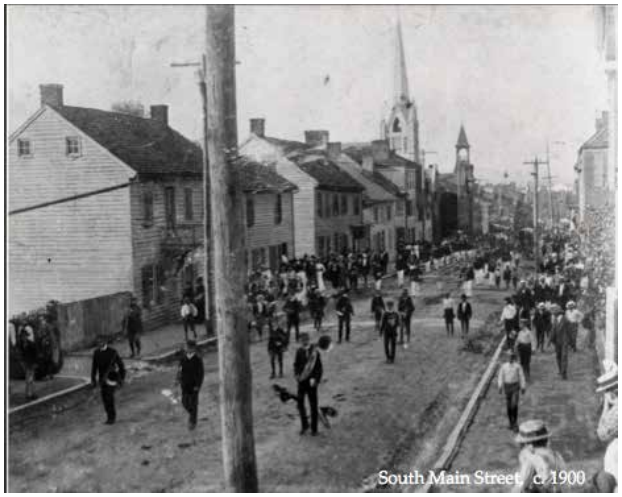


C. 1870 map of Lexington with the original 1778 plat overlay in green.

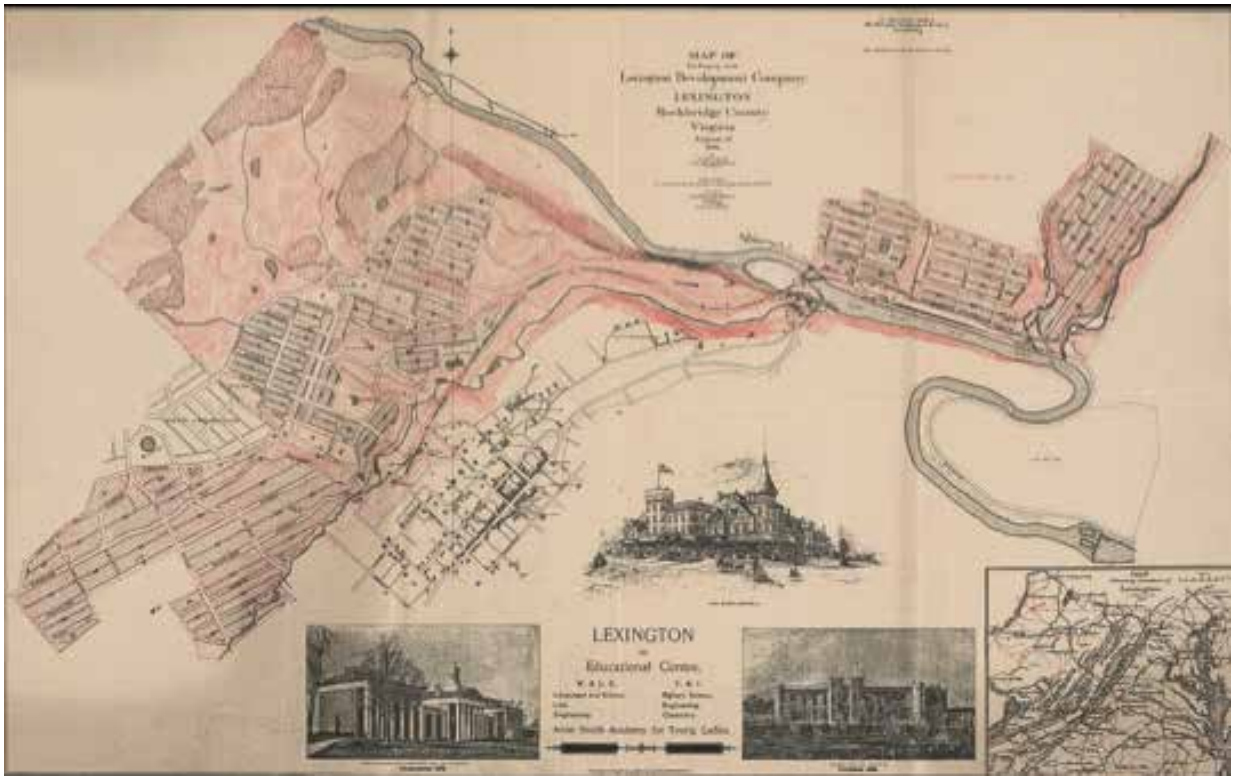
In terms of architecture, the Gothic Revival and Italianate styles, popular during the mid-19th century began to be joined by Queen Anne and Folk Victorian dwellings as well as a few examples of the Second Empire style after the Civil War.

By the early 20th century, architectural tastes changed back to a revival of earlier styles including the Neo-Classical Revival and the Colonial Revival. It was during this era that the influence of the Craftsman movement brought a new house form to the City with various bungalow designs. Many smaller frame dwellings were constructed south of the commercial district in expanding neighborhoods as simple vernacular domestic designs.

The Great Depression resulted in fewer new structures in Lexington in the 1930s but with the rise of the automobile came a modern showroom (1938) and gas stations, two new building forms for the city. As the 20th century progressed, Lexington's historic core largely was built out and new construction consisted mainly of the occasional infill project. The result is a compact historic district with a distinctive commercial core spanning over 200 years surrounded by well-preserved intact historic neighborhoods.



View of Main Street, c. 1900 (left) and Lexington Development Company map 1890 (below).





B. Historic Districts' Character

1. Downtown Historic Preservation District

Lexington's downtown historic district consists of the original gridded plat of 1778 and the expanded central business district that surrounds it. The original streets are Main, Washington, Jefferson, Randolph, Nelson and Henry and the blocks are each half an acre. As this grid extends around the core, changes in elevation occur and in 1851 the town lowered Main Street and raised E. Washington Street.

Most of the downtown streets have a street "wall" created by the commercial buildings that are placed next to the sidewalk and are attached to each other. The 1897 former Courthouse is set back and thus has a landscaped open space around it. Other institutional buildings such as the U.S. Post Office, a former school and several churches also are set back from the sidewalk.

Brick is the most common material used for downtown structures since the 1796 fire destroyed most of the wood and log buildings. Heights are generally two to three stories with some exceptions. Three-part facades are the most common commercial design with first floor storefronts (frequently remodeled), and upper level areas with windows capped by a decorative cornice.

Main Street also has several early-nineteenth century brick former dwellings with gable roofs and first floors or basements that have been converted for commercial uses, some with expanded storefronts. The forms of these early residences have more horizontal proportions than the typical commercial buildings and result in an interesting streetscape on Main Street. Church steeples and the taller R. E. Lee Hotel further punctuate this overall composition.



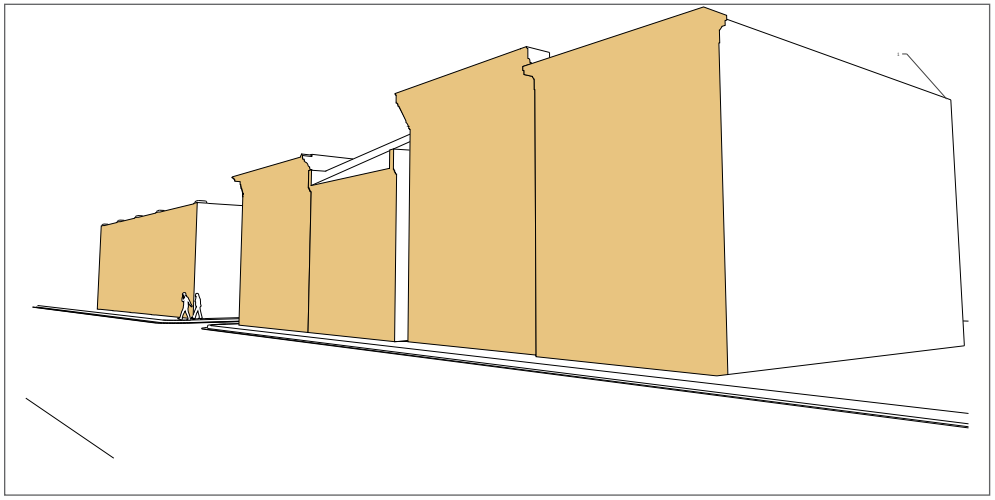
Gable-roofed early 19th brick structures add variety to typical Main Street commercial buildings.



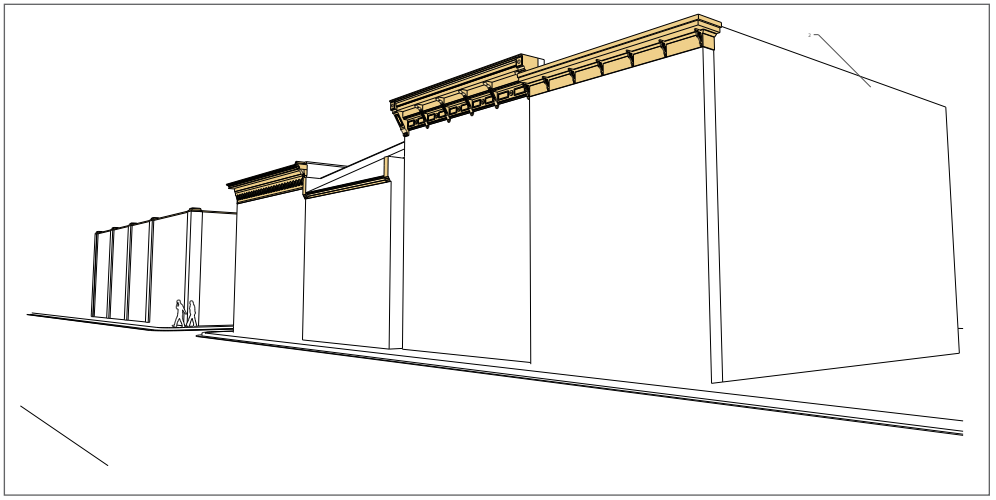
This block of Washington Street steps down the street with unifed brick facades and bracketed cornices creating a street wall.



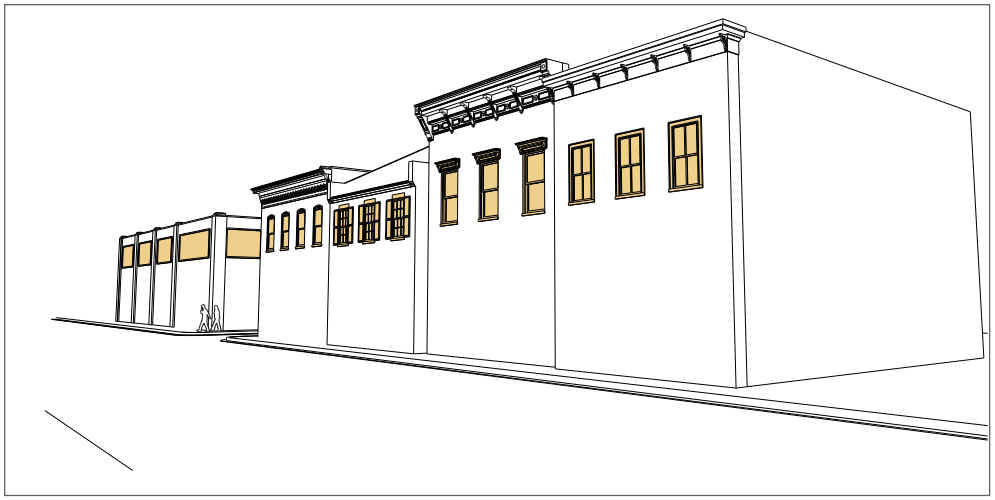
The historic former courthouse is set back from most of the Main Street buildings creating a landscaped open space that signifies the original importance of this government institutional building.



Typical commercial historic buildings create a street wall with their zero set back and attachments to each other.



This street wall is capped by some type of cornice on most of the buildings.



Upper floors contain bands of windows that create a pattern of openings; a second feature that contributes to the street wall effect.



The third unifying element in the street wall is the progression of storefronts at street level.



2. Residential Historic Districts (Residential Historic Neighborhood Conservation District)

Lexington's historic neighborhoods reflect the typical stylistic changes that many Virginia communities experienced throughout the 19th and early 20th centuries. In Lexington's case, it does have more sophisticated examples of the Classical Revival era of the early 19th century. Its neighborhood streets have some typical attributes such as similar setbacks, spacing and heights for its dwellings with landscaped front lawns and rear gardens. Large trees often create canopies and obscure parts of the houses.

Other residential streets have more modest scaled dwellings with smaller setbacks and are spaced closer together. Some streets have both conditions reflecting different construction eras and different builders. Most of these historic areas have a wide mix of architectural styles and variety in construction dates. Materials are brick, wood, stucco or stone or some mix of them while roof materials are slate, standing-seam metal or asphalt shingles. Porches are a very common original element in most of the designs and many houses retain them.

Window types and patterns reflect the style and era of construction although most have vertical proportions and are flanked by shutters. Bay windows are a frequent feature and decorative wood elements add interest to many of the residences. Distinctive roof features such as lanterns, belvederes and metal cresting are unique surviving features on some of the larger dwellings.

Like the downtown district, the historic neighborhoods retain most of their buildings and are densely developed. The result is a high integrity of historic character and a limited opportunity for infill of new structures in the respective historic districts.



While the setbacks and heights of these houses are similar, their styles are different on these raised and sloping sites.



Again, the setbacks and heights of this row of dwellings is similar even though there is variety in building massing, roof forms, materials and porches or lack thereof.

C. Architectural Styles

1. Late Georgian and Federal (1790-1830)

Besides vernacular log dwellings, most of the earliest building in Lexington were designed in this style and of stone, stone covered with stucco, or brick construction. Georgian or Federal styled structures are rectangular in plan with a center hall or side passage plan and a side gable roof. Windows were six-over-six, double-hung sash type, often with nine-over-six patterns on the main level of the building. Openings were organized in a symmetrical pattern and cornices generally were molded brick or simple three-part wood variety. Exterior end chimneys are most common and some examples are interior end types that are incorporated into the walls that may be stepped.

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



This early example of a vernacular Federal era structure is constructed of stone and stone covered with stucco.



This Federal period brick residence has pairs of flanking interior end chimneys. Note the wrought iron balcony that was created when Main Street was lowered and the building's basement became the first floor with added storefronts.



This late 18th century brick residence retains its central semi-circular arched entance and rear ell.

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

With the popularity of explored ruins of classical Greece and Rome in the eighteenth century, came new architectural forms and elements; particularly columns, pilasters, elaborate cornices, and porticoes. As the United States grew, these new styles suited the growing democracy based on classical ideas of representative government. Thomas Jefferson was a major influence for this classical building vocabulary and local builders, John Jordan & Samuel Darst reflected these stylistic preferences. Emerging new pattern books that illustrated classical designs had a major influence on builders of this era as well.



This early 19th century brick structure reflects Greek Revival details with the lintels and cornerblocks over the windows and a central entrance with transom and sidelights.



This early 19th century building has stepped gable ends containing two end chimneys. Later store windows likely were enlarged. Entrances contain transoms and the center one has sidelights as well.



The Wilson-Walker House has a temple front with the trademark two-story portico and Roman Revival columns. When Main Street was lowered its brick foundation was exposed and rebuilt.

3. Gothic Revival (1850-1900)

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

A. J. Davis's buildings at VMI reflected this change in architectural styles while new pattern books by Andrew Jackson Downing revealed new cottage designs of this movement. Lexington has several dwellings designed in this Gothic Revival style with steeply pitched roofs, board-and-batten siding or stucco, and decorative bargeboards on front-facing gables. This style also was used locally for various churches as well.



This typical example of a Gothic Revival cottage has the steep pitched roof with a central gable and decorative bargeboard and final. A pair of diamond paned windows with a hoodmold is a typical detail.



This brick residence shows the influence of the Gothic Revival with its matching steep gables and decorative bargeboards. The one-story decorative porch is typical of the period.



Another example of the Gothic Revival cottage with its central decorative gable is executed in board-and-batten. The front veranda is similar to the example above.



This larger domestic example shows the continuing influence of the Gothic Revival with its steep gables. Note the decorative slate shingle patterns, ornate roof cresting and bay window, also of the period.

4. Italianate (1860-1890)

Another local popular style from this new interest in the European past was the Italianate. It can be found in both residential and commercial designs. These buildings are easily identified by their large cornice with its overhanging eaves and trademark supporting decorative brackets. Commercial Italianate buildings usually are three bays wide and may have arched windows. Many of the decorative cornice features were made of pressed galvanized metal painted to appear as stone.

Italianate houses in Lexington, for the most part, are brick or frame dwellings with shallow-hipped roofs and decorative cornices with brackets. Front porches also have brackets and square posts (instead of columns) and may wrap around part of the dwelling. Windows usually are two-over-two, double sash variety and bay windows are often a prominent element on the façade.



This Italianate residence with its shallow gable roof and bracketed cornice also has brackets on its porch and addition.



Lexington's most prominent Italianate cornice is on the Alexander-Withrow Building, an 18th century structure with a 19th century roof alteration. Note the original brick pattern of decorative diapering, a rarely used technique.



This well preserved example of the Italianate has the trademark bracketed cornice, segmental arched openings and its original central entrance to the upper level.



This Italianate styled dwelling has a prominent projecting bay and arched openings. Its original porch is likely missing.

5. Romanesque Revival (1860-1900)

This revival of this medieval stone architecture became popular after the Civil War and often was constructed of brick in this country. It features large semi-circular arches for openings as well as rounded towers. The most prominent American architect working in this style was Henry Hobson Richardson and because of his influence, the style is often known as Richardsonian Romanesque. Several of Lexington's church reflect this style.



Sets of triple arches at its recessed entry and in its adjoining tower help identify this Romanesque Revival church.

6. Second Empire (1870-1900)

Also, known as the Mansard style, this form originated in Paris and is easily recognized by its distinctive roof form. The corners of the roof usually curve up to the top of the roof that appears to be flat. This curved section of the roof contains dormer windows and the entire composition creates an additional level of the building. The roof material surrounding the windows within the mansard generally is metal and dormers often are round-arched. The style may share elements with the Italianate including hooded openings, bracketed cornices, towers and bay windows or windows arranged in pairs. The mansard roof may also be adapted to commercial building design and Lexington has several examples.



The trademark Mansard roof with its dormer windows on both the house and tower identify this style.



A second example of the Mansard with its dormers, projecting bay and partial wrap-around porch.



This building is one of Lexington's commercial examples of the Second Empire style with its prominent Mansard roof and rows of projecting dormer windows.

7. Queen Anne (1880-1910)

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

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



This large ornate example of the Queen Anne has a complex roof, corner tower, wrap-around porch and decorative chimneys, all attributes of this style.



This Queen Anne house has a projecting decorative gable with a partal wrap-around porch. Its tall chimneys have decorative corbels.



This brick Queen Anne has a prominent corner towr, tall chimneys, one-over-one windows with stone lintels and a partial front entry porch.



This simpler and smaller example of the Queen Anne is identified by its projecting gable intersecting with its hipped roof. Underneath its full width porch is a typical diamond shaped window next to the entrance.

8. Folk Victorian (1880-1920)

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



This typical example is an "L" shaped frame dwelling with its wrap-around porch and front bay window.



Wood window caps and a bracketed cornice are details on this "L" example.



This brick example with its three decorative gables and porch refects the continuing influence of the earlier Gothic Revival.

9. American Foursquare (1900-1930)

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



This trademark example has the square proportions, hipped roof, a large central hipped dormer and a full-width front porch.



This American Foursquare is a larger example with double windows on the second level and a larger window on the main level. The shutters and railings are later changes.

10. Colonial Revival (1900-1950)

The Colonial Revival style is based on the earlier Georgian and Federal periods of American architecture in the late-18th and early-19th centuries. This domestic style often has a rectangular plan, symmetrical façade, a center hall, and is typically constructed of brick or wood. The roof is usually a gable form but hipped designs were used as well.

The details are classical and columned porticos over entrances are common. As in earlier periods, the windows have small panes and framed with shutters; their proportions, however, are often more horizontal and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters.



This five-bay, Colonial Revival, brick dwelling has a symmetrical facade with six-over-six windows capped with jack arches and keystones. Three gable-roofed dormers and a central entrance with an arched fanlight within its pedimented surround complete this orderly composition.



The commercial example of the Colonial Revival has several typical elements incuding its modilllion block cornice, flat jack arches with cast stone keys, six-over-one windows and brick end quoins.



A more recent example of the style executed in a one-story plan with a very prominent hipped slate roof containing a central lantern and very tall brick chimneys. The central entrance segmental arch is repeated in the cornice. Note the elliptical fanlight transom and sidelights.

11. Neo-Classical Revival (1900-1930)

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



This cross plan church has a prominent classical portico with Ionic columns and reflects a return to classical architectural preferences at the turn of the century.



This theatre has a false front central pediment supported by four pilasters. Its three large arched openings reflect an Italian influence of a piano nobile level above the lower entrance.



The local post office with its six Greek Doric fluted columns create a colonnade with a stone frieze and is one of Lexington's most sophisticated example of this style.



This Classical Revival former schoolhouse has a very prominent central portico supported by Roman Doric columns. Paired windows in six-over-six patterns are typical of the period.

12. Craftsman (1910-1940)

This one or one-and-a-half-story dwelling occasionally can be found in historic districts and in nearby other early-twentieth century neighborhoods. This design became popular for smaller residences with the rise of the middle-class during this era. It originally came from the British Arts and Crafts movement.

One of the more common variations is the sweeping side-gable roof form that contains a large central dormer and extends over a front porch. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Tapered piers support various column designs. Materials are often combined on bungalows and may include stone, brick, shingles, stucco, wood, and combinations thereof.



This brick bungalow has the typical sloped side-gable roof, tapered columns supporting the front porch along with brackets under the overhanging roof. The large central dormer repeats the tapered column design and also contains a small porch, an unusual feature.



This bungalow example has a clipped gable end with brackets in its cross gable roof. The front porch has a shed roof supported by paired columns on brick piers.

13. English Cottage (1920-1940)

This English Cottage style reflected an increased interest in Great Britain's smaller domestic designs in the early 20th century. Its houses typically are one to two stories of stone or brick materials. They are characterized by asymmetrical facades, a steeply pitched roof with gables and a large-scale chimney. Doorways may be arched or half-round with decorative hardware and in some cases accented by quoins and a keystone.



This stone English Cottage has a steeply pitched entry gable, sets of triple windows and a typically recessed main entrance. The triple window shed dormer is also typical.



This second stone example has the typical steeply pitched gable but also has an interesting round entry bay. Note the large decorative hinges on the plank door. Paired windows are common and may be double-hung sash or a casement design. Both types are seen here.

14. Vernacular (1780-1940)

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

NOTE: For further details about the styles and forms of Virginia's historic buildings, please reference the excellent guide produced by the Virginia Department of Historic Resources titled, *Classic Commonwealth: Virginia Architecture from the Colonial Era to 1940*. For more recent Virginia architecture, please reference the: *New Dominion Virginia Style Guide* that covers the 1940s through the late twentieth century. Both publications can be viewed on links on the VDHR website at:

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



A typical vernacular frame cottage with a shed-roofed porch and minimal decoration.



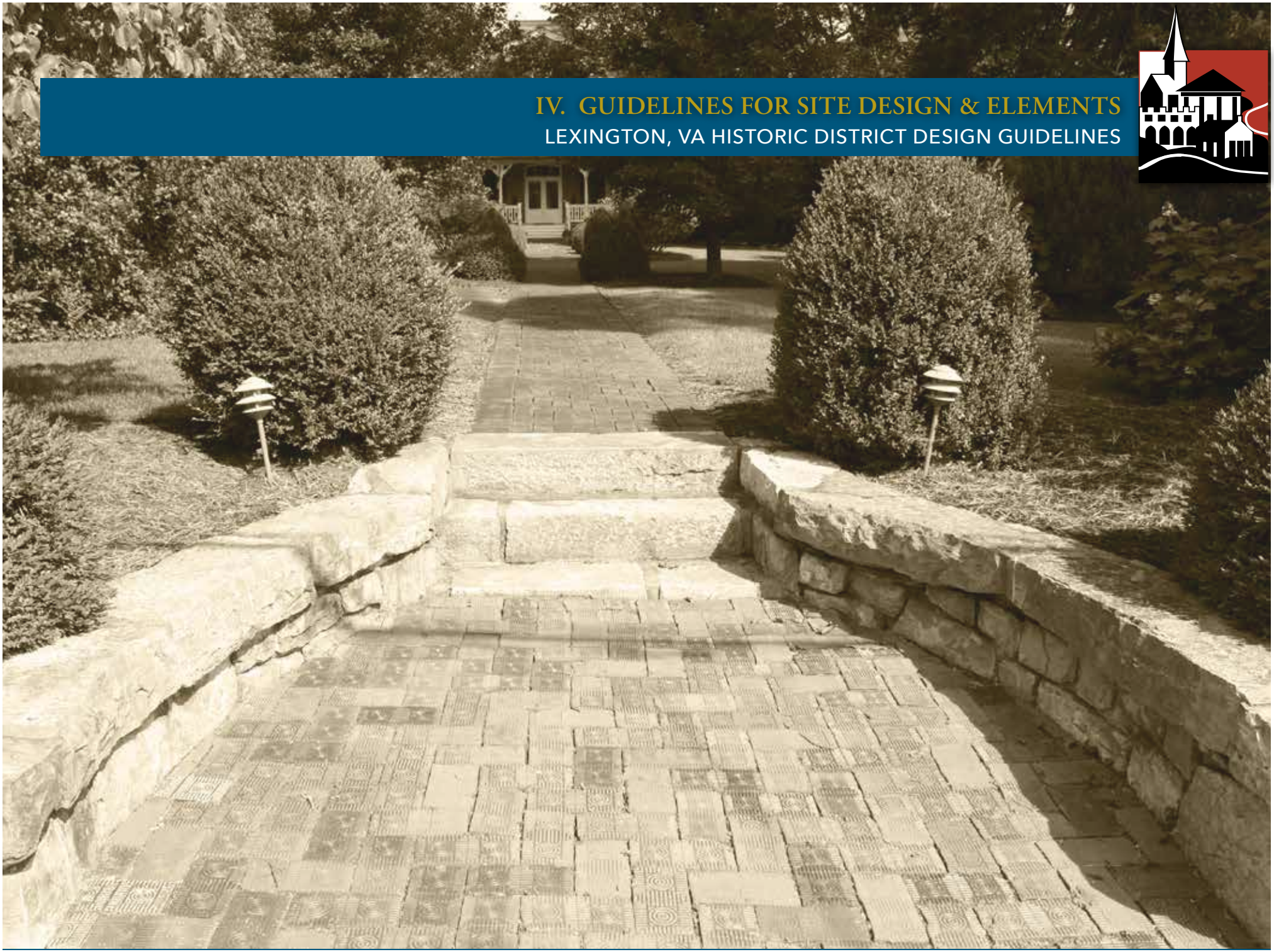
A simple stone dwelling with two large dormers and shed-roofed porch.



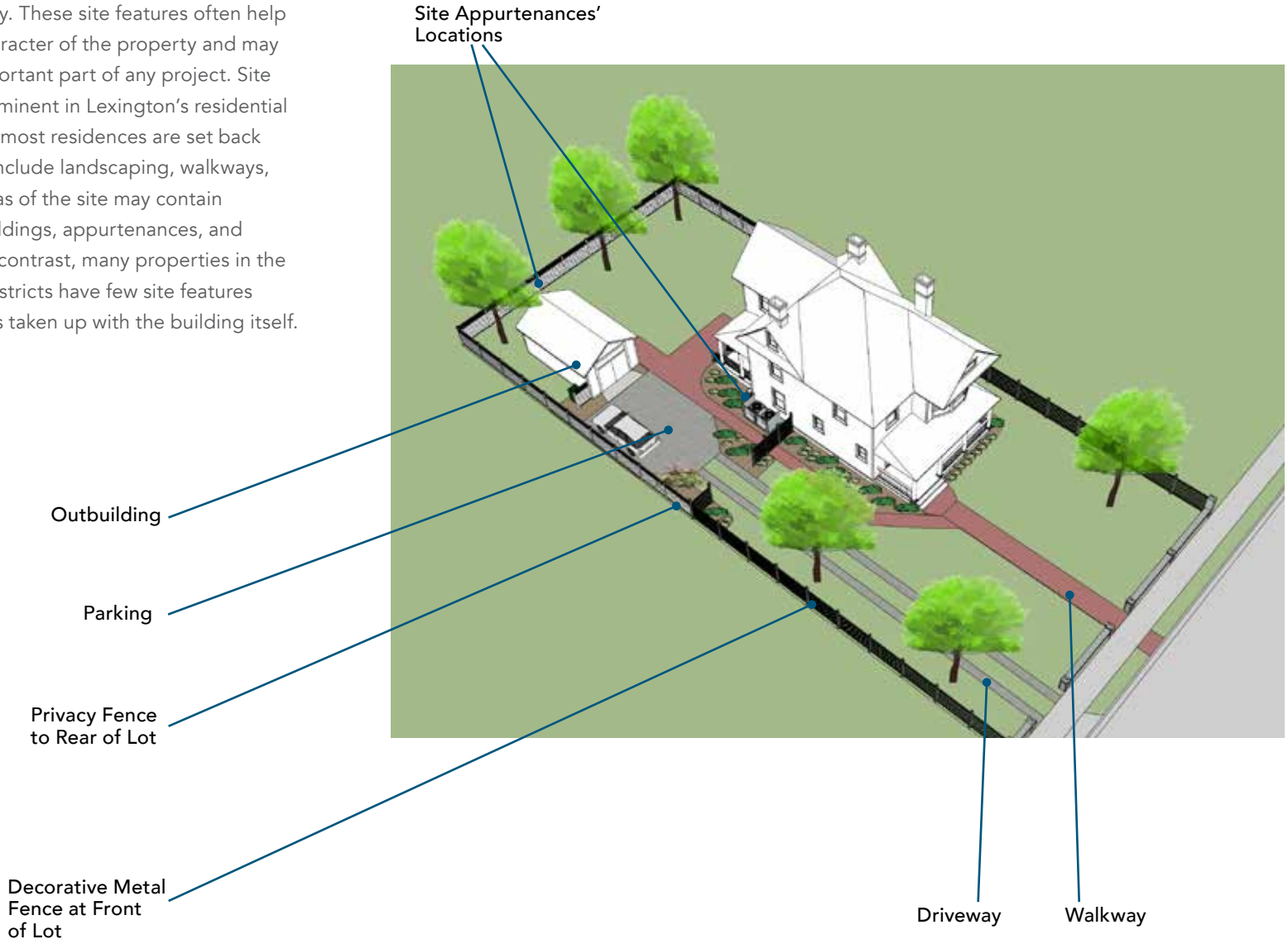
This early 20th century commercial building has minimal decoration and is typical of many such structures of the period.

IV. GUIDELINES FOR SITE DESIGN & ELEMENTS

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



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



A. Walkways, Driveways & Parking

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

GUIDELINES:

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



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



The two-track driveway (above) retains much of the lawn's appearance with its narrow ribbons of concrete. The gravel driveway (below) also reduces the visual impact of this site feature.





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

B. Plantings & Trees

GUIDELINES:

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

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



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



In the commercial district, sidewalk planters add visual interest and greenery to the pedestrian environment.



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



The metal fence is an important historic element. It is grounded with low green plantings that provide an edge to the lawn, help protect the fence from trimming and add visual interest.

C. Fences & Walls

Fences and walls are a prominent site feature on many properties within Lexington's residential historic districts. Masonry walls are constructed of brick, often with a cast stone cap. There also is a rich tradition of wrought iron fences, some in combination with limestone walls bordering residential lots. Other sites are defined by wooden picket fences, and some parcels with flat or gently sloping lots have front yards without such features.

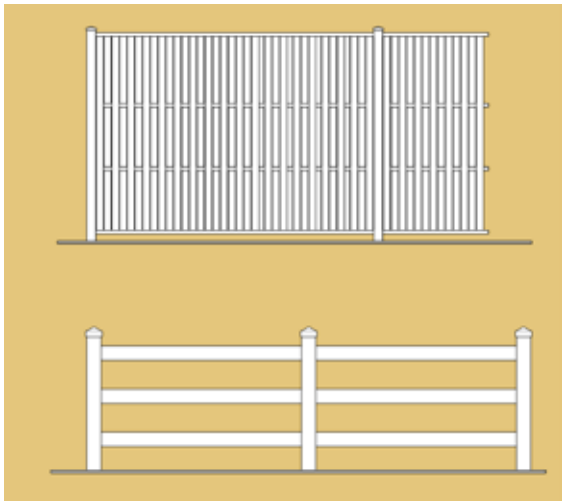
GUIDELINES:

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

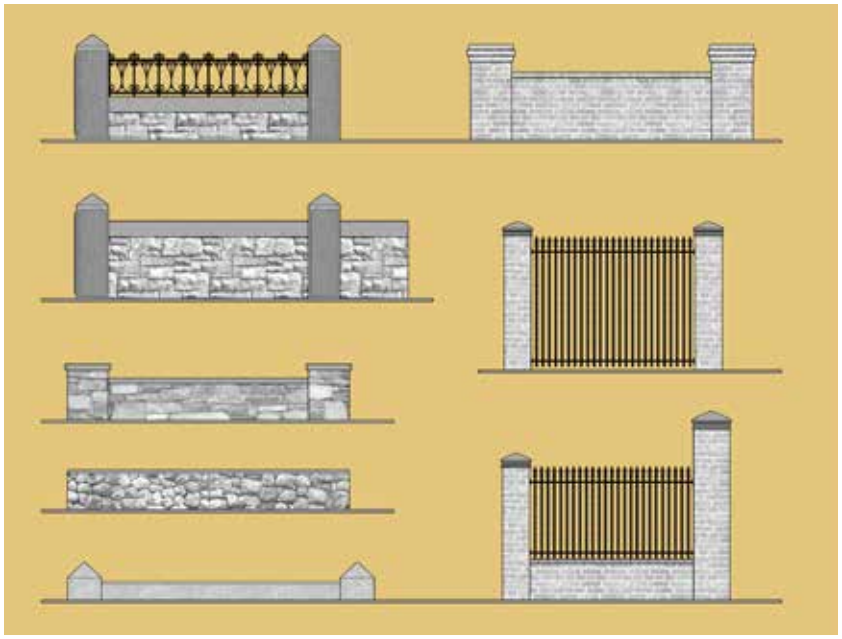
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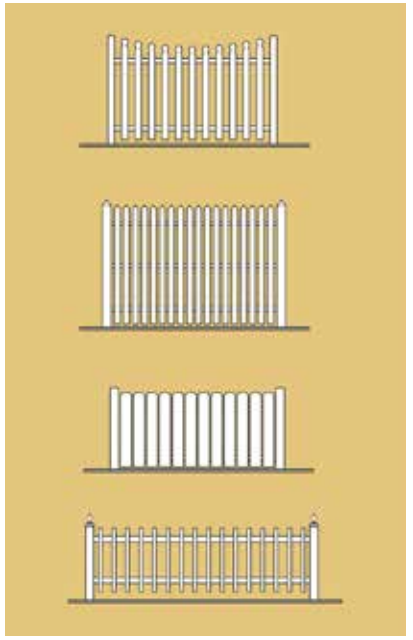
There is a very wide variety of historic metal fences found throughout the historic districts. They are important character-defining features and should be preserved.



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



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



Wooden picket fences may be another appropriate historic type.

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



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



This historic metal fence is one of many examples that define the edges of sites in the districts.



This taller brick wall provides privacy to the rear of a site along the side street edge.





Stone is found throughout the districts as edges to lots and is sometimes capped with metal fencing.







Concrete, brick and wood are found throughout the historic districts as appropriate wall materials.

D. Lighting

Lighting of residential properties generally includes exterior lights on houses, minimal lights on walkways and in garden areas, and utilitarian lighting at accessory buildings. Site lighting in the commercial historic district is generally limited to parking areas or the occasional pole-mounted example.

GUIDELINES:

1. Retain any historic light fixtures on the site of the residence or the commercial building.
2. Repair and refurbish historic light fixtures when possible. Use full cut-off shields and bulbs that eliminate glare and spillover to other properties.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Use fixtures that are compatible with the character of the historic building and the surrounding area.
5. Choose full cut-off fixtures whose light levels provide for adequate safety but do not spill over onto neighboring properties. Existing porch lights or lit storefronts often are sufficient.
6. Avoid bright security lighting mounted at eave heights of buildings that are not shielded.
7. Parking areas and building lighting on commercial properties should have shielded lighting sources that adequately light the lot and pedestrian paths. Use full cut-off fixtures when installing new lighting or retrofitting existing fixtures. Lighting fixtures should not be mounted higher than 24 feet.
8. Building facade lighting is not recommended when storefronts can be lit. If storefronts are not part of the facade, entry lighting and/or full cut-off shielded fixtures may be considered to provide safe lighting for customers.
9. Consider observing dark sky practices; for more information see the following link: http://darksky.org/wp-content/uploads/2017/11/Dark-Sky-Assessment-Guide.pdf



This ornate cast-metal light fixture is one of a pair & an important character-defining element to the U. S. Post Office building.



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



Wood is also used as the pole for some residential site lighting as seen in this example.



Another metal light fixture is a historic site element along with the metal railings.

E. Outbuildings, Garages, & Other Site Features

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

GUIDELINES:

1. Retain and repair historic outbuildings following the existing building guidelines chapters.
2. Follow the applicable zoning requirements by placing new outbuildings, such as garages or sheds, to the rear or rear sides of lots that are large enough to accommodate them. New outbuildings should be located behind the front plane of the dwelling.
3. Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, and roof form. For more information on appropriate new construction, see Chapter VII.
4. If a prior outbuilding was located on the site and its location and design can be determined, it may be appropriate to reconstruct it if it will not detract from the design integrity of the present building.
5. Prefabricated outbuildings that are not typically in keeping with the historic character of the district are not appropriate if visible from the public street.
6. New patios, terraces, decks, or pools should be sited in rear yards and if they are not visible from a public right-of-way, they are not subject to ARB review. Also gardens not visible from a public right-of-way are not subject to ARB review.



This older outbuilding has historic elements and materials such as the standing-seam metal roof, the dormer and original wood siding.



This brick garage is located off an alley in the residential historic district.



These small, single garages are located to the rear of the properties.



A simple garden shed with frame construction & a gable roof is an appropriae design for an outbuilding.





The limestone outbuildings are early examples found at Stono on VMI's campus.

F. Site Appurtenances

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

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

GUIDELINES:

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



This TV dish is inappropriately mounted on the front corner of the façade of this historic dwelling and should be installed in a less prominent location.

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





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



Utility boxes in this example are placed on the rear of the building, an appropriate location for such appurtenances.



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

V. GUIDELINES FOR EXISTING BUILDINGS - ELEMENTS

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



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 Lexington's historic district have brick foundations while some have stone. Buildings constructed after the turn of the 20th century may have poured concrete or concrete block foundations. Brick masonry buildings often show no delineation between the foundation and wall plane.

GUIDELINES:

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

Inappropriate Treatments:

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



Brick is frequently used for foundations.



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

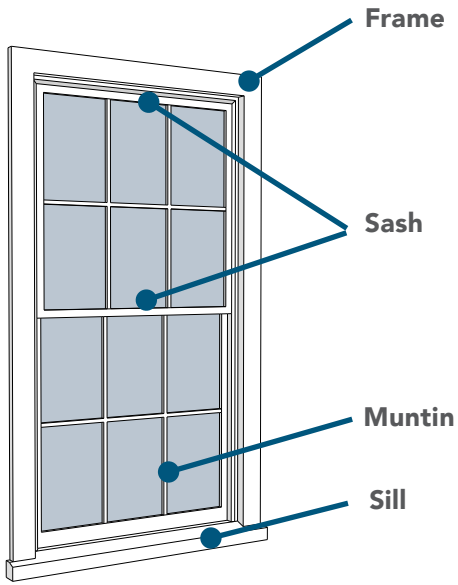


Stone, mostly local limestone, is also commonly used for foundations.

B. Windows

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

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



Basic components of a typical window.

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

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

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

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

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

Before Replacement of Historic Windows:

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

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

(cont.)

GUIDELINES:

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, trim, surrounds, hardware, and shutters.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing; replace only those features that are beyond repair. Wood that appears to be in bad condition because of peeling paint or separated joints can often, in fact, be repaired rather than replaced.
3. Uncover, repair frames, and reinstall windows with their original dimensions where they have been removed or blocked in.
4. If interior changes require the removal of a historic window on a primary elevation, retain the frame and sash on the exterior or use shutters, if historically appropriate, to create the appearance of the historic window remaining in its original location.
5. Before replacing historic windows, conduct a physical survey of the window(s) to determine if they can be repaired or consolidated to extend the life of this historic element. (See Sample Window Survey Form in Appendix 4.) 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.
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. Use true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins. Small variations, such as the width and depth of the muntins and sash, are permitted if those variations do not significantly impact the visual character of the historic window design.
   d. Using the following material types of replacement windows: wood, moisture-reduced wood, or wood-resin composites.
   e. 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.
7. Base reconstruction of any missing windows on physical evidence, similar remaining windows, or historic photographs.

Inappropriate Treatments:

8. Do not replace any historic windows without undertaking a condition survey of the existing windows.
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 or 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.

TECHNICAL INFORMATION

Preservation Brief #9
The Repair of Historic Wooden Window

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

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

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

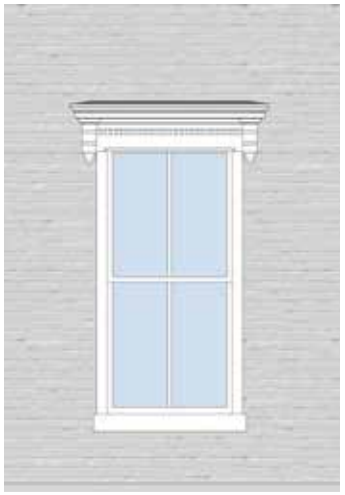
TYPICAL WINDOW TYPES



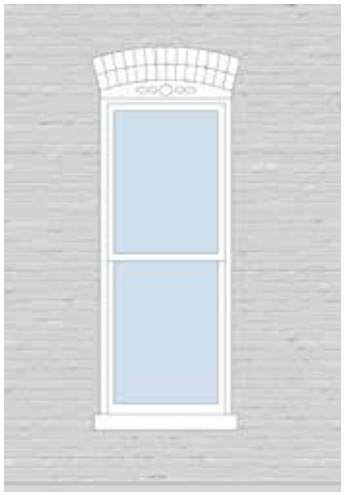
Six-over-six sash in earlier & in revival styles.



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



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



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



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



Six-over-six sash in an early 19th c. stone/stucco building.



Four-over-four sash with arched upper sash in a dormer window



Two-over-two sash in a late 19th c. brick building. The upper sash has a segmental arch.



One-over-one sash in a Queen Anne house.



Colonial Revival style windows can have a variety of multi-paned and single-paned sash.

(cont.)

TYPICAL WINDOW TYPES



Bay window with two-over-two sash with arched upper sash and window hood.



Frame bay windows can be found on both commercial and residential buildings



A double window made of a pair of six-over-six windows found on a 20th c. revival style residence.



Steel windows are found on several commercial buildings in the district.





Dormer windows with a variety of decorative sash are found throughout the districts such as these diamond-pane examples.

C. Shutters

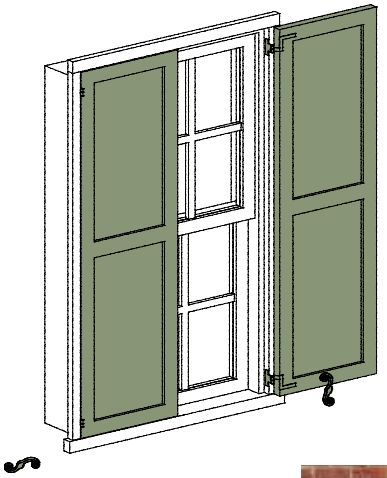
Shutters originally functioned to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Today, shutters are used more often as a decorative feature than a functional element. Shutters were originally paneled or louvered, and hinged to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

GUIDELINES:

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

Inappropriate Treatments:

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



Shutters should be attached with hinges located within the window's frame & secured with shutter dogs.

Shutters should not be installed flat & screwed into surrounding wall material.



Batten shutters.

Decorative louvered shutters with cutouts.



Louvered shutters.

Paneled shutters.



Decorative shutters with moon cut-outs.



Louvered shutters, one with, and one without a horizontal mid rail.

D. Doors

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

GUIDELINES:

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

(cont.)



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



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



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

Inappropriate Treatments:

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



Inappropriate replacement door with artificial stained glass.



Typical commercial single-light wooden door, in this case a double door within a recessed entryway.



Historic door with upper single light and two lower wood panels. This door provides access to upper stories.



Single Colonial Revival commercial door with decorative tracery transom and multi-light and multi-panel door.



Arched entrance with double-paneled doors, an arched fanlight and sidelights.



Victorian era entry with leaded glass door, transom and sidelights.



A solid-door in a Tudor Revival style house with large hinges and vertical wood planks.

E. Storm Windows & Doors

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

GUIDELINES:

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

Inappropriate Treatments:

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



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



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



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



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



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

F. Porches & Porticoes

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

GUIDELINES:

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



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



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



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

Inappropriate Treatments:

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

(cont.)

TECHNICAL INFORMATION

Preservation Brief #45
Preserving Historic Wooden Porches

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



This full-length classical portico, with four Roman Doric columns, has a second floor balcony with Chippendale railings.



This classical porch is one-story with a projecting portico incorporated into the porch roof. Note the Chippendale railings and Tudor arched decoration.



Two story porch with decorative wood balusters, columns and brackets.



Balconies are a distinctive feature of commercial buildings in Lexington.



This single-story classical portico is a common entry feature on early 19th c. residences.



Lexington has many porches with expressive decorative brackets.



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



This two-story side porch appears to have originally been open and later enclosed with multi-light and single-light windows.

G. Architectural Details & Trim

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

GUIDELINES:

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

Inappropriate Treatments:

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



This steeply pitched gable is defined by the decorative rake board in the Gothic Revival style.



The decorative wood porch trim on this example is a series of Gothic & Tudor arched forms.



Brick with plaster pilasters and wood lintels with cornerblocks are details that help define this Greek Revival style.



Masonry keystone with horseshoe cutout on segmental arch.



Lexington's houses have a very wide variety of wood decoration as seen on this porch.



The decoration on the gable end of this bungalow includes brackets and a framed gable detail.



Decorative cornice brackets and window hoods are distinctive details on this Italianate house.

H. Cornices, Parapets & Gutters

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

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

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

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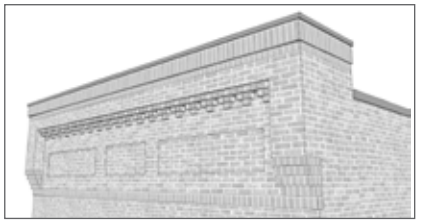
Cornices are major character defining features on both commercial & residential buildings in Lexington's historic districts.



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



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



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



This classical cornice and pediment contain rows of dentils.



This Italianate metal cornice is highy decorated with brackets, panels and circular elements.



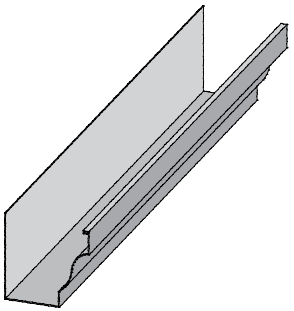
This example of a brick cornice has a flat band of brick supported by corbelling.

GUIDELINES:

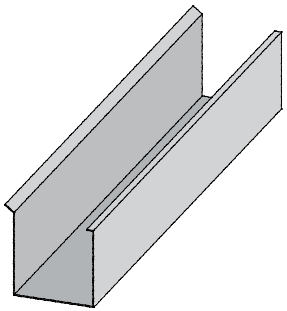
1. Retain original cornices and parapets that define the architectural character of the historic building.
2. Keep the cornice or parapet well-sealed and anchored, and maintain the adjoining gutter systems and flashing, to ensure against water entry.
3. Repair rather than replace existing cornice or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

Inappropriate Treatments:

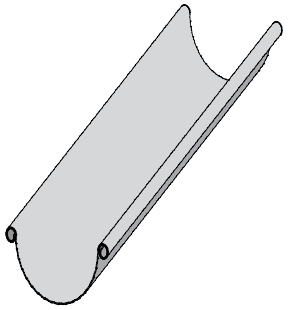
10. Do not remove cornice or parapet elements that are part of the original design of the structure.
11. Do not replace original trim with material that conveys a different period of construction or architectural style.
12. When installing gutters and downspouts, avoid the removal of historic material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



Ogee gutter.



Square gutter.



Half-round gutter.



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

I. Chimneys

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

GUIDELINES:

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

Inappropriate Treatments:

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



A pair of exterior end chimneys; the taller example has a corbelled cap while the smaller one is capped.



The double interior chimneys are prominent roof features as is the central glazed lantern.



These single interior end chimneys are incorporated into the walls of the building.



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

J. Roofs

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

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

(cont.)



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

GUIDELINES:

TECHNICAL INFORMATION

Preservation Brief #4
Roofing for Historic Buildings

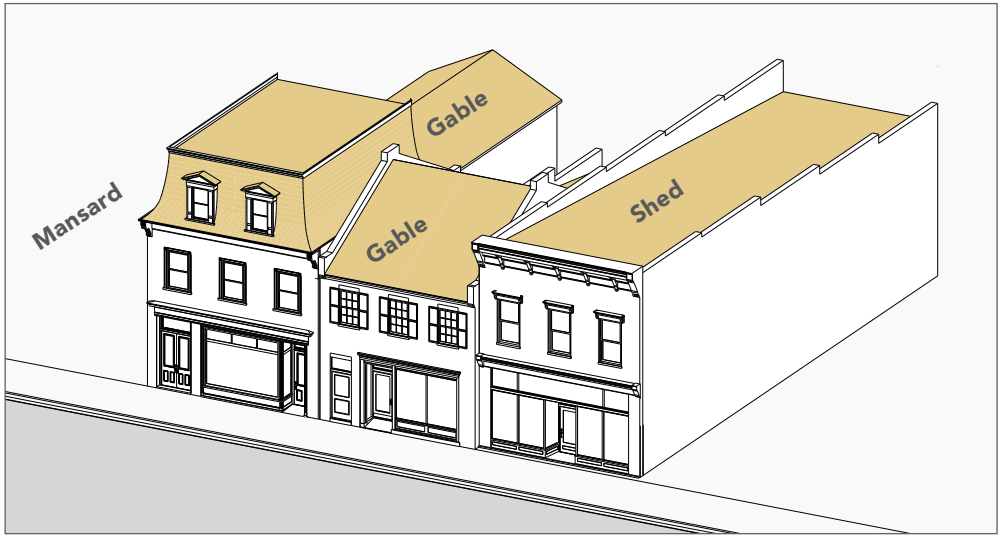
https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm

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

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

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

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



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

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

Inappropriate Treatments:

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



This complex metal roof is a very visible and important element in this historic house's design.



The top of this metal hipped roof is embellished with ornate metal cresting.



This mansard roof tower gives stylistic distinction to this house.



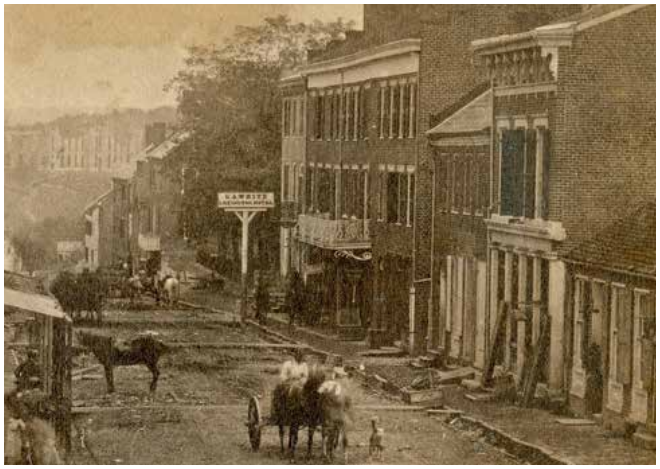
A decorative patterned slate roof has retained its metal cresting.



This metal hipped roof has a rare and distinctive decorative cupola capped with a finial.

K. Storefronts

The storefront is one of the three significant sections of a typical facade of a historic commercial building, and is 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 adds visual interest for downtown visitors. Many of the traditional storefronts in Lexington's central business district date from the late 19th to the-turn-of-the-20th centuries.



Historic photos may aid in planning for reconstruction of missing storefront elements.



This historic photograph reveals the awnings installed within each display window of this storefront.



Typical storefront elements.



Early wood storefront with double wood doors.



Decorative early tile treatement in storefront entrance.



Lexington's topography means many storefronts have stairs (above) and decorative metal handrails (right).



Early 20th c. storefront with essential elements. As often happens over time, the transom glass has been painted over.



Balconies are elements that help to frame storefronts and entrances in downtown Lexington.





Contemporary new storefronts (left and right) that fit the character of existing buildings.



(cont.)

GUIDELINES:

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

TECHNICAL INFORMATION

Preservation Brief #11
RehBILITting Historic Storefronts

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

2. Remove any non-historic, inappropriate elements, materials, signs, or canopies that were added later and obscure original architectural elements. Covering up windows, cornices, decorative features, or significant portions of the wall alters the building's proportions and changes its appearance; these alterations should be removed.
3. If significant storefront features are uncovered in any careful exploratory demolition, assess their condition for preserving, repairing, or reconstructing them.
4. Reconstruct missing elements (such as cornices, window frames, transoms, and bulkheads) with physical evidence and/or historic photos if available. Otherwise, design simplified new elements that respect the character, materials, and design of the building.

(cont.)

5. Avoid using or retaining materials and elements that are incompatible with the building or district. Depending on the style and age of the commercial building, these may include: unpainted aluminum-frame windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), wood shingles, mansard roofs, metal awnings, coach lanterns, residential styled solid doors, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed. Creating false historical appearances like Colonial, Old English, or other themed storefront designs are not appropriate for the authentic historic buildings in downtown Lexington.

TRANSOM WINDOW OPTIONS



The original storefront with its historic prism glass transom.

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

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

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

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

Inappropriate Treatments:

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



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

The original storefront has been changed to small-pane windows and a mansard roof was added over the transom.

Here, the new material covers original. Future improvements might remove these changes & restore original storefront elements.



Mansard roofs with shingles or metal have been added over time to several commercial buildings in Lexington's historic districts. Original transom windows may still exist in some cases.





L. Rears of Commercial Buildings

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

GUIDELINES:

1. Retain any original doors and windows that define the character of the building when possible. In general, avoid closing existing openings.
2. Repair deteriorated windows and doors; add storm windows or storm doors if necessary. Reopen blocked-in windows when possible.
3. If rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen while maintaining the character of the windows from the exterior.
4. If security bars need to be installed over windows, choose a type appropriate for the window size, building style, and required level of security. Avoid using chain link as a security cover over windows.
5. Consolidate and screen mechanical and utility equipment in one location when possible.
6. Install adequate shielded lighting for customer and store security.
7. When a supplemental entrance is used at the rear of a building, or when the rear of a building is seen from a public street, add a walkway to the secondary entrance.
8. Consider installing signs and awnings for rear entrances.
9. Consider adding planters, or a small planting area, to enhance the rear entrance.
10. If the building includes uses such as a restaurant, coffee shop, and related businesses, consider creating an outdoor seating space for customers.
11. 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:

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



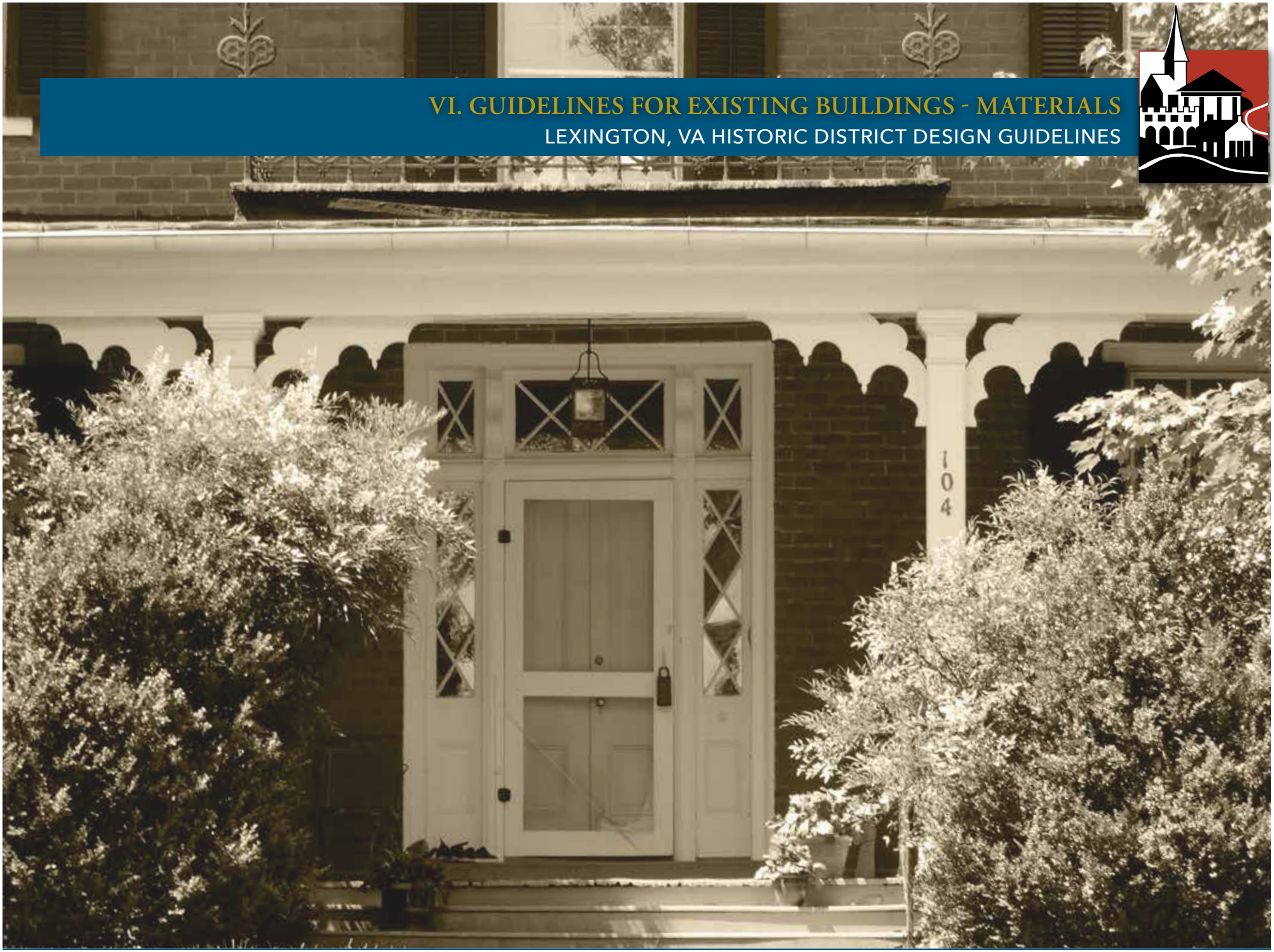
This rear entry is enhanced with a shed roof cover, and a new brick base at the door flanked by a pair of planters. A small wall sign identifies the business.



Another example of a rear entry with a similar metal shed roof. This example has a concrete base and steps added to improve entry at both doors. A wall sign above the entrance ties in with the blue color scheme.

VI. GUIDELINES FOR EXISTING BUILDINGS - MATERIALS

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Wood

The availability and flexibility of wood has made it the most common building material throughout much of America's building history, particularly for framing, siding, windows, and doors. Because it can be shaped easily by sawing, planing, and carving, wood is also 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 often used in the construction of buildings. Wood is used frequently in Lexington's historic districts, both as a siding material, and for windows, doors, porches and various decorative elements.

(cont.)



The gable of this dwelling is trimmed with a decorative wood bargeboard along with a circular vent.



Wood is used to provide decorative panels in the gable end of this Victorian era house.



Traditional classical wood detailing is further enhanced with decorative scroll work in this example.

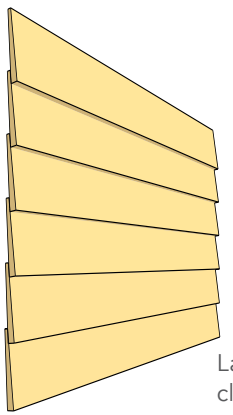


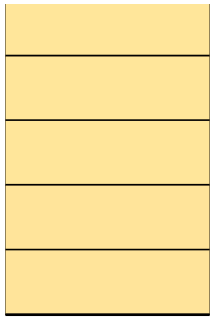
This commercial facade is embellished with finely crafted wooden wall surface decorations, cornice brackets, and window trim.



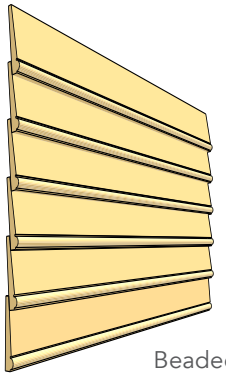
Wood shingles are used throughout the district on a variety of building types and styles. Here the shingles are installed in a staggered butt pattern.

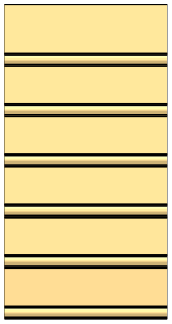
WOOD SIDING VARIETIES



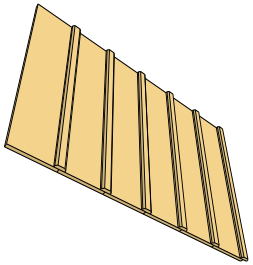


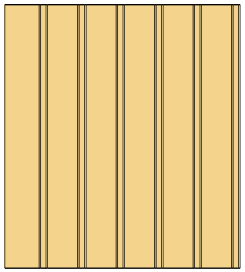
Lapped siding, historically known as clapboards.



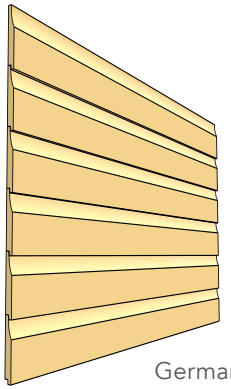


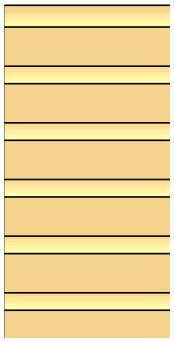
Beaded board siding has a distinctive bead on the lower edge.





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



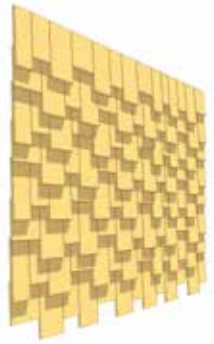


German siding or novelty siding with its distinctive grooved pattern.

WOOD SHINGLE VARIETIES



Rounded, scalloped, or fish scale wood shingles.



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



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



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

(cont.)

GUIDELINES:

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



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

Maintenance:

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



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

Inappropriate Treatments:

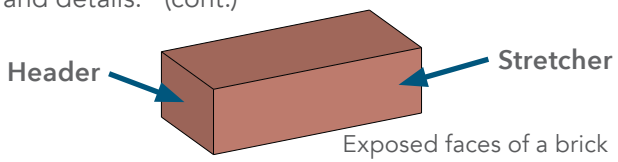
14. Do not use liquid siding. See Chapter X: Painting for more information on this treatment; page X-3, #21.
15. Do not use cementitious siding to replace original, irreparable wood siding. It may, however, be approved for use in new construction in the district.
16. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
17. Do not use high-pressure power washing to clean wood siding because the pressure may force moisture behind the siding where it can lead to paint failure and rot.
18. Do not caulk under individual siding boards or window sills because this action seals the building too tightly and can lead to moisture problems within the frame walls and subsequent paint failure.

B. Masonry: Brick & Stone

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

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

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

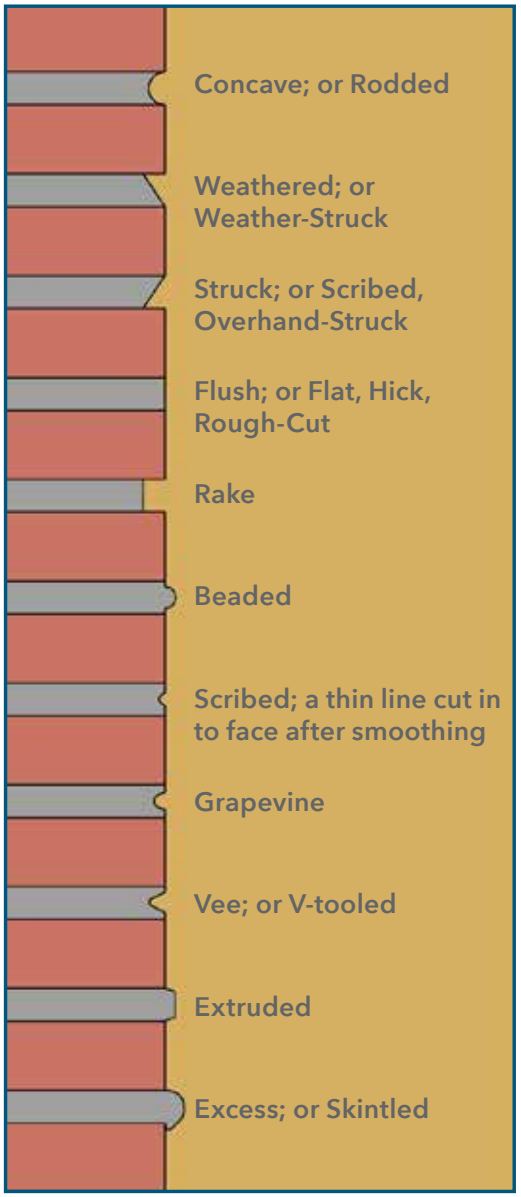


Exposed faces of a brick

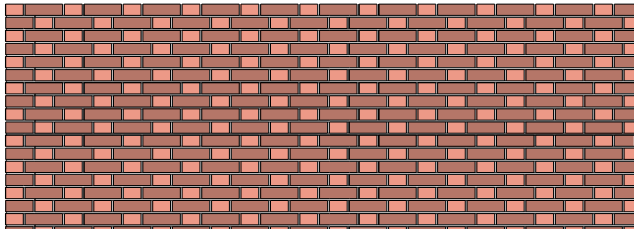

Brick is used as the primary wall material, while the brick pilaster was parged (coated with plaster) on this building.


Native limestone is a prominent building material used for retaining walls & building foundations. This example has limestone rubble as the foundation with a stucco wall above.

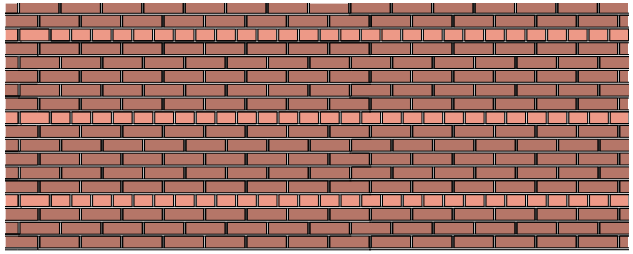

Early concrete block was molded to look like stone.



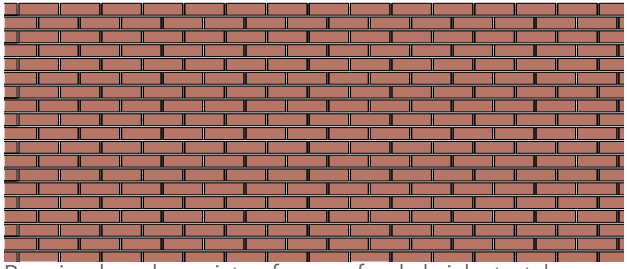
There are numerous types of mortar joints used on brick & stone applications. The overhand struck joint was most commonly used in Virgina from the early 19th to early 20th centuries.



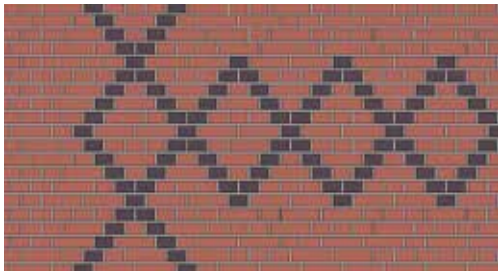
Flemish bond is the strongest bond used in masonry construction with alternating stretchers and headers that tie the structural wall together. This bond was used extensively in 18th & early 19th century Virginia buildings. In some cases, this bond was used only on a building's facade while five or seven-course bonds were used on the secondary elevations of a building.



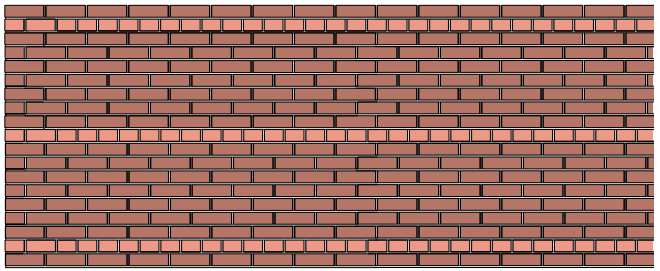
Five-course bond (also known as five-course common or American bond) was used in the early to mid-19th century as a more economical way to construct a wall because the header bricks were used only on every sixth row. In parts of eastern Virginia, some buildings at the turn of the 19th century were constructed with three-course bond but this variation does not appear often in western part of the state.



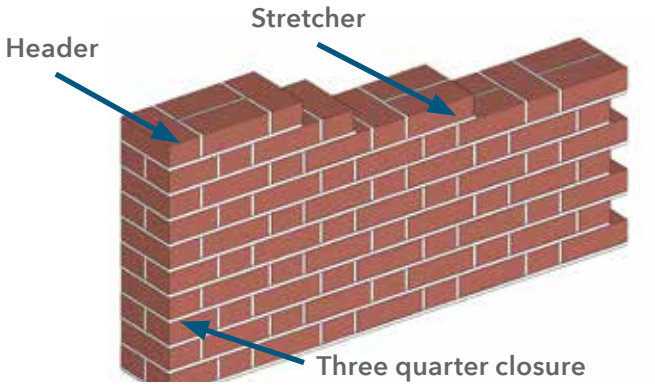
Running bond consists of rows of only brick stretchers. This bond is used on many newer buildings in which the brick is just a veneer over a wood or metal structural system.



Diapering is a historic decorative technique that uses dark headers to create a pattern. These headers got their dark color from being closer to the fire in a kiln.



Many Virginia buildings in the second half of the 19th century have seven-course bond walls that were even quicker and cheaper to construct than the five-course variety. This bond is also known as seven-course common or American bond.

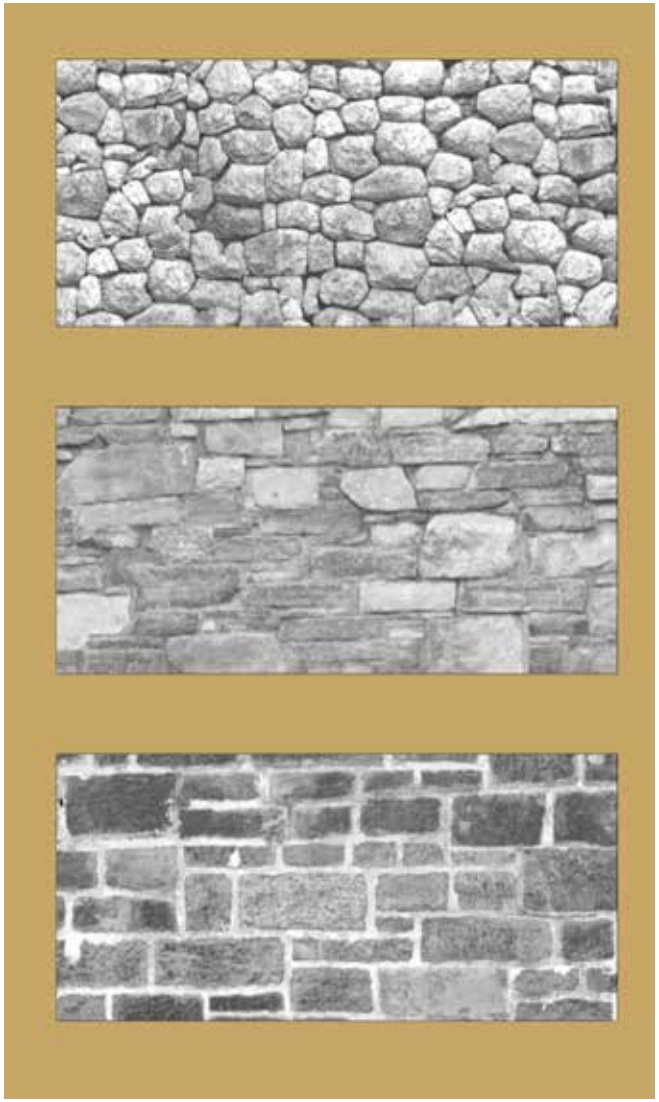


This graphic shows a typical structural brick wall in which the strechers and headers are tied together to create a strongly bonded wall.

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 by using a 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, if possible, to allow for the new mortar.
6. Duplicate replacement mortar in strength, composition, color, and texture; an analysis of a mortar sample can aid in identifying its composition.
   a. Appearance: Duplicate old mortar joints in width and profile (see the Mortar Joint Profile illustration on the previous page).
   b. Color: It is also possible to match the color of the new mortar to that of a clean section of existing mortar.

(cont.)



Stone is laid in a variety of ways depending on the stone & how it was quarried and finished. The top image shows random rubble; the middle image shows coursed rubble; & the bottom image shows coursed ashlar blocks that are more finished. Most of the stone used on Lexington buildings is limestone. A stucco finish may frequently be applied over the stone.

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

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

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

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

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

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

   d. Prime with an appropriate masonry primer.

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

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 be cleaned only when necessary to remove heavy paint buildup, halt deterioration, or 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.

(cont.)

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.



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

Inappropriate Treatments:

16. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser since 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—a thinned, low-aggregate coat of mortar brushed over the entire masonry surface and then scrubbed off the bricks after drying—as a substitute for traditional repointing.
19. Do not remove mortar with electric saws or oversized grinders that can 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 shielded lighting and other security measures have not been successful.



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

TECHNICAL INFORMATION

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

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

Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings

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

Preservation Brief #15
Preservation of Historic Concrete

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

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

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



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

C. Stucco

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



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



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

GUIDELINES:

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

TECHNICAL INFORMATION

Preservation Brief #22

The Preservation and Repair of Historic Stucco

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

Maintenance:

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

Inappropriate Treatments:

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 to the historic material.

D. Metals

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





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

TECHNICAL INFORMATION

Preservation Brief #27
The Maintenance and Repair of Cast Iron

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

GUIDELINES:

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



Decorative historic metal fencing is found throughout the historic districts.



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

Maintenance:

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

Inappropriate Treatments:

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.



Metal cresting is found on a number of historic houses in the districts.

E. Glass

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

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

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

(cont.)



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



Decorative stained glass provides color and interest in this historic upper-story window.



Leaded glass patterns on the door, transom and sidelights are an important decorative and character-defining feature to this entrance.

GUIDELINES:

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

TECHNICAL INFORMATION

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

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



Stained glass designs were also used for transom areas of storefronts in the late 19th century. This is a contemporary interpretation of that application.



This original wood window retains its historic glass which adds texture and interest to the windows.

F. Slate

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

GUIDELINES:

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



This elaborate slate roof has varied colored and shaped shingles resulting in unique decorative patterns. This example is found on a Gothic Revival-styled residence.



The patterned slate roof on this Queen Anne style residence is an important character-defining feature and is visually a very prominent aspect of the building's design.



This is another Gothic Revival-styled house with a patterned slate roof consisting of alternate rows of rectangular shingles with round scalloped examples.



Another example of a visually prominent slate roof is seen on this hipped example of the Colonial Revival styled residence.

G. Substitute & Imitative Materials

Building materials that mimic other ones have been a part of the construction process since colonial times, the most famous being the carved wood blocks coated with sand paint to appear as stone at George Washington's Mt. Vernon. 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 galvanized metal were formed into decorative elements and used in storefront designs. Cast stone has been used in a wide variety of building parts to imitate stone as well.

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

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

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

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

(cont.)



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



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



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

GUIDELINES:

1. Vinyl and Aluminum Siding
   a. Vinyl and aluminum siding will not be approved for use as a replacement material or over existing wood siding on historic buildings.
   b. When possible, remove existing synthetic siding and restore original wood siding. By revealing the original, you may also uncover hidden maintenance issues earlier than they would otherwise have been detected.
   c. The following should be considered in regard to the use of vinyl and aluminum siding:
      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.)
      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 because 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 material. Factory colors, styles, and finishes change over time.
2. Cementitious Siding

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

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

Inappropriate Treatments:

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

TECHNICAL INFORMATION

Preservation Brief #8
Aluminum and Vinyl Siding on Historic Buildings

https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm

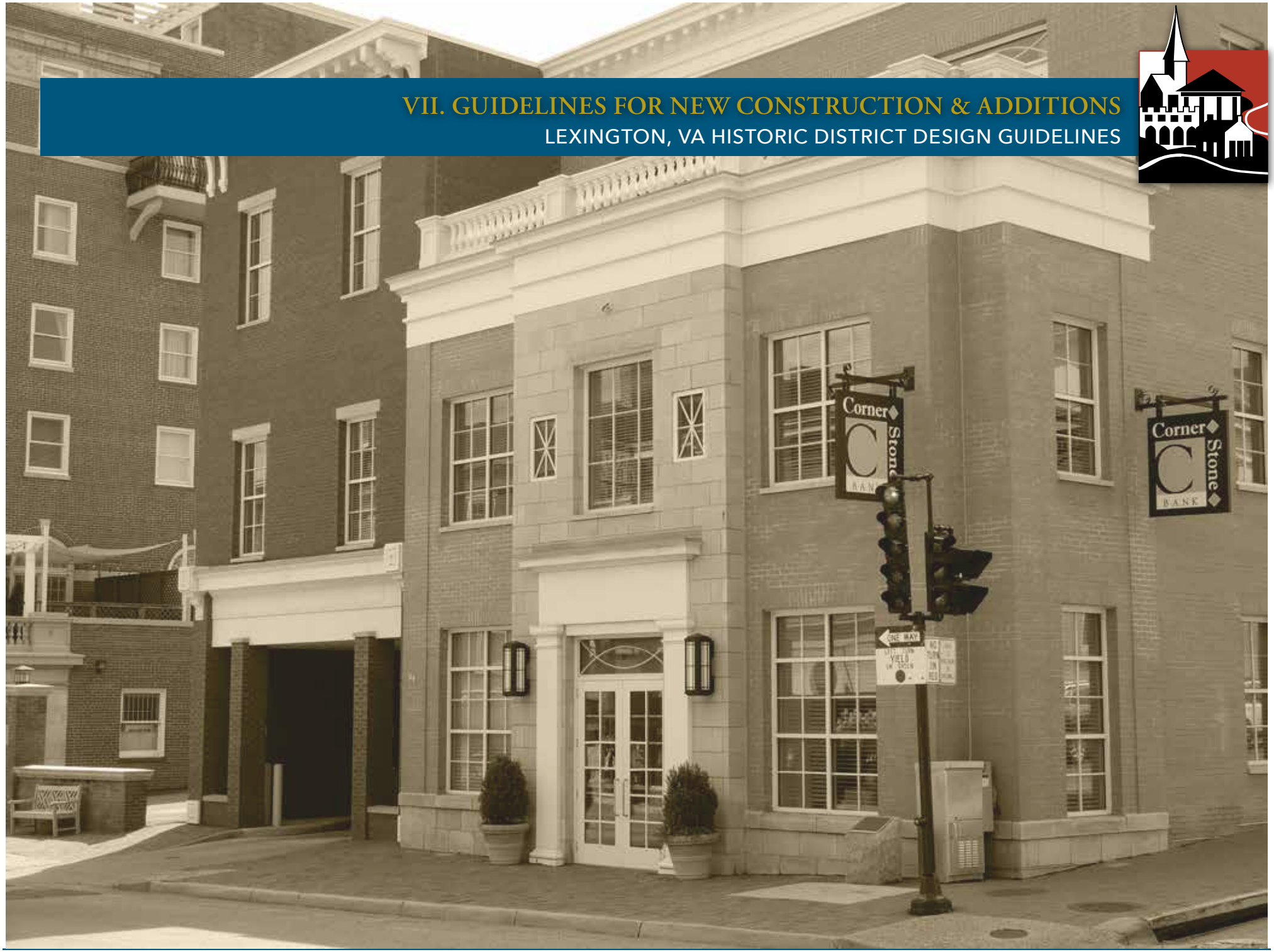
TECHNICAL INFORMATION

Preservation Brief #16
The Use of Substitute Materials on Historic Building Exteriors

https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm

VII. GUIDELINES FOR NEW CONSTRUCTION & ADDITIONS

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Introduction

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

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



This new bank on Main Street includes features such as setback, height, cornices, storefront openings, and materials that allow it to blend in successfully with the historic district.

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

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

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

(cont.)



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

B. Setback

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

1. Relate the setback of any new construction and additions to the setback of the existing historic buildings in the immediate surroundings of the proposed new construction. Specifically, if 25 percent of the lots on one side of the street in the subject block have effectively established an average setback, then the new building setback should be within 5 feet of that established setback.



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



Setbacks in residential historic districts vary. Any new construction in these districts should be within 5 feet of the average of the setbacks of 25 percent of the adjacent historic buildings in that block.

C. Spacing

Spacing refers to the side yard distances between buildings.

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



In the commercial areas of Lexington's historic districts, there is generally no spacing between buildings. The exception is when there is a gap between buildings wide enough to accommodate pedestrians. These gaps are illustrated above.



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

D. Orientation

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

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



In the commercial historic districts, the front of the historic buildings are oriented to the street. In corner situations, the front of the building should be oriented to the primary street.



In the residential historic districts, houses are oriented to the street.

E. Complexity of Form & Massing

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

1. Use forms for new construction that relate to the forms of the majority of surrounding buildings. For instance, if the form of most neighboring buildings has a variety of projecting bays, dormers, etc., employ some of these elements in the new building. On the other hand, if a majority of most buildings on the street has simple massing, do not introduce a new building with complex massing.



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



This view of Lexington's commercial district shows the variety of buildings on Main Street. They all have a relatively simple form with zero setback from the street.

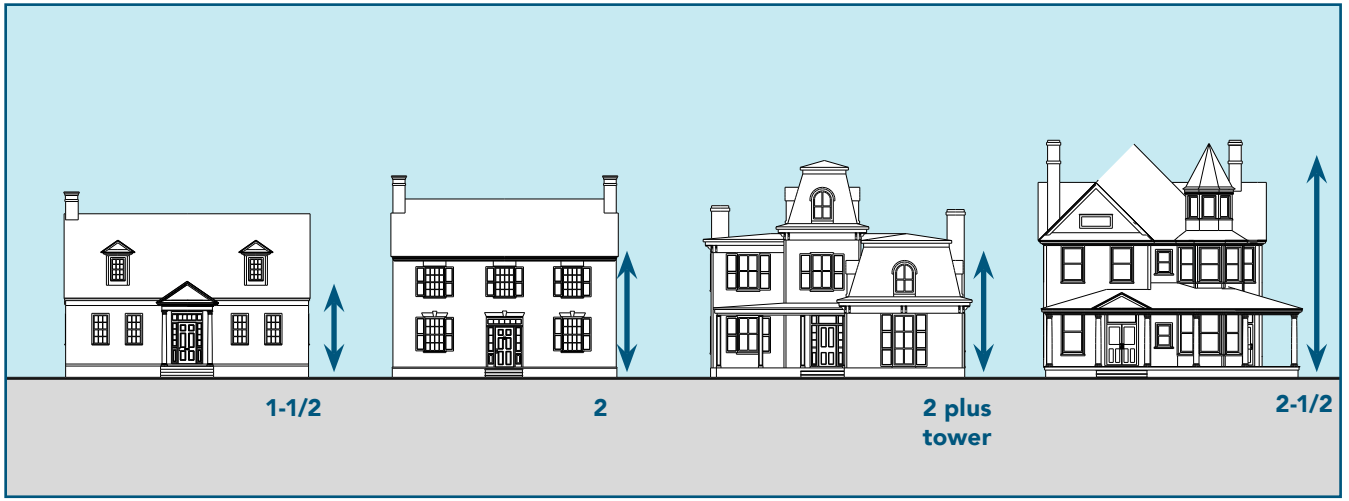


The residential districts have more variety of styles and forms, but their setbacks and heights are similar.

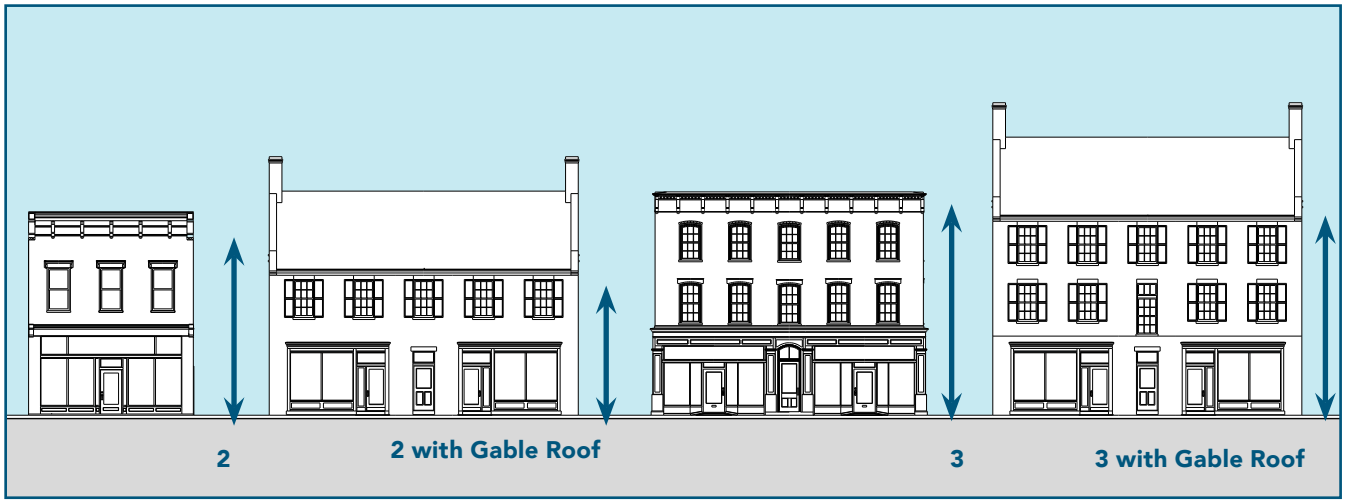
F. Height & Width

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

1. The height and width of a new building should be compatible with neighboring historic buildings. The height of a proposed building should be within 10 percent of the average height of adjacent historic structures to achieve visual compatibility.
2. Design new buildings to respect the existing width of original structures in the district. The space should be within ten percent of the average spacing of other buildings within the subject block. The current height of allowed new construction by zoning in the downtown area is 45 feet or 60 feet for a public or institutional building.



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



Commercial buildings in Lexington's historic districts range in height from one to four stories but are typically two-story, as the examples on the left. Height can vary depending on the floor-to-floor heights and whether the building has a shed or gable roof.

G. Building Scale

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

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



The scale of this large commercial building is broken down with storefront openings on the first floor and smaller windows on the second floor (2), cornices & paint (3), & cornices & further detailing to cornices, storefronts and windows (4).



This house form begins to be scaled to the human form with the addition of cross gables and contrasting materials in walls and foundation (2), windows and doors (3), a first floor porch (4), and cornice details, & decorative windows and paint (5). This progression of design illustrates how a simple building mass acquires a human scale through its design.

H. Directional Expression

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

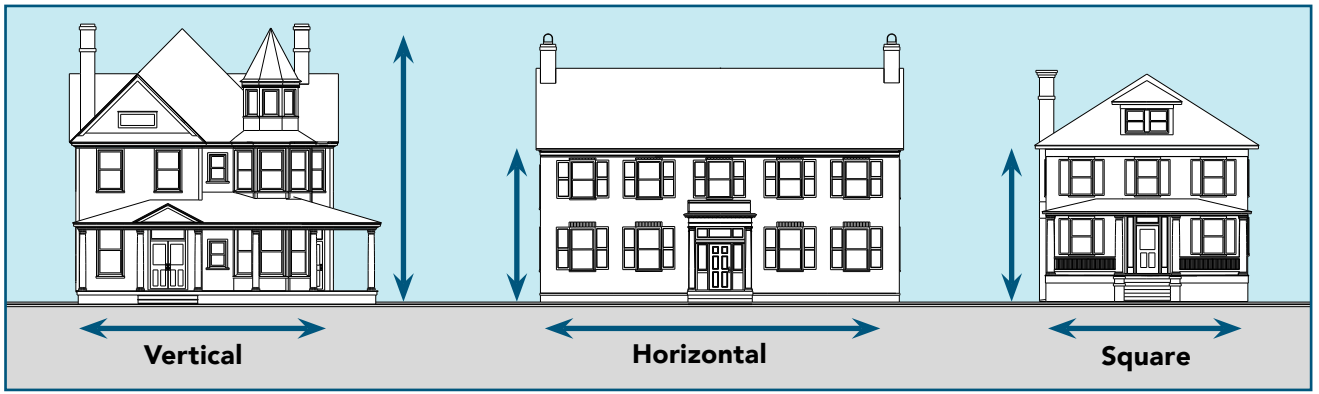
1. Make sure that the directional expression of new residential buildings is compatible with that of the surrounding houses in the block. If the majority of the existing houses within a block is relatively square, the new dwelling should have similar proportions. If there is more variety in the proportions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



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



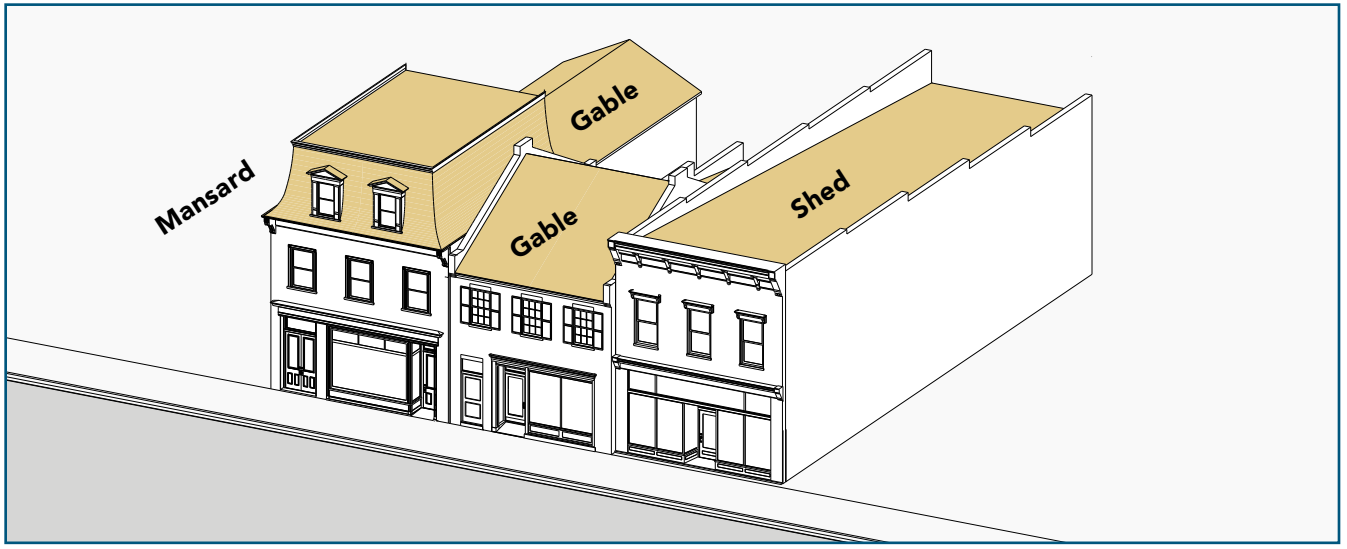
Some 20th c. commercial buildings, whether one-story or multiple-stories, have a more horizontal expression.



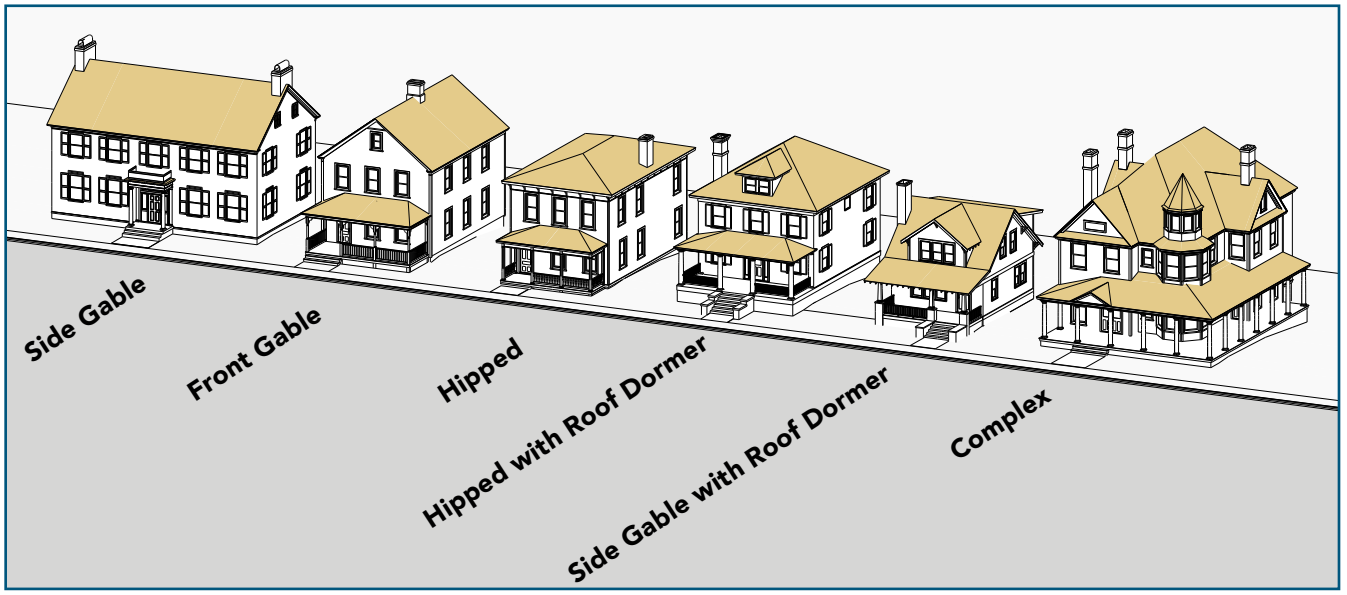
Houses, like the commercial examples above, vary in directional expression based on the style & period of construction. New construction should respect the general directional expression of the adjacent historic houses.

I. Roof Form & Materials

1. The form of a roof is an important visual element in defining a building and, with its materials, helps create continuity and rhythm in the historic districts. The pitch and orientation of gables and hips are important aspects of roofs and there is a wide variety of applications of these features. Likewise, there are various designs for roof dormers that correlate to a particular building style. Details such as exposed roof rafters and eave brackets also help to articulate certain architectural styles. Roofing materials in the districts vary and include standing-seam metal, asbestos shingles, asphalt, or occasionally slate as well as rubber membrane roofs on commercial buildings.
2. Use roof forms, such as gable, hipped, or combinations of forms, in the design of new residential buildings that relate to existing surrounding examples.
3. Consider employing roof dormers if they are commonly used in nearby historic houses.
4. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new dwelling or commercial building.
5. Use eave design and materials that complement those frequently found on surrounding buildings.
6. In general, use the shed roof form on new commercial buildings.
7. Use roof materials that relate to the majority of neighboring buildings.
8. See Chapter V-J. for guidance on placement of solar panels, antennae, satellite dishes, etc.



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



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

J. Cornices

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

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



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



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



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



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

K. Door & Window Types & Patterns

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

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

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

(cont.)



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



On commercial historic buildings, doors are generally incorporated into the storefront design. Separate entrances to the upper floors are often a part of the design, & those doors can often have a distinctive design of their own that reflects the style of the building. Existing upper story windows are generally vertically proportioned & are usually double-hung, wood-sash variety. There is a wide variety of traditional and contemporary windows for new construction that, both in style and material, could fit with Lexington's historic character.

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



Contemporary window and door openings on this new building still reflect traditional vertical proportions.



These contemporary windows in this new building use mullion dividers to reduce their larger scale.



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



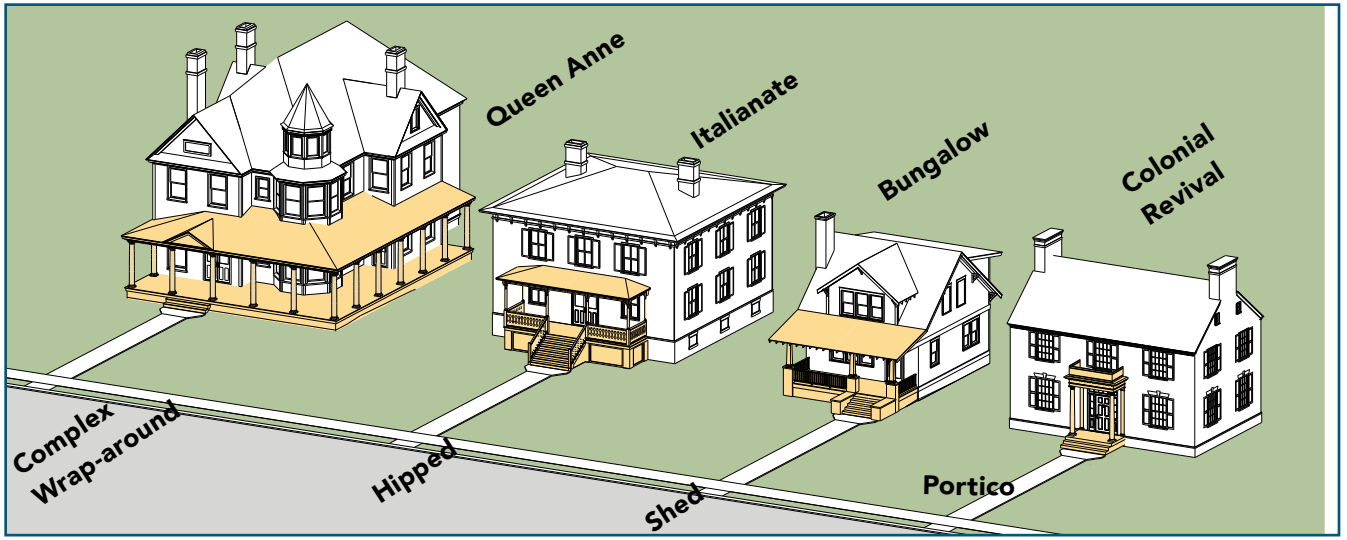
Any new windows with divided lights should have raised muntins; & shutters should be hung on pintels with hinges like this historic window example.

L. Porches, Porticoes & Balconies

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

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

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



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



Porches and porticoes are very common elements in Lexington's residential historic districts.







M. Storefronts

In Lexington's downtown historic preservation district, most of the buildings have a storefront due to their commercial nature.

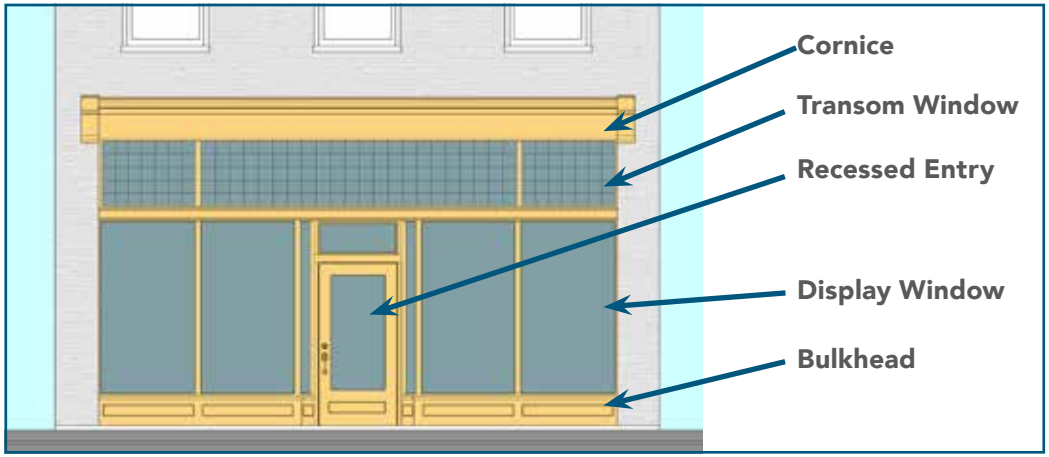
1. When designing new storefronts or elements for storefronts, conform to the configuration and materials of traditional storefronts.
2. Keep the ground levels of new retail commercial buildings at least 60 percent transparent up to a level of 10 feet if possible.
3. Articulate the entrance bay of larger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



This 20th century building's storefront was recently replaced with industrial type metal framed windows that better reflect the original garage openings of the facade.



This contemporary storefront still fits within its original opening and uses traditional elements reorganized into a new design. Note the steel frames creating a transom area and the duel steel rectangular columns supporting the recessed entry.



Typical elements of a commercial storefront are shown here.

N. Foundations

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

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



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



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



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



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

O. Materials & Textures

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

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

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



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







Lexington's historic districts have a rich palette of materials and textures ranging from wood siding & shingles, to masonry & stone as shown in these three images.

P. Architectural Details & Decorative Features

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

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



New materials like cementitious siding and a pre-coated metal roof create a traditional appearance on this new residence.



This new dwelling in a Staunton historic district uses various traditional details and materials to create an infill house that fits in with its similar neighboring structures.



These new townhouses in Winchester are organized to create larger forms and have details similar to several of Lexington's downtown historic brick 19th century buildings.



The brick checker-board detailing and steel lintels along with the new window arrangements are contemorary re-interpretations of historic elements on this Washington, D.C. new building.



Lexington's new firehouse has cast stone details to contrast with the brick facade and add scale to the overall design.

Q. Outdoor Lighting

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

1. Lighting for new structures in the historic district should be designed to be an integral part of the overall design by relating to the style, material and/or color of the building.
2. Fixtures should utilize incandescent or incandescent-like LED sources.
3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties and on the night sky.
4. A combination of free-standing and wall-mounted fixtures is recommended to yield varied levels of lighting.
5. Commercial buildings may include wall mounted shielded fixtures to illuminate their facades, particularly on structures that have limited openings or on rear elevations. Buildings with storefronts and upper story windows often emit sufficient light without adding shielded facade uplighting.



These traditional lights complement the historic entrance.


These traditional fixtures add interest to the contemporary and simple new storefronts.


Contemporary versions of exterior lights complement this new building & the adjacent historic buildings.



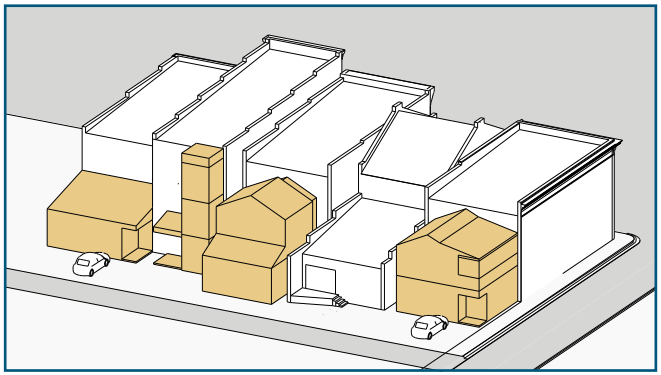
Shielded light fixtures illuminate the sign band of this establishment & interior window display fixtures light the storefront for passing pedestrians in the evening hours.

R. Additions

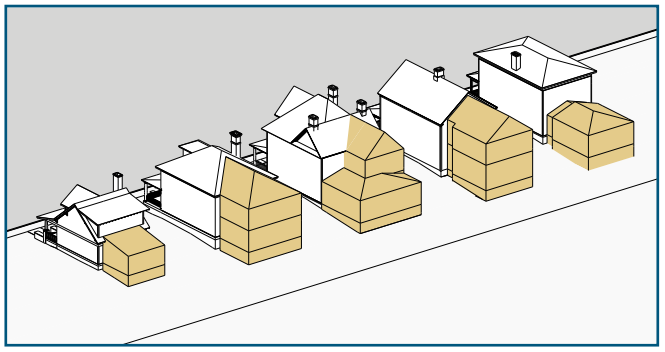
Additions to the existing historic buildings may be compatible with the design, scale, and architectural style of the original structure while still being differentiated from the historic building. In any case, the addition should be designed so that significant historic materials, features, and forms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

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

(cont.)



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



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



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



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



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



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



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

ROOFTOP ADDITIONS

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

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

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

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

TECHNICAL INFORMATION

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

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

VIII. GUIDELINES FOR AWNINGS, CANOPIES & MARQUEES

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Introduction

Awnings were originally developed in classical times to provide shade for arena events and covers for market stalls. They were made from a canvas fabric (closely woven cotton). In the 19th century, they became popular to shield storefronts as the evolution of glass allowed larger display areas. The commercial application of awnings has multiple functions:

- blocks the sun to reduce heat gain,
- protects products displayed in windows,
- shields customers and other pedestrians passing by the business, 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 also installed these new types of awnings. Current fabric types include dyed acrylics and acrylic-coated poly-cotton blends. These newer materials are more similar to canvas in appearance and texture but have greater strength and durability.

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



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

TECHNICAL INFORMATION

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

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

B. Types

1. Standard Sloped Fabric

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

2. Boxed or Curved Fabric

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



Awning colors can help to accent various businesses along the street.

C. Materials

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

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



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

D. Attachments

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



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

(cont.)

E. Design & Placement

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



A rounded dome-shaped awning fits well over single entrances and provides an attractive highlight to a business entrance.

F. Fabric & Color

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



These retractable awnings on a north and east elevation can be pulled back to let in more ambient light when the sun moves to the west.



The valance of an awning can also be used for signage as shown in this example.

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. (cont.)



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



Awnings can be appropriate for storefronts and upper story windows in the commercial area.

H. Lighting

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



Shielded lights above the awning and storefront cornice provide illumination of the sign and awning.



Canopies can be lit on the underside and provide ambient entrance lighting.

I. Canopies & Marquees

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



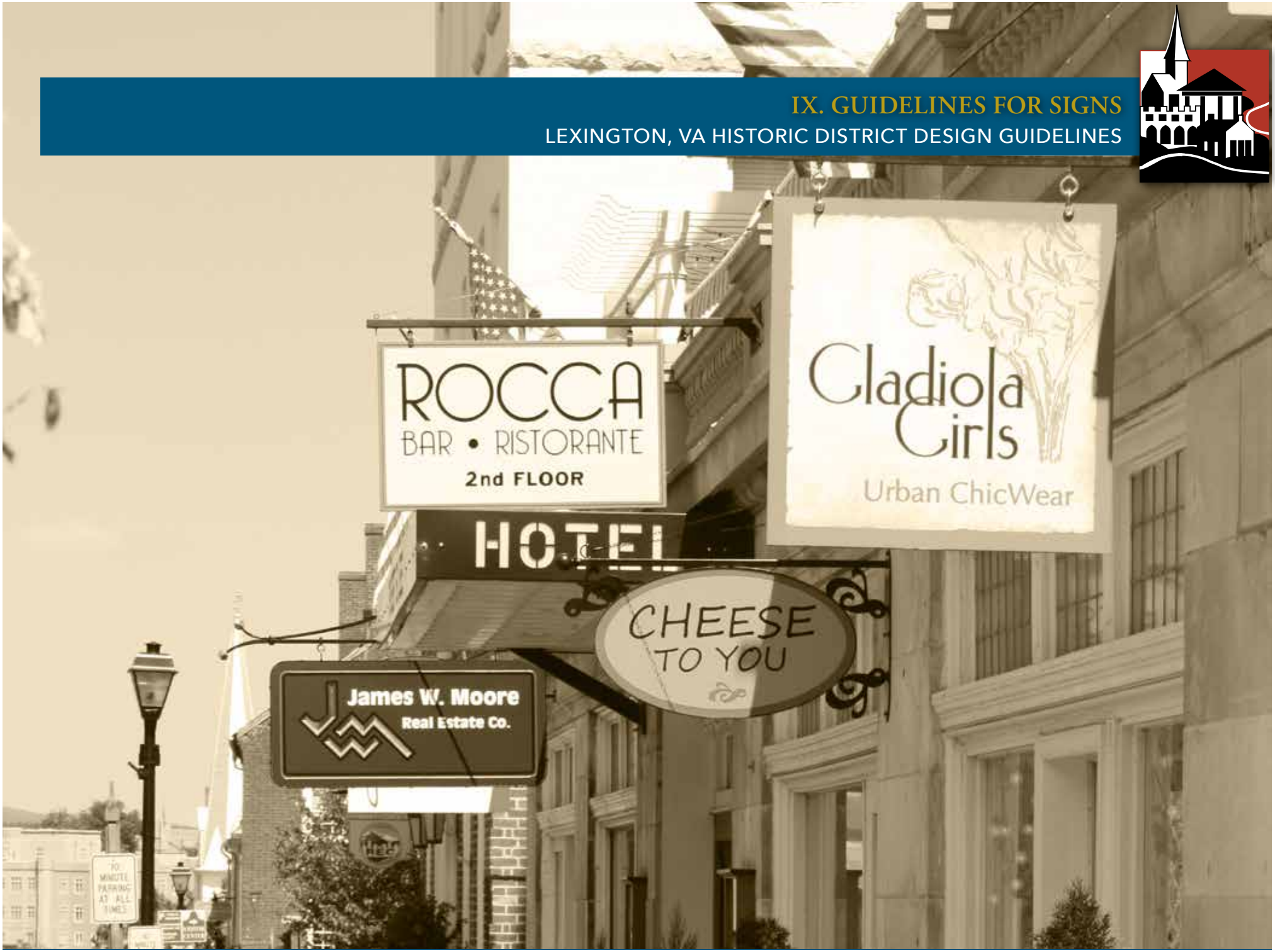
The State Theater has a projecting flat canopy and the marquee signage is a flat wall sign.



This small canopy provides entrance protection as well as a space for the building signage.



Flat canopies can also have fabric awnings that hang from the edge and provide space for signage.


ROCCA
BAR • RISTORANTE
2nd FLOOR
HOTEL
Gladiola Girls
Urban ChicWear
CHEESE TO YOU
James W. Moore
Real Estate Co.

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

See Article VIII of the Zoning Ordinance for further details in regard to sign requirements. This section of the guidelines does not contain all the requirements for signs and sign types.



A. General Considerations

1. Placement

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

2. Number & Size

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

3. Design & Execution

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

4. Shape

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

5. Materials

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

6. Color

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

7. Illumination

   Signs should be downwardly lit with a shielded light source. Internally lit signs generally are not recommended in the historic districts. Awnings should not be illuminated.

8. Buildings with Multiple Tenants

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

(cont.)

B. Sign Types

1. Wall Signs

Wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, on the pier that frames display windows, generally on flat, unadorned surfaces of the façade, or in areas clearly designed as sign locations. One sign of 15 sq. ft. maximum per street frontage is allowed and the maximum height is 15 feet. For residential buildings, flat signs attached to the wall at the first floor or between porch columns is appropriate.

2. Projecting Signs

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

For residential buildings used for commercial purposes, 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. Awning Signs

Awning and canopy signs should generally be placed on the valance area only and cannot project below the lower edge of the awning. Letters may be painted, screened, or sewn on the fabric. Their maximum height is six inches and the awing must be at least eight feet above grade.

4. Window Signs

Window signs are those attached to the inside or outside face of a window and are generally painted letters or decals. Window signs should sit approximately at eye height for good pedestrian visibility. Optional locations could include near the top or bottom of the display window glass or on the glass panel of the entry door. Window signs are also appropriate on upper floor windows if there are separate tenants on that level. The total area of window signs within one window should not exceed 20 percent of the window area or 6 sq. ft. whichever is lesser. The total area of window signs is included in calculating the total area of all allowed sign types on a building.



Various sign types serve to identify the business to passing motorists, approaching pedestrians, & potential customers standing in front of the building's storefront. Types of signs as described above are shown in this illustration including:

1- Wall Signs;
2- Projecting Signs;
3- Awning Signs;
4- Window Signs.

5. Marquee Signs

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



The marquee sign on the Robert E Lee Hotel in downtown Lexington.

6. Free-Standing Signs

   A free-standing sign is one suspended from braces, beams, or other supports connected to a pole implanted upright in the ground. The maximum size of a free-standing sign is nine square feet for a building frontage smaller than 30 linear feet and 15 square feet for a building frontage greater than 30 linear feet. The free standing sign may have two sides and its height is limited to eight feet.

TECHNICAL INFORMATION

Preservation Brief #25
The Preservation of Historic Signs

https://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm

7. Flag Signs

   Wall-mounted decorative flags should not exceed eight square feet and may display the logo of a business or a decorative design related to the business.

8. Banner Signs

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

9. Sandwich Sign

   A sandwich sign board is a portable sign which is constructed of durable materials and which has two flat faces, with or without changeable copy. It is designed to be displayed on the ground, but it is allowed only where it will not inhibit pedestrian circulation. One sandwich sign is allowed per 30 feet of frontage; the sign is limited to six square feet per side and four feet in height.

10. Integral & Historic Signs

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

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



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



Lexington's downtown has a few surviving historic signs that should be preserved.

SAMPLE SIGN DESIGNS



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



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



These projecting corner signs have decorative metal frames that fit the building.



Temporary small flag signs help identify businesses that may be open at times when most others are closed.



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



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



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



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



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



The building set-back allows for a free-standing pole sign at this site to mark the basement level business entrance.



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





Two of Lexington's surviving historic signs, the metal bank plaque and the historic glass globe signs should remain as part of the cityscape.







Sign lighting should be installed in a way so that the light is shielded and focused on the sign message as in these three examples. With LED lighting, the fixture is not large and allows the sign to be the primary feature as in the example to the left and center. In the example on the right, the lighting is incorporated into the cornice and is focused on the wall sign.



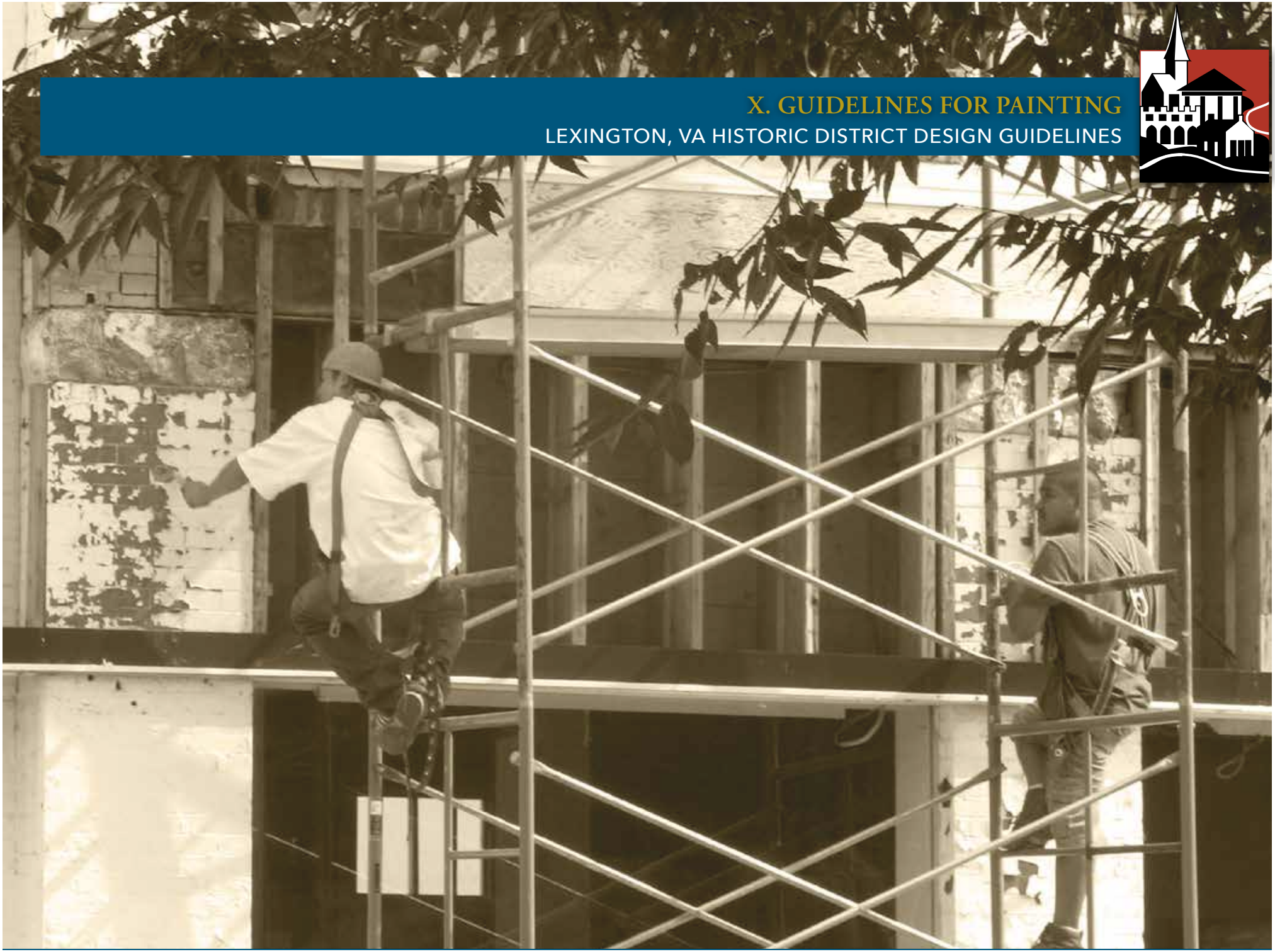




Lexington has a rich assortment of projecting signs with unique and well- designed decorative metal brackets. These are just a few examples of the brackets ranging from simple and contemporary (left), to more decorative with traditional details (center) and the ornate graphic leaf design (right).

X. GUIDELINES FOR PAINTING

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Introduction

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

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

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

(cont.)



A well-painted historic building can highlight elements & details, resulting in an attractive combination of colors properly placed, as seen on this Gothic Revival house in Lexington's residential historic district.

B. Guidelines:

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

(cont.)



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

Maintenance:

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



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



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



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

Inappropriate Treatments:

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

(cont.)

TECHNICAL INFORMATION

Preservation Brief #10
Exterior Paint Problems on Historic Woodwork

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

C. Color & Placement

Painting a building is an element that can be changed in the future and does not affect its design or material integrity 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. However, care should be taken to avoid overly bright and garish color selections, or the use of too many colors to highlight too many details, that would be visually jarring in the historic districts.

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

(cont.)



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



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



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



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



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

8. The choice of colors may differ according to architectural style, so the following recommendations are general guidelines. Instances may arise when certain colors or combinations of color are appropriate, attractive, and differ from the following:

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

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

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

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

   e. **Early 20th century – Bungalow**: This style favored natural earth tones for siding, wood-shingled surfaces, and trim. A variety of artificial shingles (asphalt, asbestos, metal, and clay) were used during this era, and their colors were typically dark, natural shades.



Brick houses typically have a single trim color with doors painted an accent color such as in this example.



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

D. Wall Murals

The purpose of the ARB reviewing mural art is to ensure that the continued historic character of the district is preserved and enhanced while allowing for some compatible artistic and creative expression in appropriate numbers, locations and designs. There are limited opportunities for wall murals in Lexington's Downtown Historic Preservation District. The guidelines below provide further direction for these elements.

The content of the mural distinguishes it from signage. While a sign advertises a business, product or service through graphics or text, murals are solely artistic in nature. However, historic commercial wall advertisements that have survived over the years may now be considered as an art form due to their age, rarity, and distinctive design aesthetic. Those examples should be retained as a part of the history of downtown. Note: Mural art that constitutes a sign for an existing business shall conform to the signage regulations of the zoning ordinance and applicable design guidelines.

1. The number of murals in the district should be limited to discourage visual clutter in the downtown.
2. The mural design should be appropriate within the context of the surrounding area and complement the district's existing character.
3. The mural installation should complement and enhance the building and be designed to acknowledge and respect the existing architectural features.



This mural is on the side of a historic building and reflects historic past images of the area. This corner plaza was created on the site of an earlier demolished structuce.

4. Generally an appropriate mural location would be on sidewalls of a building that was originally attached to another structure that has been demolished. This condition leaves the sidewall of the original building exposed. Often the bricks may be damaged in the process of demolition and a new veneer wall of bricks or stucco may need to be applied to preserve this wall.
5. The mural design and scale should acknowledge how it is viewed by pedestrians and passing vehicles.
6. The location of the mural should be selected to avoid direct exposure to the sun to minimize fading of color if possible.
7. The scale of the individual elements within a mural design should be in scale with the building and not visually overpower the existing building elements.
8. The theme of the mural should be appropriate to the context of the surrounding area and complement its existing character. It should not reflect partisan politics or contain sexual or religious content or express a commercial aspect of a current business.
9. The mural should be an original design.
10. The mural should be professionally executed.
11. Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design or 2 square feet in area, whichever is less.
12. The wall surface should be suitable to receive the proposed materials and to enable technical detailing.
13. The paint used for the mural should be intended for exterior use and of superior quality that will not damage the material to which it is applied.



Here a drive-thu addition on the rear of a historic bank building is treated to a trompe l'oeil (trick of the eye) technique. The mural reflects a Romanesque Revival style with large arches and stone bases, all executed in paint on a flat surface. Different colors and shadow lines add to the realistic 3-dimensional effect on an unadorned addition.

14. The treatment and application of murals on historic material should follow all relevant Preservation Briefs as published by the National Park Services Technical Preservation Services.

Inappropriate Treatments

15. Murals are not appropriate on unpainted contributing masonry structures. Murals on unpainted non-contributing buildings may be considered on a case-by-case basis.
16. Wall murals are not appropriate on front facades of buildings.
17. Reflective, neon and fluorescent paints should not be used on murals.
18. The location of a mural on the building should not cover or detract from significant or character-defining architectural features.
19. Murals should not include trademarks or other markings, colors, or patterns identifying or associated with a business, profession, trade, occupation, or calling.
20. Historically significant murals (including historic advertisements) should not be painted over and should be retained.

Maintenance

21. The property owner is responsible for proper maintenance of the mural, including the repair of material failure (peeling paint) and promptly removing vandalism that might occur on the mural.



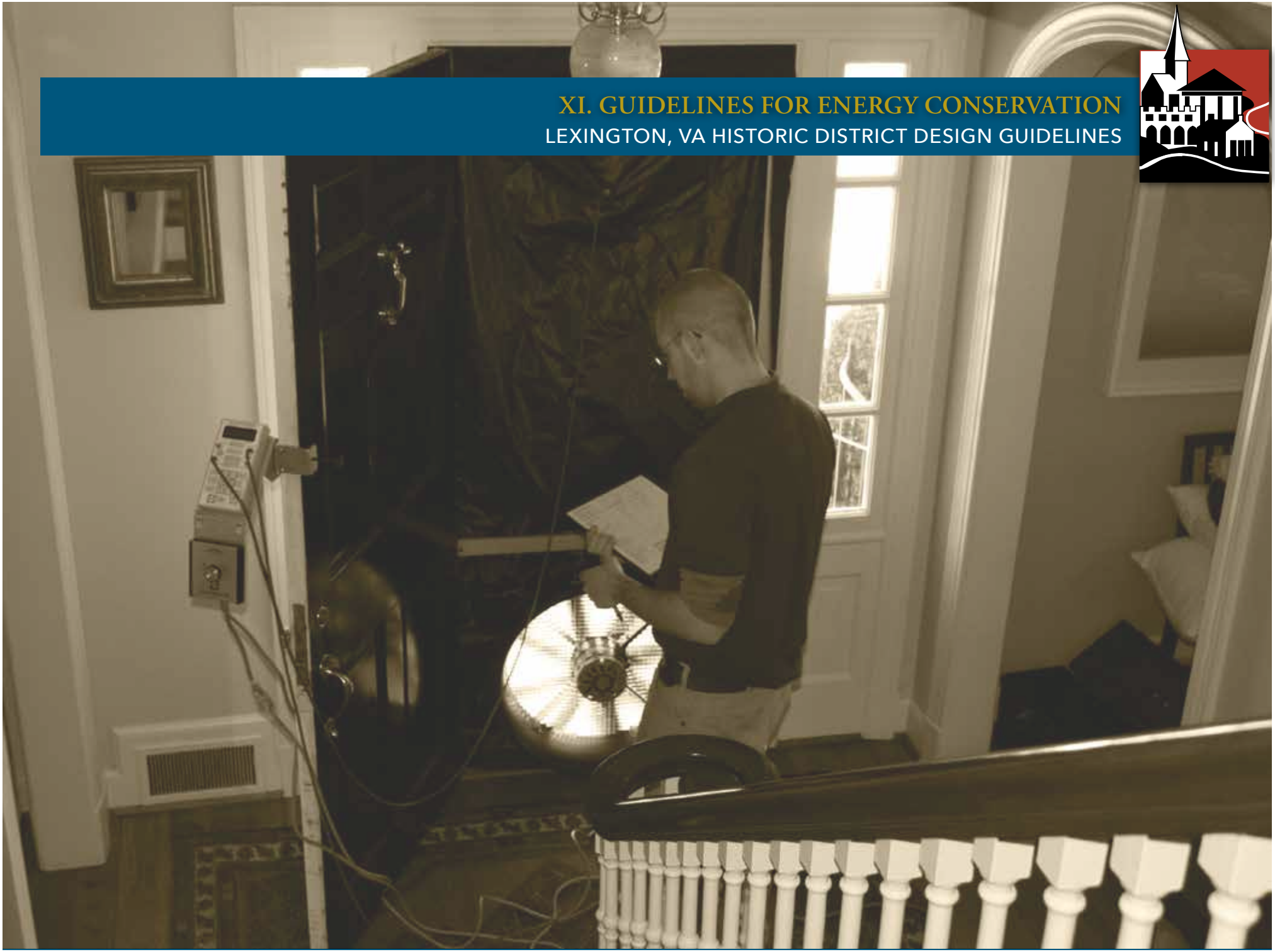
This mural is best viewed from inside this restaurant. Its windows look out across an alley to the wall of another building in Smithfield, VA, best known for its pork production and famous hams in particular.



This classic trompe l'oeil mural is known as the Flatiron Mural and is located in Toronto, Canada. An adjoining building previously was demolished revealing this wall. The mural reflects a design similar to a nearby historic building's facade.

XI. GUIDELINES FOR ENERGY CONSERVATION

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Introduction

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

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

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

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

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

(cont.)



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

B. Planning for Energy Conservation

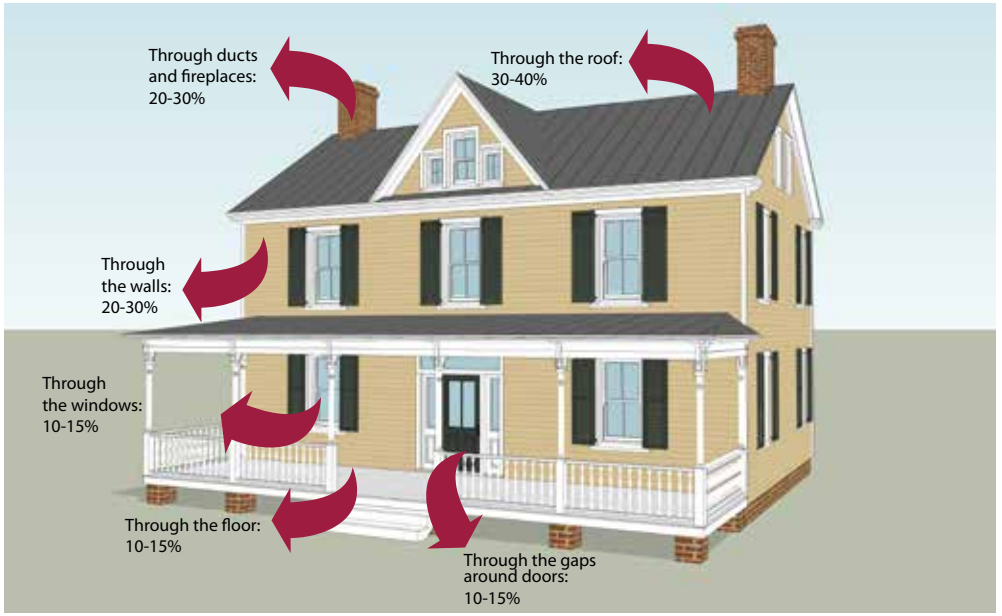
By understanding the way in which the building loses heat, it may be possible to reduce energy costs without a large investment of time or money. An energy audit evaluates the building's current thermal performance and identifies deficiencies in the building's envelope and in its systems. Using a blower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

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

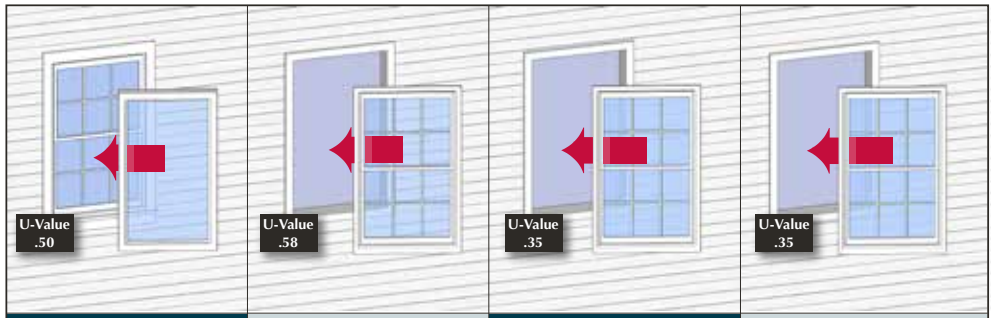
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A blower door test is a critical step in an energy audit. It reduces air pressure in the building so that leaks can be found through temperature variations.



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



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

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

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

C. Energy Conservation Guidelines

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

(cont.)

D. Alternative Energy Systems

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

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

   b. Solar Shingles (or PV Shingles)

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

   c. Freestanding Panels or Panel Arrays

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

2. Alternative Energy Guidelines
   a. Solar panels and photovoltaic cells should be placed in locations with limited or no visibility—such as on a flat roof, a shallow-pitched roof, on a secondary roof slope, on a rear addition, behind a parapet wall of the primary building, or a nearby secondary building that may be less visible from a public right-of-way such as a garage, or a new garden shed, pergola or other similar building.

   b. Solar panels and photovoltaic cells should be installed in a manner that limits their impact on historic materials and features of the building. If located on site, limit the impact of the panels on the historic site features and character.

   c. Solar panels' installation should be set back from the edge of the roof to limit visibility.

   d. Solar panels' color should be compatible with the color of the existing roof in order to blend this new roof element with the existing roof as much as possible.

   e. Geothermal heat pumps should be installed in locations that do not negatively affect the historic character or features of the site. These systems offer many advantages of long-term lower operating costs, require less equipment space, provide better zone space conditioning, maintain better humidity levels, and are quieter since they don't require external air compressors.

   f. Wind mills or turbines are not practical in Lexington's historic districts since this region does not have high enough wind speeds, and the equipment's visual impact could be overpowering to the existing historic district character.

TECHNICAL INFORMATION

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

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

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

Sustainability
https://www.nps.gov/tps/sustainability.htm



XII. GUIDELINES FOR ACCESSIBILITY

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Introduction

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

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

B. Review Historic Significance

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

TECHNICAL INFORMATION

Preservation Brief #32:
Making Historic Properties Accessible

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

C. Assess the Property's Accessibility

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

https://www.ada.gov/

(cont.)



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

D. Evaluate Accessibility Options

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

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

(cont.)



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



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



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

E. Possible Accessibility Solutions

1. Building Site: Provide convenient parking and an accessible route to the entrance. Any slopes should be less than five percent if not designed to accessible ramp code. Routes should be clearly marked with signage.
2. Entrances: Since most older historic buildings were not designed to be accessible, they typically have steps, landings, and thresholds that the disabled may find challenging. By carefully regrading, adding a ramp, installing a lift, creating a new entrance, and modifying doors, hardware, and thresholds, solutions can be found.
    a. Regrading: If the difference between the entrance and the surrounding site is minimal and the entrance is not highly significant, there may be an opportunity to regrade the area around the entrance so that the path/walkway is at the same elevation as the entrance. Do not destroy historic elements like steps when regrading; rather, preserve them by burial in place.



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



The topography in this example (left) offers an easy solution to providing an accessible entrance to the front door of this building. The ramp example (above) is screened by landscaping with an accessible access off the sidewalk.

    c. Installing Wheelchair Lifts: These units can be used when the difference in height between the entrance and the path below is between three and 10 feet. A lift can be used when there is not enough room for a ramp. Their compact size limits their visibility, depending on location, and some models can extend underground to further limit their visibility. Disadvantages include that someone in the building must operate them, and their maintenance in an outdoor location can be problematic.
    d. Considering a New Entrance: If no other solutions exist, it may be possible to locate a new accessible entry on a nearby secondary elevation or to convert a window into a door.

(cont.)



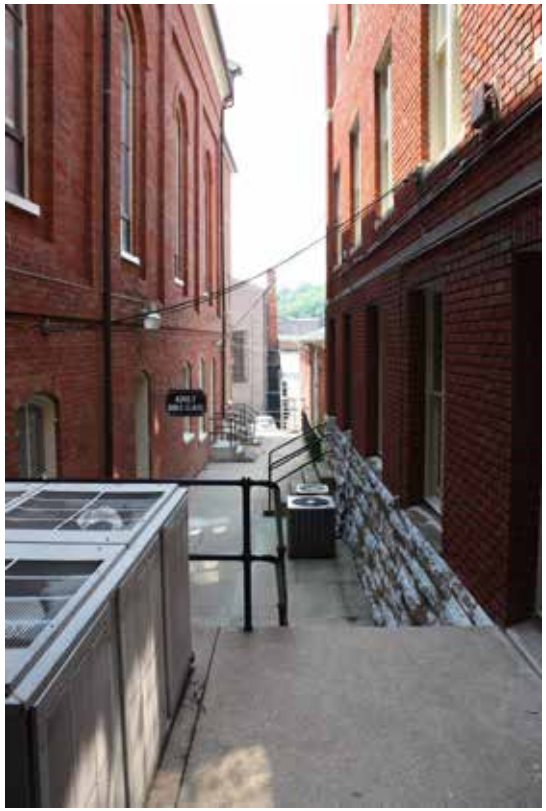
Depending on site conditions and topography, a ramp can be added at the front sidewalk to access a building's rear entrance (Example 1). Example 2 shows a ramp beginning at a driveway to provide access at the front porch. Landscaping in both examples is used to mitigate the appearance of the ramp on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

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

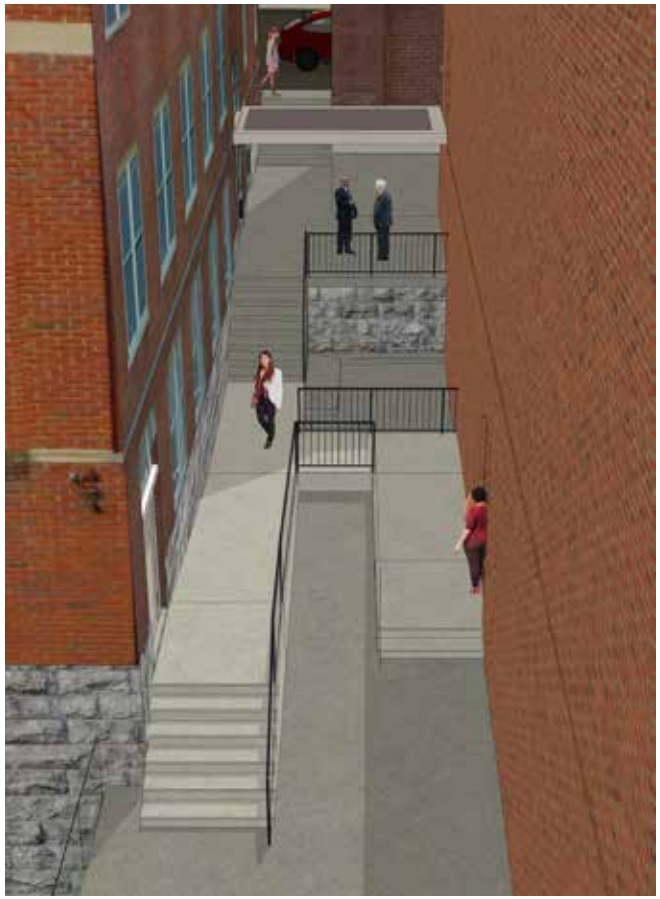
f. Consider an Addition: If part of a historic building rehabilitation includes a new addition, it may be the best location for designing an accessible entrance and interior features. See Chapter VII, R: Additions for further guidelines about their design.



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



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





A. Introduction

Much of Lexington's story, especially the earliest chapters, lies buried out of sight in the form of archaeological remains. And for some past inhabitants, like Native Americans or enslaved people, those remains can be the only record we have. An archaeological site is virtually any physical trace of past human activity and such sites can occur almost anywhere - beneath parking lots and below or in open spaces around existing structures. They are recognized by the presence of artifacts like broken ceramics and glass, and architectural remains like stone or brick masonry.

Logically, Lexington's historic districts can be expected to have the greatest concentrations of archaeological evidence. These guidelines are developed as an interim framework to encourage stewardship of Lexington's irreplaceable archaeological resources. There are archaeology policies and processes in other Virginia local governments like the City of Alexandria, Williamsburg, and James City County (see links on next page.) In each of those cases, requirements are defined in the form of local ordinances for investigations when disturbances are undertaken on a property.

Washington & Lee University and James Madison University are two nearby educational institutions that have archaeology programs. See the following links for more information about these potential sources of assistance:

https://www.wlu.edu/sociology-and-anthropology-department/archaeology-at-wandl

https://www.jmu.edu/socanth/anthropology/index.shtml#arch

Until the City of Lexington is able to undertake the development of an archaeological plan and program of some sort, the Virginia Department of Historic Resources recommends the following guidelines:

B. Guidelines for Archaeological Resources

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

(cont.)

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

https://www.dhr.virginia.gov/arch_DHR/archaeo_index.htm

Examples of local government policies for archaeological protection may be reviewed with these links:

City of Williamsburg

https://library.municode.com/va/williamsburg/codes/code_of_ordinances?nodeId=PTIITHCO_CH21ZO_ARTXIARRE

James City County

https://www.jamescitycountyva.gov/DocumentCenter/View/564/Archaeological-Policy-PDF

City of Alexandria

https://www.alexandriava.gov/historic/archaeology/default.aspx?id=39208



Photo credit: Alison Bell

Here W&L students are conducting a dig near the Liberty Hall ruins in a "Field Methods in Archaeology" class.

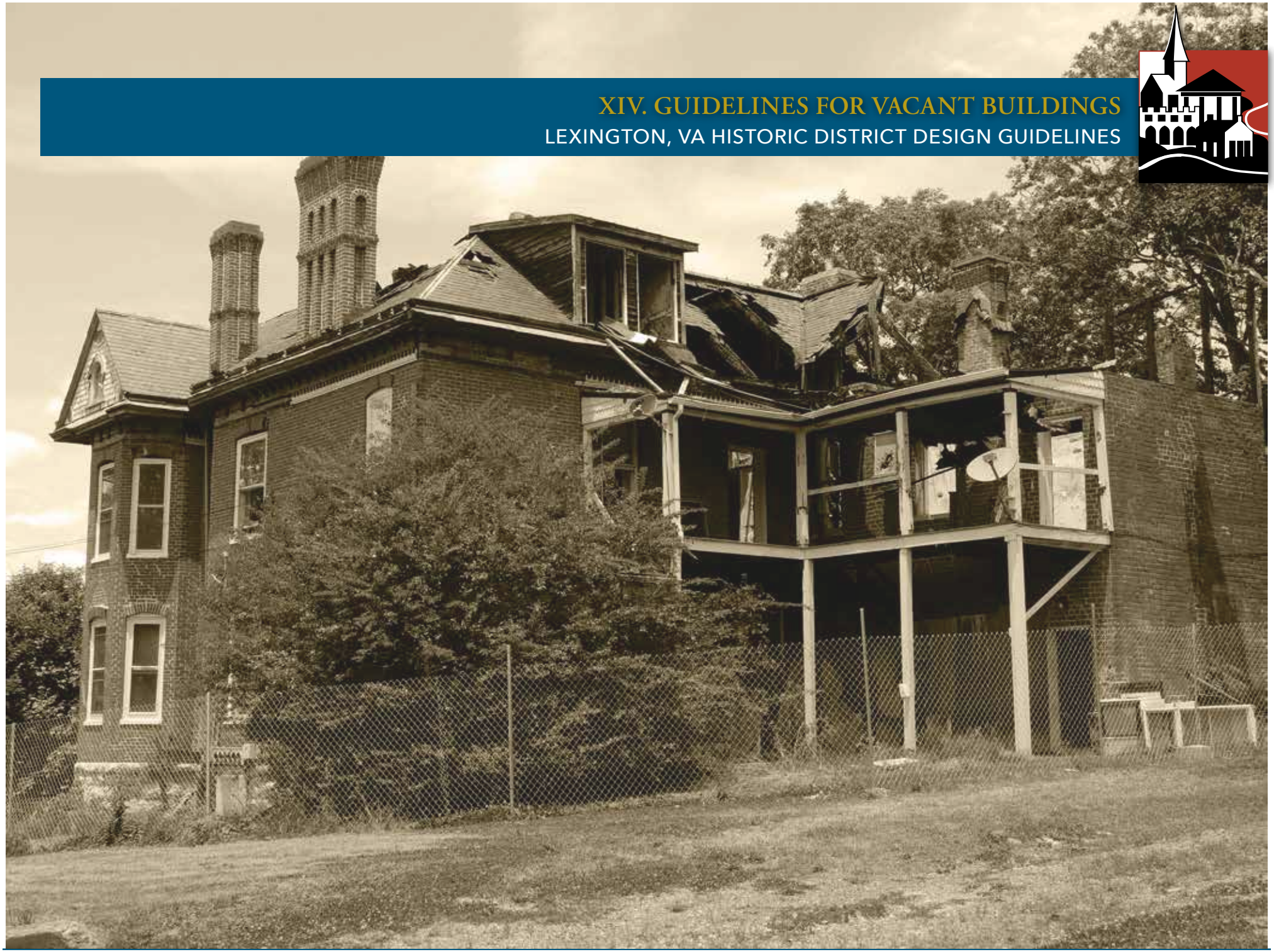


Photo credit: Alison Bell

In this project, faculty, staff and interns from the W&L Laboratory of Anthropology are doing test pits before new ductwork was installed in these dormitories.

XIV. GUIDELINES FOR VACANT BUILDINGS

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Introduction

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

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

(cont.)



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

B. Threats to Vacant Buildings

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

1. Moisture/Condensation: Moisture will cause the decay of original materials, which leads to wood rot and growth of mold and fungi and provides a hospitable environment for insects. Precipitation can directly enter the building through windows, doors, roof openings, damaged mortar joints, and ice dams. It may also take the form of condensation caused by temperature and humidity shifts within the building. Improper drainage and uncontrolled vegetation can also contribute to moisture problems.

2. Extreme Weather Conditions: If building elements are not properly secured, high winds may remove or seriously damage many building elements and leave others open to further damage. Likewise, heavy rains may cause flooding on the lower levels of the building and water penetration in other unsecured areas.

3. Vandalism: Not only can historic fabric be destroyed when vandals force entry into a structure, but that opening may then allow the direct entry of vermin, wind, and water. Vandals may also damage the interior, remove important interior architectural features, or start fires in the building.

4. Vermin: When birds, bats, bugs, rodents, snakes, termites, bees, and wasps make a vacant building their home, it increases the likelihood of damage to many parts of a building. These vermin may make new openings in the building. Birds' nests can be a fire hazard and their droppings a disease threat. Rodents, like mice or rats, may chew on the building's wiring; and insects may bore into wooden structural framing as well as other elements made of wood.

   Larger animals like groundhogs and skunks may make homes under the foundation or in the crawl space, and entire fox families have been known to move into the main rooms of a vacant structure. Squirrels can gnaw on window frames and other wooden elements. Vermin droppings can be a serious health hazard.

(cont.)



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



This historic house, damaged by fire, would benefit from the removal of burned materials and adding temporary materials and venting to better preserve the remaining historic fabric if the dwelling is not going to be demolished.

C. Mothballing Checklist

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

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

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

(cont.)

6. Ventilation

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

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

7. Windows & Doors

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

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

   (cont.)



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

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

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

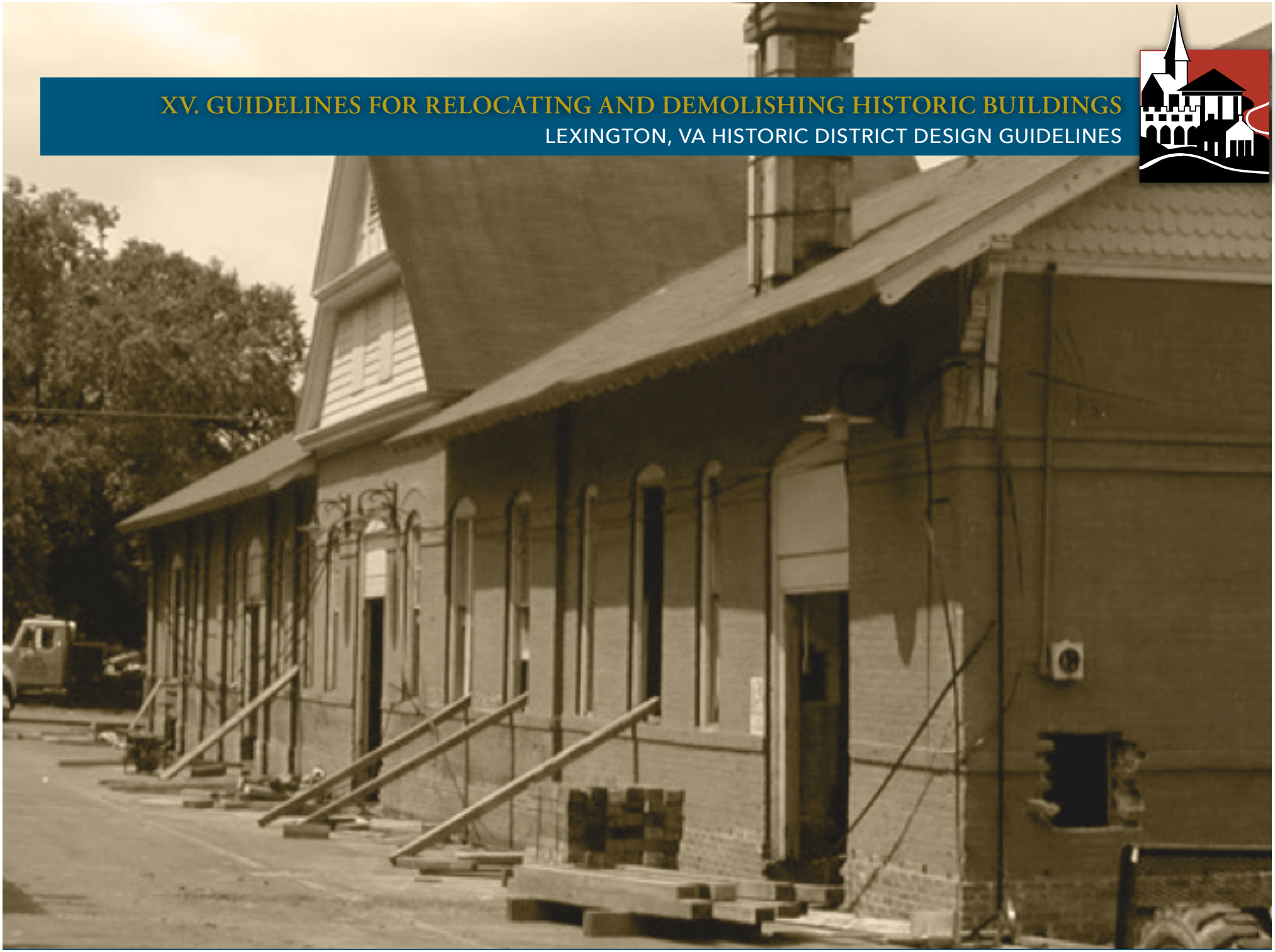
TECHNICAL INFORMATION

Preservation Brief #31
Mothballing Historic Buildings

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

XV. GUIDELINES FOR RELOCATING AND DEMOLISHING HISTORIC BUILDINGS

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



A. Introduction

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

NOTE: No structure within any of the historic districts should be moved or demolished except in accordance with a permit from the Department of Planning and Development as well as review and approval by the ARB. In particular, there are additional provisions for offering a subject building for sale before applying to demolish a building, and the timeframes are related to its offering price. See the Articles VIII and IX of the City's zoning ordinance for further guidance.

When reviewing requests for demolition, moving, or razing, the Board shall also consider whether:

1. The loss of the building will be adverse to the district or to the public interest by virtue of its uniqueness or its architectural or historic significance.
2. The demolition, moving, or razing will have an adverse effect on the character and surrounding environment of the district.
3. The historic, archaeological, or architectural value of a structure and its contribution to the historic value of the surrounding area.
4. The building is of such significance that it would qualify on its own merit for designation as a state or local historic building or for listing in the landmarks registry, or
5. The building is of such old and uncommon design, texture and/or material that it could be reproduced only with great difficulty and/or expense.

(cont.)



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

B. Additional Relocation Criteria

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

C. Recommended Steps for Relocation

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

(cont.)

D. Additional Demolition Criteria

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

E. Recommended Steps for Demolition

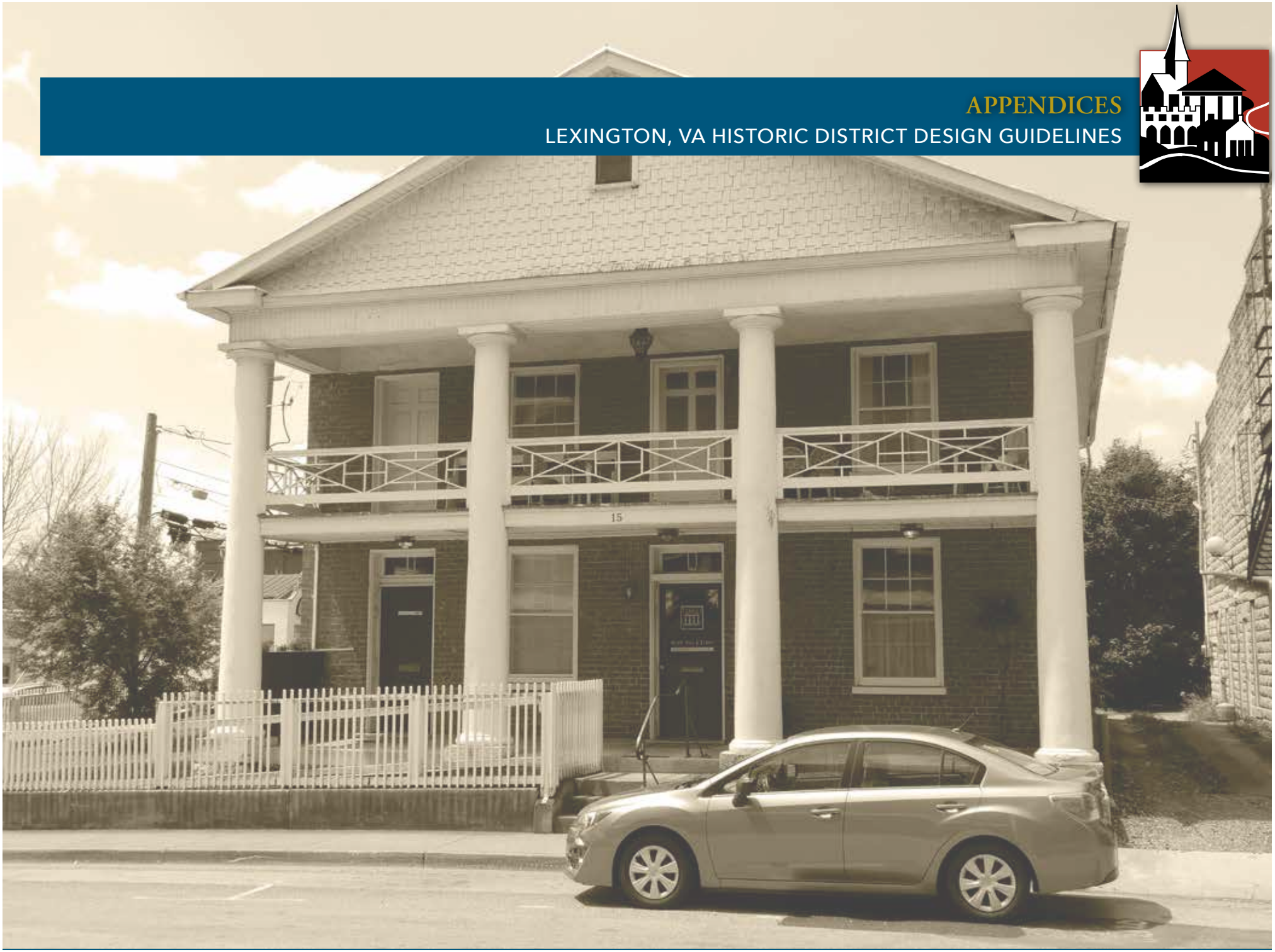
1. Obtain a building permit.
2. Document the building thoroughly through photographs and measured drawings according to Historic American Building Survey Standards. This information should be retained in the City's Department of Planning and Development as well as with the Virginia Department of Historic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



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

APPENDICES

LEXINGTON, VA HISTORIC DISTRICT DESIGN GUIDELINES



LOCAL

City of Lexington Historic Districts
http://lexingtonva.gov/gov/depts/planning_dev/default.htm

Historic Lexington Foundation
http://historiclexington.org/

Main Street Lexington
http://www.mainstreetlexington.org/

Rockbridge County Historical Society
https://rockbridgehistory.org/

STATE

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

Preservation Virginia
https://preservationvirginia.org/

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

NATIONAL/FEDERAL

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

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

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

National Alliance of Preservation Commissions
https://napcommissions.org./

DESIGN REVIEW CHECKLIST

SITE DESIGN

A. Connectivity Between Areas & Neighborhoods

- ❑ pedestrian and vehicular links to neighborhoods/public places
- ❑ visual compatibility with area/ neighborhood
- ❑ continuity of pedestrian routes
- ❑ connectivity with adjacent sites

B. Connectivity Between & Within Sites

- ❑ pedestrian links between buildings, parking and green spaces
- ❑ crosswalks at vehicular access points and building entrances
- ❑ visibility of crosswalks
- ❑ compatibility of paving materials
- ❑ pedestrian passageways through large masses of buildings

C. Building Arrangement

- ❑ building orientation to street/public space/ other buildings
- ❑ setback correlation to zoning
- ❑ compact building arrangement
- ❑ contiguous street presence
- ❑ compatibility with adjacent neighbor-hoods/side streets
- ❑ orientation of service areas
- ❑ corner buildings have (2) facades

D. Parking

- ❑ reduced scale by division into modules with plantings, pedestrian paths
- ❑ screening from street and adjoining development
- ❑ pedestrian access by pathways/crossings
- ❑ reinforce streetwall
- ❑ minimal curb cuts
- ❑ architectural compatibility of structured parking
- ❑ bicycle parking facilities
- ❑ landscaping

E. Plantings & Open Space

- ❑ sufficient open space at perimeters of site
- ❑ planted areas: drainage areas, entries, buildings, parking
- ❑ preserve topography
- ❑ preserve existing landscape features
- ❑ appropriateness of plant species & design complements the architecture
- ❑ use of plantings as screening
- ❑ street trees to define edges, pedestrian routes, public spaces

F. Walls & Fences

- ❑ high-quality materials
- ❑ compatibility with site buildings
- ❑ height corresponding to adjacent sites
- ❑ setback for placement of utilities and plantings
- ❑ texture/modulation of design
- ❑ paint or stain pressure treated wood
- ❑ City requirements for sight distance
- ❑ planting density to provide year around visual screen

G. Lighting

- ❑ light fixture height
- ❑ coordinate lighting plan with landscape plan
- ❑ appropriate nighttime illumination
- ❑ pedestrian-scaled light poles
- ❑ shielded building accent lighting
- ❑ appropriate to neighboring uses

H. Signs (site and/or building)

- ❑ placement on building
- ❑ respectful of adjacent businesses
- ❑ compatibility of colors and materials with building
- ❑ minimal number of colors
- ❑ City's outdoor lighting requirements
- ❑ direct illumination away from residential areas and street
- ❑ monument signs with landscaping
- ❑ opaque background for internally lit signs

I. Utilities, Communications Equipment & Service Areas

- ❑ locate to minimize visual impact
- ❑ screening of dumpsters, service areas, loading docks
- ❑ utilities underground or to rear of site
- ❑ placement of noise-generating features
- ❑ rooftop screening

BUILDING DESIGN

A. Building Mass, Scale & Height

- ❑ division of large facades into bays
- ❑ variety of materials
- ❑ appropriate mass for site
- ❑ modulated mass of transitional buildings
- ❑ use of mass reducing techniques

B. Architectural Style

- ❑ neighborhood identity
- ❑ diversity of traditional local materials
- ❑ smooth transition between developments
- ❑ compatibility with City vision
- ❑ upgrade of existing development

C. Facade Composition
- ❑ orientation to street or public space
- ❑ hierarchy of entry design
- ❑ partial orientation of shopping areas to adjoining neighborhoods
- ❑ avoid blank walls
- ❑ use of three-part facade design
- ❑ regular pattern of solid and voids
- ❑ openings consistent with context of building
- ❑ respect architectural traditions of region
- ❑ storefronts at street level

D. Roof Forms & Materials
- ❑ form complementary to building design/ contributes to human-scale
- ❑ shed roof screened with parapet wall
- ❑ large expanse of roof mass broken with gables, dormers, etc.
- ❑ key roof pitch to adjoining neighborhood where appropriate
- ❑ use of quality materials on visible roof areas
- ❑ screen rooftop equipment from view

E. Details
- ❑ details to create designs of interest
- ❑ human-scaled elements
- ❑ avoid blank walls
- ❑ scale of decorative elements
- ❑ compatibility of elements with architecture

F. Awnings
- ❑ coordination with overall color scheme
- ❑ not a primary design element
- ❑ not an illuminated sign
- ❑ material compatible with building

G. Materials & Textures
- ❑ material changes to reduce mass and provide interest
- ❑ avoid monotonous surfaces
- ❑ use of quality materials on all visible sides
- ❑ avoid concrete block, vinyl and aluminum siding

H. Color
- ❑ coordinated palette with limited number of colors
- ❑ primary colors should be natural tints
- ❑ reserve bright colors for accents
- ❑ color to reduce mass/provide visual interest
- ❑ avoid use of color that turns building into sign

I. Appurtenances
- ❑ screening from streets, adjacent sites, development access roads
- ❑ placement on least visible elevations
- ❑ coordination of colors

MAINTENANCE INSPECTION CHECKLIST

INSPECTION FREQUENCY CHART		
FEATURE	**MINIMUM INSPECTION FREQUENCY**	**SEASON**
ROOF	Annually	Spring or fall; every 5 years by roofer
CHIMNEYS	Annually	Fall, prior to heating season; every 5 years by mason
ROOF DRAINAGE	6 months; more frequently as needed	Before and after wet season, during heavy rain
EXTERIOR WALLS AND PORCHES	Annually	Spring, prior to summer/fall painting season
WINDOWS	Annually	Spring, prior to summer/fall painting season
FOUNDATION AND GRADE	Annually	Spring or during wet season
BUILDING PERIMETER	Annually	Winter, after leaves have dropped off trees
ENTRYWAYS	Annually; heavily used entries may merit greater frequency	Spring, prior to summer/fall painting season
DOORS	6 months; heavily used entry doors may merit greater frequency	Spring and fall; prior to heating/cooling seasons
ATTIC	4 months, or after a major storm	Before, during and after wet season
BASEMENT/CRAWLSPACE	4 months, or after a major storm	Before, during and after rain season

A. Roofs/Chimneys: Items to Look for:

- ❑ sagging gutters and split downspouts;
- ❑ debris accumulating in gutters and valleys;
- ❑ overhanging branches rubbing against the roof or gutters
- ❑ plant shoots growing out of chimneys;
- ❑ slipped, missing, cracked, buckling, delaminating, peeling, or broken roof coverings;
- ❑ deteriorated flashing and failing connections at any intersection of roof areas or of roof and adjacent wall;
- ❑ bubbled surfaces and moisture ponding on flat or low sloped roofs;
- ❑ evidence of water leaks in the attic;
- ❑ misaligned or damaged elements, such as decorative cresting, lightning rods, or antennas; and
- ❑ cracked masonry or dislodged chimney caps.

B. Exterior Walls: Items to Look for:

- ❑ Misaligned surfaces, bulging wall sections, cracks in masonry units, diagonal cracks in masonry joints, spalling masonry, open joints, and nail popping;
- ❑ Evidence of wood rot, insect infestation, and potentially damaging vegetative growth;
- ❑ Deficiencies in the attachment of wall mounted lamps, flag pole brackets, signs, and similar items;
- ❑ Potential problems with penetrating features such as water spigots, electrical outlets, and vents;
- ❑ Excessive damp spots, often accompanied by staining, peeling paint, moss, or mold; and
- ❑ General paint problems

C. Openings: Items to Look for:

- ❑ loose frames, doors, sash, shutters, screens, storefront components, and signs that present safety hazards;
- ❑ slipped sills and tipped or cupped thresholds;
- ❑ poorly fitting units and storm assemblies, misaligned frames, drag marks on thresholds from sagging doors and storm doors;
- ❑ loose, open, or decayed joints in door and window frames, doors and sash, shutters, and storefronts;
- ❑ loose hardware, broken sash cords/chains, worn sash pulleys, cracked awning, shutter and window hardware, locking difficulties, and deteriorated weatherstripping and flashing;
- ❑ broken/cracked glass, loose or missing glazing and putty;
- ❑ peeling paint, corrosion or rust stains; and
- ❑ window well debris accumulation, heavy bird droppings, and termite and carpenter ant damage.

D. Projections (Porches, Dormers, Balconies etc.): Items to Look for:

- ❑ damaged flashing or tie-in connections of projecting elements;
- ❑ misaligned posts and railings;
- ❑ deteriorated finishes and materials, including peeling paint, cupped and warped decking, wood deterioration, and hazardous steps;
- ❑ evidence of termites, carpenter ants, bees, or animal pests;
- ❑ damaged lamps, unsafe electrical outlets or deteriorated seals around connections;
- ❑ loose marker plaques, signs, or mail boxes; and
- ❑ rust and excessive wear of structural, anchorage, and safety features of balconies and fire escapes.

E. Foundations & Perimeter Grades: Items to Look for:

- ❑ depressions or grade sloping toward the foundation; standing water after a storm;
- ❑ material deterioration at or near the foundation, including loss of mortar in masonry, rotting wood clapboards, or settlement cracks in the lower sections of wall;
- ❑ evidence of animal or pest infestation;
- ❑ vegetation growing close to the foundation, including trees, shrubs and planting beds;
- ❑ evidence of moisture damage from lawn and garden in-ground sprinkler systems;
- ❑ evidence of moss or mold from damp conditions or poorly situated downspout splash blocks; and
- ❑ blocked downspout drainage boots or clogged areaway grates.

NOTE: This information is taken from a National Park Service publication written by Sharon C. Park, FAIA entitled: *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*

For further detailed information about building maintenance, see this entire document that includes a list of additional sources for maintenance recommendations:

https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm

GLOSSARY

NOTE: This glossary contains a wide variety of historic architectural terms and other terms related to building materials and practices. These are not legal definitions as found in the Zoning Ordinance. Some of these terms are for information purposes to help describe architecture more accurately and are not found in the guidelines text.

ABACUS. A flat slab forming the uppermost member or division of the capital of a column.

ACCOLADE. A sculptural embellishment of an arch.

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

AISLE. Subsidiary space alongside the body of a building, separated from it by columns, piers, or posts.

ALLIGATORING. A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. Any change, modification, or addition to the exterior any building or structure or any part thereof.

APPURTENANCE. An accessory property element, such as an outbuilding or mechanical unit.

APRON. A raised panel below a window or wall monument or tablet.

APSE. Vaulted semicircular or polygonal end of a chancel or chapel.

ARCADE. Passage or walkway covered over by a succession of arches or vaults supported by columns. Blind arcade or arcading: the same applied to the wall surface.

ARCH. A curved structure capable of spanning a space while supporting significant weight.

ARCHITRAVE. Formalized lintel, the lowest member of the classical entablature. Also the molded frame of a door or window (often borrowing the profile of a classical architrave).

ARTICULATION. The manner or method of jointing parts such that each part is clear and distinct in relation to the others, even though joined.

ASHLAR. Masonry of large blocks cut with even faces and square edges.

ATRIUM. In a multi-story building, a top-lit covered court rising through all stories.

ATTIC. Small top story within a roof above the uppermost ceiling. The story above the main entablature of a classical façade.

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BAND, BAND COURSE, BANDMOLD, BELT. Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

BARREL VAULT. An architectural element formed by the extrusion of a single curve (or pair of curves, in the case of a pointed barrel vault) along a given distance.

BASEMENT. Lowest, subordinate story of building often either entirely or partially below ground level.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BEAD, BEAD MOULDING. A wooden strip with a round molded edge against which a window slides or door closes or a cylindrical molding resembling a string of beads.

BELT COURSE. A slender, horizontal band that projects from an exterior wall often at windowsill or interior floor levels.

BEVELED GLASS. A type of decorative glass on which the edges of each pane are cut to an angle less than 90 degrees.

BLINDS. An external or internal louvered wooden shutter on windows or doors.

BOARD AND BATTEN. Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

BOND. The arrangement of bricks (headers and stretchers) within a wall. Types include English, Flemish, running, and American or common bond.

BOX CORNICE. A bulky box-shaped, hollow cornice often concealing a roof gutter.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BULLNOSE. A convex rounding of a horizontal member as the edge of a stair tread.

BUTTRESS. Vertical member projecting from a wall to stabilize it or to resist the lateral thrust of an arch, roof, or vault. A flying buttress transmits the thrust to a heavy abutment by means of an arch or half-arch.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open inward or outward.

CASING. The exposed trim molding, framing, or lining around a door or window; may be either flat or molded.

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CEMENTITIOUS SIDING. Also referred to as fiber-cement siding it is made from Portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

CHAMFER. A beveled edge or corner.

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

CLADDING. Any exterior wall covering, including masonry.

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

CLIPPED GABLE ROOF (Jerkin-head roof). A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form.

COLONNETTE. A small slender column.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers.

COMPOSITION BOARD. A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

COMPOSITE ORDER. One of the classical orders of Roman architecture characterized by a capital with large Ionic volutes combined with acanthus leaves of the Corinthian order.

CORBEL. A masonry unit or series of masonry units that progressively step out from a supporting wall or column.

CORINTHIAN ORDER. One of the classical orders of Greek architecture characterized by a carved capital decorated with acanthus leaves.

CORNER BLOCK. A block placed at the corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.

COURSES. Parallel layer of bricks, stones, blocks, slates, tiles, shingles, etc., usually horizontal, including any mortar laid with them.

CRAWL SPACE. The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

CRENELLATION. A series of square indentations in a parapet giving a castle-like appearance.

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

CUPOLA. A small, most often dome-like, structure on top of a building.

DENTILS. Small square blocks found in series on many cornices, moldings, etc.

DOME. A roof structure that is the shape of a portion of a sphere.

DORIC ORDER. One of the classical orders of Greek architecture characterized by a simply capital composed of an abacus about a simple molding and a fluted shaft without a base.

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

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rainwater from the roof to the ground.

DRESSED. Descriptive of stone, brick or lumber, which has been prepared, shaped or finished by cutting, planning, rubbing or sanding one or more of its faces.

EAVE. The edge of the roof that extends past the walls.

ELEVATION. A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENGLISH BASEMENT. The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

ESCUTCHEON. A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

ETCHED GLASS. Glass whose surface has been cut away with a strong acid or abrasive action into a decorative pattern.

FACADE. The exterior front face or elevation of a building.

FANLIGHT. A semi-circular window with radiating muntins, located above a door.

FASCIA. The horizontal member which serves as the outer edge of the eave, often the location where a gutter is installed.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUSH SIDING. Wooden siding which lies on a single plane. This was commonly applied horizontally except when it was applied vertically to accent an architectural feature.

FLUTING. A recessed groove found on a column or pilaster.

FOOTPRINT. The area on a plane directly beneath a structure, that has the same perimeter as the structure.

FOUNDATION. The base of a building that supports the structure below the first floor construction, or below grade, including footings.

FRETWORK. A geometrically meandering strap pattern; a type of ornament consisting of a narrow band which is folded, crossed and interlaced.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

FRONTISPIECE. A decorated chief pediment or ornamental details on the bay of a building.

FULLY SHIELDED FIXTURE. A light fixture in which all emitted light is projected below the horizontal plane of the fixture.

GABLE. A triangular portion of an end wall between the edges of a sloping roof.

GABLE RETURN. A gable end with the majority of the pediment removed leaving only two small sections meant to emphasize the corners of the gable.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

GAUGED BRICKWORK. (Rubbed brickwork) Brickwork constructed of soft bricks rubbed to achieve a fine smooth finish with narrow joints between courses. After rubbed, the brick is lighter in color and used to highlight corners or exterior walls around a window or door.

GAZEBO. A freestanding pavilion structure often found in parks gardens and public areas.

GERMAN SIDING. Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above.

GLAZING. Another term for glass or other transparent material used in windows.

GOTHIC ARCH. A sharp-pointed arch, formed of two arc segments (parts of a circle).

HEADER. A brick laid across the thickness of a wakk to bond together different wythe of a wall; the exposed end of the brick.

HIPPED ROOF. A roof where all four sides slope from the ridge to the eaves.

HYPHEN. A section of a building that connects two parts of it; it is usually smaller than the sections to which it is connected. This type of connector often is used to attach a new addition to any existing historic building.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

IONIC ORDER. One of the classical orders of architecture characterized by a carved capital with volutes.

JACK ARCH. A straight masonry arch without a keystone. Also called a flat arch.

JAMB. The vertical member on each side of a window or door opening.

JOINTS. The mortar between adjacent bricks or stones.

KEYSTONE. The center unit of an arch that locks other pieces into place.

KICK. The flared portion of projecting eaves, often on gambrel roofs.

LATTICEWORK. An ornamental framework consisting of small wood strips in a crisscrossed pattern.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

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

LOGGIA. A gallery formed by a colonnade open on one or more sides. The space is often located on an upper floor of a building overlooking an open court or garden.

LOUVERS. A series of baffles designed to shield a light source from being viewed directly within certain angles.

LUNETTE. A semicircular wall area or opening, above a door or window.

MANSARD ROOF. A curb hip roof in which each face has two slopes, the lower one steeper (and usually containing windows) than the upper; from the French mansarde.

MODILLION. A block or bracket in the cornice of classical architecture.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MORTAR. A mixture of portland cement, lime, putty and sand in various proportions used for laying bricks or stones. Until the use if hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION. A vertical bar of wood, metal or stone which divides a window into two or more parts, not to be confused with a MUNTIN (see next).

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 saw so as to interrupt the visual effect of a surface or otherwise decorate it.

SECONDARY ELEVATION. A semi-public façade that may contain an additional entrance or front a public right-of-way.

SEGMENTAL ARCH. It is a type of arch with a circular arc of less than 180 degrees.

SEMI-CIRCULAR ARCH. (Roman arch) A round arch that is one-half of a circle.

SETBACK. The distance between a building and the front of the property line.

SHED ROOF. A simple roof form consisting of a single inclined plane.

SHEET METAL. A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.

SHINGLES. Wood, slate, metal or asphalt tiles for covering roofs and walls.

SHUTTER. A hinged panel that covers a door or window opening.

SIDELIGHTS. Narrow windows flanking a door.

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

SOFFIT. The finished underside of an overhead spanning roof member.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPANDREL. The space between two arches or between an arch and a rectangular enclosure.

SPIRE. A tall, narrow, steep roof structure ending in a point, rising from a tower or roof peak.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING-SEAM METAL ROOF. A roof where long pieces of metal are joined with raised seams.

STILE. A vertical framing member of a paneled door.

STREETWALL. The effect created on a historic commercial block of buildings by the limited setback and attachments of the subject buildings.

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.

Sample Existing Window Conditions Assessment
Address: **Date:**

Window Number	Orig. y/n/uk	Material	Type	Component Condition (See below)			Notes
				Frame	Sash	Sill	

Originality y=original to building/n=appears to be a replacement window or window sash/uk=unknown
Material W = wood M = metal O=Other
Type Type: DH = double hung DH/T = double hung/transom C = casement O = Other (Specify in Notes)
Component Condition: NOTE: If poor, estimate % of rot/corrosion
Frame: G = good F = fair, minor corrosion/rot P = poor, major corrosion/rot
Sash: G = good F = fair, minor corrosion/rot/warping P = poor, major corrosion/rot/warping/missing or damaged parts
Sill: G = good F = fair, some rot, consolidant needed P = poor, major damage, some parts replecement needed