

**TOWN OF FRONT ROYAL
BOARD OF ARCHITECTURAL REVIEW WORK SESSION**



7:00 PM, May 14, 2024

TOWN HALL

102 East Main Street, 2nd Floor East Conference Room

AGENDA

I. CALL TO ORDER

II. DISCUSSION

- Historic District Guidelines
- Historic District Property Owners

III. ADJOURNMENT

**DRAFT LETTER TO
HISTORIC DISTRICT
PROPERTY OWNERS**

DRAFT

Dear Property Owner,

I hope this letter finds you well. We are contacting you about a special designation that applies to your property. Your home is located within our local historic district, a cherished part of our community that preserves Front Royal's unique character and charm.

Being in a historic district is a wonderful distinction that adds to our neighborhood's beauty and cultural significance. With this designation comes a responsibility to preserve the historic integrity of our homes and buildings. As a result, any repairs, modifications, alterations, or additions done to the exterior of your home or property must first be submitted to the Department of Planning and Zoning and, potentially, reviewed and approved by the Board of Architectural Review (BAR).

The BAR's role is to ensure that changes to properties within the historic district are consistent with its architectural character and do not detract from the area's overall historic ambiance. The BAR review process is designed to guide property owners in making alterations that respect and maintain the unique architectural features that make Front Royal special.

Before starting any exterior work on your property, please contact town staff at (540) 635-4236 to see if your project requires you to submit an application to the BAR for review. This review process helps ensure that your project meets the guidelines for the historic district, a copy of which can be downloaded at www.frontroyalva.com/161/Board-of-Architectural-Review-BAR. The BAR meets regularly to review applications, and we are always willing to offer guidance and support throughout the process.

We understand that navigating these guidelines may initially seem daunting. Please know that the BAR and town staff are here to assist you at every step. We encourage you to reach out to the town staff or BAR with any questions or concerns you may have regarding your project.

Preserving the character of our historic district is a collective effort, and we greatly appreciate your cooperation and understanding in adhering to these guidelines. Together, we can continue to maintain the beauty and charm of our community for generations to come.

Thank you for your attention to this important matter. Please don't hesitate to contact town staff or the BAR for assistance or clarification.

Warm regards,

Collin Waters
Chairman
Board of Architectural Review (BAR)

TOWN OF FRONT HISTORIC DISTRICT GUIDELINES

HISTORIC OVERLAY DISTRICT GUIDELINES

TOWN OF FRONT ROYAL BOARD OF ARCHITECTURAL REVIEW (BAR)



APRIL 2013

PURPOSE

The purpose of this document is to serve as a guide, and supplementary set of standards, for the evaluation of construction activities taking place within the Front Royal Historic District. This document is intended to assist property owners, business owners, contractors, developers, and citizens to better understand what standards and requirements are expected for new construction activities, including demolitions, new construction, major renovations, and signs within the Front Royal Historic District.

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IMPORTANT LEGAL FACTS

The regulations of the Front Royal Historic Overlay District, and the authority of the BAR, are granted by Town Council by Sections 175-82 - 175-98 of the Town Code, under the authority granted by the Commonwealth of Virginia by §15.2-2306 of the Virginia Code. The Front Royal Historic District was established on December 4, 2002 by the Governor and Virginia Department of Historic Resources. Section 175-84.B.5. of the Town Code establishes that one of the BAR's duties is to create supplemental standards.

The restrictions within the Historic Overlay District are in addition to all other applicable zoning requirements, as well as building code requirements that are regulated by Warren County.



THE TOWN GAZEBO

BOARD OF ARCHITECTURAL REVIEW

The Board of Architectural Review (BAR) determines the appropriateness of signs and construction activities, including demolitions, proposed to take place on property within the Front Royal Historic District. The Historic Overlay District was created to preserve and enhance the historic character of this important area of the Town so it can be enjoyed by future residents of the Town. As of August 2022, the members of the BAR include the following citizens:

Angela Toler
Gary Vaughan
Katherine Snyder
Collin Waters (Vice-Chairman)
Holly Rhodenhizer (Chairman)

BAR MEETINGS: 2nd Tuesday of each Month at 7PM at the Town Administration Building.

STAFF CONTACTS

Lauren Kopishke, Planning & Zoning Director
Connie Potter, Senior Administrative Assistant

SIGNS

The Board of Architectural Review (BAR) has developed the sign guidelines of this Chapter to create greater understanding of the types of signs that are appropriate for properties located within the Front Royal Historic Overlay District, particularly when such signage is subject to the issuance of a Certificate of Appropriateness. These sign standards are in addition to the sign requirements found within Section 175-106 of the Town Code.

GENERAL PLACEMENT

Sign design must be compatible with the architecture of the building and the streetscape. Signs should not mask windows or other important architectural features of the building. Signs should be placed within the line of sight for pedestrians and be no higher than 15 feet above the sidewalk or the bottom of the second-floor windows. On narrow streets, such as Main Street, projecting signs placed at the upper first floor are encouraged because of their appeal to pedestrians, historic compatibility, and visibility. Sign messages may be creative but shall not include offensive language.

SIZE

Bigger is not necessarily better when it comes to signs. A small inviting sign that is well-placed in the pedestrian's view is often more effective than a much larger sign. The size of a proposed sign should be in proportion with the wall on which it is located. Signs should not exceed one square foot for each linear foot of building width, as based on the side of the building on which the sign is located.

COLOR

Muted, neutral and earth tones are the most compatible in the Historic District. However, some brighter tones may be perfectly suitable if used as an accent.

LIGHTING

Lighting design should be selected based on its compatibility to the style of the sign, building, and surrounding buildings and streetscape. Internally lit signs are discouraged. Light fixtures should be designed for indirect lighting of a particular location. Shielding may also be necessary to minimize glare.

MATERIALS

Material selection should be based on ease of maintenance and compatibility with the materials associated with the architectural features of the building and surrounding buildings.



Illustration 1: The picture above illustrates an appropriate example of sign placement in proportion to the building and surroundings.



Illustration 2: This sign is a good example of how the sign color can become an extension of the building.

SIGNS

QUANTITY

It is recommended that the quantity of signs be limited to no more than two permanent signs per establishment. Temporary window signs should cover no more than 25% of the window.

TYPE OF SIGNS

Wall mounted or projecting signs are generally recommended for most uses within the Historic Overlay District.

New freestanding signs are not recommended unless there is a substantial yard area on the property, and the sign is a monument type sign.

Pylon and interior illuminated box signs are discouraged.

CERTIFICATE OF APPROPRIATENESS

A sign permit is required for most types of signs within the Town of Front Royal, and a building permit may be required by the Warren County Department of Building Inspections, depending on the type of sign. In addition, signs within the Historic Overlay District require the issuance of a Certificate of Appropriateness. The Zoning Administrator is authorized to approve signs that meet the guidelines of the Board of Architectural Review (BAR). Signs that do not conform to these guidelines require review by the BAR.



Illustration 3: The above sign is a good example of a freestanding directory sign. Each tenant in the building has a location on the sign.



Illustration 4: Above is a creative and artistic sign that helps make the location a point of interest.

CORNICES AND ROOFING

CORNICE

The cornice occurs at the junction between the roof and the exterior wall. It is comprised of soffit fascia, frieze, and corner boards. On commercial buildings it may be a decorated classical projection or a flat decorative band within the wall material.

The following rules are recommended for cornices:

1. Keep the cornice well sealed and anchored and maintain the gutter system and flashing.
2. Repair, rather than replace, the cornice. Do not remove original elements such as brackets or blocks, without replacing them with new ones of a like design.
3. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.
4. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building. If the cornice is missing, the replacement of it should be based on physical or documented evidence of the original architectural style of the building.

ROOFING

One of the most important elements of a structure is the roof. It serves to protect the building from the elements. Good roof maintenance is absolutely critical for the preservation of the entire structure.

The following rules are recommended for roofs:

1. Retain elements such as chimneys, skylights, and light wells that contribute to the style and character of the building.
2. When replacing a roof, match original materials as closely as possible.
3. Slate is a historic roofing material found in the districts. Before replacing slate with new slate, or a substitute material, make sure that it is the slate that is deteriorating and not the roof flashing or slate hangers. Buckingham slate used on many local structures should last approximately 175 years or longer, and repairs may be possible instead of wholesale replacement. Rusted fasteners cause slate to slip and leaks to develop. Re-hang slate with new fasteners. Pennsylvania slate lasts approximately 75 years before it begins delaminates and needs to be replaced. Artificial slate and standing seam metal roofing materials are reasonable alternatives to slate within the Front Royal Historic District.



Illustration 5: Above is a good example of well maintained cornice to a residential house in the Historic District.



Illustration 6: Metal, slate and wood shingle roofs are compatible with the original architecture of the buildings in the historic district. Above is a picture of a roof with cedar shingles.

4. Keep metal surfaces painted (except for copper roofs) and use the appropriate primer for the particular type of metal roof.
5. Antennas and solar collectors should be located on portions of the roof that are less prominent and do not diminish the architectural character of a historically significant building.
6. Do not add new architectural elements, such as, skylights, or additional stories that would be visible on the primary elevation of the building.

ADDITIONS

An addition to a historic building may radically alter its appearance. When an addition is necessary, it should be designed and constructed in a way that complements the character of the historic building.

1. Function. Attempt to accommodate needed functions within the existing structure without building an addition.
2. Size. Limit the size of the addition so that it does not visually overpower the existing building.
3. Location. Attempt to locate the addition on rear or side elevations that are not visible from the street. If additional floors are constructed on top of a building, set the addition back from the main façade so that its visual impact is minimized. If the addition is located on a primary elevation the façade of the addition should be treated under the new construction guidelines. A primary elevation is typically the side, or sides, of a building that faces the public street or other prominent location regularly attended by the public.
4. Design. New additions should be distinct, and not attempt to mimic the original structure. They should be designed with a similar architectural style, but not confuse the viewer as to what the original structure is.
5. Materials and Features. Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with historic buildings in the districts.
6. Attachment to Existing Building. Wherever possible, new additions or alterations to existing buildings and structures should be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the original building or structure would be unimpaired. Therefore, the new design should not use the same wall plane, roof line, or cornice line of the existing structure.



Illustration 7: Slate roofing, such as that shown above, is among the most durable roofing material.



Illustration 8: Unique architectural aspects of a roof/building should be maintained. Above is an example of a unique Victorian/Gothic tower with a widow's walk.

ENTRANCES, PORCHES & DOORS

The important focal point of an entrance or porch is the door. Doors are often a character-defining feature of the architectural style of a building. Residences may have any of a variety of door types reflecting the variety of styles of residential buildings.

1. Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage. Correct any of these conditions.
2. Repair damaged elements, matching the detail of the existing original material. Reuse hardware and locks that are original or important to the historical evolution of the building.
3. 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.
4. Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.
5. Avoid substituting the original doors with stock doors that do not fit the openings properly.
6. Do not remove or radically change entrances and porches important in defining the building's overall historic character. Avoid adding "Colonial" decorative elements, such as broken pediments, columns, and pilasters; installing decorative iron supports; or adding a new entrance to the primary elevation.
7. Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.
8. Paint aluminum storm doors to match other doors or trim.
9. On any buildings, provide any needed barrier-free access through removable or portable ramps when possible, rather than permanent ramps that may alter features of the historic building.



Illustration 9: Above is one of many unique and grand entrances that exist within the historic district.



Illustration 10: Above is a good example of a restored porch in the historic district.

WINDOWS

Windows may be placed at regular intervals or in asymmetrical patterns. Their size may highlight various bay divisions in the building. All of the windows may be the same in one house or there may be a variety of types which give emphasis to certain parts of the building.

1. Retain original windows if possible. Ensure that all hardware is in good operating condition, that caulk and glazing putty are intact, and that water drains off the sills.
2. Repair original windows by patching, splicing, consolidating, or otherwise reinforcing the material. Wood that appears to be in bad condition because of peeling paint or separated joints often can be repaired.
3. Replacement of original windows, muntins and mullions will have a profile in like manner and style. Replacement of non-original windows will be done with windows of a style that match the architecture of the building. For example, two over two or two over one window's will be replaced with the same style.
4. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs. Do not use inappropriate materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
5. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the window openings.
6. Improve thermal efficiency with weather stripping, storm windows, caulking, interior shades, and if appropriate, blinds and awnings.
 - A. Install interior storm sashes with airtight gaskets, ventilating holes, and removable clips to allow proper maintenance and to avoid condensation.
 - B. Install exterior storm windows that do not damage or obscure the windows.
7. Use shutters only on windows and doors that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. Shutters should be sized to cover the window opening when closed. Avoid shutters on bay windows.



Illustration 11: Above is a unique window in the historic district.



Illustration 12: Repair original windows instead of purchasing new windows.

MASONRY

Masonry Maintenance

1. Retain masonry features such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns that are important in defining the overall character of the building. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling should be respected.
2. Monitor the effects of weather on the condition of mortar and the masonry units and ensure that improper water drainage is not causing deterioration.
3. Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall or by installing drain tiles and/or downspout feed aways.
4. Do not apply waterproof, water-repellent, or non-historic coatings in an effort to stop moisture problems; they often trap moisture inside the masonry and cause more problems in freeze/thaw cycles.
5. Repair cracks, which may indicate structural settling or deterioration and allow moisture penetration. Always match the color of the mortar when adding new mortar.
6. Caulk the joints between masonry and window frames to prevent water penetration. Use a color of caulk that blends in with the existing color of the mortar.

Masonry Cleaning

Clean masonry only when necessary to halt deterioration or to remove heavy soiling. Use knowledgeable contractors and check their references and methods. Look for damage caused by the improper cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film. Cleaning of masonry should follow these guidelines:

1. Clean unpainted masonry with the gentlest means possible. The best method is low-pressure water wash with detergents and natural bristle brushes.
2. Test the cleaner on a small inconspicuous part of the building, beginning with the gentlest method and moving to harsher treatments only if necessary. Let the masonry in the test patch dry thoroughly and look for surface deterioration or discoloration. Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water. Building owners applying for federal rehabilitation tax credits must conduct test patches before cleaning masonry.
3. Do not use abrasive cleaning methods such as sandblasting or excessively high-pressure water washes. These methods remove the hard outer shell of a brick and can cause rapid deterioration. Sandblasted masonry buildings cannot receive federal tax credits.
4. Use chemical cleaners cautiously. Do not clean with chemical methods that damage masonry and do not leave chemical cleaners on the masonry longer than recommended.
5. Avoid using water or water-based chemicals in freezing conditions.

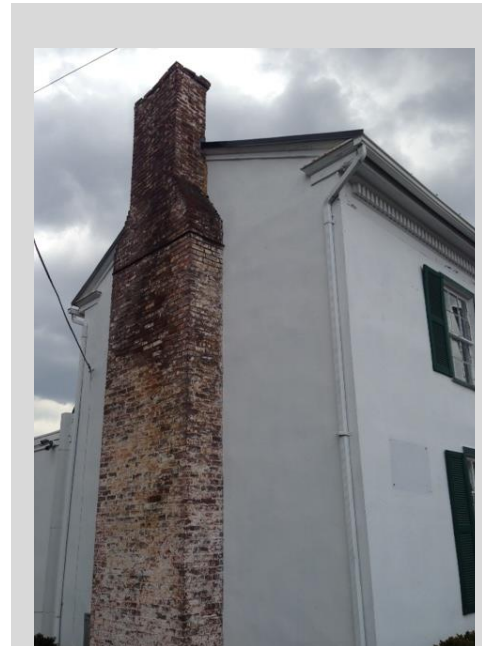


Illustration 13: Above is a masonry chimney in the historic district with what appears to be historic paint.



Illustration 14: Proper maintenance of masonry will help prevent expensive repairs in the future.

Masonry Repair: Repointing

Disintegrating mortar, cracks in mortar joints, loose bricks, or damaged plaster work may signal the need for repair of masonry.

1. Remove deteriorated mortar by carefully hand raking the joints to avoid damaging the masonry. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
2. Duplicate mortar in strength, composition, color, and texture.
 - A. **Strength:** Do not repoint with mortar that is stronger than the original mortar and the brick itself. Brick expands and contracts with freezing and heating conditions. When this change occurs, old mortar moves to relieve the stress. If only portland cement is used, the mortar does not flex as much and the brick can crack, break, or spall. Do not repoint with a synthetic caulking compound.
 - B. **Composition:** Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts) with some (no more than 20 percent of the lime and cement combined) portland cement (ASTM C-150 Type 1) for workability. In newer buildings the lime content would be decreased and the portland cement content increased.
 - C. **Appearance:** Duplicate old mortar joints in width and profile. Cut out old mortar to a depth of one inch. Repoint to match original joints and retain the original joint width. The color of new mortar should match the original mortar.

Masonry Repair: Other

1. Repair damaged masonry features if possible, by patching, piecing in, or consolidating to match the original instead of replacing an entire masonry feature.
2. Repair stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.
3. Patch stone in small areas with a cement-like material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. This type of work should be done by skilled craftsmen.
4. Use epoxies for the repair of broken stone or carved details. Application of such materials should be undertaken by skilled craftsmen.

Masonry Painting and Waterproofing

1. Generally, leave unpainted masonry unpainted.
2. Remove deteriorated paint to the next sound layer by hand scraping. Do not completely remove paint that is well-adhered, as breaking that bond could damage the masonry.
3. If masonry needs repainting, follow these steps:
 - A. Clean with a low-pressure water wash (garden hose) if the building is dirty.
 - B. Allow masonry to dry for at least fourteen days before applying paint.
 - C. Prime with an appropriate masonry primer.
 - D. Repaint with an appropriate masonry paint system recommended by a paint manufacturer.
 - E. Use water-repellent coatings that breathe, but only as a last resort after water penetration has not been arrested by repointing and correcting drainage problems.
 - F. Dryvit or synthetic stucco may be appropriate for use in the Historic District on a case-by-case basis.

SITE IMPROVEMENTS

Driveways, Off-street Parking, and Walks

1. In general, driveways should be located only on large or medium size lots that can accommodate such a feature.
2. Avoid placing driveways on small narrow lots if the drive will have a major visual impact on the site.
3. New parking should be located to the sides and rears of existing houses and should be screened with landscaping if the area is prominently visible from a public right-of-way.
4. Retain existing historic paving materials used in walks and driveways, such as brick, limestone, and patterned concrete from earlier eras.
5. Replace damaged areas with materials that match the original paving.
6. Ensure that new paving materials are compatible with the character of the area. Brick pavers in traditional patterns and scored concrete are examples of appropriate applications. Color and texture of both surfaces should be carefully reviewed prior to installation. Avoid large expanses of bright white or gray concrete surfaces.
7. Consider using identical or similar materials or combination of materials in both walks and driveways.
8. Avoid demolishing historic structures to provide areas for parking.

Garages, Outbuildings, and Site Features

Many houses in Front Royal have garages, outbuildings, and distinctive site features. Some typical outbuildings include garages or carriage houses.

1. Retain existing historic garages, outbuildings, and site features.
2. Design new garages or outbuildings to be compatible with the style of the major buildings on the site, especially in materials and roof slope.
3. New garages or outbuildings should be located to the rear of the main house, or they should be placed to the side of the main house without extending in front of the center line of the house.
4. The scale of new garages or outbuildings should not overpower the existing house or the size of the existing lot.
5. The design and location of any new site features should relate to the existing character of the property.

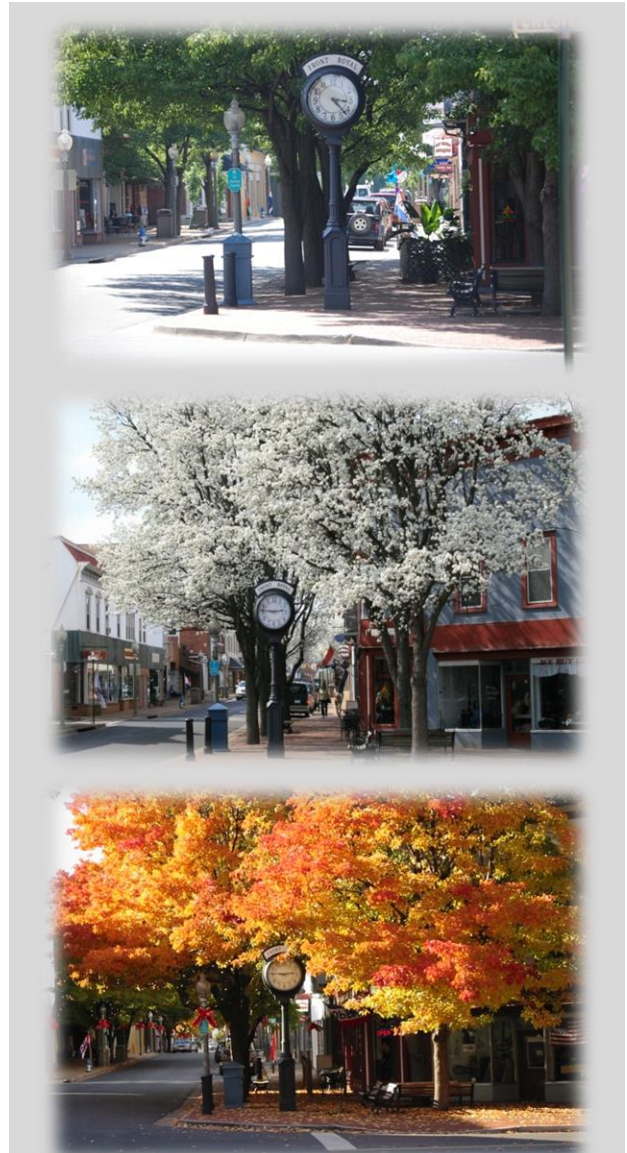


Illustration 15: Many things other than buildings contribute to the historic district.



Illustration 16: Accessory buildings can also be significant assets of the historic district.

Fences and Walls

Fences in Historic District neighborhoods help define the streetscape. Low fences or walls give character to a street scene and help give uniformity to properties, particularly in residential neighborhoods. Fences and walls help define outdoor spaces by marking the limits of a property, serving as a means of limiting access, or making a distinction between public, semi-public and private open space.

These guidelines have been established to assist the Historic District property owner in the selection and placement of an appropriate fence and wall designs. All fences in the Historic District require a Certificate of Appropriateness and a zoning permit. Larger retaining walls also require a building permit in addition to the Certificate of Appropriateness and zoning permit.

Where a proposed fence conforms to these guidelines, a Certificate of Appropriateness can be issued by the Zoning Administrator. Fences that do not meet these Guidelines require approval of a Certificate of Appropriateness by the Board of Architectural Review.

1. Retain traditional fences, walls, and hedges. When a portion of a fence needs replacing, salvage original parts for a prominent location from a less prominent location if possible. Match old fencing in material, height, and detail. If this is not possible, use a simplified design of similar materials and height.
2. Respect the existing condition of the majority of existing lots or streets in a subarea when planning new construction or a rehabilitation of an existing site.
 - o If the majority of buildings on the street have a fence or wall, incorporate one into new site improvements.
 - o If the majority of buildings on the street have an open yard leading to the street, do not add a fence or wall to the front of the lot.
3. The design of new fences and walls should blend with materials and designs found in the district. Commonly used materials are brick, stucco, iron, wood, and shrubbery hedges. Often the materials relate to the materials used elsewhere on the property and on the structures.
4. The scale and level of ornateness of the design of any new walls and fences should relate to the scale and ornateness of the existing house. Simpler and smaller designs are more appropriate on smaller lots.
5. The height of the fence or wall should not exceed the average height of other fences and walls of surrounding properties. See the zoning ordinance for detailed requirements.
6. Avoid the use of solid masonry walls which would visually enclose the property from more open neighboring sites.
7. Do not use materials such as chain-link fencing and concrete block walls where they would be visible from the street.



Illustration 17: Above is a picture of a fence that enhances the property of this historically significant residence.



Illustration 18: Here is an example of a fence consisting of masonry posts.



Illustration 19: Chain-link fence is not recommended inside of the historic district.

WOOD

Wood Maintenance

The main objective in wood maintenance is to keep it free from water infiltration and wood-boring pests. Moisture encourages wood-boring insects so that these two conditions frequently occur together.

1. Inspect wood surfaces for signs of water damage, rot, and pest infestation.
2. Keep all surfaces primed and painted in order to prevent water infiltration.
3. Use appropriate pest poisons with extreme caution and follow product instructions.
4. Remove vegetation that grows too close to wood surfaces.
5. Repair leaking roofs, gutters, downspouts, and flashing, and insure proper ventilation.
6. Maintain proper drainage around the foundation to prevent standing water.
7. Re-caulk joints where moisture might penetrate a building:
 - A. Remove old caulk and dirt.
 - B. Use a high-quality caulk.
 - C. Do not caulk under individual siding boards or windowsills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.



Illustration 20: Rather than covering a building with vinyl, it is preferred that the natural wood be maintained. Above is a good example of maintained wood.

Preparing Wood Surfaces for Painting

Proper surface preparation is the most important (and time-consuming) prerequisite to a successful paint job. The objective is for the surface to be thoroughly dry, free from loose dirt or paint, and sanded.

1. Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping. Do not completely remove paint when it is adhered soundly to the wood.
2. Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled or there is excessive paint buildup or moisture.
3. Do not completely remove paint to achieve a natural finish.
4. Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required.
5. Use chemical strippers when more effective removal is required. Thoroughly neutralize chemicals after use or new paint will not adhere. Do not allow wood to be in contact with chemical stripping agents for long periods of time; it may raise the wood grain or roughen the surface.
6. Do not use potentially destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or waterblasting.
7. Remove dirt with household detergent and water and allow the surface to dry completely before applying paint.

Painting Wood

Most older frame buildings have been painted with an oil-based paint and so an oil-based paint should be used when repainting. Latex paint will not adhere to chalked oil paint. Also, it shrinks more during drying than oil-based paint and can pull off the old paint. If latex paint is used, the surface should first be primed with an oil-based primer.

Wood Repair

Rather than replacing all of the siding, restore the sections of the original siding that are rotten, missing or in need of repair.

Be sure to test for rotten wood. To test for rotten wood, jab a screwdriver into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the screwdriver perpendicular to the wood. If it penetrates less than one-eighth inch, the wood is solid; if it penetrates more than one-half inch it may have dry rot.

1. Use epoxies to patch, piece, or consolidate parts.
2. Match existing materials and details.

Wood Replacement and Reconstruction

1. Replace wood elements only when they are rotted beyond repair.
2. Match the original in material and design, by substituting materials that convey the same visual appearance or by using surviving material. Upon review and approval by the BAR, PVC or composite wood can be used.
3. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area. Complement the existing details in size, scale, and materials.
4. Modern composite materials will be considered on a case-by-case basis.

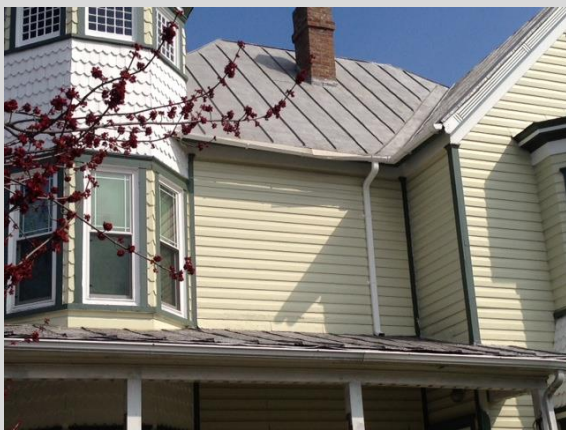


Illustration 21: Above is another example of a house with a maintained wood exterior.



Illustration 22: Some sidings may be appropriate for a renovation project when it is unfeasible to restore wood siding. Above is picture of hardiplank siding, which is difficult to distinguish from wood.

NEW CONSTRUCTION

Planning a New Construction Project

The following guidelines offer general recommendations on the design for all new buildings in Front Royals Historic Districts. These guidelines are intended to provide a general design framework for new construction. The following criteria are all important when considering whether proposed new buildings are appropriate and compatible.

Foundation

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

1. Distinguish the foundation from the rest of the structure through the use of different materials, patterns, or textures.
2. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.

Materials and Textures

1. The selection of materials and textures for a new building should be compatible with and complement neighboring buildings. In order to strengthen the traditional image of the residential areas of the historic districts, brick and wood siding are the most appropriate materials for new buildings.
2. On large-scale, multi-lot buildings, primary facades should be divided into different bays and planes to relate to existing neighboring buildings. Varying materials, shades, and textures also should be considered.
3. Synthetic sidings, including vinyl, aluminum, and synthetic stucco-like finishes, are not historic cladding materials in the historic districts and their use should be avoided.

Architectural Details and Decorative Features

The details and decoration of Front Royals historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, brick patterns, shutters, entrance decoration, and porch elements.

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

Building Types Within the Historic Districts

1. **Infill:** Residential infill buildings are new dwellings that are constructed on the occasional vacant lot within a block of existing historic houses. Setback, spacing, and general massing of the new dwelling are the most important criteria that should relate to the existing historic structures.
2. **Institutional:** Churches, schools, and other civic buildings are all structures that represent a unique aspect of community life and frequently have special requirements that relate to their distinct uses. For these reasons, these buildings usually are freestanding, and their scale and architectural arrangements may be of a different nature than their residential and historic neighbors. However, their materials should blend with the character of the district.

Orientation

New buildings should be orientated in the same direction as the surrounding buildings, and where possible, the front face of the building should match the existing front setbacks of the existing buildings in the vicinity.

Height and Width

The size of a new building can either contribute to or be in conflict with an historic area. Height and width create scale, or the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site.

The design features of a building can reinforce a human scale or can create a monumental scale. In terms of scale, most buildings in the historic districts relate to the human scale and are not monumental. Houses in the historic districts for the most part range from one to three stories with the majority being two stories.

Reinforce the human scale of the historic districts by including elements such as porches, entrances, storefronts, and decorative features depending on the character of the particular sub-area.

Massing and Building Footprint

New construction should relate in footprint and massing to the majority of surrounding historic dwellings.

Roof

Roof design, materials, textures, and orientation should be consistent with the existing structures in the historic districts. Common forms include hipped roofs, gable roofs, cross gables, and gambrel roofs as well as combinations of the above.

1. **Roof Forms and Pitches:** In general, the roof pitch of an older dwelling is steeper than a new tract house. This factor is more important than the type of roof in most neighborhoods. Shallow pitched roofs and flat roofs generally are inappropriate in historic residential areas.
2. **Roof Materials:** Common roof materials in the historic districts include metal, slate, and asphalt shingles.
 - A. For new construction in the historic districts use traditional roofing materials such as metal or slate.
 - B. Avoid using thick wood cedar shakes if using wood shingles; instead use more historically appropriate wood shingles which are thinner and have a smoother finish.
 - C. In using asphalt shingles, do not use light colors. Consider using darker textured shingles that resemble slate or wood shingles.
3. **Rooftop Screening:** If roof-mounted mechanical equipment is used, it should be screened from public view on all sides. The screening material and design should be consistent with the design, textures, materials, and colors of the building. The screening should not appear as an afterthought or addition to the building.

Openings: Doors and Windows

1. The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades.
2. The size and proportion (ratio of width to height) of window and door openings of primary facades should be similar to and compatible with those on surrounding facades.
3. Traditionally designed openings generally are recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods in the historic districts as opposed to designing openings that are flush with the rest of the wall.
4. Many entrances of Front Royals buildings have special features such as transoms, sidelights, and decorative elements framing the openings. Consideration should be given to incorporating such elements in new construction.
5. Darkly tinted or mirrored glass is not an appropriate material for windows in new buildings within the historic districts.
6. If small paned windows are used in a new construction project, they should have true divided lights and not use clip-in muntin bars.

Porches

Most of Front Royals historic houses have some type of porch. There is much variety in the size, location, and type of porches and this variety relates to the different residential architectural styles. Since this feature is such a prominent part of the districts, strong consideration should be given to including a porch or similar form in the design of any new structure in the district.

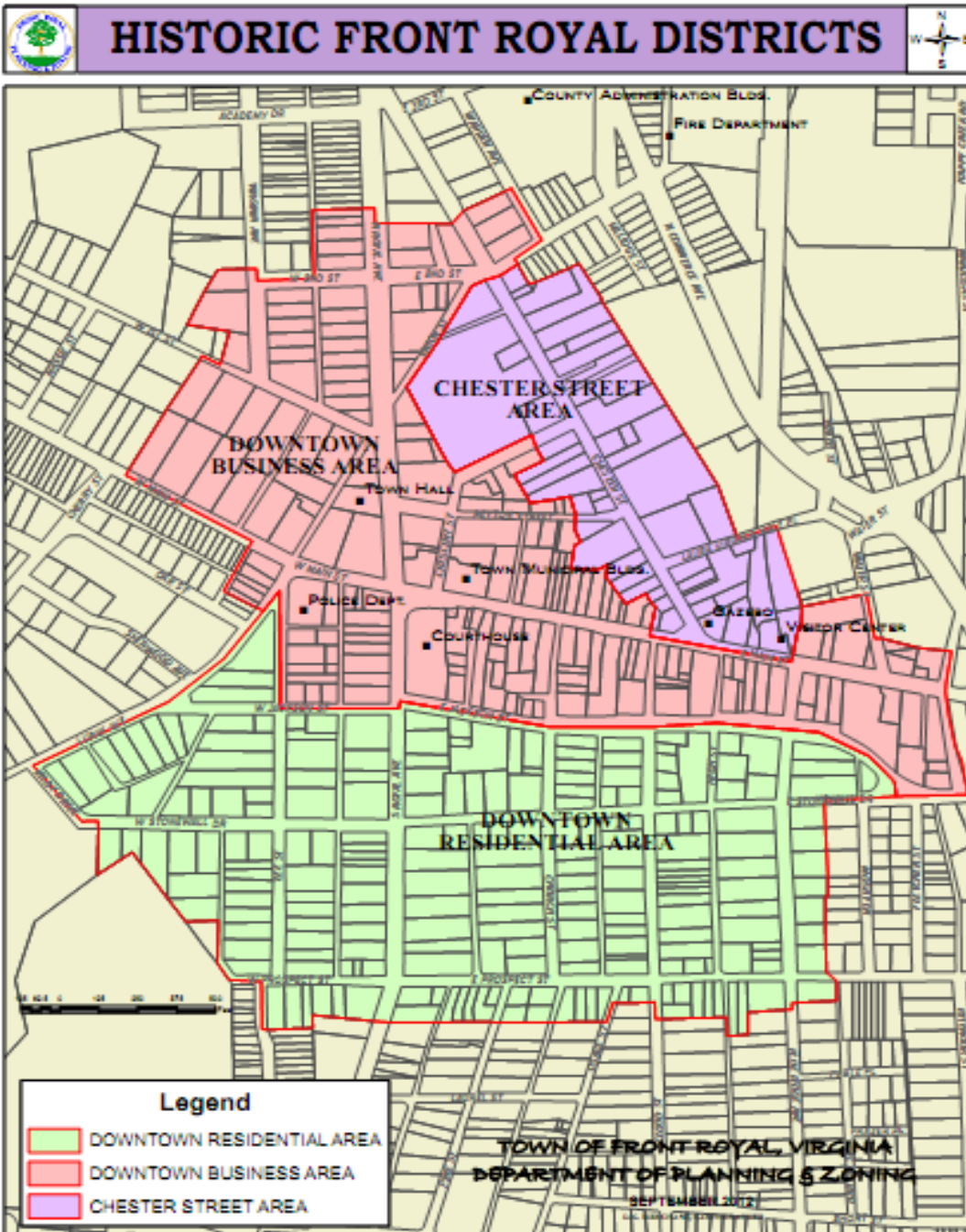
Materials and Textures

1. The selection of materials and textures for a new building should be compatible with and complement neighboring buildings. In order to strengthen the traditional image of the historic district, brick and wood siding are the most appropriate materials for new buildings.
2. On large-scale, multi-lot buildings, primary facades should be divided into different bays and planes to relate to existing neighboring buildings. Varying materials, shades, and textures also should be considered.
3. Synthetic sidings, including vinyl, aluminum, and synthetic stucco-like finishes, are not historic cladding materials in the historic districts and their use should be avoided.



Illustration 23: Building additions can be done in an architectural style that maintains the prominence of the original structure and enhances it, such as in the above example.

GUIDELINES WORKSHEET FOR BAR EVALUATION		
Guideline Checklist	1	The historic archaeological or architectural value and significance of a structure and its relationship to the historic value of the surrounding area
	2	The age and character of the historic structure, its condition, and its probable life expectancy and the appropriateness of the proposed changes to the period or periods during which the structure was built.
	3	The general compatibility of the site plan and the exterior design arrangement, texture and materials proposed to be used.
	4	The view of the structure or area from a public street or road, present or future
	5	The present character of the setting of the structure or area and its surroundings
	6	The probable effect of proposed construction on trees, wooded areas, or historic sites
	7	Any other factors, including aesthetic factors, which the reviewing bodies deem to be pertinent.
	8	The appropriateness of the exterior architectural features of such building or structure to the compatibility with the exterior architectural features of landmarks, buildings, or structures in the district, taking into consideration the following: a. General design b. Character and appropriateness of design c. Form d. Proportion and scale e. Mass f. Configuration
Additional Guidelines: • The reviewing bodies shall not adopt or impose any specific architectural style in the administration of this Article. • The reviewing bodies shall also be guided by the purposes for which landmarks, landmark sites and historic districts are designated and by the particular standards and considerations contained in the Secretary of the Interior's Standards for Rehabilitation.		



HISTORIC DISTRICT MAP

To the left is a map of the Front Royal Historic District/Historic Overlay District. Please consult with Town Planning & Zoning Staff for a larger copy, as well as a copy of the Town Zoning Map and Floodplain District Map.

PARTIAL REAL ESTATE TAX EXEMPTION

While there are special regulations that properties within the Historic Overlay District must follow, there are also special benefits. One such benefit is the Partial Real Estate Tax Exemption on Rehabilitated Structures that is available to qualifying rehabilitation projects. Please consult with Town Staff and/or the Warren County Commissioner of Revenue for more information about this program.

IMPORTANT CONTACTS

Front Royal Dept. of Planning & Zoning

Virginia Department of Historic Preservation

Warren County Department of Building Inspections

Economic Development Authority

Chamber of Commerce

Down Town Front Royal

Front Royal Business Alliance

Warren County Heritage Society

540-635-4236

804-367-2323

540-636-9973

540-635-2182

540-635-3185

540-631-0099

540-636-7064

540-636-1446

www.frontroyalva.com

www.dhr.virginia.gov

www.warrencountyva.net

www.wceda.com

www.frontroyalchamber.com

www.downtownfrontroyal.org

www.frontroyaliba.com

<http://www.warrenheritagesociety.org>



**TOWN OF WARRENTON
GUIDE TO HISTORIC RESOURCES**

TOWN OF WARRENTON GUIDE TO HISTORIC RESOURCES



Town of Warrenton, Virginia

Prepared by Michael Baker Associates with the Town of Warrenton

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Cheryl Hanback Shephard for the 2008 Warrenton Historic District Design Guidelines

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SECTION LAYOUT

I INTRODUCTION & HISTORY

II REGULATIONS & PROCEDURE

III HISTORIC DISTRICT DESIGN GUIDELINES

IV WARRENTON ARCHITECTURE

V GLOSSARY & ADDITIONAL RESOURCES

INTRODUCTION & HISTORY



Warrenton, a small courthouse community located in the center of Fauquier County, is one of northern Virginia's principal rural towns. Surrounded by gently rolling countryside known for its pastoral beauty, the Town evolved from a small mid-18th-century crossroads community to a thriving political and commercial center throughout the 19th and 20th centuries. This section will walk through the development of Warrenton and the visual impact it had on the built environment. Local architecture is characterized by a variety of building types and styles representing the Town's importance as the county seat. The Historic District is the heaviest concentration of historic structures in the central business district and five surrounding prominent residential neighborhoods. Within these boundaries are the Fauquier County Courthouse, the County and Town government buildings, an example of an early jail, churches, and many other architecturally significant buildings. Buildings throughout all of Warrenton continue to contribute to the character of this Town. Understanding the history of how the community has developed is an essential first step to best preserve the built environment.

Historic Significance & Character

The downtown area, Warrenton's central business district, comprises an area that is two blocks wide and five blocks long, extending along Main Street in the center of town. Blocks of well-preserved late 19th- and early 20th-century commercial structures line the streets in this area. The focal point of Warrenton is the imposing Classical Revival courthouse of 1890 prominently situated on an elevated site above Courthouse Square. Several other public buildings surround the Square, making it an important governmental nucleus for the Town and County. The historic character of Warrenton, which survives to the present, was most heavily influenced by the town's primary purpose: the administration of government. The radial routes that created the need for the Town of Warrenton are also the impetus for its evolutionary development. Growth of the historic core in the downtown continued along these routes as the center properties of the town became occupied.

Warrenton boasts an exceptional collection of governmental, residential, and commercial architecture reflecting a wide range of 19th-century styles, tastes, and the general prosperity of the town in the decades preceding and following the Civil War. Additional architectural traditions fill the remainder of the town exemplifying its unique and ranging development with vernacular to high style variants of design. These buildings tell the 260-year-old story of the town's service to Fauquier County. Citizens, businesses, and governing agencies of Warrenton remain committed to promoting and protecting the town's inherited architectural legacy: preserving the past, bolstering the present, and enriching the future.

A local historic district has encouraged the already heritage-conscious community to preserve the town's abundant historic resources. See nomination for additional historical background. The community has been long noted for its bucolic setting, healthful climate, and cultivated society, to which the exceptional collection of governmental, residential, and commercial architecture contributes. Warrenton, Virginia embodies the historic significance worthy of its enshrined place in the National Register of Historic Places.

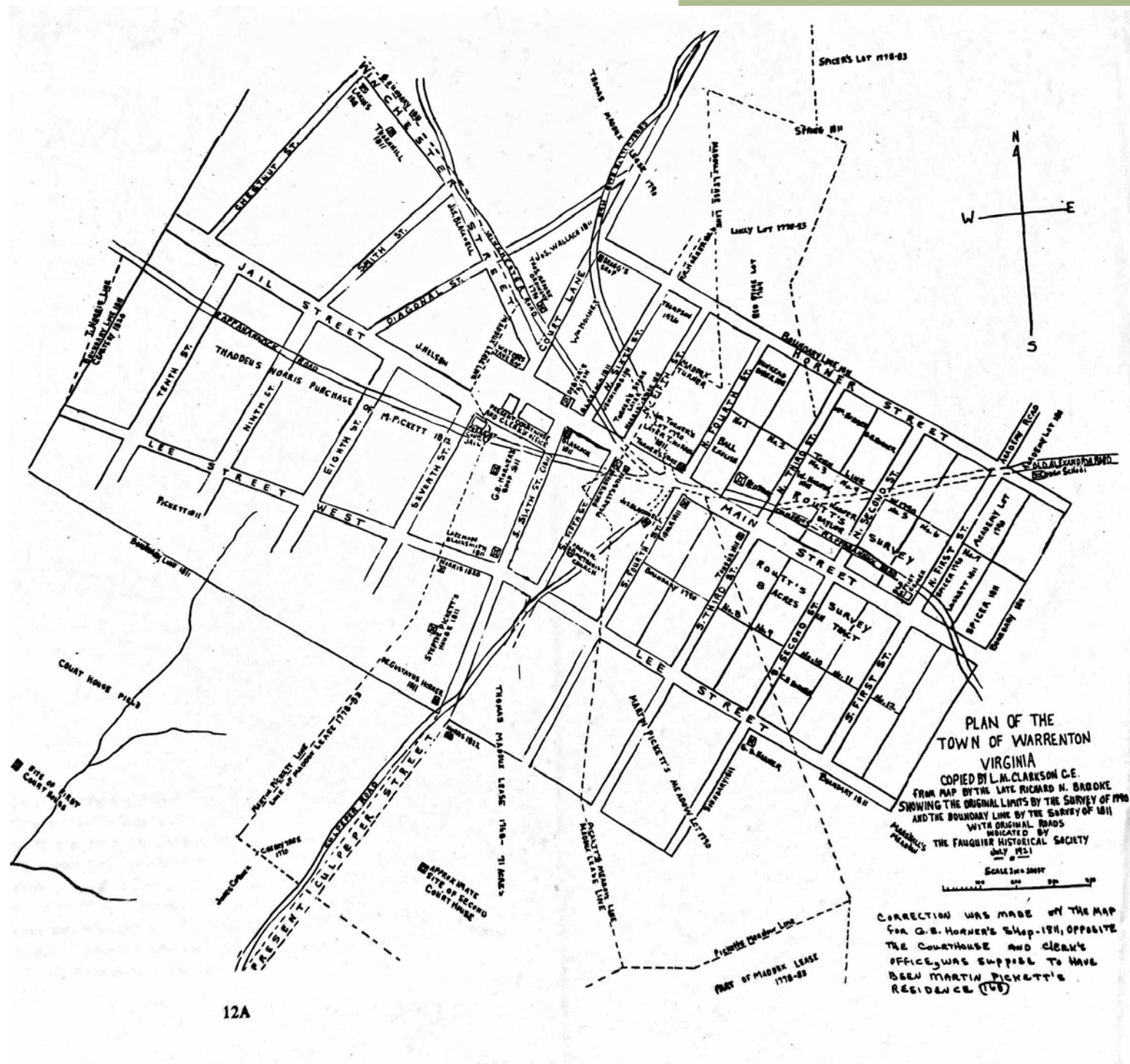


Figure 1-1: 1921 Map of Warrenton with survey overlays from 1790 and 1811. Image from the Fauquier County Historical Society.

Historic District Development

The original plat laid out in 1811, with the 1850 boundary expansion, comprised the original core of Warrenton. Old Town Warrenton still has a few late 18th-century buildings, many 19th-century, and early-to-mid 20th-century buildings. The fabric of this District includes homes, stores, government buildings, a museum, and several churches. The largest concentration of residential structures runs along Winchester, Waterloo, Culpeper, Lee, and Falmouth streets, while most commercial, semi-public, and public buildings are in the Main Street area.

In 1983 a National Register of Historic Places (NRHP) District was established for Old Town Warrenton based on an inventory of contributing and non-contributing resources. The town simultaneously designated the area as a local historic district as defined in the Code of Virginia, with the intent to protect the District's historic fabric from demolition and non-appropriate alterations. In 1992, Town Council expanded the local historic district, adding additional resources to the historic designation. Adjustments to clarify property division lines further altered the boundary in 1994 and 1996. Between 1997 and 1998, a reconnaissance-level architectural survey of the Warrenton Historic District was conducted to update the 1981 NRHP survey and inventory. The area surveyed covered 183.4 acres, encompassing the entirety of the two districts, including all contributing and non-contributing primary resources and significant contributing secondary resources. This updated inventory identified additional contributing resources within the boundary of the 1983 NRHP District.

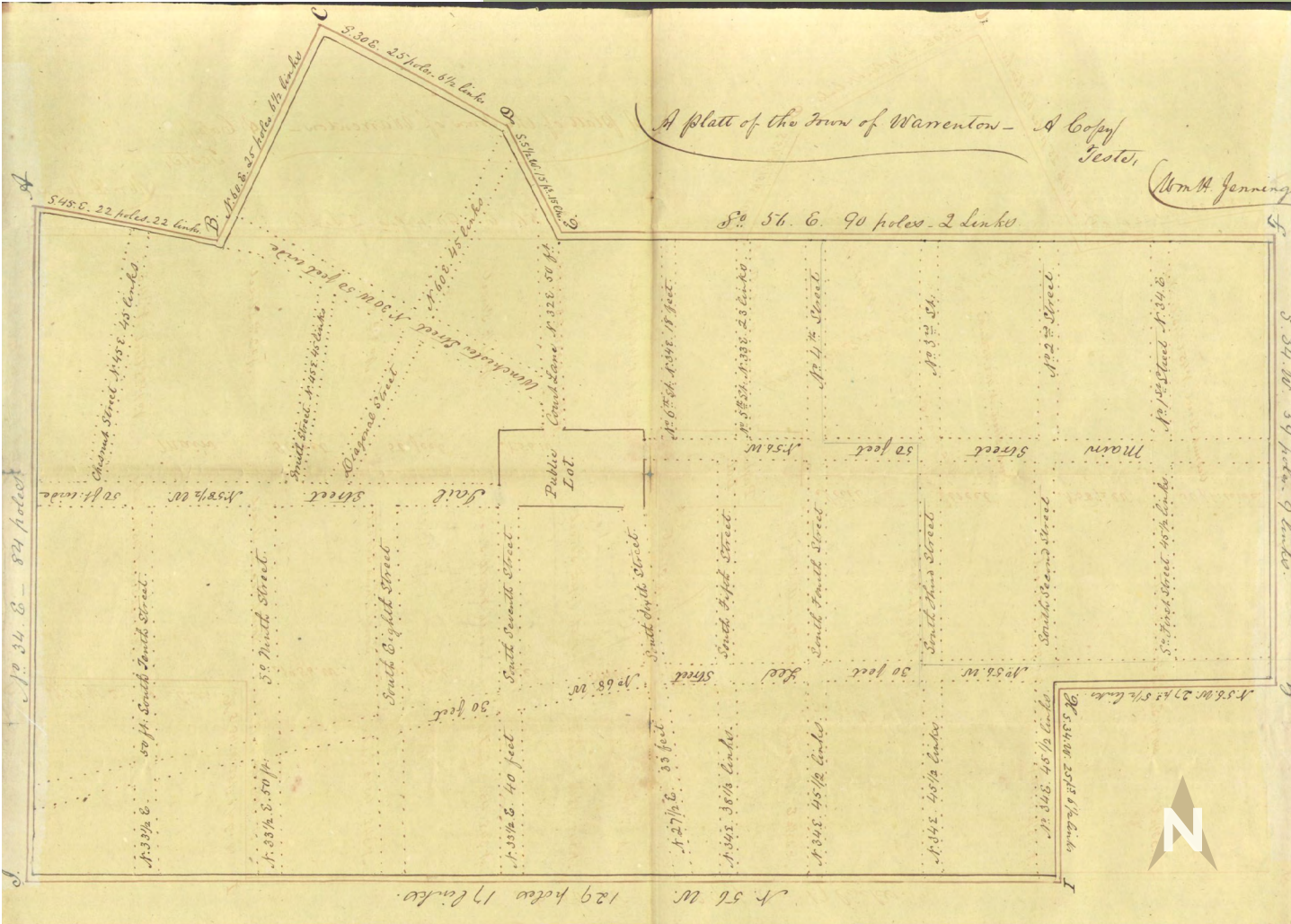


Figure 1-2: May 1, 1811 Town of Warrenton Plat.

On July 15, 2018, the town was awarded the Certified Local Government fund matching grant from the Virginia Department of Historic Resources (VDHR) to conduct re-surveys for all properties within the National Register Historic District boundary. In 2019, the Commonwealth Preservation Group completed 359 property surveys with site plans and images. Inventoried properties for the Warrenton National District increased by 30% from its original inventory in 1983 for a total of 506, 363 new surveys created, and 1,474 images cataloged and submitted to the VDHR Virginia Cultural Resources Information System (VCRIS) database. The period of significance previously from 1759-1933 was increased from 1759-1970. Areas of significance also added include Social History and Ethnic Heritage: African American.

Warrenton is a small town in a developing suburban county with a 65,000 population. The historic radial streets are characteristically urban, with residences and public buildings extending the historic Town center. Several radial areas can be considered for expansion, including county property (vacant), colonial and craftsman dwellings, a 1940's school, and other properties that contribute to the historic area.

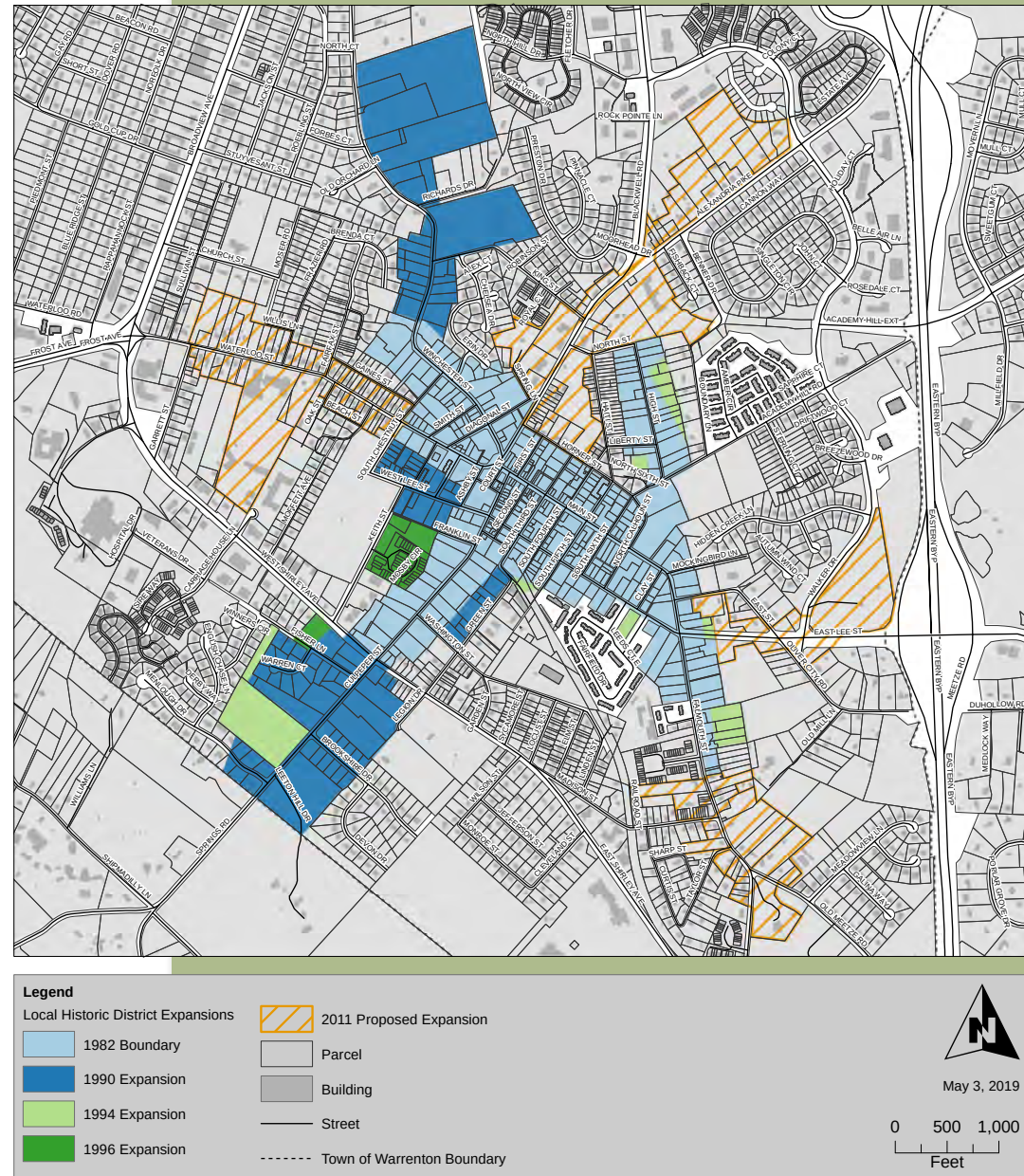


Figure 1-3: Warrenton Historic District Expansion.

Early Beginnings

Warrenton is located in the upper Piedmont region of Virginia, 45 miles west of Washington D.C. at the foot of the Blue Ridge Mountains. As settlers from the Virginia Tidewater region moved west, treaties with Native Americans resulted in Virginia families settling in the Piedmont lands. By 1759, a portion of then established Prince William County was dedicated as Fauquier County. The new county seat of government, called the Fauquier Courthouse, was established in the settlement intersection of several important transportation routes; Falmouth-Winchester Roads and Alexander-Culpeper Roads.

During the late-18th and early 19th centuries, the village prospered by providing goods and services to travelers and the numerous farmers in the surrounding agricultural lands. Daily life revolved around the tavern, the blacksmith shop, and the general store known as Dumfries within the village-proper. The “Red Store,” belonging to merchant Alexander Cunningham, served as the village trading post, stagecoach stop, and served as an early community point. As an overnight respite, travelers between these established commercial centers would stop in Warrenton for their varying stores, blacksmith, livery stable, and tavern. This, in turn, hastened the development of the village as a commercial center. By 1760, a new courthouse and jail were constructed on the land of statesman Richard Henry Lee.

In December 1790, civic leaders divided the eight-acre village into twelve lots. Rappahannock Road—present-day Main Street—served as the primary thoroughfare. On January 5, 1810, having achieved sufficient size, Fauquier Court House was formally incorporated, and its name changed to Warrenton. The name served to honor the Warren Academy, the first in a notable line of regional private academies and seminaries. The Warren Academy—named for General Joseph Warren, a New England physician and casualty of the Battle of Bunker Hill— had been built on Academy Hill in town. After incorporation, the Warrenton Town Council undertook the task of establishing a sensible development plan. The civic boundary was adjusted to encompass 71 acres. Winding, colonial-era roads were straightened. A grid of streets and lots was surveyed and platted. Generally, development was orderly. Merchants established storehouses on Rappahannock Road and resided behind or above their businesses. Those without ties to commerce established

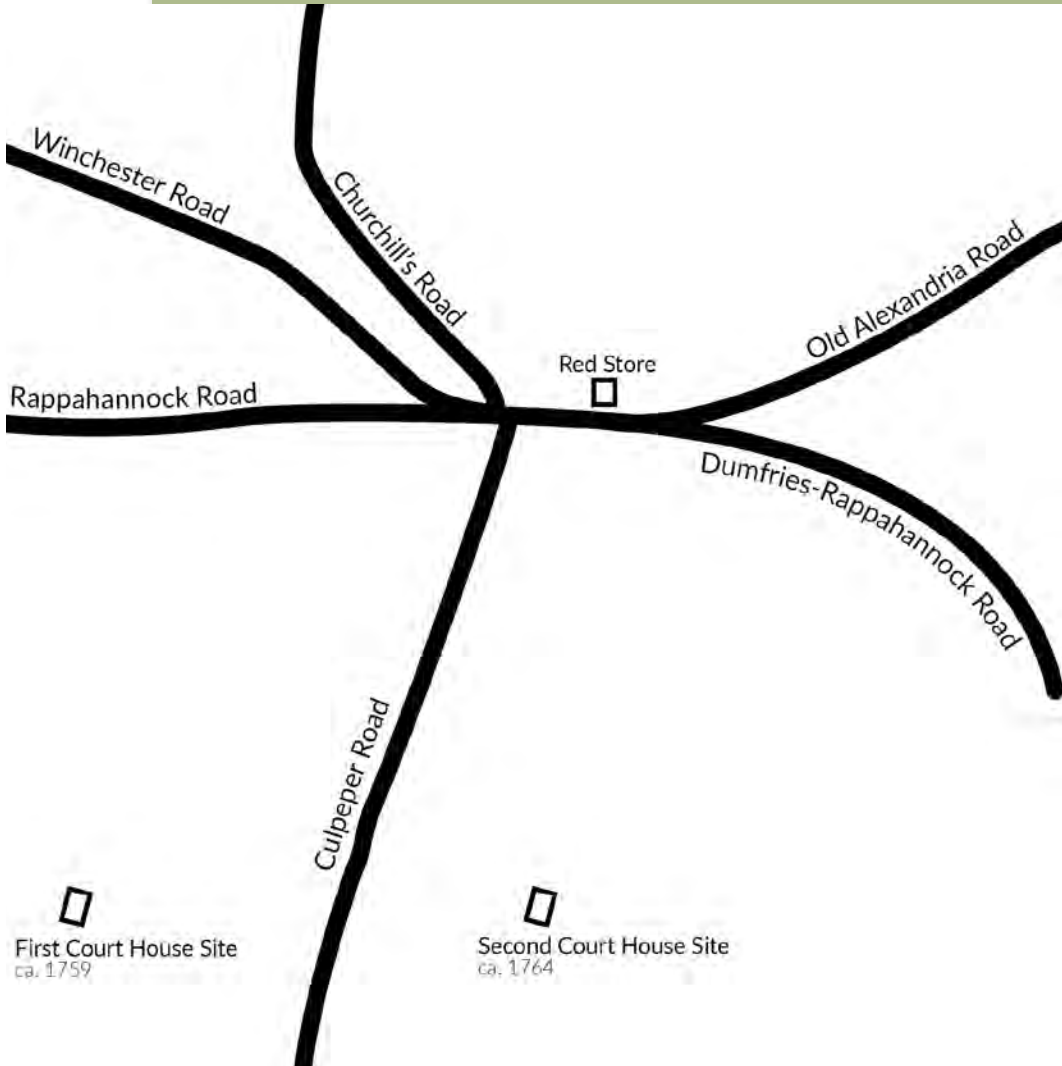


Figure 1-4: Historic crossroads of Warrenton and the rough locations of court houses for the county seat.

themselves behind the Rappahannock Road businesses. Barns, meat houses, ice houses, spring houses, kitchens, and fenced agricultural fields extended outward from Warrenton-proper. A nine-mile branch from the Orange & Alexandria Railroad mainline reached the Town in December 1852, further promoting area development.

Central Warrenton's high visual quality and character are primarily due to the "pedestrian scale" of its streets, buildings, and public spaces. This human scale makes it comfortable for people to walk, sit, converse, shop, visit the government centers, and otherwise enjoy outdoor spaces along the public streets. This quality of community design resulted from historic street patterns and buildings that were established prior to the advent of motor vehicles in the 18th and 19th centuries. The historic center of Warrenton is the location of the greatest concentration of resources and establishes the town's essential historic, human-scaled pattern and character.

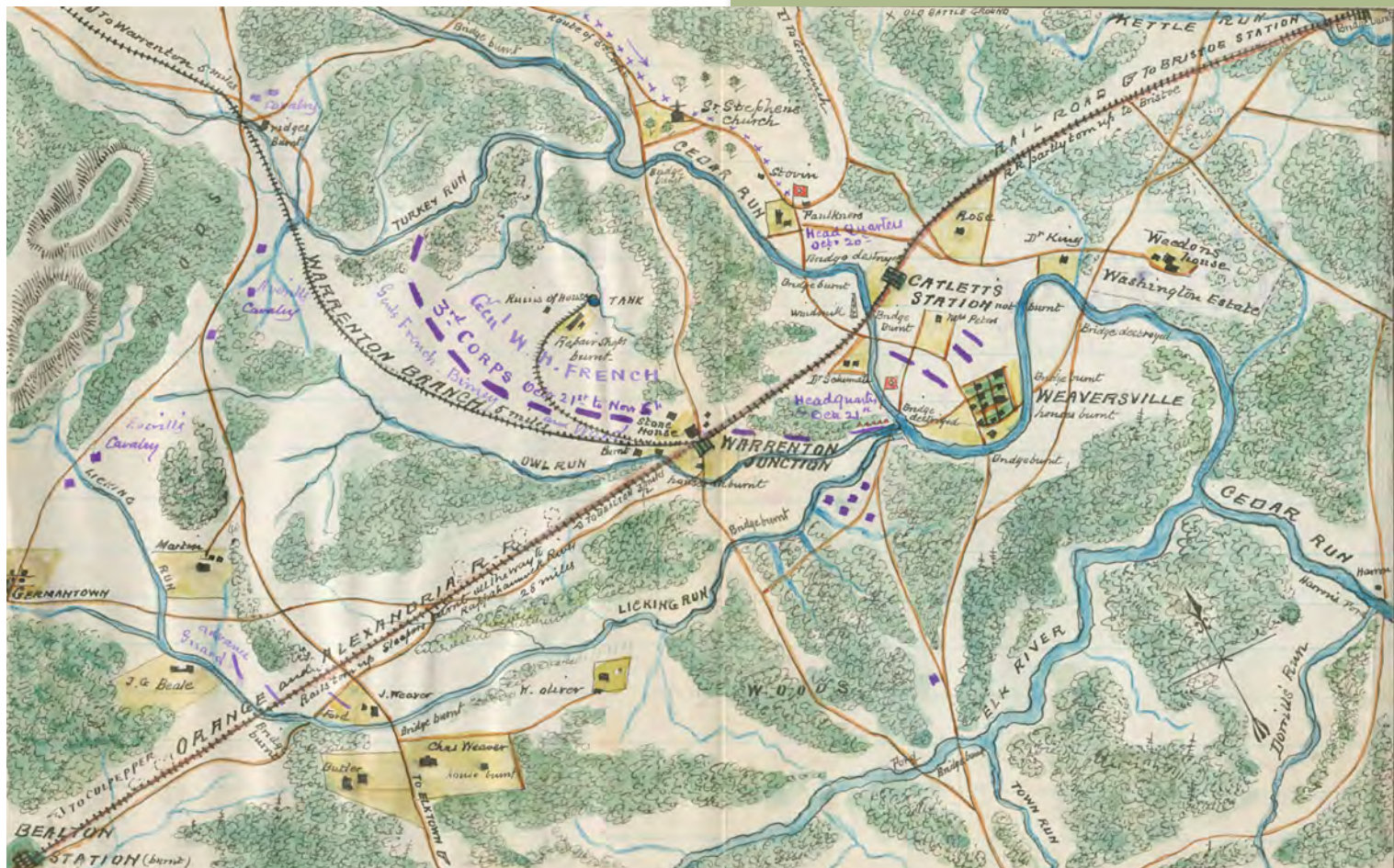


Figure 1-5: Map of Warrenton Junction for the Orange and Alexandria Railroad in October, 1863. Image from the Library of Congress.

Mid-Nineteenth Century

Warrenton continued to grow and develop throughout the early-to-mid 19th century. Storehouses and several churches were established then, with houses and outbuildings built on cast farmland. Among the businesses present were Edwards and Waters' ordinaries (taverns), a grog shop, a saddlery, a tailor and a millinery shop, and several cabinet and clockmakers.

The town was identified as a valuable strategic center for communications and provisions during the American Civil War, aided, in part, by its siting along the Warrenton Branch of the Southern Railway. Captain John Quincy Marr (1825-1861), who had previously served as Mayor of Warrenton, organized the Warrenton Rifles at the outbreak of the Civil War. He subsequently became the first Confederate to be slain in the conflict. Preceding the battles of Second Manassas and Sharpsburg, Warrenton became the scene of significant maneuvering.

The town served as an encampment to both Union and Confederate forces throughout the war, while churches and schools were used as general hospitals. A sizable Union force occupied the town from the spring of 1862 until after the surrender at Appomattox, despite efforts by Colonel John S. Mosby's Confederate Rangers to drive them away. As such, many of Warrenton's historic-age buildings served various war-related purposes. Deluged with wounded soldiers after both battles of Manassas, nearly all of Warrenton's churches served as hospitals. From the Warren Green Hotel gallery, General George B. McClellan bade farewell to his troops on November 15, 1862, after President Lincoln relieved him of his command, a colorful event covered by Harpers Weekly. The distinguished Italianate-style residence of Colonel Rice W. Payne, Mecca (194 Culpeper Street), served as headquarters for Union Generals Sumner, McDowell, and Russell. Mecca purportedly had a telegraph wire connecting the resident directly with the War Office in Washington D.C. General Sumner and his staff were photographed on the front porch of Mecca in November 1862. Likewise, Major General Pleasanton and his staff were photographed in October 1863 near Monterosa (343 Culpeper Street), the home of Governor William Smith. Warrenton was well-documented during the Civil War. Several images by photographer Timothy H. O'Sullivan depict the town during the conflict. These include photos of the Court House, Main Street facing east, and views of Alexandria Pike.

Warrenton came to be known throughout the nation for its galaxy of brilliant lawyers who practiced at its bar and as a mecca for the equine industry. Individuals who have made substantial contributions to the fields of national law and politics—



Figure 1-6: 194 Culpeper Street, 1862. Also known as "Mecca", this property had served as a headquarters for the Union Army. Left to right: Capt. W. G. Jones, Maj. Laurence Kip, A.D.C., Lt. Col. Joseph H. Taylor, A.A.C., Gen. Sumner, Capt. J. M. Garland, Chief of Ambulances, Capt. S. S. Sumner, A.D.C., Alonzo Herford Cushing, Lt. Col. W. W. Teall. Image from the Library of Congress.



Figure 1-7: Reunion of the soldiers who served under Confederate Colonel John S. Mosby on the steps of the courthouse ca. 1920. Image from the Library of Congress.

Chief Justice John Marshall, Governor William Smith, Congressmen Samuel Chilton, and Eppa Hunton, among others— began their distinguished professional careers in the town. In 1883 the Warrenton Hunt was established, and in 1900, the Warrenton Horse Show began to achieve national fame as the “Hunter Show of America.” In 1922 the first Virginia Gold Cup Race was held; other hunts, such as the Casanova and Old Dominion, are located within a few miles of the town.



Figure 1-8: Warrenton Horse Race ca. May 1941. Images from the Library of Congress Farm Security Administration Digital Collection.

Growth During the Reconstruction Era

Compared to other war-ravaged parts of the South, Warrenton emerged from the Civil War with relatively minor damage. The Warren Academy and the railroad depot had been burned, but much of the town survived intact. Like much of Virginia following the Civil War, the citizens of Warrenton found themselves in a new world. Approximately 600 enslaved persons had been emancipated. With the Industrial Revolution on the horizon, Virginia's economy quickly shifted away from the agriculture-based economy of the past. Warrenton welcomed this new era, evidenced by a previously unparalleled period of growth, improvement, and development: main Street and part of Alexandria Pike were paved, religious communities expanded, including the founding of the First Baptist Church ca. 1868. The fields of law expanded. Both Judge James Keith of the Circuit Court, and Edward M. Spilman of the County Assembly, were attended by 14 attorneys, all of whom had offices in town. By 1884, the population had grown to 1,464 persons.

The business community's growth in the late-19th and early-20th centuries was lauded by The True Index, the Warrenton newspaper previously known as Palladium. Clothier Aaron Nusbaum opened a store on the south corner of Fourth and Main Streets. Druggist Joseph A. Jeffries maintained an apothecary and book store on the north side of Main Street. C.D. "Charlie" Madison, one of Warrenton's early African American businessmen, opened a barbershop. John R. Spilman and D.P. Wood were local carpenters. D. Pfeiffer opened his Oyster Saloon at the corner of Lee and Fourth Streets. A. Ullman maintained a foundry and blacksmith shop in the block between Beckham and Lee Streets. The Ullman family established a popular department store in a complex of storehouses at 51-54 Lee Street and later served as owner and proprietor of the Warren Green Hotel. In all, Warrenton had three livery stables, a lumber dealer, and five physicians by the close of the 19th century.

During the Reconstruction Era, Warrenton also developed a tourist economy. Due to its healthful climate, scenic location, and cosmopolitan atmosphere, Warrenton became a noted destination for many 19th-century vacationers and travelers. One of the primary draws for tourism was Virginia's abundant natural springs. Nearby Fauquier White Springs, advertised as being "...fifty-six miles west of Washington on the Southern Railway, the only direct route between New York, Philadelphia, Baltimore and New Orleans..." contributed to Warrenton's notoriety as a fashionable, vacationers paradise. The proprietors of the spring touted the healing powers of its waters and reminded would-be vacationers that the springs resort was located a short six-mile distance from Warrenton-proper, which they



Figure 1-9: Originally owned and operated by Joseph A. Jeffries, Jeffries Drug Store was purchased in March, 1948 by Robert H. Gardiner Jr. continuing its operation in the same name. Image from the Fauquier County Historical Society.



Figure 1-10: The Ullman department store complex at 49-53 Lee Street started operation in 1852 by Abraham Rindsburg and his son, Adolph Rindsburg. Image from the Fauquier County Historical Society.

described as “...a picturesque town of two thousand inhabitants, and the home of a number of distinguished savants, statesmen, and soldiers.”

During this period, Warrenton also established its affiliation with the sport of fox hunting. Since the eighteenth century, fox hunting had been a popular sport amongst the plantation owners of Fauquier County. Physician Winter Payne had organized an informal hunt club with his private pack of foxhounds as early as 1790. However, during the third quarter of the nineteenth century, the town became a noted center for fox hunting by those outside the Antebellum social elite. In tandem with the rise in the popularity of fox hunting, Warrenton also became a noted center for the breeding of hunting, racing, and show horses. The Warrenton Riding Club was created in 1873, which, in turn, inspired the Warrenton Hunt Club in 1887. In 1899, the renowned Warrenton Horse Show was established at Monterosa-Neptune Lodge.



Figure 1-11: The main house at Monterosa was initially constructed ca. 1847 for the residence of William (Extra Billy) Smith, former Governor of Virginia, then heavily altered ca. 1865 for James K. Maddux, leader in the establishment of the Warrenton Hunt. This property was individually listed on the National Register of Historic Places in 1991 as the Governor William "Extra Billy" Smith Stables and Slaves Quarters (156-0020). Image from the VDHR VCRIS database.



Figure 1-12: Ladies fox hunting side saddle in the Warrenton Hunt ca. 1930s. Image from *Piedmont Lifestyle Magazine*.



Figure 1-13: The Warrenton Hunt ca. 1820 in front of Grove House (8439 Holtzclaw Road) located four miles from Warrenton Town limits. Image from the Library of Congress.

The Fires of 1909 & 1910

Despite Warrenton's admirable growth during the late nineteenth and early twentieth centuries, the town would experience significant challenges following two catastrophic fires in the nineteen-aughts. On November 22, 1909, a fire broke out in the Bradburn and Clatterbuck livery stable loft, located on Seventh Street (now Ashby Street). Just one year earlier, in 1908, the Warrenton town council had approved plans to organize a fire company. However, a significant drought and a reservoir dam break significantly diminished the fire company's ability to contain the November 1909 fire. Firefighters resorted to dynamite in an attempt to contain the fire.

In all, 26 buildings comprising the western end of Warrenton were lost. Included in the destruction were the newly constructed Municipal Firehouse, Yates Real Estate, Fire, and Life Insurance Agency, the Farmer's Hotel (which contained the town library), and numerous residential dwellings. The Jennings Furniture Company was destroyed. The studio of artist Richard M. Brooke was burned, resulting in a \$25,000 loss of artwork. Carter Hall, on Winchester Street, considered by the Baltimore Sun to be "...one of the best Colonial residences in the town..." suffered \$10,000 in damages. Neighboring Britton Hall suffered a \$5,000 loss. The Fauquier National Bank Building of 1903 was reduced to its brick walls.

Following the catastrophe of the November 1909 fire, the Warrenton town council resolved that no new frame buildings would be constructed in the blocks between Railroad Street and Seventh Street. However, despite the town's best efforts to avoid a repetition of the November 1909 fire, Warrenton's resolve would be tested yet again on October 29, 1910. Although substantially less destructive than the previous year's fire, the 1910 fire claimed Saint James Episcopal Church and Parish house in addition to nearby buildings on Culpeper Street.



Figure 1-14: Various images of the damage caused by the 1909 fire on the western edge of now Old Town Warrenton. Image from the Fauquier County Historical Society.

The Twentieth Century

During the nineteen-teens, Warrenton began rebuilding the west end district that had been affected by the 1909 and 1910 fires. Between 1910 and 1915, Warrenton received its first movie house, signaling the town's entry into the modern era. During and shortly after World War I, construction activity increased substantially. A new Post Office, large warehouses, and new residential buildings were among the new construction during this period. As travel became easier following the widespread adoption of the automobile, the hinterlands of Fauquier County were developed as equestrian estates by wealthy industrialists. Warrenton served as a social and economic center for this new development.

Warrenton successfully weathered the economic downturn of the Depression, even adding new businesses and buildings. The automobile industry primarily drove this period of modest growth during stark economic prospects. Several dealerships and service shops had been established by the second quarter of the twentieth century, taking advantage of Warrenton's location at the intersection of numerous north-south and east-west thoroughfares. The town even claimed to have the largest commercial building in Fauquier County: the Eugene Garret Buick dealership. However, economic development was not reserved solely for the automobile industry. Numerous grocery stores opened in Warrenton during this era, including the A&P Grocery and the D.D. Sanford market. Warrenton continued to thrive through the World War II era, expanding and diversifying its business offerings. This included a movie theater, several pharmacies, a bakery, numerous restaurants, and a 5&10 store, among several other commercial establishments. This era of relative prosperity continued through the 1950s. However, developments after 1960 served to disrupt the economic equilibrium in Warrenton.

Whereas the automobile had helped to sustain the economy of Warrenton during the 1920s, 1930s, 1940s, and 1950s, then-contemporary thought about how to tame automobile traffic would inflict hardship on the town's business community. In the early 1960s, a bypass highway (Route 15) was constructed around Warrenton. Similarly, Broadview Avenue (Route 211, Route 17 Business, Route 19 Business) directed vehicular traffic away from the historic core of Warrenton. This funneling away of traffic and consumers caused the loss of numerous businesses. By the mid-1970s, many of Warrenton's long-time businesses had begun transitioning to specialty shops and office space. At this time, Warrenton's merchants formed



Figure 1-15: Gold Cup Grill ca. 1955 originally located "on the bypass".



Figure 1-16: 18-26 Ashby Street in 1916 as the Warrenton Supply Building that also sold Ford automobiles. The business stayed open until the mid-1980s. Image from the Fauquier County Historical Society.

a business and professional association to promote, advertise, and protect Warrenton's historic commercial district.

In 1982, the Warrenton town council sought to protect the town's historic and architecturally significant buildings, structures, objects, and sites "...against deterioration, destruction or encroachment...". Additionally, the town council sought "...to encourage uses which will lead to their continuance, conservation, and improvement in an appropriate manner; and to assure that new structures and uses...will be in keeping with the character to be preserved and enhanced." The Warrenton Historic District, which encompassed the CBD and the oldest residential districts along the town's historic roads, was established by implementing a zoning overlay and adopting historic district guidelines and regulations within the established overlay district. In 1983, the District was recognized by the Virginia Historic Landmarks Register and the National Register of Historic Places. In 1988, Warrenton became a Main Street community. The Partnership for Warrenton Foundation was established shortly after that. The Partnership sought to foster Warrenton's aesthetic and economic development by promoting and preserving the historic district's historical, commercial, and residential amenities.



Figure 1-17: Main Street in 2020 compared to Main Street in the 1890s.

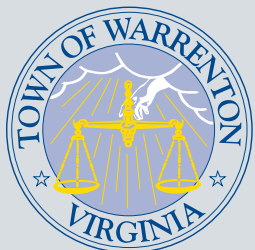
SECTION II

REGULATIONS & PROCEDURES



This section speaks to the regulatory aspects of preservation from the Town, County, State, and Federal government. General information on enabling legislation and resources provided from the various levels of government. Additional procedural information is included for Town requirements within the Local Historic District.

CLICK ANY ICON BELOW FOR DIRECT LINKS TO PRESERVATION PAGES!



Town of Warrenton



Fauquier County



Virginia Dept. of
Historic Resources



U.S. Dept. of the
Interior



National Register
of Historic Places

WARRENTON HISTORIC DISTRICT DESIGN GUIDELINES INTENT

Having lost too many of its character-defining buildings to deterioration and demolition, the Town Council established a locally regulated historic district and ordinance and an Architectural Review Board (ARB) in 1982 to implement an evaluating process regarding potential impacts on historic resources. The 1990 Warrenton Historic District Design Guidelines were adopted by the Town Council as the first guidelines created to aid decision making specifically for the Local Historic District. The guidelines provide the framework for consistent decision-making by elaborating upon the Zoning Ordinance's goal to identify, protect and preserve the buildings within historic district boundaries.

The guidelines intend to assist in the consistency of decisions and ensure that decisions are not simply based upon on personal design tastes of town staff, the ARB or the governing body. Further, the design guidelines provide beneficial detailed guidance to district property owners, architects, builders, contractors and suppliers when alterations or additions to their buildings are contemplated. The design guidelines assist in protecting property values by discouraging poorly designed and inappropriate projects as well as the demolition of the architectural resources within the historic district. As the guidelines reinforce the distinctive architectural character of the Warrenton Historic District, public awareness of the unique cultural value of the developmental history of the Town and a sense of pride in the quality-of-life are enhanced while tourism and the local economy grow.

In the last survey completed in 2019, the period of significance for the Warrenton National Historic District increased scope to over 200 years. The construction processes and materials for a house in 1800 compared to 1970 are drastically different, yet the importance of maintaining the integrity of both is vital for preserving Warrenton. These guidelines were updated to facilitate all architectural eras to better preserve Town historic resources. The guidelines emphasize context-based preservation with technical recommendations and educational resources.

STATE ENABLING LEGISLATION FOR THE ESTABLISHMENT OF HISTORIC DISTRICTS

The state enabling legislation for the creation of regulated historic districts comes from the Code of Virginia, Section 15.2-2306, which amended 15.1-503.2, titled "Preservation of historical sites and architectural areas." Authority for protecting historic districts is also set forth in Code of Virginia, Section 15.2-2283.

CLICK FOR THE
**Warrenton Historic
District Design
Guidelines**

CLICK FOR THE
**Code of Virginia
§15.2-2306**

CLICK FOR THE
**Code of Virginia
§15.2-2283**

LOCAL HISTORIC DISTRICT DESIGNATION HISTORY

In the early 1980's, a survey to inventory and assess the historic and architectural value of properties in the central "Old Town" portion of the Town was conducted. Following a series of public hearings, the Town Council created the Warrenton Historic District and Article 22 of the Zoning Ordinance entitled, "HD-Historic District" in 1982. The historic district was established as an "overlay zoning district" whereby the existing zoning designations (e.g. Residential 6 or Central Business District) and their regulations remain in place, while additional review procedures and regulations apply due to the secondary overlay designation. The H-D Historic District regulations are now found in Section 3-5.3 of the Town Zoning Ordinance. The Historic District zoning regulations are intended to protect against deterioration, destruction of, or encroachment upon such areas, structures and premises; to encourage uses which will lead to their continuance, conservation and improvement in an appropriate manner and to assure that new structures and uses within such districts will be in keeping with the character to be preserved and enhanced. The Town Council has appointed a five-member Architectural Review Board to administer the preservation ordinance.

THE ARCHITECTURAL REVIEW BOARD (ARB) is charged by the Town Council with the review of most exterior alteration on all elevations of buildings, additions, demolitions, relocations, reconstruction, repairs using dissimilar materials, new building construction, walls and fences exceeding three-and-one-half-feet in height, signs, awnings, skylights, HVAC units (except for window air conditioners on residences), exhaust fans and any other major actions which would have a substantial effect on the character of the historic district. With approval, the ARB issues a Certificate of Appropriateness to be displayed on the front of the property during the undertaking. The annually-trained ARB meets once a month as needed. Special meetings are called upon request. Council appoints members who have demonstrated knowledge or interest in historic or architectural development in the Town.

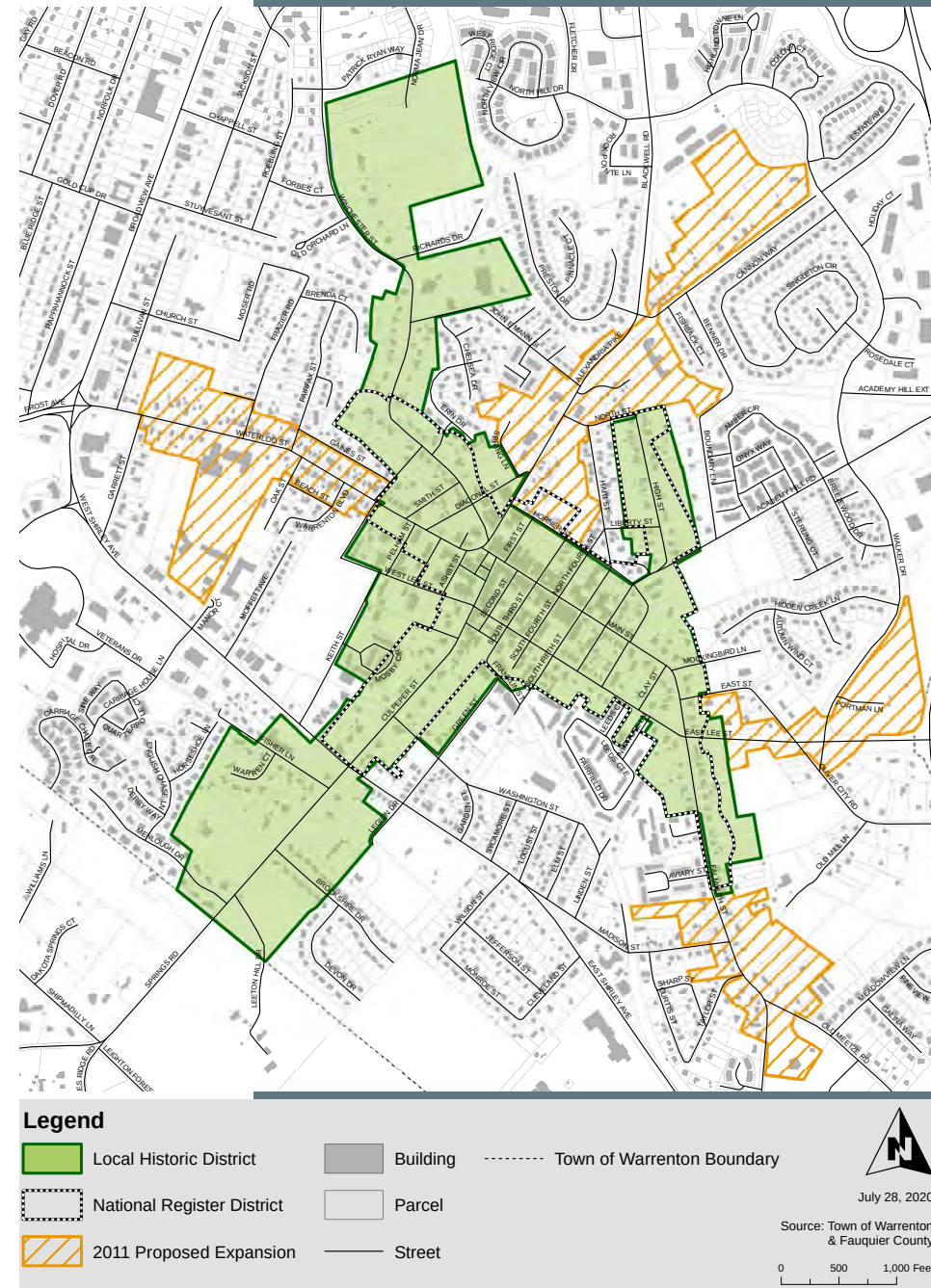


Figure 2-1: Town of Warrenton National and Local Historic District boundaries.

WARRENTON HISTORIC DISTRICT WINS LISTING IN THE NATIONAL REGISTER

The Town's Historic District is recognized for its "exceptional collection" of architecturally and historically significant resources by the State Historic Preservation Officer and Secretary of the Interior who placed it on both the Virginia Landmarks Register and the National Register of Historic Places in 1983. The 1983 National Register Nomination for the original district indicated a total of 323 contributing buildings and 35 non-contributing primary buildings. The non-contributing resources were less than fifty years old at the time of the district's creation, and therefore, not eligible for consideration of their historic or architectural significance for contributing designation. Contrary to usual eligibility standards, however, the surveyor was so impressed by the architectural design characteristics of fourteen 1940-1950 resources, he determined them contributing as well. Two individually-listed National Register properties, the Old Fauquier Jail (VDHR #156-04) and Brentmoor (VDHR #156-14) were also within this boundary.

TWO LOCAL HISTORIC DISTRICT EXPANSIONS occurred in 1990 and 1996. The first took place to bring into the district several historically significant properties on the crossroad perimeters. Although these resources were considered noteworthy in a 1977 survey by the Virginia Department of Historic Landmarks, they were excluded from the initial boundary for the preliminary management ease of a more confined district. Former Governor Smith's Monterosa (NR VDHR #156-09), Leeton Hall, and Menlough on the old Culpeper Road, along with multiple important early twentieth-century dwellings on Winchester, Waterloo and Falmouth streets were brought into the district. A second alteration in the district evolved in 1996 when it was determined that the boundary line of the district cut through lots and even some buildings. Therefore, a minor expansion to the district eliminated this problem. However, these revisions to the original National Register District have not yet been nominated to the Virginia Department of Historic Resources or National Park Service for approval in the National Register of Historic Places. The Comprehensive Plan has the nomination of the expansion area as a future objective.

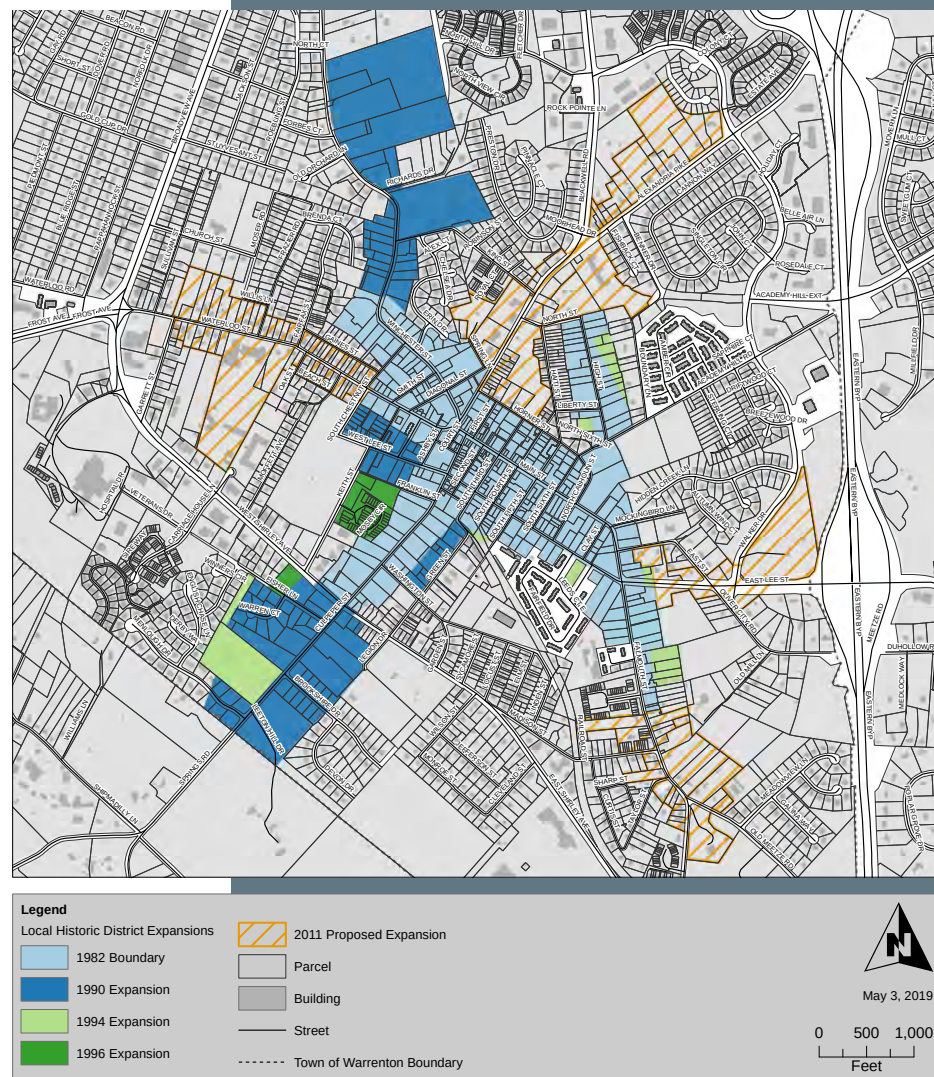


Figure 2-2: Town of Warrenton Local Historic District Expansion map, updated in 2019.

WARRENTON IS A CERTIFIED LOCAL GOVERNMENT

The National Historic Preservation Act of 1966 created a mechanism for states to establish programs with local governments to carry out the purposes of the law and provide for the transfer of potential grant monies to those agreeing to participate through the identification, registration and protection of resources and become a “certified Local Government”. The Certified Local Government Agreement between the Warrenton and the Virginia State Historic Preservation Office was finalized on July 29th 1996 whereby the Town is mandated with carrying out designated responsibilities in cooperation with the Virginia Department of Historic Resources. As a Certified Local Government, in 1997 the Town of Warrenton applied for and won a state cost-share grant enabling a Historic Architectural Survey of the entire Warrenton Historic District boundary, including both the original National Register perimeter and the 1990-1996 local expansion area. Concluded in March of 1998, this reconnaissance-level survey found that the 183.4-acre historic district contained 315 historic or contributing resources and 125 non-historic (non-contributing) resources. Two have since been demolished. There are 345 resources located within the Warrenton National Register Historic District; 289 of those being contributing and 56 deemed non-contributing. The local expansion Historic District contains 93 resources including 24 designated as contributing and 69 as non-contributing.

In 2018, the Town was awarded a Certified Local Government cost-share grant from the Virginia Department of Historic Resources (VDHR) to conduct re-surveys for all properties within the National Register Historic District boundary. In 2019, 359 property surveys with site plans and images were completed by the Commonwealth Preservation Group. Inventoried properties for the Warrenton National District increased by 30% from its original inventory in 1983 for a total of 506, 363 new surveys created, and 1,474 images cataloged and submitted to the VDHR Virginia Cultural Resources Information System (VCRIS) database. The period of significance was adjusted from its previous 1759-1933 to 1759-1970. Areas of significance were also added including Social History and Ethnic Heritage: African American.

CLICK FOR MORE
**Certified Local
Government (CLG)
Information**

HISTORIC DISTRICT DESIGNATION LEVELS

	National Register of Historic Places (Honorary Listing)	Virginia Landmarks Register (Honorary Listing)	Warrenton Local Historic District (Local Zoning Overlay Regulation)
Regulating Authority	National Parks Service (NPS) <i>Keeper of the Register & VA State Review Board</i>	Virginia Department of Historic Resources (VDHR) <i>Historic Resources Board</i>	Town of Warrenton <i>Architectural Review Board (ARB) & the Community Development Department</i>
Authority Legislation	The National Preservation Act of 1966	Code of Virginia §15.2-2306 <i>Preservation of historical sites and architectural areas</i>	Zoning Ordinance of Warrenton 3-5.3 <i>HD - Historic District</i>
Property Regulations	- No restrictions or regulations <i>(if no Federal licenses, permitting, or funding involved)</i> - Property changes may impact incentives available to property owners	- No restrictions or regulations - Property changes may impact the eligibility as a contributing structure in the district	- Some regulations on any exterior change of the structure - Maintenance requirements are defined by local zoning
Design Guidelines	The Secretary of the Interior's Preservation Standards	The Secretary of the Interior's Preservation Standards	Warrenton Historic District Design Guidelines
Property Owner Rights	Designation requires consent from a majority of property owners <i>(within the proposed district)</i>	Designation requires consent from a majority of property owners <i>(within the proposed district)</i>	- Approval of ARB (or Town Council on Appeal) is required for most exterior changes and new construction. - Landmarks and contributing structures can be demolished with approval of ARB (or Town Council on appeal), or as otherwise provided by law. - May appeal ARB decisions to the Town Council
District Boundaries	- Includes greatest number of historic resources - Can include non-contributing structures	- Includes greatest number of historic resources - Can include non-contributing structures	- Does not depend on the boundaries set by National or State districts - Public ARB meeting held before any expansion or addition to the district
Benefits	- National community recognition of historic importance - Federal rehabilitation project tax credits available to property owners - Eligible for historic plaque - Encourages local property investment bolstering community and economic growth	- Statewide community recognition of historic importance - State rehabilitation project tax credits available to property owners - Eligible for historic plaque - Ensures consideration of community in state planning processes - Encourages local property investment bolstering community and economic growth	- Encourages local community preservation - Local recognition of property importance - Creates a community network to preserve personal histories - Ensures consideration of historic preservation in local planning processes - Encourages local property investment bolstering community and economic growth

GOALS & OBJECTIVES OF THE PLAN WARRENTON 2040 COMPREHENSIVE PLAN

GOALS

- HR-1: Conserve, reuse, and promote historic resources to enhance the Town's sense of place and grow the economy.
- HR-2: Preserve the authenticity and tell the stories of historic resources for generations to come by thorough documentation.
- HR-3: Educate the community on the value of historic resources.
- HR-4: Enhance the Environment Through Preservation and Sustainability Best Practices.
- HR-5: Protect the Rich Histories of Existing Neighborhoods.
- HR-6: Promote Asset-Based Economic Development Through Historic Resources.

HISTORIC RESOURCE OBJECTIVES & POLICIES

HR-1.1: Maintain the Historic District Guidelines to ensure relevant information is available by correlating modern building materials, preservation practices, and other forms of legislation.

HR-1.2: Create a Historic Preservation Plan to define the Town's long-range historic resource goals and implementation standards.

HR-1.3: Update the Zoning Ordinance to complement Historic District Guidelines and Preservation Plan.

HR-1.4: Reward responsible property owners by streamlining the permitting process.

HR-1.5: Incentivize investment of responsible property owners through maintenance programs and tax incentive education.

HR-1.6: Explore all viable options to preserve and maintain historic resources, regardless of whether in the Local or National Historic District.

HR-2.1: Maintain an accurate inventory of historic resources that stays current with the Period of Significance and integrates with the Town's Geographic Information System (GIS).

CLICK FOR
**Warrenton 2040
Comprehensive
Plan**

HR-2.2: Update the National Register of Historic Places nomination to align with the local Historic District boundaries.

HR-2.3: Identify potential new historic resources that are eligible under the Period of Significance.

HR-3.1: Promote the Architectural Review Board as a resource for the entire community to consult on matters of materials, scale, massing for preservation, and new build practices.

HR-3.2: Provide information to the community on federal, state, and local economic incentives available to help finance rehabilitation and restoration.

HR-3.3: Raise awareness of cultural and historic resources through awards programs, heritage related signage, events and tours, and training.

HR-4.1: Update the Historic District Guidelines and Zoning Ordinance to keep pace with emerging energy saving technologies promoted by the U.S. Secretary of the Interior.

HR-4.2: Encourage adaptive reuse of historic buildings to reduce new carbon footprints and resource consumption.

HR-4.3: Educate property owners on LEED Certifications when rehabilitating structures.

HR-5.1: Explore a Historic Gateway Corridor Overlay District.

HR-5.2: Creation of new local historic districts in appropriate existing neighborhoods within the period of significance to protect from demolition and provide review for by-right new builds.

HR-5.3: Help property owners preserve the historic building stock through maintenance programs.

HR-5.4: Ensure all infill is context sensitive and respects the existing character of the surrounding area.

HR-6.1: Encourage heritage tourism showcasing the Town's unique cultural resources.

HR-6.2: Partner with the Town's Main Street organization and other entities to strengthen economic opportunities highlighting the Town's historical, arts, and culinary assets for placemaking events.

HR-6.3: Conserve the natural and market-built landscape to encourage investments and job creation in historic resources.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior is responsible for establishing standards for all programs under the Departmental authority and for advising federal agencies on the preservation of properties listed in or eligible for listing in the National Register of Historic Places. The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards for acquisition, protection, stabilization, preservation, rehabilitation, restoration and reconstruction were first written in 1976, revised in 1990, by W. Brown Morton III and Gary L. Hume. The Secretary of the Interior's Standards for Rehabilitation (codified in 36 CFR 67) are used nationally to determine if such work qualifies as a "Certified Rehabilitation" for state and federal tax credit purposes. Additionally, The Standards with Guidelines have been adopted throughout the United States for the rehabilitation of buildings and new construction in historic districts. Since property owners of "Certified Historic Structures" in National Register Historic Districts who are undertaking rehabilitation are eligible for Rehabilitation Tax Credits, it is important for localities to follow these standards during design review. Therefore, the Town of Warrenton incorporates into its Historic District guidelines The Secretary of Interior's Standards for Rehabilitation. Some of these Standards include:

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

Rehabilitation as a treatment of historic properties: When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

CLICK FOR
**Secretary of the
Interior's Standards
for Rehabilitation as
a Treatment**

4. *Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*
5. *Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.*
6. *Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*
7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*
8. *Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*
9. *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and will be compatible with the massing, 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.*

Unlike the Standards, the Guidelines are not codified as program requirements. Together with the Standards for Rehabilitation, the guidelines provide a model process for owners, developers, and governments to follow.

The Warrenton Historic District Design Guidelines were founded upon the same principles and logic. The best guidance for the treatment and protection of historic buildings is identifying, retaining and preserving the form and detailing of those architectural materials and features that are important in defining the historic character. Because guidelines must be written to pertain to all types of historic buildings, they cannot be absolutely specific to each rehabilitation case. That individuality must evolve from a thorough analysis and/or identification process to define the historic character and architectural significance of all of the building's features, including parts, structure, form and appearance, to itself and the district. This deliberate evaluation is best accomplished by qualified historic preservation professionals who are skilled in preservation, rehabilitation and restoration. Following identification of the character-defining features, the value of their design and materials will become more apparent and will help guide decisions toward a desire to protect and maintain them. This process encourages preservation through the repair of deteriorated materials or partial to full replacement when severely ruined by matching the original in design, color, texture, and where possible, materials.

"Where possible" is inserted before materials because evolving technology and environmental regulations in the twenty-first century, may create a time when the consistency and composition of a material can no longer be replicated precisely to the original period of construction. These updated Warrenton Historic District Design Guidelines, therefore, recognize that when a historic material cannot be authentically replicated in absolute form to the original, the ARB may approve a similar product provided that a qualified professional architect, builder, engineer or historic preservation consultant guarantees it is the closest available match in content and appearance. Such new materials must foremost meet the Building Code and will need verification that they will not cause structural or fabric harm to the historic building. Specifications and studies with photographs showing the proven performance level and maintenance on historic buildings must be provided to the ARB.

The goals for a successful historic rehabilitation to maintain the historic integrity and significance of the building are:

- Document the building first through black & white photographs (color images secondarily) and measured drawings to create a record of it in time. This will also aid decision making and should additions, alterations or demolition occur, this documentation remains as a record of its historical evolution.

CLICK FOR
**Secretary of the
Interior's Standards
for the Treatment of
Historic Resources**

- Identify the form and detailing of architectural features that are important in identifying the historic character;
- Retain, Protect & Repair the determined character-defining features to the extent allowed by the physical condition. Repair in this context does not include the least degree of intervention possible concept, i.e., patching, splicing, consolidating and reinforcing in kind according to proper preservation methods. Using the same kind of material is always preferred, but the Secretary's Guidelines suggest that limited use of a compatible substitute material may be acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish. (Examples: brackets, dentils, steps or portions of slate or tile roofing.)
- Replace as a last resort – to entirely replace a severely deteriorated character-defining feature because the damage to materials precludes repair. If the essential form and detailing remain so that the physical evidence allows re-establishment of the feature, then replacement is appropriate. The preferred option is always replacement in kind with identical material. However, when technically infeasible, a compatible substitute may be considered as noted under repair. (Examples: replacement of an entire exterior cornice or porch.)

Morton, W. Brown III, Gary L. Hume, Kay D. Weeks and H. Ward Jandl. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*. Washington, DC: National Park Service, U. S. Department of the Interior, 1976. Reprint 1997.

CERTIFICATE OF APPROPRIATENESS APPLICATION PROCESS

ARB APPLICATIONS DUE:

By the 1st of each month to be placed on the next agenda

1

GATHER ALL NECESSARY INFORMATION

A copy of the following must be included in every COA application:

1. Current photographs of the proposed work area
2. Plans, drawings, or sketches of the proposed work area
3. Specifications, including finishes, of all proposed materials
4. Any other accompanying permit applications

3

IF NOT ADMINISTRATIVELY APPROVED

ATTEND THE ARB MEETING

Each new submitted application will be presented as such:

1. Presented to the board with a staff report noting all relevant information
2. Applicants will have the opportunity to comment on their proposed work
3. ARB members will ask the applicant for information on the rationale or restrictions associated with their design decisions

TIP: It's beneficial to have your contractor or architect present to answer specific questions

4. ARB members will vote for approval with given conditions or denial

2

SUBMIT APPLICATION

COA forms can be found on the Town Website at:

<https://www.warrentonva.gov/299/Architectural-Review-Board>

Complete applications must be submitted to the Department of Community Development by either:

- Email to permittech@warrentonva.gov
- In-office located at Town Hall
- Mail or fax, upon request

THERE ARE FEES ASSOCIATED WITH PROCESSING A COA

4

FINAL STEPS

A. IF APPROVED:

1. Staff will give the conditions of the COA approval to the applicant
2. All other necessary permits will be processed

B. IF DENIED:

1. Any issues noted by the ARB should be resolved (ARB members & staff can help!) or appealed to Town Council
2. Revised applications will be automatically added to the next ARB meeting following the same steps

ARCHITECTURAL REVIEW BOARD & CERTIFICATE OF APPROPRIATENESS

FREQUENTLY ASKED QUESTIONS

WHAT IS A CERTIFICATE OF APPROPRIATENESS (COA)?

A Certificate of Appropriateness is an approval application required for any exterior changes to structures in the Warrenton Local Historic District. Any additional permits or site plan approvals will not be issued until after the COA has been approved by the Architectural Review Board (ARB) or staff. Legislative items require approval before being brought to the ARB.

WHAT IS THE ARCHITECTURAL REVIEW BOARD (ARB)?

The ARB consists of five citizen volunteers who have specialized knowledge and interest in history, historic preservation, and/or architecture, created to ensure the community character within the historic district is preserved. The ARB is a public amenity available to assist applicants in developing the best suited design that reflects the standards laid out in the Warrenton Historic District Design Guidelines and Secretary of Interior's Standards

WHAT DOES THE ARB CONSIDER FOR COA APPROVAL?

1. Compatibility to existing exterior architectural features (including signs)
2. General design, scale, and arrangement
3. Texture and material (new construction)
4. Compatibility of proposed changes to immediate surroundings
5. Impact on the character of the district and community

WHEN DOES THE ARB MEET?

The ARB holds a public hearing for all proposed COA applications each month on the 4th Thursday at 7 PM in the Council Chambers at Town Hall.

WHEN IS AN ARB APPROVAL REQUIRED FOR A COA?

- Any substantial exterior alteration including:
 - Additions
 - Removals
 - Dissimilar Replacements
- Any substantial landscape alteration including:
 - Major grade changes
 - Walls or fences over 3.5 feet
- New construction of a building or accessory structure
- Most signage
- Any demolition, moving, or relocation of primary and secondary structures
- See Warrenton Zoning Ordinance 3-5.3.4.2 for more required approval actions

WHEN IS ADMINISTRATIVE APPROVAL GIVEN FOR A COA?

All proposed work, either substantial or non-substantial must have a submitted COA application. If the application is deemed non-substantial and appropriate then the application can be approved administratively by staff without having to go to the ARB. This could be:

- Any compatible maintenance including:
 - In-kind replacement of deteriorated, decayed, or damaged materials
 - Any work to prevent material deterioration
 - Utility repairs and minor improvements
- Any repainting (does NOT include painting original masonry)
- Any interior changes within a structure
- Some signage
- See Warrenton Zoning Ordinance 3-5.3.4.1 for more exempted actions

SECTION III

HISTORIC DISTRICT DESIGN GUIDELINES



Warrenton's architectural legacy begins during the Colonial Period and has encompassed nearly every primary architectural style since. The Warrenton Historic District contains a rich and varied mixture of vernacular and high style buildings that illustrate diverse National, local, and regional building traditions. This section provides guidance for all properties within the Local Historic District comprised of the Central Business District (CBD) at its core and residential enclaves near its periphery. These Guidelines will be utilized by property owners, staff, and the Architectural Review Board in determining the appropriateness of exterior alterations, additions, new construction, and any other topic related to the architectural infrastructure of the District. The District is the focal point of both Warrenton and its Historic District is the Fauquier County government complex, sited on Courthouse Square. The Town's oldest buildings survive in proximity to the Square, with later development growing outward from this locus. Today, Warrenton's Historic District serves as a built record of social, cultural, and economic influence.

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8. DEMOLITION

- A. Contributing Buildings
- B. Demolition by Neglect

GUIDING PRINCIPLES

CLICK FOR THE SECRETARY
OF THE INTERIOR'S
STANDARDS

The Warrenton Historic District Design Guidelines exist to provide helpful, interpretive, explanatory recommendations to town staff, architectural review board members, property owners, and other applicants wishing to better understand the requirements of the historic preservation ordinance (chapter 3-5.3 of the Warrenton Zoning Ordinance) and its District Regulations. The Historic District Overlay is part of the Warrenton Zoning Ordinance and as such, is law. These design guidelines are not part of the Zoning Ordinance but provide the framework for best-practices that will meet the legislative intent of the ordinance.

The following guiding principles frame the overarching goals of design review within the historic district. The following principles may be applied in instances where the design guidelines do not provide specific direction to a proposed action.

1 Preservation of existing historic character is the preferred first course of action in every instance.

The Warrenton Architectural Review Board staff (Historic Preservation Planner) and the Architectural Review Board members will strive to preserve existing historic character unless unusual circumstances dictate an acceptable alternative. Many historic details can no longer be reasonably recreated in today's world; therefore, preservation of the original is important. This results in the retention of high-quality materials, character, and the embodied energy within historic buildings. In this way, historic preservation is an inherently sustainable practice. In-kind replacement of historic features may be considered when the original is deteriorated beyond repair.

2 When in doubt, refer to the Secretary of the Interior's Standards for the Treatment of Historic Properties.

The Warrenton Historic District Design Guidelines are predicated upon the Secretary of the Interior's Standards for the Treatment of Historic Properties. These standards provide a framework for understanding the intention of the design guidelines and should be used to clarify any ambiguity of interpretation regarding "appropriateness" for proposed work items.

3 Encourage routine maintenance.

Proper maintenance is strongly encouraged to prevent costly repairs and replacement. Maintenance of historic buildings will preserve historic character, prevent large-scale damage, and increase viable use for future decades. Alternately, poorly functioning roofs, flashing, downspouts, and gutters can lead to water problems throughout the building, inciting foundation failures, invasive vegetative growth, or interior mold. Another common maintenance issue includes the failure to paint woodwork, leading to rot and decay. Applicants are encouraged to conduct routine maintenance activities. Architectural Review Board members and staff will guide applicants and approve any reviewed maintenance work items as expediently as possible.

4 Applications for minimally-visible alterations should be treated with flexibility.

The Historic Preservation Planner and the Architectural Review Board members may consider a more flexible approach to the treatment of features not visible at the rear facade of a building, or in minimally-visible areas where the proposed alteration will have minimal or no effect upon the historic character and integrity of the building and the surrounding district. Flexibility in the treatment and/or replacement of features in minimally visible areas may be considered if the historic integrity of the building has already been lost or compromised and/or other unique circumstances exist that warrant consideration of a more flexible approach. However, the Architectural Review Board will review proposed alterations on a case-by-case basis to determine whether they are appropriate.

5 Applications that protect Warrenton's historic character will be viewed favorably.

Chapter 3-5.3 of the Warrenton Zoning Ordinance indicates that the Architectural Review Board will consider the extent to which the proposed undertaking would be "harmonious with or incompatible with the old and historic aspects of the surroundings." Approvals of applications shall "protect against deterioration, destruction of, or encroachment upon, [historically significant] areas, structures, and premises," in order to allow for their "continuance, conservation, and improvement" in a historically appropriate manner.

6 Respect the Historic Context

New buildings, additions, alterations, site elements, and signs should complement, not detract from the historic resource they serve and the surrounding district, if applicable. The historic and visual context of the Warrenton Historic District varies from block-to-block, partially due to the mixed-use nature of the district boundary. For this reason, interpretation of the historic context is important.

1. MAINTENANCE ACTIVITIES



A. EXISTING ALTERATIONS

Many historic buildings experience changes over time as design tastes change or the need for additional space occurs. Early alterations may contribute to the building's historic character, while changes made more recently may not be historically significant. As resources continue to age, the significance of newer alterations should be reassessed. Recent alterations to historic buildings typically have no historic significance and may even detract from the character of the building and obscure significant features. Removing non-significant alterations may be considered in a rehabilitation project; however, existing alterations made before the time of district designation (1983) are permitted to remain in perpetuity, if the property owner so desires. Property owners are not required to restore or otherwise “undo” non-sympathetic changes to buildings made prior to this time.



Figure 3-1: This storefront was added to a residential building during the district's period of significance. The non-original modification has gained significance in its own right.

GUIDELINES

1. Consider the significance of early alterations and additions and preserve older additions that have achieved significance in their own right, especially when it is key to understanding the history of the property.
2. Take the environmental context into consideration. If other nearby properties also reflect a similar history of alteration, then preserving the alteration may be preferred. In other cases, if other buildings are more intact in terms of their original character, then removing the alteration to restore the earlier appearance may be preferred.
3. Carefully remove non-original, non-significant alterations if desired. Take care not to damage any historic building materials while removing non-original alterations.



Figure 3-2: This richly-detailed Italianate-style porch was added to the Federal-style, circa 1830 Robert Brent House at 114 Lee Street, during General William H.F. Payne's 1866-1901 ownership.

B. TEMPORARY STABILIZATION TREATMENTS

When a building is to be unoccupied for an extended period, it may be secured in a way to preserve historically significant features and prevent deterioration from weathering or vandalism. Often termed “mothballing,” such procedures are particularly relevant to properties that have been vacant for a long time. Stabilization should be planned such that the integrity of the property will be maintained.



Figure 3-3: This building is utilizing temporary stabilization techniques to stabilize the front porch roof while the house is under construction. Temporary stabilization tactics should be approved on a temporary basis, with a definable end date for repairs to be completed.

GUIDELINES

1. Mothball unoccupied buildings to protect their structural integrity and historic character.
2. Photographically document buildings prior to conducting stabilization activities.
3. Secure the building by closing or covering windows and doors, without damaging historic materials. Ideally, windows should be boarded from the exterior or flush with the exterior wall to protect window frames and prevent water from entering the wall cavity. Any building component that needs to be removed (doors, frames, etc.) must be stored for future reuse.
4. Maintain a weather-tight roof. Temporary roofing may be installed if needed, provided a plan and time frame are in place for a permanent repair. Ensure proper ventilation of the building. Monitor the building periodically for signs of damage or deterioration.

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C. MAINTENANCE & CLEANING

Maintenance helps to preserve the integrity of historic buildings. Regular cleaning and annual inspections of historic buildings help to prolong the lifespan of a building. Be sure all maintenance is appropriate for the individual structure. Inappropriate cleaning and coating treatments are a major cause of damage to historic buildings.

GUIDELINES

1. Clean building surfaces with the gentlest means possible.
2. Clean surfaces only when sufficiently soiled, to avoid inflicting unnecessary damage to materials. Test all cleaning methods on an inconspicuous surface prior to application on remainder of building.

NOT historically appropriate:

- a. Sandblasting and other cleaning methods that will damage the historic building.
- b. Corrosive cleaning products, acids, high pressure water cleaning, and steam cleaning are not appropriate for historic buildings, nor is the use of water or liquid cleaners when there is a possibility of freezing temperatures.

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BEST PRACTICES

- Clean masonry surfaces only when necessary using the gentlest means possible. Water washing at 100 PSI sprayed down from the eave (not upward) and avoiding crevices, architraves and openings is recommended. A mild non-ionic detergent may be added to remove oils. A soft natural bristle brush is recommended but avoid joints. Never wash in/near freezing weather. Tests for the proposed method of cleaning should be performed before cleaning the entire area to ensure that the cleaning will not harm the masonry. Tests should be performed over a sufficient period of time to evaluate both the immediate and long-range effects of the cleaning.
- Clean soft metals such as bronze, lead, tin, copper, terneplate, and zinc with appropriate chemical methods because their finish can be easily damaged with abrasive methods. Use the gentlest cleaning methods for cast iron, wrought iron, steel, and hard metals in order to remove paint buildup and corrosion. If hand-scraping and wire brushing have proven ineffective, low pressure dry grit blasting may be used as long as it does not abrade or damage the surface. Test cleaning methods on an inconspicuous area prior to application on the remainder of the feature or building component. Use cleaning methods that do not alter or damage the historic color, texture, and finish of metals. Do not remove the patina of historic metal or clean soft metals using abrasive methods that damage the surface.
- A variety of treatments are available for graffiti removal that will not damage the surface of historic masonry. Removal techniques, which are chosen according to the type of graffiti and the masonry, range from simply erasing penciled graffiti with soft erasers, or removing chalked graffiti with soft brushes, to poulticing with water (with or without detergents), poulticing with organic solvents or alkali-based paint removers, or applying bleach to remove painted graffiti. In very limited situations, it may mean using very delicate and controlled abrasive means. Successful graffiti removal often requires a combination of cleaning materials and methods.
- If historic masonry is in good condition, water-repellent coatings should not be necessary. In most instances, waterproof coatings should not be applied to historic masonry.
- Although masonry construction is known for its durability, brick, stone, and concrete block walls are often mistreated with harmful chemicals and abrasive cleaning methods. Rotary disc sanders, sandblasting, or power blasting wet or dry grits including nut shells, glass powder, silica beads, plastic, ice or sponge particles, and baking soda work by removing portions of the masonry along with the offending dirt, graffiti, or paint subject. The loss of any part of the face of brick begins an erosive spalling of the fabric. Sandstone and limestone are vulnerable soft stones and harder ones crack. Without their protective face finish, water absorption increases and hastens deterioration. Although promoted as safe products, water-repellent coatings are intended to seal masonry surfaces from liquid water penetration while allowing water vapors to escape. However, structural harm occurs when water vapor condenses in cold spots, liquidizes, and becomes trapped inside the wall but cannot escape outside the repellent coat. Further, similar to waterproof coatings, when dampness rises through masonry capillaries from the ground, the wall cannot breathe or dry. The moisture then has no recourse but to rise higher into the wall where spalling, staining or plaster failure may evolve. Visually, water-repellents darken and leave an unnatural shiny or polished finish. With so many unsolved risks, it is recommended that water-repellent and waterproofing coatings not be applied to historic buildings and that safer alternatives be explored.



D. PAINTING & FINISHES

Zoning Ordinance Article 3-5.3.4.2

Except for the painting of unpainted surfaces, the Architectural Review Board does not consider new paint colors or repainting of surfaces in the historic district.

However, the success of paint application affects the building's ability to work properly, in addition to maintaining historic integrity. Often, paint issues are not a matter of "paint failure," but resulting problems caused by too many repeat layers applied without good preparation, using faulty paint techniques, poor drainage systems, moisture, poor ventilation, and/or bad landscaping.



Figure 3-4: This building uses two colors of paint to draw attention to the building's quaint and intricate detailing.

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GUIDELINES

1. Preserve original finishes and coatings.
2. Recreate the historic appearance of the building by repainting or refinishing with colors and coatings that are appropriate to the period of historic significance of the building and district and that highlight the building's historic appearance.
3. Repaint and refinish to protect the resource, and to enhance the original character of the building and the district.

NOT historically appropriate:

- a. Painting unpainted masonry and architectural metals, unless it was painted historically.
- b. Removing paint using destructive methods such as propane or butane torches, sandblasting, or water blasting, which can irreversibly damage historic materials.

BEST PRACTICES

- The most time-consuming and important part of a paint project is preparing the surface for new paint. All loose paint must be removed, the surface sanded, cleaned, and bare spots primed to receive a new coating. Evaluate the overall condition of the wood elements and wall surface to discern where existing paint is peeling or showing signs of cracking, alligatoring, wrinkling, pulling away or bulging out from the surface, and identify the causes.
- Use electric hot air guns and electric heat plates with care, supplemented by chemical strippers, for stripping highly deteriorated paints that require total removal. Otherwise surfaces should be hand scraped and feather sanded to the next sound layer. Refinish the surface.
- Apply compatible paint coating systems following proper surface preparation. New oil-based paint is the most compatible paint system for existing oil-based paint surfaces. Local paint suppliers sell domestic oil-based paint to consumers by the quart or gallon.
- Recreate the historic appearance of the building by repainting or refinishing with colors and coatings that are appropriate to the period of historic significance of the building and district which highlight the building's historic appearance. Color selection should be based on historic paint analysis of the original layers of paint or appropriate historic research. In general, a three-color paint scheme using period colors is appropriate for Victorian-era buildings. Older buildings may exhibit one color or similar palettes. This includes a base color, trim color, and an accent color. Some paint companies have historic paint palettes that are likely appropriate for use within the historic district. Seek professional advice and properly prepare surfaces before painting.

[CLICK HERE TO SEE AN EXAMPLE PAINT PALETTE](#)



2. SITE DESIGN

A. LANDSCAPING

The Architectural Review Board does not take into consideration most landscaping alterations, including the addition of plants, trees, gardens, and the like. These actions do not require a Certificate of Appropriateness (COA). The removal of mature trees constitutes a “substantial” alteration, as trees are character-defining features of the historic district, and therefore requires review. Construction of other built features, including small structures and walls, also require a COA.

Trees, shrubs, and other plant materials enhance the character of Warrenton’s residential neighborhoods. Sponsored by the Fauquier County Extension Office, the Fauquier County Master Gardeners published a brochure titled **The Trees of Old Town Warrenton** following its survey, identification, and mapping of the numerous species of trees in the historic district in June of 1997. The educational source further demonstrates the environmental and landscape value of the aged trees that enhance the Warrenton Historic District. The loss of great old trees would be a detriment to the streetscape.



Figure 3-5: Evergreen hedges are common landscape features within the historic district; they should be preserved and maintained.

GUIDELINES

1. Preserve and maintain specimen trees, allées, historic plantings, and garden designs.
2. Arbors, trellises, and pergolas may be composed of wood, iron, steel, brick, stone, or cast stone. These landscape features are more appropriate set back in a rear yard or in minimally visible areas.

NOT historically appropriate:

- a. Replacement of gardens, lawns, and yards with impervious hardscape, asphalt, or built-up features. Large pavers, gravel, and mulch should not be used as a wholesale replacement for lawn area, unless historically appropriate.
- b. Allowing organic growth to live on historic building materials, especially masonry.



Figure 3-6: Mature trees and vegetation, and landscape features such as this allée are significant components of the district’s landscape. The vegetation contributes to the district’s sense of place, and thus, should be preserved and protected.



Figure 3-7: Avoid plantings that obscure the front facade of a property.

BEST PRACTICES

- Specimen trees (trees that are particularly impressive or unusual examples of a species due to their size, shape, age, or other traits), healthy mature trees, and historic plantings are important components in the historic district. They should be retained whenever possible. When planting new trees, species that are commonly seen in the surrounding historic district should be selected.
- Be careful not to attract moisture toward historic masonry. Avoid planting too close to a building so as not to damage or retain moisture against architectural features or building foundations. Do not encourage ivy or other organic material to grow on historic buildings.
- Do not introduce trees or other plantings with the intention of blocking the front façade from the public street or right-of-way. In this way, evergreen trees are not the best choice for the historic district. New plantings should be restrained so that views to and from the historic building are not inappropriately obstructed.



Figure 3-8: Do not allow ivy or other organic material to grow on a building or masonry wall. The vegetation will damage mortar joints, leading to structural damage as shown on the foundations of the first St. John's Catholic Church on Lee Street.



B. FENCES & WALLS

Zoning Ordinance Article 3-5.3.4.2 (5)

The Architectural Review Board may review fences and walls that are more than 3.5 feet in height. New or alterations to fences and walls lower than 3.5 feet do not require review before the Architectural Review Board, but still require a Certificate of Appropriateness (COA) from the zoning administrator or their staff. These fences and walls must meet applicable zoning codes.

In the Warrenton Historic District, many properties have short masonry walls at the front or side of the lot, partially due to the ambling topography. Many of these walls have grapevine mortar joints (or similar) or are dry stacked. Other typical features include brick masonry walls and cast iron and wrought iron fencing. These are all character-defining features of the district.



Figure 3-9: Cast-iron fences are common in the historic district.



Figure 3-10: Dry stacked stone walls are a character-defining feature within the historic district (left). Some of the stone walls are laid with mortar, like this example that exhibits grapevine joints (right).

GUIDELINES

1. Retain, protect, and repair existing iron, steel, brick, stone, cast stone, concrete block, and wood fences or walls.
2. New fences and walls should not exceed six feet in height, or the maximum allowed by the zoning district regulations.
3. Design fencing and gates for visual interest in addition to function; choose appropriate materials such as stone, brick, cast stone, rusticated concrete block, cast cement, wood, iron, steel, and metal wire.
4. For wooden stockade fences, avoid simplicity. Design with architectural details such as capped posts, pointed or shaped boards, varied board heights, or scalloped sections, for example. The rails should face the interior lot. Pressure treated lumber is acceptable but stained or painted is recommended.
5. Existing or new brick or stone masonry walls should remain unpainted.

NOT historically appropriate:

- a. Solid walls or fences higher than 4 feet near the front property line. High walls or solid privacy fences should not be used except to screen incompatible adjacent land uses, and even then, never near the front of a building or property. Where privacy screening is desired in other situations, consider evergreen plant materials first.
- b. Never use synthetics, vinyl, tensile, polymer encased, polymer, fiberon, fiberglass, aluminum, composite, composite wood, plywood, wood-based, fiber wood, Masonite, EIFS, or other imitation products for wall or fencing materials.
- c. Chain link fences are strongly discouraged but may be approved for rear yards; the finish should be dull and green or black in color.

BEST PRACTICES

- For fences and walls between properties, permission and approval of the adjoining owner should accompany the Architectural Review Board application for review consideration.
- Remove ivy from stone or brick walls as the tendrils invade and weaken mortar joints. When re-pointing disintegrated mortar joints, do not use a hard or Portland cement mortar on pre-1900 masonry work. This non-flexible modern mortar is harmful to old brick and does not replicate earlier mortars in consistency, color, or appearance.
- Do not allow vegetation to grow against fences and walls as plants attract moisture and vines and roots grow into the fabric, causing structural harm.

C. TOPOGRAPHY

The Architectural Review Board may review grading changes that are more than 3.5 feet in height. Alterations to grade less than 3.5 feet do not require a Certificate of Appropriateness (COA) but must meet applicable zoning code requirements.

The hilly topography of the Warrenton Historic District is part of its distinctive character. Within the district, Main Street remains relatively flat, while the surrounding residential neighborhoods have varying degrees of sloping topography. High Street, for example, is nearly 100-feet above the adjacent Haiti Street. Houses along Winchester Street are setback on their lots some 20 to 50 feet above the road below. The undulating landscape defines the topography and should remain intact when possible.



Figure 3-11: This house is typical of several residential properties at the north end of Winchester Street. It has a deep setback from the roadway and is elevated on the rolling terrain.



Figure 3-12: This driveway (left) was added to the side of a residential property by cutting into the hillside. The gradual grade change is disguised with ground cover and is minimally visible from the front of the building (right).

GUIDELINES

1. Preserve and maintain historic topography by maintaining existing grade.
2. Design new site elements to minimize changes in topography, such as the addition of driveways and walkways, through appropriate siting and design. New elements should work with and enhance the existing, historic topography.

NOT historically appropriate:

- a. Do not excavate a property to allow for the addition of garages under buildings unless the garages are not visible and the topography is minimally disrupted. Similarly, do not excavate lots to increase the height of a building or to add an additional story for new construction.



Figure 3-13: This driveway was cut through the hillside and retained with a stone wall. Whether original to the house or added at a later date—the appropriate design minimally affects the integrity of the house.



D. STREETSCAPE ELEMENTS

The following guidelines apply to projects undertaken by private individuals and business owners. The streetscape elements defined below are valued characteristics of the district, however, the Architectural Review Board has no jurisdiction over public projects in public right-of-ways.

Warrenton's downtown streetscape is characterized by wide brick sidewalks that provide a pedestrian-friendly environment for residents, visitors, and business owners. The wide sidewalks maintain continuity along the street frontage and often incorporate street trees, garbage receptacles, and vintage-style light fixtures. The residential streets have slightly narrower sidewalks of concrete, stone, and brick.



Figure 3-14: Ornamental light poles are fixtures along Main Street that contribute to the character of the streetscape. While they are not historic-age, they add to the district's sense of place.



Figure 3-15: Uniform garbage receptacles along Main Street provide continuity along the commercial areas and keep the street clean.



Figure 3-16: Most of the sidewalks in the historic district are either brick or concrete. However, some areas have stone pavers. These should be preserved and maintained.



Figure 3-17: Brick sidewalks should be maintained and replicated throughout the commercial areas and in areas transitioning away from the commercial core into the government and residential sectors. Brick sidewalks may also be used in residential areas.

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D. STREETSCAPE ELEMENTS

GUIDELINES

1. Preserve and maintain historic streetscape elements, including any original materials and pavers.
2. Replace and recreate streetscape elements in kind, if missing or damaged beyond repair, using physical or photographic evidence to guide the work.
3. Replace deteriorated historic sidewalks, curbs, and gutters in kind. A compatible substitute material may be considered if in-kind replacement is not feasible. When replacing non-historic sidewalk materials, consider the dominant material in the block and strive to create a uniform appearance.
4. Design new streetscape features to be compatible with the character of the historic district.
5. Place trash receptacles at the rear of privately-owned buildings; do not place large-collector garbage cans at the façade of any building.
6. Place large trash receptacles in areas with the least amount of visibility. Screen fencing or evergreen landscaping may be required.
7. Design new street lighting to match historic street lighting as closely as possible. New pedestrian lighting should be appropriately scaled and inconspicuously placed. Pedestrian lighting and other types of lighting should be directed downward through the use of light shields to limit light spilling onto adjacent properties.
8. Design new streetscape elements to be ADA compliant whenever possible and when required by law.

NOT historically appropriate:

- a. Brightly colored concrete and broom finishes.



Figure 3-18: Culpeper Street facing north, circa 1900 (top). Same view 2019 showing the similarities in the streetscape (bottom).



E. PARKING AREAS

Zoning Ordinance Article 3-5.3.4.1 (8)

Some parking installations do not require review by the Architectural Review Board but must meet applicable zoning code requirements. Demolition of buildings or structures, or significant changes in materials or landscaping to accommodate a parking area require Architectural Review Board approval. Reference the zoning ordinance for more information.

It may be necessary to add or expand a parking area located on a historic property. In doing so, it is important to minimize visual impacts of surface parking areas and to ensure that parking is subordinate to other uses.



Figure 3-19: Parking should not be located at the front of a residential property. This location example incorporates heavy landscaping to soften the impact on the street.



Figure 3-20: This parking on South Third Street is appropriately located behind a historic building off Main Street.

GUIDELINES

1. Preserve the character-defining features of a historic site when adding new on-site parking, loading docks, or ramps.
2. Minimize the visual impact of off-site parking lots.
3. Design new on-site parking areas to be minimally visible from the public street or right-of-way; on-site parking is not permissible in the front yard of a property so as not to detract from the character of the building. The preferred location for on-site parking is at the rear of a property behind the primary building.

NOT historically appropriate:

- a. New surface parking lots in the downtown Main Street corridor.
- b. A historic building is demolished or moved to accommodate a parking area.

BEST PRACTICES

- Design on-site parking areas to be accessed from alleys or secondary streets rather than from principal streets whenever feasible.
- Design on-site parking areas to be screened with a landscape buffer, ornamental fence, decorative walls, structural screens, landscaping, or a combination of these methods.
- Design new off-site parking lots to be minimally visible from the public street or right-of-way. Screen with decorative walls, structural screens, or landscaping.

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F. EXTERIOR LIGHTING

The lighting of façades has the potential to enhance the character of historic buildings and/or districts by highlighting important architectural features and compositions



Figure 3-21: These solar lights are small and discrete and can be removed easily if desired. They illuminate the gateway while keeping light pollution to a minimum. A more permanent solution would also be appropriate here.



Figure 3-22: This inappropriate light is used to illuminate the façade of a building. Ideally, it should be located below the wall, to obscure its presence from passersby.

GUIDELINES

1. Preserve, repair, and retain any light fixtures that are original to the building or property including porch lights, lamp posts, sconces, lanterns, and the like.
2. Design new lighting to be compatible with the historic resource and neighborhood.
3. Design new exterior illumination in an inconspicuous and non-destructive manner. If possible, it should be hidden behind parapets, screened with landscaping, or attached to separate structures, such as light poles. If it is not possible to conceal light sources, they should be of inconspicuous color and design.
4. Rust resistant hardware should be used to prevent staining of the façade. Wires and conduits should be kept off of primary building façades.

NOT historically appropriate:

- a. Installation methods should not damage original building materials or finishes and should not obscure historic detailing.
- b. Lighting that scallops the building surface or distorts the building with shadows or other shapes should be avoided.

BEST PRACTICES

- Façade illumination should be an intensity of light sufficient to “wash” a façade with light at night, taking into consideration other nearby lighting sources (street lighting, interior lighting, etc.). Lighting should be directed specifically at the façade(s) in question. Light should not spill onto a property or shine directly onto the street or into interior building spaces and should minimize “light pollution” of the surrounding area and night sky.
- Illumination should consist of clear light that does not distort the color of building materials and finishes. Colored bulbs or gels, high pressure sodium/ sodium vapor bulbs, and tubular fluorescents are generally not appropriate for lighting historic building façades. Metal halide bulbs may not be appropriate for red or orange-colored façades.
- Light temperatures should be similar to that of nearby lighting and should not substantially change the appearance of façade colors.
- New safety lighting should include motion sensors that turn lights off and on automatically. Locate these lighting fixtures as discreetly as possible on historic buildings and install them in such a way that does no permanent damage to the historic fabric.



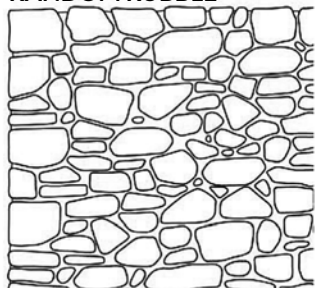
3. BUILDING COMPONENTS

A. FOUNDATIONS & WALLS

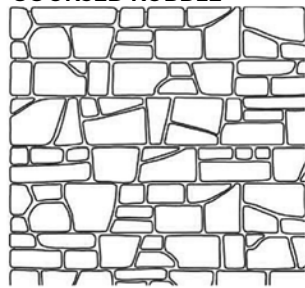
A1. MASONRY

Stone and brick were the chosen foundation and masonry wall materials for commercial and residential buildings into the early twentieth century. Early American stonemasons cut, drilled, chiseled, and dressed stone by hand, leaving visible tool marks. Rock has always been plentiful in the Piedmont and could be quarried on properties out in the county and hauled into town. Sandstone, Bull Run sandstone, slate, limestone, granite, and fieldstone are most common in the historic district. Stone provides structural soundness, color, and texture and may be **coursed**, **un-coursed**, or dressed in **ashlar** blocks.

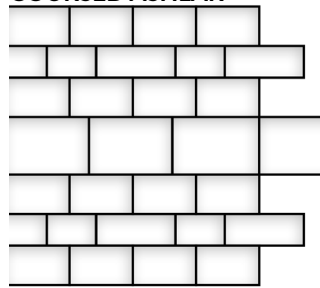
RANDOM RUBBLE



COURSED RUBBLE



COURSED ASHLAR



Production of **cast stone** and molded concrete blocks made of Portland cement and aggregate began in 1900 and appeared locally in foundations before 1910. Cast stone also appeared in the form of balustrades, banding courses, columns, copings, cornices, architraves, lintels, sills, steps, and ornaments. Mass production of lighter-weight cinder blocks occurred in the 1920s. While a few 1930s buildings in the historic district used cinder block for foundations and the walls of detached garages, it became more popular after World War II.

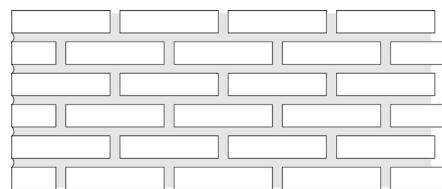
Bricks were handmade of clay and sand, formed into brick molds, and baked in kilns usually on site or nearby because of their weight. Bricks closest to the fire achieved a decorative blackened glaze. Beyond its use in foundations and wall surfacing, brick is used for corbeling, paneling, and other creative measures. Terra cotta is fine-grained fired clay in the masonry family, used ornamentally.

Early stone foundations are about two feet thick and taper at each upper floor level. Brick foundations start at about one-foot thick. Bulges below grade may have resulted from root damage and/or improper drainage that

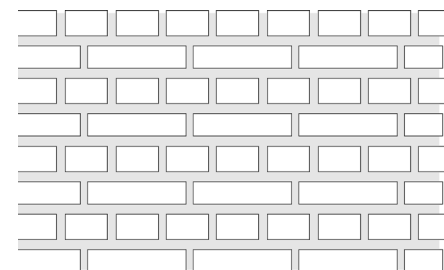
caused hydraulic pressure and missing stones. Portland cement can collect moisture and cause stone deterioration. Structural failures can also occur in masonry walls with uneven settlement, freeze/thawing, mortar deterioration, re-pointing with harder mortar, and tree and shrub root or vine tendril invasion, which pulls mortar from joints. Repairing these problems can save the wall without rebuilding.

Salt **efflorescence** occurs on excessively moist masonry walls, often emerging from inside stones, bricks, concrete, mortars with heavy lime content, Portland cement, ground fertilizers, and soil salts. Masonry may be stable for long periods but an environmental change such as suddenly dehumidifying a humid cellar may make salts appear on the walls which will cease and stabilize in time.

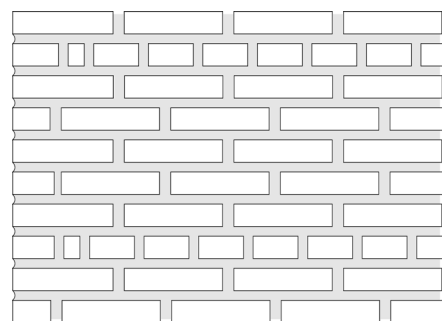
STRETCHER BOND



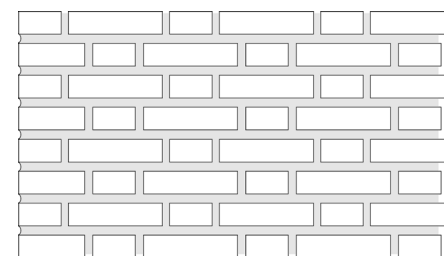
ENGLISH CROSS BOND



AMERICAN COMMON BOND



FLEMISH BOND





A. FOUNDATIONS & WALLS

A1. MASONRY



BEST PRACTICES

- Evaluate the overall condition of the masonry, mortar, and drainage system. Determine the source of moisture in the foundation (if any) and repair improper drainage systems and disintegrating mortar with similar consistency and color first.
- Repair and maintain leaking or poorly functioning roof drainage, flashing, gutters, and down spouts. Fasten an extender or ground leader to down spouts or install an underground French drainage system to carry water away from the foundation.
- The treatment of typically porous masonry with recurrent salt crystallization is challenging for architectural conservators. Clean walls gently with a soft natural bristle brush or try a clay poultice or one of paper or cotton fibers to draw the salts out of the masonry as a maintenance treatment. Masonry may be stable for long periods but an environmental change such as suddenly dehumidifying a humid cellar may make salts appear on the walls which will cease and stabilize in time.
- Stone walls and foundations with bulges, separating cracks, and stones sheared from pressure should be investigated for cause of weight shifting and monitored for further movement. Is the foundation supporting an abnormal load such as a later floor addition? If so, it may need additional support below grade or buttressing. Hydraulic cement may be introduced below grade.



Figure 3-23: Salt efflorescence is a sign of perpetual moisture on masonry surfaces.



A. FOUNDATIONS & WALLS

A1. MASONRY

GUIDELINES

1. Retain, preserve, and repair the historic masonry including foundations, walls, and masonry details or features of the building.
2. Restore and repair masonry features by patching, piecing in, or consolidating the masonry using recognized preservation methods. Repair also may include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes or sufficient historical documentation for an accurate reconstruction of the original. Do not remove or rebuild a major portion of a masonry feature that can be repaired.
3. Replace and recreate original masonry in kind if missing or damaged beyond repair. When damaged or missing masonry must be replaced, use materials of the same size, color, and hardness. When appropriate, alternative materials may be used for masonry that convey the visual appearance of the surviving parts of the masonry feature and that are physically and chemically compatible with the historic fabric.
4. Recreate, design, and install a new masonry feature such as a cornice or door surround when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation, or be a new design that is compatible with the size, scale, material, and color of the historic building. Be careful not to create a false historic appearance by adding features that were not historically extant or that are not appropriate to the building.
5. Remove organic plant material climbing the building and from areas close to the foundation and facades. Consider planting a thick grassy turf or putting a river rock pebble gravel against the wall instead of invasive plants.
6. Erosion of soil away from or up to a foundation can cause moisture and structural problems in masonry. It is recommended that the slope direction be evaluated and a positive slope away from the building be established.

NOT historically appropriate:

- a. Removing paint from historically painted masonry; do not nor paint a previously unpainted masonry building or wall.
- b. Using a rotary disc sander, grinder, or power saw to remove paint or cement on masonry.
- c. Sandblasting or power blasting wet or dry gritty substances of any kind, including baking soda on a masonry building or structure. This extremely harmful practice removes fabric along with the offending paint, dirt, biological matter, or graffiti and accelerates deterioration.
- d. Using water-repellent or water-proofing coatings.
- e. Using synthetic stone or synthetic masonry on contributing buildings.



A. FOUNDATIONS & WALLS

A2. STUCCO FOUNDATIONS & WALLS

Zoning Ordinance Article 3-5.3.4.2 (3)

Primarily applied to residential and small-scale buildings in America, stucco, exterior plaster, has served as a protective coating for wood and masonry since ancient times. Stucco was first used on log, brick, rubble or fieldstone buildings, and rarely covered frame weatherboard buildings until the twentieth century. Called “render” in Europe, stucco consisted of hydrated or slaked lime, water, and sand with animal hair as a binder through the nineteenth century. After circa 1900, Portland cement was used to hardened stucco and more frequently owners keyed it onto sawn, horizontal, wood laths or wire mesh nailed to frame weatherboard buildings.

Although the hue of sand usually provided the overall color, stucco also could become quite decorative with added color pigments for marbling or when scored in blocks to resemble ashlar stone.

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

Like all building materials, regular maintenance of historic natural stucco is required. With building settlement, early owners applied a lime whitewash to fill hairline cracks before larger ones could form. Stucco is more susceptible to cracking with a harder mixture than a softer one that allows some movement.

GUIDELINES

1. Restore and repair stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture. Do not repair with stucco that is stronger than the historic material or does not convey the same visual appearance.

NOT historically appropriate:

- a. Applying stucco to a building that was not historically clad with stucco.
- b. Applying a synthetic stucco EIFS, Dryvit, Texcote, or similar product to a historic building. Proven harmful to the fabric and structural soundness of buildings, the material also does not resemble true masonry cement stucco in visual appearance, strength, or consistency.
- c. Allowing trees, shrubs, plants, or vines to grow on stucco as they attract moisture, beat against walls, and roots and tendrils creep behind the layers.
- d. Using water-repellent or waterproofing coatings.

BEST PRACTICES

- To best protect stucco, repair and maintain leaking or poorly functioning roof drainage, flashing, gutters, and down spouts. Fasten an extender or ground leader to down spouts or install an underground French drainage system to carry water away from the foundation of the building to deter rising moisture. Redirecting rainwater runoff and splash-back potential is recommended.
- A professional, experienced, plasterer is highly recommended.
- Hairline cracks in stucco should be filled in with a slurry of the top coat or sandy lime wash and not with caulking compounds as they do not resemble stucco in content or appearance and attract dirt.
- When repairing or applying a rough-cast, (splatter-dash) or pebble-dash texture, the early twentieth-century technique was to throw the stucco mortar against the wall with a whisk broom or stiff fiber brush requiring considerable skill. While this method is preferred, if a licensed professional plasterer today desires to apply dash textures by machine, it must be done using the gentlest means possible so that the historic fabric and details of the building will not be threatened by or damaged in any way.

[CLICK FOR MORE INFORMATION](#)



A. FOUNDATIONS & WALLS

A3. MORTAR & POINTING

Mortar is an important component of a stone or brick masonry wall in consistency and color. Although fired strong and enduring hundreds of years, early bricks can be relatively porous and are not as rigid as those made since the addition of Portland cement after circa 1880. Mortar recipes for masonry were commonly softer up to the twentieth century and were comprised of either lime and sand or added clay. Pulverized oyster shells and brick were sometimes substituted for lime or clay content, as well as color for the latter. Early bricklayers and stonemasons recognized that mortar served as a cushion as well as a bond that allowed some movement relative to each form. Their masonry structural systems depended on flexibility to compensate for uneven settlement of foundations whereas modern walls rely on rigidity requiring reinforcement rods to deter cracking. Pre-1900 bricks and softer mortar recipes are a good marriage, just as their later mass produced twentieth- and twenty-first-century counterparts are compatible to one another.

After re-pointing with hard inflexible cement, porous and softer historic bricks are prone to spalling in the summer and mortar separation in the winter, allowing water to enter the joints and further deterioration to occur. The original mortar allowed for expansion/contraction and re-pointing with a similar mortar will extend the life of the wall.

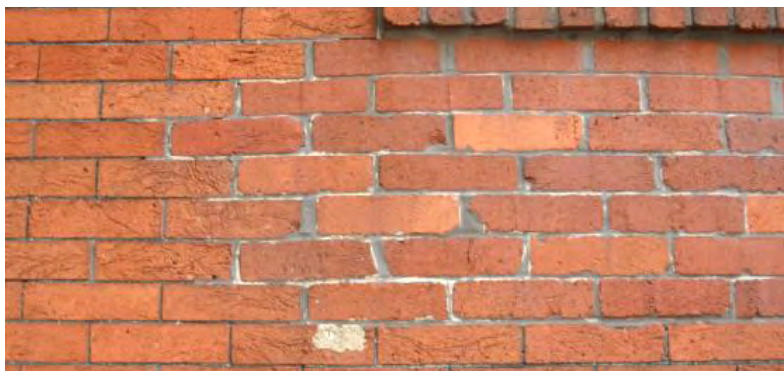


Figure 3-24: This brick wall was improperly repaired; the replaced mortar does not match the existing mortar profile, color, composition, or texture. Further, an improper re-pointing technique damaged the brick.

GUIDELINES

1. Use Portland cement on repair of buildings post-1900 unless the earlier common lime-sand-clay mortar was used. Original mortar type, color, and coarseness should be replicated.
2. If mortar joints are disintegrating and loose bricks or stones need repair, determine the original mortar consistency and content of any re-pointing. Determine whether brick is handmade or pre-dates the late nineteenth-century. Early bricks are irregular, slightly larger, and more porous than later manufactured bricks. Replicate the original mortar inconsistency and color and match joint tooling.

NOT historically appropriate:

- a. Removing non-deteriorated mortar from sound joints.
- b. Use of hard or Portland cement mortar on old handmade bricks and avoid its use on pre-1900 masonry. This non-flexible modern mortar is harmful to old brick and does not replicate the original in consistency, color, or appearance.



Figure 3-25: Do not re-point masonry joints with a mortar that does not duplicate the old in strength, composition, color, and texture, as pictured above. Whether original to the house or added at a later date—the appropriate design minimally affects the integrity of the house.



A. FOUNDATIONS & WALLS

A4. WOODWORK: TRIM, DECORATION, & SIDING

The wood wall surface is another important character-defining feature in the Warrenton Historic District. There were many frame nineteenth-century commercial buildings and houses in Warrenton that were destroyed by the fires of 1909 and 1910. The fires caused the Town Council to ban frame buildings for a period; the two remaining at 22-24 and 68 Main Street are rare commercial examples. There are more residential frame buildings, clad with weatherboard, vertical and horizontal planks, board and batten, and wood shingles. Pine, white oak, poplar, and cedar are among the favored tree species for wood wall cladding.



Figure 3-26: Identify, preserve, and retain all original wood features. Wood details are critical to the integrity of the built environment.



Figure 3-27: The unpainted wood siding on this house is inappropriate to the character of the street and clashes with the historic neighborhood.



Figure 3-28: The wood detailing of this intricate Greek Revival portico includes a full Doric entablature supported by columns and an ornate door surround.

GUIDELINES

1. Identify, preserve, and retain all original wood features, especially those that are important in defining the overall historic character of the building such as cornices, brackets, window and doorway trim, and siding.
2. Repair wood features by patching, piecing in, or reinforcing the wood using recognized preservation methods, such as an epoxy consolidant and filler. Repair may also include the limited replacement in kind—or with compatible substitute material—of extensively deteriorated or missing parts of features when there are surviving prototypes or sufficient documentation for an accurate reconstruction of the original.
3. Replace and recreate original woodwork in-kind if missing or damaged beyond repair. Use physical evidence to guide the new work if the overall form and detailing are still evident. Only replace the deteriorated or missing parts of the feature.
4. If using the same kind of material is not technically feasible, then a compatible substitute material may be considered. The following materials have been used successfully in the past: wood composite materials (including extruded wood composites) and fiber cement siding that is historically appropriate in texture and profile, is used in limited applications, and is applied on non-primary façades. Alternate materials may be considered if there are inherent flaws in the original materials, and/or if code requirements prompt a change.

NOT historically appropriate:

- a. Covering or obscuring original wood siding or other features with vinyl, aluminum, or other products.
- b. Entirely removing any historic wood trim as a feature of the home.

BEST PRACTICES

- Evaluate the overall condition of the wood wall surfaces, wood features, and drainage system.
- Repair and maintain leaking or poorly functioning roof drainage, flashing, gutters, and down spouts. Fasten an extender or ground leader to down spouts or install an underground French drainage system to carry water away from the foundation of the building to deter rising moisture.
- Before completing repairs, make sure that insect and fungal infestation is treated by a licensed exterminator, preferably one who has expertise with historic buildings.
- Treatments to wood wall surfaces and other character-defining wood details should take into account their craftsmanship, design, texture, style, historic character and period of construction.

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B. WINDOWS & DOORS

Zoning Ordinance Article 3-5.3.4.1 (2)(3)

The Architectural Review Board does not consider in-kind window and door repairs to be “substantial alterations.” Therefore, in-kind glazing, window frame, and shutter repair or replacement require approval of the zoning administrator or their staff in order to obtain a Certificate of Appropriateness (COA). The addition or removal of storm doors and windows is exempt from review.

Windows are significant character-defining features on historic buildings. Colonial American builders used side-hinged wood and iron casement windows before the wood, double-hung sash became practical. Early glass panes were originally smaller with thicker muntins and framing components. In the Federal period, American glass production allowed for larger panes and opening sizes, and they grew greater still throughout the nineteenth century as technology evolved. In the early 1800s, window openings were typically fitted with nine-over-six-light, six-over-nine-light, or six-over-six-light double-hung sashes. By the mid-nineteenth century, two-over-two-light and one-over-one-light sashes were in style, although the six-over-six-light pattern never disappeared.

Manufacturers made large plate glass windows for storefronts and commercial buildings in the late nineteenth century. For example, there is a visible difference between the old, wavy, hand-blown cylinder glass of the nineteenth and early twentieth century and plate glass technology today.

Dormer windows date back to the 1600s in America, but colonials often added them on the slope of a roof to illuminate and ventilate the garret or attic which, of course, became necessary living space on a one-and-one-half-story dwelling. Their design varied with the roof form



and architectural styles. Several dormer designs have become associated with particular styles, and all are important character-defining features on historic buildings. Dormers may have rectangular, arched, round, or half-round eyebrow windows within the frame and under a gabled, hipped, shed or arched-top roof. Their roofs are typically covered with the same material as the main roof, and the wood window sash lights typically repeat the pattern of the windows below if height allows. Gable dormers may appear pedimented, and some styles, such as the Second Empire and Gothic

Revival in Warrenton, incorporate wall dormers that are an extension of the façade wall. Sometimes an eyebrow dormer has no glazing but is louvered for ventilation. Dormers are prominent roof features and become quite elaborate in the Queen Anne, Second Empire, Neoclassical, and Colonial Revival styles.

Wood shutters, or blinds as they were called on early buildings, were mounted to the flanking frame on wrought or cast-iron hooks and were closed over the window or door openings to shut out light, cold, heat, rain, snow, and wind.

The appearance of replacement windows and doors is easily discernible from the originals on a historic building, unless they are custom made wood to match the full proportions of the architrave molding and muntin profile with a matching pattern of true divided lights. Therefore, the retention and repair of the historic windows and doors and the addition or maintenance of storm windows and doors is important to maintaining historic integrity.

Many of the original wood windows and doors on contributing buildings in Warrenton are into their third century of life. They have endured because of their old-growth wood construction, craftsmanship, and the continued maintenance. Preserved and repaired in situ, historic windows can surpass the lifetimes of replacement windows. Should the elastomer window seals on modern wood, aluminum, or vinyl double-glazed windows fail and the interior glass fogs, the only remedy is replacement. Causes of modern seal failure include climate, window cleaners, poor insulation, and building settlement.



Figure 3-29: Windows should properly fit their respective fenestration openings as they do at the Main Street post office (above). The window below looks awkward; the fenestration opening should be fitted with more appropriate glazing.



B. WINDOWS & DOORS

GUIDELINES

1. Preserve and retain historic window and door openings, including window frame, sash, muntins, mullions, glazing, lintels, sills, architraves, shutters, doors, pediments, hoods, transoms, sidelights, steps, and all hardware. Retain fenestration patterning, size, shape, and operation. Owners of buildings with windows and doors that have been altered in the past are encouraged to restore these elements to their original appearance based on site evidence and appropriate historic research.
2. Repair window and door elements by patching, splicing, consolidating, or otherwise reinforcing the historic materials. Such repair also can include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes or sufficient documentation for an accurate reconstruction of the original.
3. Replace in kind an entire window or door that is too deteriorated to repair. If the overall form and detailing are still evident, use physical evidence to guide the new work. Recreate doors and windows to match the appearance of the original window or door design. While modern window materials such as extruded composites will be considered on a case-by-case basis, the new window must match the original in terms of size, shape, profile, depth of sash, width, and setback. Wood doors on primary façades should be replaced with replica wood doors and only if the original is damaged beyond repair. These guidelines encourage the use of substantial and durable materials.
4. Recreate door and window glazing to match the appearance of the original glazing patterns as closely as possible. Maintain the original size, shape, muntin configuration, and number of lights. Do not substantially alter the profile of the frames, sashes, or muntins to accommodate thick (double or triple) replacement glazing. Use clear window glass that conveys the visual appearance of historic glass (transparent low-e glass is preferred).
5. If using the same kind of material is not technically feasible, then a compatible substitute material may be considered, especially on the side or rear façades when minimally visible from the street. All replacement materials must fit the original opening without alteration. Replacement doors on the side or rear façade, when minimally visible from a public right-of-way, may be wood or paneled steel. Substitute materials will be reviewed on a case-by-case basis.
6. If a new use requires that an exterior opening be closed, leave the architrave, window sash, or door in place and frame the new wall over it or to it. Depending upon the exterior plan, a new shutter may cover the opening or the window could remain exposed. This approach leaves the sill, lintel, casing, window

sash, or door details unharmed and later owners can more easily restore the feature. Other exterior solutions to save the feature in situ for later use is to consider carrying the wall material across the opening which will cause the removal of the sill but leaves the lintel intact. Do not cover the opening with an entirely different material, such as cinder block, which will draw greater attention to the alteration. The best preservation principle here is to retain the ability to reverse the alteration with the least harm to the historic resource. If the architrave and window sash or door must be removed, the elements should remain in safe storage on the property for potential re-use.

7. Design new windows, doors, and other elements to be compatible with the original building.
8. Construct a new door or window when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation, or be a new design that is compatible with the size, scale, material, and color of the historic building. New windows and doors should also be compatible with the historic character and use of the building.
9. Install additional windows or doors on façades of limited historic interest, usually only in minimally visible rear or side walls. Their design should be compatible with the overall design of the building. Locate new doors and windows to be consistent with the historic architectural style and rhythm of the building. Be careful not to significantly increase the amount of glazing as it will negatively affect the historic integrity of the building by changing the overall design of the building.
10. Design insect screens and storm windows to minimize visual impacts. When replacement windows are installed, double or triple glazing is appropriate as energy-saving elements. Storm windows can be added, either on the outside or the inside, to help insulate and protect existing windows. A storm window should correspond in size, shape, major divisions, and color with the window it covers. New storm windows should not alter the basic shape of the opening. All meeting rails and mullions must align with the original sash and should be painted to match the window frame color. Exterior vinyl or aluminum storm windows are not permissible. Use storm window inserts designed to match the original window frame if placed externally.

CONTINUE ON NEXT PAGE



B. WINDOWS & DOORS

GUIDELINES CONT.

11. Design a new screen or storm door to minimize visual impacts. Storm doors that are mostly glass can be used in appropriate colors. Use a painted wooden screen door or louvered wooden storm door backed with screening in a residential context. Do not use a screen door with a highly decorative design (metal scroll-work, etc.) where it would be out of character. Do not introduce mill finished aluminum storm windows or storm doors.
12. Install operable window shutters, if proper to the style of the building. They should be operable or mounted to look as if they are operable (with all hardware) and of appropriate size.
13. Design new window security devices to minimize visual impacts. Where necessary, use window security devices that are simple in design. Introduce wrought iron security bars with vertical pickets that cover only the lower sash of the first-floor windows or the full height of basement windows. Install security bars on the inside of windows, if possible.

NOT historically appropriate:

- a. Removing a character-defining window, dormer, door, or details such as brackets, quoins, arches, keystones, lentils, sills, hoods, hood molds, paneled or decorated jambs, pilasters, entablature, cornices, pediments, or other related embellishments.
- b. Changing the size, number, and location of doors and windows, which affects the original design and style of the building.



Figure 3-30: Preserve and retain original and historic-age doors such as these double-leaf, panel and glass doors. Note the corresponding screen doors, made to fit.



B. WINDOWS & DOORS

B1. CRITERIA FOR WINDOW REPLACEMENT REVIEW

When applying for the installation of replacement windows or doors, it is important that the new windows be a visual match for the original windows. To help ensure that, the Architectural Review Board reviews the following criteria:

- The technical feasibility of replacing the windows in kind;
- Identical arrangement and shape of the window sashes and muntins;
- Identical sidelines (widths of window elements and expanse of glass);
- Comparable window elements in terms of size, shape, profile, depth of sash, width, and setback;
- Sash detailing (including beveled recreations of the window putty at sash and muntins);
- Custom profiles to match the original window framing;
- Custom color(s);
- Clear, unwarped glazing (yielding unwarped reflections).



Figure 3-31: The window on right is a wood replacement with moderately accurate detailing. It mimics an original window, as seen on the left. The replacement has slightly thicker muntin profile than the original and also has an incorrect division of lights (nine-over-nine-light as opposed to the original six-over-six-light sashes). Despite these inconsistencies, it is a good fit for the historic district.

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C. AWNINGS

Zoning Ordinance Article 3-5.3.4.2 (8)

Photographs of Warrenton's Main Street in 1862 show both wooden and cloth, shed-roofed awnings on the lower storefronts. Signs were originally painted directly onto canvas cloth, then were designed elliptically or rectangularly to fit the opening shape as awnings got more popular.

BEST PRACTICES

- Sloped, shed-type fabric awnings obscure fewer building elements so are most appropriate for commercial and most residential buildings. Plastics, synthetics, and aluminum are inappropriate materials and are discouraged. Awnings should correspond to the opening size and shape, and frames should always be fastened to the building in the least harmful manner and into the mortar joints or existing holes of former awnings or attachments. Fabric colors should complement the building colors.
- Bow awnings are discouraged. Awnings may be fixed or retractable, but the latter is preferred. Operable or retractable awnings provide seasonal flexibility by screening the hot summer sun, provide a sheltered space in front of display windows in rainy weather, and when rolled up admit more interior light.
- Fixed awnings are supported by a rigid steel frame with the awning fabric secured to the framework. Such awnings often have integral side panels, producing a greater degree of enclosure and protection for the storefront. Because of their continual exposure to weather, fixed awning fabrics usually have shorter life spans.
- The slope of upper story awnings is generally steeper than below on the storefront. The awning should extend between one-third and one-half of the height of the sash and project no more than three feet.

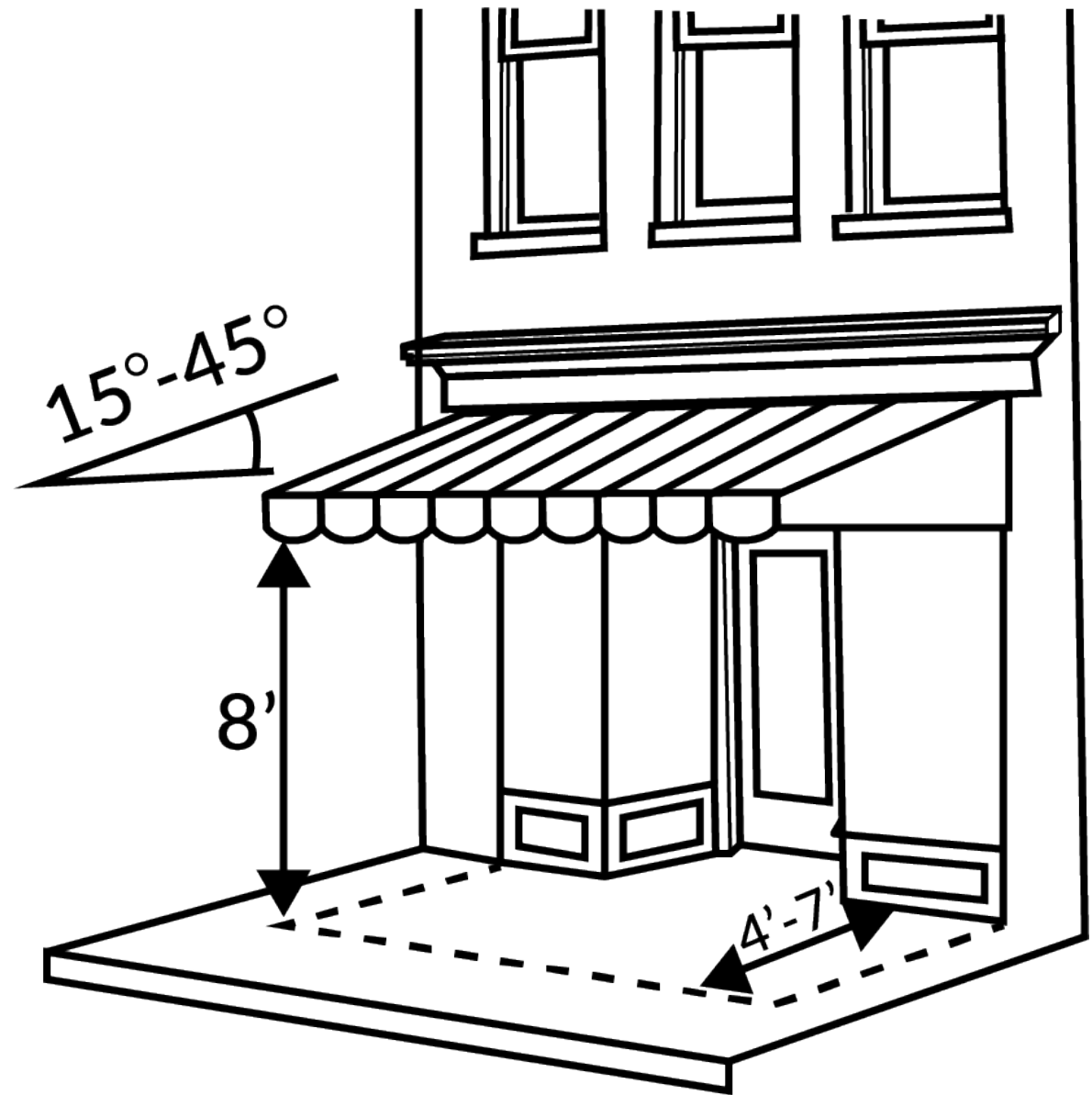


Figure 3-32: The diagram above shows the allowance examples for angles, depth, and height for a cloth awning.

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C. AWNINGS

GUIDELINES

1. Preserve and retain awnings that are in good condition and that contribute to the overall significance of the building and/or its historic integrity. It is not necessary to preserve and retain historic-age awnings that are not in good condition, that are not original to the building, or that do not contribute to the building's significance.
2. Design new awnings to be compatible with the historic building.
3. Awnings should generally be located directly below the storefront cornice or sign panel and extend over the transom and display windows. They should correspond to the opening's size and shape. If the display windows are very tall, or if a sign is present on the transom panel, an awning may be mounted directly below the transom provided that all portions clear the sidewalk by a required eight- (8-) foot minimum.
4. The awning should be slightly wider than the width of the display windows but should not obscure the piers or other significant features of the facade. Projection over the sidewalk should range from four (4) to seven (7) feet and be proportioned so that the slope of the awning is between fifteen (15) and (45) degrees. Valances on the front and sides are usually eight (8) to twelve (12) inches high and may serve as a sign panel (see visual on [page 3.26](#)).
5. Sloped shed-type fabric awnings are most appropriate for commercial and most residential buildings and cover fewer building elements. Retractable awnings are preferred. The design of the awning and color of the cloth should complement the building.
6. Scallops, notches or other decorative edge treatments may reinforce the pattern of awning fabrics or relate to details of the facade. Edge banding, which is added to all exposed seams of the awning fabric is available in many colors and may enhance the valance profile.
7. Awning frames must be fastened to the building in the least harmful manner and into the mortar joints or existing holes of former awnings or attachments.
8. Several storefronts sharing the same building should maintain one type, design, pattern, and color scheme.
9. Allow for the suspension of the above guidelines on a case-by-case basis for the use of properly documented historic awning types that can be shown to have been used in the district during its period of significance.

NOT historically appropriate:

- a. Installing an internally-illuminated awning. Do not use awning materials

without proven durability or that have a gloss finish. Do not install metal awnings unless historically appropriate. Plastics and synthetics are inappropriate materials in the historic district and are not allowed. Boxed awnings are discouraged. Never install a flat awning because water and debris back up into the building.

- b. Covering character-defining features such as lintels, pediments, hoods, or quoins.



Figure 3-33: This awnings on this commercial building are appropriate for Warrenton's commercial downtown.



D. STOREFRONTS

Most of the commercial buildings in the Warrenton Historic District were built in the late-nineteenth or early-twentieth centuries. The first floors of these buildings contained storefronts designed to be as transparent as possible through the use of large plate-glass display windows. The purpose of this transparent design was twofold: it allowed ample opportunity for passers-by to view the wares sold within, and it allowed light to reach deep into the long, narrow retail spaces. Storefronts in historic buildings should be designed in a traditional manner, with large display windows and signs set on signboards over the storefronts.



Figure 3-34: This storefront retains its original form, including cornice and entablature, its recessed entry, and its wood framing. The transom panels, however, have been clad with plywood, which is not appropriate.



Figure 3-35: Do not replace historic storefronts with an aluminum system that does not maintain the original proportions, size, scale, color, and materials of the original, documented, storefront.

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D. STOREFRONTS

GUIDELINES

1. Preserve and repair historic-age storefronts, including window trim, glass, lintels, sills, architraves, shutters, cornices, pediments, hoods, steps, and all hardware. Owners of buildings with storefronts that have been altered in the past are encouraged to restore these elements to their original appearance based on site evidence and appropriate historic research.
2. Repair storefront elements by patching, splicing, consolidating, or otherwise reinforcing the historic materials. Such repair also can include the limited replacement in kind or with compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes or sufficient documentation for an accurate reconstruction of the original.
3. Replace in kind an entire storefront element that is too deteriorated to repair. If the overall form and detailing are still evident, use the physical evidence to guide the new work. If using the same kind of material is not technically feasible, then a compatible substitute material may be considered.
4. Recreate a missing lintel or cornice to help define the storefront. Carry through missing pilaster elements. If the original transom glass is missing, install new glass, but do not infill with a sign or other opaque materials. Use wood and glass or metal and glass doors.
5. Recreate storefronts by matching the original proportions, sizes, scale, color, and materials of the original, documented storefront. Do not alter the commercial character of the storefront by substantially reducing or enlarging the area of glass in the storefront.
6. Design new storefronts to be compatible with the original building. It may be an accurate restoration using historical, pictorial, and physical documentation, or be a new design that is compatible with the style, size, scale, material, and color of the historic building.
7. Maintain the alignment and rhythm of the front façade when altering or restoring a previously altered storefront. Use traditional materials such as masonry and wood. If using traditional materials is not feasible, use compatible substitute materials that are similar in scale, finish, and character to the original material and have proven durability in the local climate. Expose original storefront elements that have been obscured by modern siding or other materials.
8. Operable Storefronts:

9. Design operable storefronts that are appropriate to the character of the district. Overhead doors should be used only on former garages, warehouses, or other buildings that would have originally included such doors. Folding-style doors are preferable on typical commercial storefront buildings.
10. On a typical commercial building from the late nineteenth or early twentieth century, the storefront material should be wood or painted metal.
11. Design operable storefronts with appropriate proportions. The number of vertical divisions in the storefront and the proportions of frame to glass in each bay should be consistent with the existing rhythm of the building façade, so that when closed, the storefront reads as a typical fixed storefront.

NOT historically appropriate:

- a. Altering the size and shape of a storefront opening or display windows. Do not remove or enclose a transom.
- b. Using reflective, opaque, or tinted glass except on the transom, when historically appropriate.
- c. Installing solid non-commercial doors. Do not install mill-finish metal doors or pseudo-historical doors.
- d. Creating a false historic appearance by designing the replacement storefront on insufficient historical, pictorial, and physical documentation or by incorporating false historic elements such as half-timbering, pent roofs, or shingles.
- e. Removing Vitrolite or Carrara glass from a storefront.



E. ENTRANCES & PORCHES

Original porches and stoops are among the most important character-defining elements of residential and commercial façades and should be preserved. Such building components influence the perceived scale of each building and help define its entrance.

BEST PRACTICES

- Warrenton's earliest Federal- and Greek Revival-style architecture shows that the Town followed southern architectural trends, as there are many remaining examples of porticoes or porches of the period. Since the mid-nineteenth century, the wider and deeper front porch has provided respite from the southern heat, more so before air conditioning, and is a primary element for stylistic embellishment. Porches typically resonate the architectural details of the building from their balustrades to the columns, cornice, and roof.
- Traditionally porches are painted the colors of the building and never should be composed of unpainted pressure-treated lumber. All features of a contributing porch consist of solid sawn wood including the floor which traditionally had three- to five-inch wide boards on nineteenth-century buildings. Many of the district's porches have been replaced.
- Maintaining the paint on all porch details is important to prolong the life of this integral design component of historic buildings in Warrenton. It is not uncommon for an original porch to be later screened and given a screen door entrance for insect-free comfort. Glazed windows and doors replaced the screening in the next evolution of the porch in the twentieth century.



Figure 3-36: The porch on the excellent Italianate-style frame house has an intricate jigsaw balustrade, chamfered columns, and infrequent C-scroll brackets supporting the bracketed cornice.

GUIDELINES

1. Preserve and retain entrances and porches and their functional and decorative features that are important in defining the overall historic character of the building such as doors, transoms, fanlights, sidelights, pilasters, entablatures, columns, balustrades, stairs, flooring, columns, railing, brackets, modillions, dentils, cornice, and pediments.
2. Repair entrances and porches by patching, splicing, consolidating, or otherwise reinforcing the historic materials. Such repair also can include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, friezes, brackets, and stairs.
3. Replace in kind an entire entrance or porch that is too deteriorated to repair—if the form and detailing are still evident—using the physical evidence to guide the new work. If using the same kind of material is not technically feasible, then a compatible substitute material may be considered. Do not replace an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.
4. Design new entrances and porches to be compatible with the historic building.

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CONTINUE ON NEXT PAGE

E. ENTRANCES & PORCHES

GUIDELINES CONT.

5. Design the replacement entrance, porch, or stoop to relate to the overall scale of the primary building. Research the history of the building to determine the location, appearance, and materials of the original entrance, porch, or stoop.
6. Design porch enclosures to have minimal visual impact on the historic building and district. In general, porches should not be enclosed, unless there is historic precedent.
7. Design new porches and entrances to be Americans with Disabilities Act- (ADA-) compliant whenever possible and when required by law.
8. Materials will be reviewed on a case-by-case basis.

NOT historically appropriate:

- a. Removing an original entrance, porch, or stoop. Do not remove porch columns or details including brackets to enclose a porch with screening, windows, or solid walls.
- b. Removing a front porch and its details to accommodate a new use. Instead, incorporate it and the entrance into the design.
- c. Cutting new entrances on a primary façade. Do not remove an entrance or porch that is un-repairable and replace it with a new entrance or porch that does not convey the same visual appearance.
- d. Repairing existing porches and their details with, or replacing fully or partly deteriorated porches and details, with aluminum, synthetic, vinyl, plastic, polyurethane, polypropylene, or plywood. Do not repair or replace iron or steel railings and balustrades with hollow metals of a lesser quality.



Figure 3-37: This one-story, two-bay porch with an intricate scroll-sawn balustrade was added to the Federal-style H. Clay Ward House at 115 Culpeper Street in the late nineteenth century.



Figure 3-38: The porch on the excellent Italianate-style frame house at 178 Main Street has an intricate jigsaw balustrade, chamfered columns, and infrequent C-scroll brackets supporting the bracketed cornice.



F. ROOFS

Zoning Ordinance Article 3-5.3.4.1 (4)

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

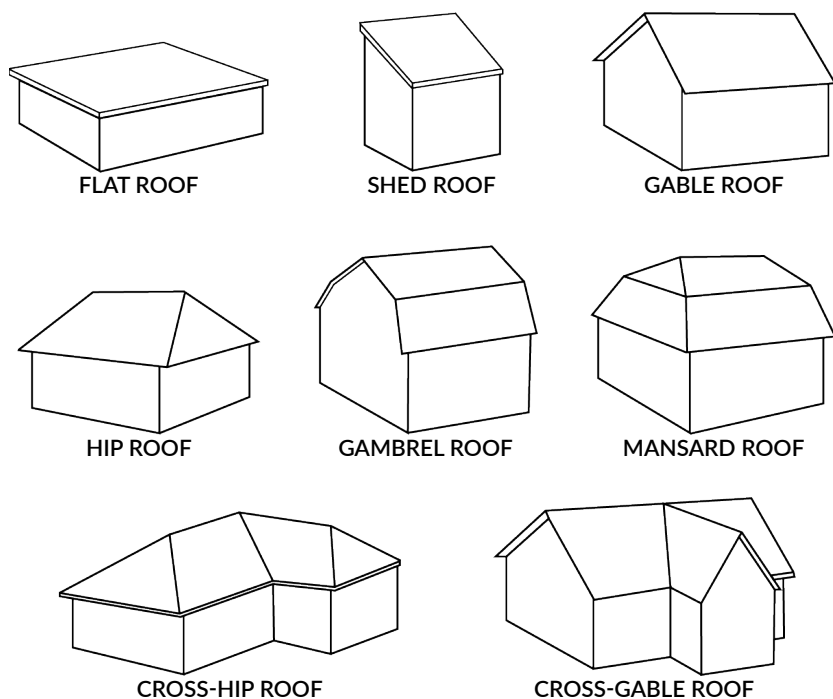


Figure 3-39: The Ullman House has a superb, patterned, polychromatic slate roof.

GUIDELINES

1. Preserve and repair original roofing materials and designs, especially if the roofing is unusual and lends considerable character to the building (such as irregular or patterned slates, clay tiles, or metal), it should be retained, repaired, or replaced in kind to match its appearance.
2. Preserve and retain roofs and their functional features that are important in defining the overall historic character of the building. This includes the roof's shape; decorative features such as cresting and chimneys; and roofing materials such as slate, clay tile, and metal; as well as its size, color, and patterning.
3. **Roof Shape:** Preserve the perceived line and orientation of the roof as seen from the street. Maintain traditional overhangs as they contribute to the perception of the building's historic scale. Do not alter the angle of a historic roof. Do not truncate or remove exposed roof rafters or soffits.

CONTINUE ON NEXT PAGE



F. ROOFS

GUIDELINES CONT.

4. **Roofing Materials:** Preserve and maintain clay tile, slate, and metal roofs. If total replacement is warranted, then in-kind replacement is preferred. However, alternative materials will be considered on a case-by-case basis.
5. Whenever possible, replace broken or missing slates with new or good-condition recycled rock slates of the same size, thickness, texture, pattern, and color as the existing roof with compatible copper fasteners.
6. Galvanized metals and terne, copper, or even tin metals if available, are acceptable replacements for deteriorated, non-repairable standing- or flat-seam metal roofs. They shall be hand-formed or mechanically-formed on site during installation. In addition, they should be site painted, not factory pre-painted.
7. Copper flat- or standing-seam roofs are encouraged when the existing contributing metal roof cover is deteriorated beyond repair because the durable material requires no paint and naturally darkens. Copper shall not be painted after installation but allowed to darken naturally.
8. Pre-painted/pre-finished metal roofs may be applied to contributing buildings. Be sure nails and other fasteners, flashing, and snow guards are of a compatible metal to the roof surface and will not cause corrosive reaction, staining, or deterioration.
9. **New Roofs:** Replace and recreate roofing in-kind if missing or damaged beyond repair. Replace with historically appropriate materials whenever possible.
10. When a roof covering is deteriorated beyond repair, the new roofing should match the original in material, dimension, composition, texture, pattern, design, and details. If the existing material is not available, the material utilized should match as closely as possible.
11. Recreate features that are completely missing (such as a chimney or cupola) based on historical, pictorial, and physical documentation.
12. Rehabilitate the roof to include necessary functional features such as dormers, skylights, roof hatches, chimneys, and mechanical units in a way that does not detract from the historic significance and integrity of the building.
13. Design additions to roofs such as elevator housing, decks, dormers, and skylights to be inconspicuous from the public right-of-way, and do not damage or obscure character-defining features.
14. New rooftop decks may be permitted only where they are not visible from the public street or right-of-way. Visible rooftop decks may be approved on secondary façades on a case-by-case basis. Rooftop decks should blend in with the style of the building and its materials, should be as modest as possible

(lowest railings permitted, clear if possible, no pergola or roof coverings), and should not cause any irreversible damage to the historic building.

15. Design new dormers to match the size, number, proportion, and styling of dormers on similar buildings where precedents exists. New dormers may be more appropriately added to the rear façade of a building. Do not enlarge existing dormers unless they are minimally visible at a rear façade.
16. Design new skylights on side or rear-facing roof slopes but never on the front façade. Skylights should have a low profile and should be minimally visible.
17. Install mechanical or service equipment on the roof be inconspicuous from the public right-of-way and in such a way as to not damage or obscure character-defining features. Screen visible rooftop exhaust fans, mechanical equipment, and HVAC units with compatible architectural materials, as used on the exterior.

NOT historically appropriate:

- a. Construction of additional floors, penthouses, and mechanical spaces (shall be avoided).
- b. Removing and replacing a major portion of the roof covering or its features, thereby creating new and no longer historic roof surface, instead of repairing or replacing in kind only that part that is deteriorated beyond preservation.
- c. Removing a contributing roof feature, such as a dormer, tower, chimney, cupola, steeple, pinnacle, or cresting that is deteriorated beyond repair, and not rebuild it in the same place using the same size, materials, composition, style, and design.



F. ROOFS

F1. CHIMNEYS

GUIDELINES

1. Retain, protect, and repair chimneys and their details. Assure that flashing along the chimney at the roof is in good repair.
2. Repair and replace chimneys in-kind. Recreate missing chimney details when the original is no longer extant, using pictorial or physical evidence as a guide.

NOT historically appropriate:

- a. Removing a contributing chimney or its stack, even when an interior fireplace has been closed in or completely removed. Never remove a contributing chimney for an addition.
- b. Introducing a new chimney that is incompatible in size, scale, material, and design.



Figure 3-40: 84 Winchester has a heavy chimney with lower corbels aligning with the dense structural emphasis of Federal architecture.

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Figure 3-41: The dual chimneys at 181 High Street add to the symmetry of the building which is a notable element of four-square architecture.



Figure 3-42: The chimneys at the Mosby House have excellent detailing and contribute to the architectural significance of the house.



Figure 3-43: This galvanized steel downspout is not historically appropriate. To comply with the guidelines, the downspout should be painted to blend in with building.

GUIDELINES

1. Repair and maintain functioning roof drainage, flashing, gutters, and down spouts. Keep gutters clean of leaves, debris, and vegetation. Fasten an extender or ground leader to down spouts or install an underground French drainage system to carry water away from the foundation of the building to deter rising moisture.
2. Built-in gutters on the visible parts of the roof should be retained, not replaced with a hung gutter.
3. Gutters, down spouts and their fasteners should be metal. Half-round gutters and round down spouts are encouraged. Unless copper is used, paint the surfaces for protection and to blend into the façade. Fasten gutters and down spouts in the least harmful manner to the historic fabric and architectural detailing of the building.

NOT historically appropriate:

- a. Using vinyl or other synthetic gutters or down spouts on contributing buildings.

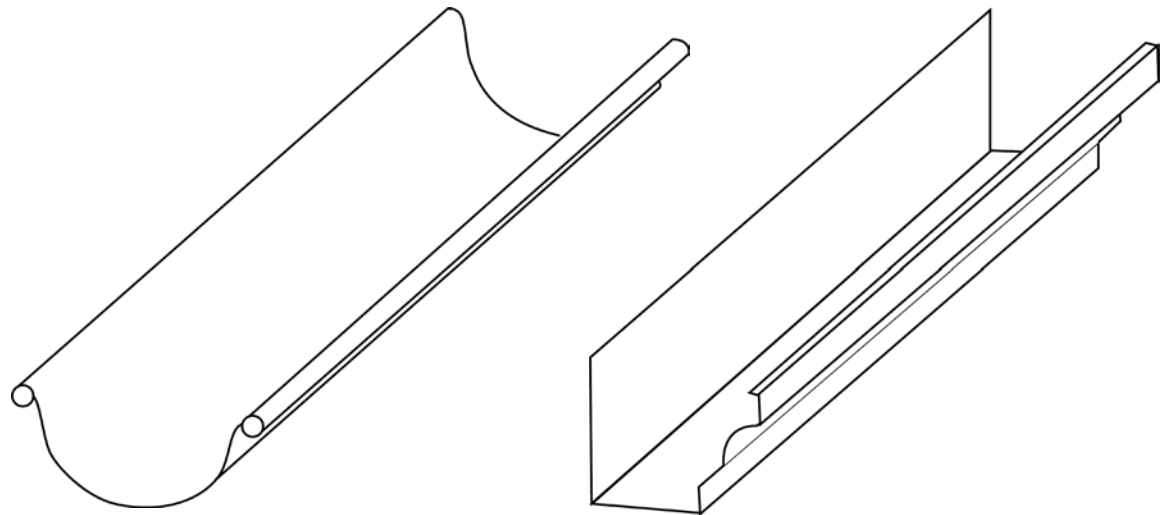


Figure 3-44: Half-round gutters (left) are the typical gutter style seen throughout the historic district. Half-round gutters best represent the rain system style of colonial houses. K-style gutters (right) were introduced in the late 1940s.



F. ROOFS

F3. ENTABLATURE, CORNICES, EAVES, & DETAILS

GUIDELINES

1. Retain, protect, and repair the entablature, cornices, eaves, and their details.
2. If replacement is necessary, remove only that deteriorated portion and replicate the material, composition, texture, profile, shape, design, and craftsmanship in kind, then reapply a protective finish of paint.

NOT historically appropriate:

- a. Removing or obscuring the entablature, cornice, or decorations including modillions, dentils, brackets, king posts, pinnacles, verge board, or other details or alter the eave overhang as all are important character-defining features.
- b. Applying liquid ceramic coatings or liquid vinyl coatings to any part of the entablature, cornice, or eave details including the soffit, moldings, decoration, or brackets. Never obscure the wood soffit with aluminum, vinyl, plastic, synthetic, fiber-cement, fiber composite, or fiberglass or any other similar product.
- c. Recreating original entablature and cornice features using in-kind materials. If alternate materials are desired, their application requires approval by the Architectural Review Board. The following materials have been used successfully in the past: wood composite materials (including extruded wood composites) and fiberglass casts that are historically appropriate in texture and profile. Alternate materials may be considered if there are inherent flaws in the original materials and/or if code requirements prompt a change.
- d. Aluminum or vinyl soffit and fascia. This material may cause damage to the underlying historic materials.



Figure 3-45: The cornice of 140 Winchester is a prominent architectural feature typical in Colonial Revival structures.



Figure 3-46: This interesting rooftop deck appears to be integral with the building. It is located at the rear of the property, is minimally ornamented, and maintains the rhythm and patterning of the fenestration pattern.



4. SIGNAGE

Zoning Ordinance Article 3-5.3.4.1 (6) & 3-5.3.4.12

Creative, eye-catching, high-quality, historically-appropriate signage is important to the vitality of Warrenton's downtown and commercial areas. While in keeping with historically-appropriate locations for signs, scale, and materials, signs can still be interesting and attention-grabbing.

Signs should be designed as an integral part of the design of the building and should not cover up or distract from the architectural character of the building. Many kinds of signs can be appropriate: painted, individual raised letters, and true neon. Internally illuminated box signs are not appropriate in historic areas. All sign modifications and new signs must comply with specifications set forth in the Warrenton Zoning Ordinance.

Certificates of Appropriateness are required for all signs in the historic district that require a sign permit, as listed in Article 6, "General Provisions for Signs," of the zoning ordinance.

The Architectural Review Board review and approval of a sign application precedes issuance of a sign permit by the Zoning Administrator. Sign requests will be considered relative to the individual characteristics, size and scale of the building, existing signage and site conditions. Although sign regulations in Article 6 represent maximum permitted signage, the size may be reduced for the size and scale of the building as deemed appropriate by the Architectural Review Board to meet the provisions of Article 3 HD-Historic District. Signs of a temporary nature of up to six months must follow the provisions of the zoning code, but do not require a Certificate of Appropriateness.



1. Parapet Sign
2. Window Sign (Upper Floor Tenant)
3. Cornice Sign
4. Projecting Sign
5. Transom Sign
6. Awning Sign
7. Window Sign
8. Door Sign (Upper Floor Tenant)
9. Wall Sign

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A. GENERAL GUIDELINES & HISTORIC SIGNS

There are several historic signs that have remained in Old Town Warrenton. These "ghost signs" reflect the development of commercial Warrenton overtime and maintains the essential character of a dense area. Any efforts to maintain these signs shall enforce the special character of the Historic District.



Figure 3-47: The Wagons' Harness Farm Implements sign is a historic sign that may be preserved and repainted as needed.



Figure 3-48: 92 Main Street has maintained an installed sign from The Blue Ridge Hardware Store, resident to the building for many years.

GUIDELINES

1. Retain, protect and repair historic signs, date stones, nameplates, and owner or building identification signs, especially when they are a significant part of a building's history or design.
2. Retain, protect and restore historic wall painted advertising and identification signs.
3. Design signage that attaches to historic materials in a manner that causes no irreversible damage to that material. Minimize the number of anchor points when attaching signs to buildings.
4. New and modified signs should be compatible with the architectural character and materials of the building and district.
5. All sign type not specifically mentioned within these guidelines shall be reviewed on a case-by-case basis.
6. **MATERIALS** and **LETTERING**: Signs within the district may be made of wood, metal, composite, or synthetic materials. Plastic is typically not allowed. Painted lettering is preferred but may be comprised of individually applied letters or individually illuminated channel letters, or be true neon signs, back lit (silhouetted) signs, or signs illuminated by shielded spotlights.
7. **SIGN ILLUMINATION**: In general, signs should be illuminated from an external, shielded lamp. Do not overpower the building or street edge with lighting. Use a warm light similar to daylight. If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible. If internal illumination is used, a system that back-lights text only is preferred. True neon is allowed where historically appropriate (due to building style or age). However, in those areas, use neon in limited amounts so it does not become visually obtrusive.
8. Internally illuminated signs are not permissible.

NOT historically appropriate:

- a. Signage that obscures architectural features or visually competes with the historic character of the building.



B. SIGNBOARDS AT CORNICE

A wall sign is any sign attached parallel to the wall or surface of a building. Historically, a signboard (a type of wall sign) was commonly used under a building's secondary cornice, above the storefront windows. This is one of the most appropriate sign types for traditional storefronts.

GUIDELINES

1. Wall signs must be eight (8) feet above the sidewalk with letters no larger than twenty-four (24) inches in height. The Zoning Administrator may approve one or more letters up to a forty-eight-inch (48") height if all other letters are reduced in size. This should be done on a case-by-case basis, taking into consideration the height of the signboard.
2. Design a wall sign to fit within, rather than forward of, the fascia or other architectural details of a building.
3. Wall signs should be painted on wood, metal, or substantial and durable composite materials.

NOT historically appropriate:

- a. Signage obscures architectural features or compete visually with the historic character of the building.
- b. Lettering extends beyond the signboard; designs and logos may extend past the signboard if determined appropriate for the building and unique circumstance.



Figure 3-49: This Denim and Pearls storefront exhibits a signboard that meets the general tenets of the guidelines. It is more common to place the signboard at the cornice level, as the top of the building is often reserved for the building's name. This building also has two window signs which match the signboard, creating a cohesive look.



C. TRANSOM SIGNS

A transom sign is only appropriate when the originally revealed glazing has been covered over with plywood and paint to hide the dropped interior ceiling by later owners. In such cases a flat wall sign may be mounted over this blank area. Painted address lettering may also be appropriate in the transom window.



Figure 3-50: This transom sign at 7 Main Street is carved wood with routed gold lettering mounted to blend with the transom.

GUIDELINES

1. The entire transom area, however, should not be made into a sign. Instead, a sign panel no taller than two (2) feet in height should be applied so that it projects out slightly from the plane of the transom.
2. As with the cornice sign, raised or painted letters are effective.



Figure 3-51: 40 Main Street with a wooden transom sign.



D. FLAT OR WALL SIGNS

Wall signs are either painted directly onto the building surface or on a panel or signboard mounted on the face of the building. Wall signs are frequently used when the storefront does not have a cornice. There are several existing historic-age wall signs remaining in Warrenton, painted directly on the brick.



Figure 3-53: This painted wall sign at 20 Main Street utilizes the large empty space on the side of the building. The brick had already been painted allowing the painted sign to be an appropriate choice.

GUIDELINES

1. Wall signs should be scaled and sized according to the building to which they are proposed. They should not cover or obscure important architectural elements.
2. Applied wall signs should be of painted wood, metal, or substantial and durable composite materials.
3. As with the signboards, raised or painted letters are effective.
4. Directory boards for multiple tenants may be encouraged over individual signs.
5. Wall signs should be attached in the least damaging means to the building's materials and other character-defining features. Try to reuse earlier holes for mounting rather than making new ones. When new holes are necessary, always try to fasten into the mortar instead of compromising the strength of a brick.

NOT historically appropriate:

- a. Vinyl, plastic, or internally illuminated signs.
- b. Signage that is oversized, overstated, inappropriate for use in historic districts. Such signage is inappropriate in the Warrenton Historic District.



Figure 3-52: The Wild Hare Cider sign is a historically appropriate wall sign. It meets the tenets of the guidelines and retains visual interest and creativity.



E. WINDOW SIGNS

Window signs are a form of a wall sign and should be included in the permitted wall sign area. No window sign should exceed twenty-five percent (25%) of the window area or have letters taller than twenty-four (24) inches. Glazed doors may also have lettering.

GUIDELINES

1. Design a window sign to minimize the amount of window covered. Where larger signs would detract from viewing window displays, smaller lettering may be located less obtrusively near the bottom of the display window. Such signs generally are more appropriate for closer pedestrian traffic.
2. Traditional gold lettering is almost always appropriate for window signs. If dark colors are chosen, they should be highlighted for visibility. A solid painted background behind lettering should be avoided because it destroys the transparency of the storefront.
3. Another option is etched lettering, but because of its permanence, it is usually reserved for such features as the street numbers on transoms over entrances.



Figure 3-55: 52 Main Street with vinyl cling window signs chose a subtle color that compliments the building and is sized so to not obstruct the window views.



Figure 3-54: White lettering in the window signage at 35 Main Street blends well with the structure without impeding any views.



F. PROJECTING SIGNS

A projecting sign is attached perpendicular to the wall of a building. Design a bracket for a projecting sign to complement the sign composition. Locate a small projecting sign near the business entrance, just above or to the side of the door. Mount a larger projecting sign higher on the building, centered on the façade or positioned at the corner.

GUIDELINES

1. The bottom edge of the projecting sign should be eight (8) feet above the sidewalk.
2. Projecting signs should not be larger than six (6) square feet. The sign panel should have a minimum six-inch (6") clearance from the face of the building and extend to its outermost part less than four (4) feet. Projecting signs will be reviewed according to their scale and size and to the scale and size of the building to which they are proposed.
3. Creative designs and shapes are always encouraged.
4. Limit the number of projecting signs to one per business.
5. When multiple tenants desire hanging signs, within reason and when space allows, individual small signs can be hung vertically in a row down from the bracket.



Figure 3-56: This wood sign at 36A Main Street is routed at the bottom to add dimension and creative styling.



Figure 3-57: This bike shop sign is an example of an innovative projecting sign that meets the requirements of the guidelines. It is visually interesting, does not detract from the historic building, and causes no irreversible damage. The storefront also utilizes two small window signs. The store address is incorporated into the transom.



G. GROUND SIGNS

Ground signs are not attached to any building but are supported by one or two posts anchored in the ground. Monument signs are also considered ground signs. A ground sign should be compatible with the building and the context of the historic district. Generally, these signs should be low to the ground and appear anchored.

GUIDELINES

1. Ground signs should be used only if the building is set back from the sidewalk, and placement will not impede the use of the front yard or pedestrian circulation.
2. Ground signs must be in size and scale to the building, lot, and setting.
3. Creative designs and shapes are encouraged.



Figure 3-58: This ground sign at 35 Horner Street acts as a building directory setback from the sidewalk and surrounded by landscaping to soften its appearance.



Figure 3-59: This ground sign for Carter Hall at 31 Winchester Street is appropriate for the historic district.



H. DIRECTORY SIGNS

Directory signs or upper floor occupant signs are utilized when multiple occupants are in a single building. These signs are typically wall signs placed low near the entrances to minimize the impact on existing signage. There are instances of projecting signage for upper-floor occupants placed alongside or above a secondary entrance.

GUIDELINES

1. For street level stores with upper floor offices or retailing, the primary sign should identify the ground floor merchant. When the upper floor retailer is different than the street level merchant, cooperative sign sharing might be considered. Signs for upper floor occupants should be smaller to avoid upstaging storefront signs and located near upper floor entries or displayed in upper floor windows.
2. Consider using painted lettering in upper floor windows as a more traditional, and still very effective, way to identify upper floor tenants. Combining gold leaf and black paint produces excellent readability. Signs should be painted on the inside of the glass of either the upper sash or bottom of the lower sash in order to remain visible when the window is open.
3. Avoid placing signs identifying occupants near the cornice of the upper facade. This location was traditionally reserved for the name of a building, or for identifying a business that occupied all floors of the building.



Figure 3-60: 33 Main Street utilizes high-quality bronze plates set by the entrance to compliment the building while creating useful signage.



I. AWNING SIGNS

The front and side valances are the appropriate areas for store or product identification. Lettering should be the same style used on other signs on the building. The letters may be painted directly onto the cloth or applied on cloth panels. A letter monogram or approved logo may be considered for the center slope of a shed-type awning. Awning signage is considered within the calculations of allowable wall signage area.



Figure 3-61: The awning at 41 Main Street is appropriately sized with subtle lettering to inform but not detract from the design.



Figure 3-62: The 36 Main Street awning sign does cover or obscure the architectural details on the structure.



Figure 3-63: 22 Main Street utilizes the existing awning with simple writing speaking to the building's historic use.



J. SIGNS FOR THE COMMERCIAL USE OF RESIDENTIAL BUILDINGS

With the extension of the business district into residential neighborhoods adjacent to downtown, and with the conversion of several historically residential properties into business use, commercial signs for former dwelling houses must be addressed. As new conversions occur where the current regulations allow, care must be taken in selecting the type, number, size and placement of signs to avoid visual commercial clutter and maintain the residential character.

Although the setting is different, many of the criteria for making appropriate sign design decisions are the same for residential buildings as they are for commercial buildings in the historic district.



Figure 3-64: 97 Culpeper uses the existing fence posts to anchor a small wood, down-lit sign to compliment the character of the residential street.

GUIDELINES

1. A business name painted on the frieze of a porch cornice is the least invasive, obtrusive, and expensive means of applying a sign to a dwelling, unless there are triglyphs or other raised details.
2. A wall sign may be mounted by the door. The size should not exceed four (4) square feet. If the wall surface is brick, the screws should go into the mortar rather than marring the faces with holes that allow deterioration of the material. If mounted on weatherboard, the screws should not be so tight that the overlapping boards crush or splinter.
3. A modest, projecting sign may be hung in the soffit or underside of the porch cornice between two posts and above the balustrade. If there is no balustrade, the bottom of the sign should not be lower than eight feet. The sign should not exceed four (4) square feet.
4. If the dwelling has ample front yard space, a low, ground sign may be considered either perpendicular to or facing the street and placed near the front sidewalk. Illumination should be minimal if adjacent to residential zoning.
5. A sign may be considered on a fence at the front or rear of a property. The sign should be made of wood, metal, or substantial and durable composite materials, and should not exceed four (4) square feet. It should not cover or obscure important architectural elements, and should not damage any ornamental iron, or masonry. A fence sign may be illuminated with shielded spotlights.
6. Generally, one sign is appropriate for commercially used residences in the historic district, or a combination of small signs.



5. SPECIAL TOPICS/ACCOMMODATIONS

A. MECHANICAL SYSTEMS & EQUIPMENT

A1. HEATING, VENTILATING, & AIR CONDITIONING (HVAC)

The Architectural Review Board has jurisdiction over window air conditioning units on the front façades of commercial buildings. All other window air conditioning units on residential buildings or on side or rear façades of commercial buildings may be approved by the Zoning Administrator or their staff, providing they do not alter the historic windows in any capacity.

HVAC units and equipment can be massive, weighty, and produce moisture and vibrations that are a potential threat to historic buildings. Large systems have substantial motors that produce heat and considerable vibration that can shake building foundations, causing cracks in masonry and mortar as well as failure of interior plaster ceilings and walls.



Figure 3-65: This window air conditioning unit is located at the rear of the building and is not permanently attached to the structure. Though unsightly, it meets the intent of the historic district guidelines.

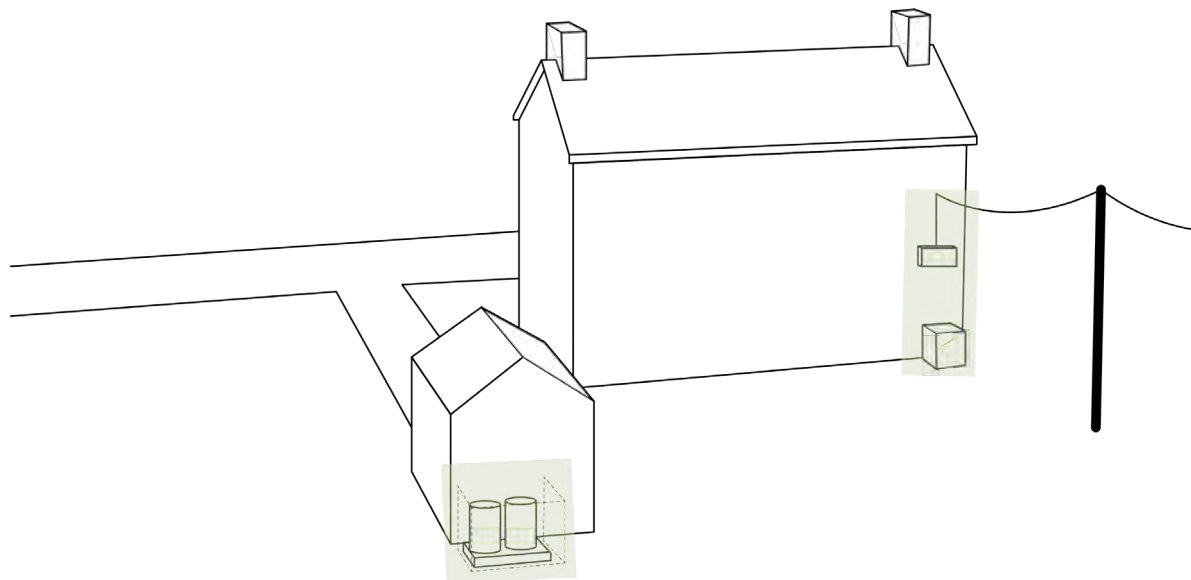


Figure 3-66: The HVAC equipment, in green, has been appropriately placed in the back of the structures minimizing the impact on the streetscape to maintain the character of the neighborhood.

BEST PRACTICES

- Situating HVAC units on a flat-roofed commercial building should be undertaken with caution, making every effort to prevent damage to the structural system because of heavy weight, condensation causing decay and constant vibration that may disrupt masonry or interior plaster.
- It is recommended that window air conditioning units not be permanently installed but inserted in the spring and removed in the fall to allow periodic inspection of the condition of the window sill.

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A. MECHANICAL SYSTEMS & EQUIPMENT

A1. HEATING, VENTILATING, & AIR CONDITIONING (HVAC)

GUIDELINES

1. Install mechanical equipment to minimize impacts on historic fabric and building appearance.
2. Locate ground-mounted utility pedestals to the rear of a building. Screen a service area with a wall, fence, or planting. Screen and paint restaurant vent areas.
3. Install roof mounted mechanical equipment, such as air conditioners, that are inconspicuous and not visible from the public right-of-way.
4. Install vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities where they will not be visible on the exterior façades. Group utility lines into the least amount of conduit feasible.
5. Install mechanical equipment in areas and spaces that require the least amount of alteration to the historic materials, plan, and avoid visible façades of the building.
6. Evaluate the least harmful means of inserting cable or pipe connections through masonry or frame walls of the building and implement the least damaging method.
7. Any exposed or visible HVAC lines should be painted or covered to blend with the exterior of the building.

NOT historically appropriate:

- a. Placing HVAC ground units on the front elevation of contributing buildings side elevations.
- b. Installing mechanical equipment that radically changes the appearance of the historic building.
- c. Altering or removing windows by installing heating/air-conditioning units in historic window frames.
- d. Cutting holes in important architectural features such as cornices, decorative ceilings, and paneling.
- e. Installing mechanical equipment on a primary façade unless specifically approved by the Architectural Review Board and such an installation would not damage the historic fabric of the façade.



Figure 3-67: This well designed brick wall located behind 14 Main Street is a good example of commercial screening.



A. MECHANICAL SYSTEMS & EQUIPMENT

A2. EXHAUST & SUPPLY FANS

GUIDELINES

1. Exhaust and supply fans should be located in the least conspicuous place using the least harmful installation and operational means.
2. Protective measures should be taken to prevent and eliminate condensation and grease on or into the building's materials.
3. Mount exhaust fans in existing chimneys as low as permitted by the Building Code. Alternately, mount exhaust fans on flat or low-sloped roofs of commercial buildings. If seen from any ground view, these roof units should be painted black to blend unobtrusively into the background or screened with a parapet or the wall surfacing material.

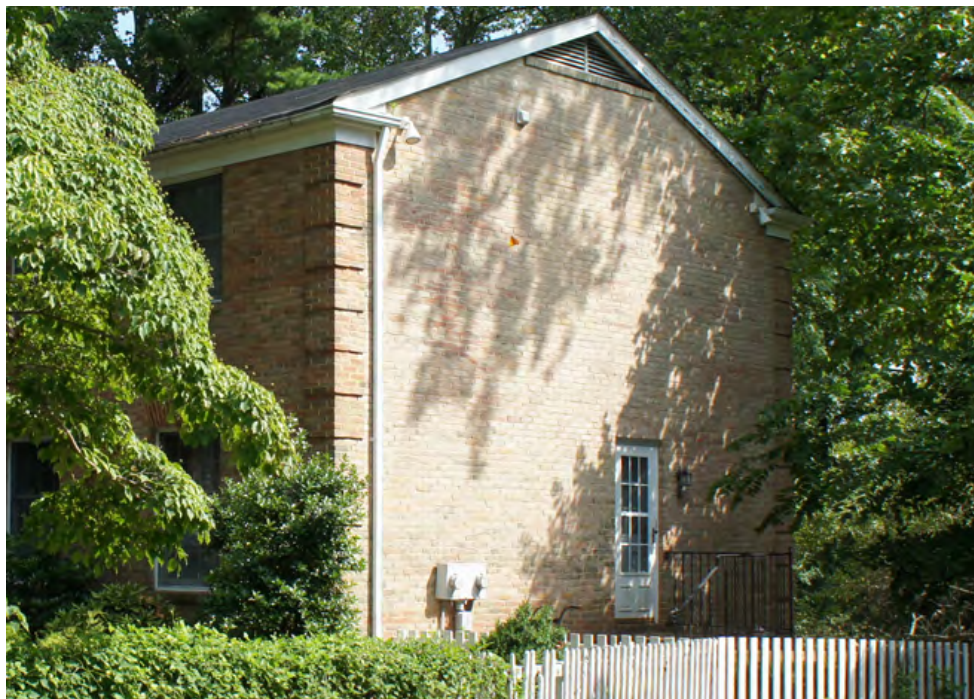


Figure 3-68: The gable vents at 131 Winchester Street are recessed into the wall and painted to not detract from the building architecture.



Figure 3-69: This vent is screened by painted lattice to further blend with an entrance at 7 N. Fifth Street. Ensure there are no obstructive coverings that may impede on ventilation before installing such a finish. Always check local code requirements!



A. MECHANICAL SYSTEMS & EQUIPMENT

A3. UTILITY METERS

GUIDELINES

1. Locate utility meters inside a building whenever feasible. If not possible, side and rear locations are preferable.
2. Locate utility meters as inconspicuously as possible. If locating the meter on a primary façade is unavoidable, paint the meter to match the color of the building façade, and/or screen the utility meter with landscaping or other means.



Figure 3-70: These utility lines and meters are appropriately located at the back of the building. The conduit lines are painted to match the building.



Figure 3-71: One of the utility boxes on the front of this building has been painted to match the wall, the other utility box is unpainted and stands out as a visual intrusion.



B. SECURITY MECHANISMS

It may sometimes be necessary to provide security mechanisms on commercial and residential properties. They should be designed to be as inconspicuous as possible and should not alter significant architectural features of the building. The use of interior, operable, transparent devices is preferred.

The installation of security mechanisms on the outside of a storefront is not defensible by historic precedent. Exterior security devices conflict with the traditional design of storefronts by imposing a large metallic device on the façade.

There are basically five types of security mechanisms: 1) strengthened glass; 2) electronic alarms; 3) fixed metal grilles or “fences”; 4) side-mounted grilles or gates; and 5) overhead-mounted grilles or gates. Of these, the first two are not controversial since they do not affect the appearance of a storefront or building. The last three kinds of mechanisms can be installed either inside the storefront windows or outside the windows on the façade of the building.

Fixed metal grilles: Open metal grilles, constructed like ornamental iron fences, can be installed across a window. They tend to produce a “caged” look. They can be fixed in place, or they can be manufactured as panels that can be dismantled and stored away during business hours and reassembled afterward.

Side-mounted grilles or gates: These mechanisms include “scissor”-type gates and side-coiling open metal grilles. The scissors-type gate was the principal product used in the recent past, so it has certain validity due to its age. The metal grilles are often used today in shopping malls and in-service windows. Their open character does not block merchandise displays, and their flexibility allows them to be fitted to curved (or otherwise problematic) windows.

Overhead-mounted grilles or gates: Overhead grilles and gates have become the common sort of security device installed in recent years in part because of their regular use in shopping malls. A principal problem with overhead devices is the large size of the mechanical box into which the device retracts.



Figure 3-73: Introduce wrought iron security bars with vertical pickets that cover only the lower sash of the first-floor windows or the full height of basement windows.

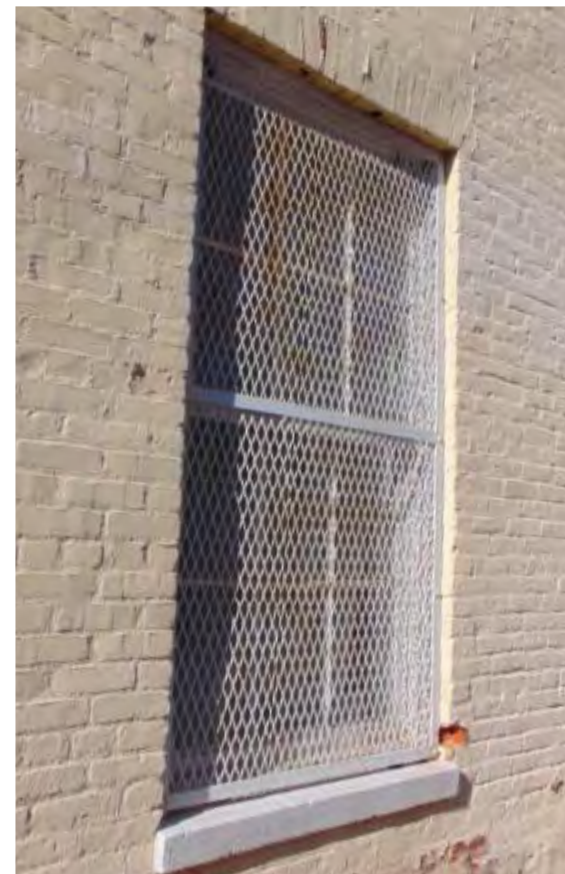


Figure 3-72: Do not introduce metal grilles as security features.



Figure 3-74: This wood screen at the rear of 88 Main Street adds an additional decorative element while providing the necessary security and energy efficiency.

BEST PRACTICES

- If the owner of the property believes it necessary to install a security mechanism, the Architectural Review Board urges the installation of such a device on the inside of the storefront. Such an installation avoids the problem of conflict with the exterior façade design; it reduces the impact on the visual image of the street; it does not impose the visual costs of security devices on the public; and it is no longer in the jurisdiction of the Architectural Review Board (which reviews exterior features only).
- Interior security devices should be visually inconspicuous, using operable and transparent security features (simple bars with spacing allowing visibility through to the display area). Paint security gates to be as inconspicuous as possible. Opaque, roll-down metal screens are discouraged, because these obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position. Decorative security devices are appropriate when they complement the architectural style of the building. Generally, security devices are inappropriate above the second floor unless unique security conditions are indicated.

GUIDELINES

1. Design security mechanisms to be compatible with the historic building.
2. Design exterior residential security mechanisms to be simple in design.
3. Introduce wrought iron security bars with vertical pickets which cover only the lower sash of the first-floor windows or the full height of basement windows.
4. Design exterior cameras to be inconspicuous and/or hidden. Methods used to mount cameras on buildings should not damage the historic fabric in any way; the installation should be reversible.
5. Design security lighting to be triggered when pedestrians approach (motion-sensitive).

NOT historically appropriate:

- a. Installation of exterior security mechanisms on storefronts.
- b. Damaging or obscuring significant architectural features of the original historic building. The installation should be reversible. Once removed, the original building should remain intact and the integrity of historic materials should not be compromised.



C. ACCESSIBILITY

In 1990, the passage of the Americans with Disabilities Act (ADA) mandated that all places of public accommodation be accessible to everyone. This includes historic buildings that are used for commercial, rental, multi-family, and public uses. Note that the law provides alternative measures that may be considered when the integrity of a historic property may be threatened or destroyed.

In most cases, property owners can comply without compromising the historic property. Owners of historic properties should comply, to the fullest extent possible, with accessibility laws while also preserving the integrity of the character-defining features of their building or site.

Historic buildings are not exempt from the requirements of the ADA. Owners of historic buildings must attempt to comply with the standard requirements and regulations of the law. However, historic preservation is also a mandated imperative. The goal is to provide the maximum degree of accessibility to persons with disabilities without destroying the historically or architecturally significant materials and features of the buildings involved.

These guidelines should not prevent or inhibit compliance with accessibility laws.



Figure 3-75: The ramp located at 53 Main Street is located on the side of the front entrance but is set back and landscaped to soften the impact on the streetscape.

GUIDELINES

1. Make buildings accessible all while preserving the integrity of the historic fabric. Preserve and retain key features of the historic building in any design.
2. Design improvements to follow the requirements of ADA and to respect the historic character of the building.
3. In cases where full adherence to the regular ADA guidelines would threaten or destroy the significance of a property, alternate minimum standards may be applicable.



Figure 3-76: The ramp at 39 Alexandria Pike is located at the rear of the property only visible from a municipal parking lot minimizing the impact on the historic streetscape of Alexandria Pike.



C. ACCESSIBILITY

BEST PRACTICES

- Assess the historic and architectural significance of the property. The goal is to preserve the materials, style, and form of the building, as well as the principal façades and major features. Generally, secondary elements, finishes, or features, including later non-significant additions (some additions can be significant), previously altered sections, and utilitarian and service areas, may generally be altered without damaging the historic significance of the property.
- Assess the existing and required level of accessibility in accordance with the ADA Accessibility Guidelines.
- Identify and evaluate the options to make the property as accessible as possible while conforming with preservation standards that recommend the retention of all significant features and materials. In exterior work, the goal is to provide an accessible path to the building and to make the main or prominent public entrance accessible, while retaining and protecting historic materials and features. All alterations should be in scale with and visually compatible with the building and should be reversible (that is, if the modifications were removed, the original design would survive).
- **SITE:** An accessible route from a parking lot, sidewalk, or public street to an accessible entrance is essential. The route must be at least three (3) feet wide, stable, firm, and slip-resistant. If the route has a slope that is less than 1:20 (one-inch rise for every twenty inches of length), then there is no requirement for railings. If existing steps and surrounding landscape features are not significant, then it may be possible to regrade the entry area to make an entrance accessible.
- **RAMPS:** A "ramp" is defined as a path with a slope greater than 1:20; the maximum allowable slope is 1:12 (see alternate minimum standards, below). Any change in grade or level that is greater than one-half (1/2) inch must be accommodated by use of a ramp or a mechanical lift. Ramps must have landings (at least five-foot square) at the top and bottom of each ramp run, which may not be greater than thirty (30) feet in length. There must be two-inch-high curbs along the edges of ramps, and handrails must be provided on both sides of ramps at a height of 34 to 38 inches above the ramp surface. (These are summarized requirements; please check the building and accessibility codes as well.)
 - Ramps should be carefully designed and located to preserve the historic character of the building to which they are being appended. They should be constructed of durable materials that are compatible with the materials of the building or structure to be served (usually concrete or stone). Masonry sidewalls may be appropriate with masonry ramps. They should not be made of wood, unless they will serve a one or two-family house, and in all such cases the wood should be painted or stained. If a ramp is to join an existing set of steps, the material of the ramp surface and sides should be the same as that of the steps.
- Handrails should be made of metal (but not wire or cable) if the ramp is masonry, or of wood if the ramp is wood. They should be simple and unobtrusive in design. The design should be taken from existing ornamental metal (or wood) elements elsewhere on the building, if feasible. In order to prevent hazards to pedestrians, the vertical elements supporting the ends of railings should take the form of newel posts (so that they are highly visible), and the ends of railings should be returned so that there are no sharp protrusions.
- Ramps in the public right-of-way, if permitted, may not be located any closer than five (5) feet from curbs, fire hydrants, poles (or any other obstructions in the sidewalk), building entrances and exits, or building corners. They may not be located within ten (10) feet of any bus stop.
- **LIFTS:** Non-mechanical means of overcoming physical barriers are preferable to mechanical devices like lifts, which are often visually intrusive and mechanically unreliable. However, in some instances where there is no room for a ramp, a vertical or inclined lift may be necessary. If they are deemed to be acceptable, lifts should be as inconspicuous as possible—disappearing into the ground, built into another feature, or painted to match adjoining materials.
- **ENTRANCES:** Whenever feasible, access to a building should be through the primary public entrance. If doing so will threaten or destroy historic character-defining elements of the building, then at least one public entrance should be made accessible and signs installed directing persons to it. Rear or service entries should not be the only accessible means of entry. If all else fails, it may be possible to design a new entrance into the building that could be made accessible.
- ADA Accessibility Guidelines require that a doorway be 32 inches in clear width to be accessible to persons in wheelchairs. If the doors have been changed and are not historic, then it should be possible to redesign the entry and doors to be both accessible and compatible with the design of the building. However, under normal circumstances, historic doors and historic door frames should not be removed or widened. They can be fitted with automatic door openers or new frictionless hinges to make them easier to open. They can be fitted with offset hinges so that the actual clear opening can be increased (by swinging the door out of the opening). Overly high door thresholds—greater than one-half (1/2) inch in height—can be altered by beveling, ramped with a wedge, or replaced to eliminate the barrier that they pose at doorways.
- **SIGNS:** Directional signs or other signs indicating accessibility features shall be approved by the Architectural Review Board as long as they are no larger than one (1) foot in the longest dimension and are installed without covering architectural

CONTINUE ON NEXT PAGE



C. ACCESSIBILITY

BEST PRACTICES CONT.

features of the building and with a minimum of damage to the building.

- **ALTERNATIVE MINIMUM STANDARDS:** Consult with the Town of Warrenton, the Architectural Review Board, and the Virginia Department of Historic Resources (State Historic Preservation Office) to obtain permission to follow alternate minimum standards for ADA compliance. The alternate minimum standards may only be used when the regular ADA guidelines would threaten or destroy the significance of a property that is listed in or eligible for listing in the National Register of Historic Places.

Design accessibility features as follows:

- A single accessible route may be provided from the site access point (a parking space, for example) to an accessible entrance.
- For runs of no more than two feet, a ramp slope of 1:6 is acceptable, in lieu of the standard 1:12 slope limit.
- At least one accessible entrance must be provided. If the historic principal public entrance cannot be made accessible without threatening or destroying the significance of the building, an alternate unlocked entrance is acceptable, with signs directing users to that entrance and with a notification system provided at the alternate entrance.
- There are additional alternate minimum standards for accessibility in the interior of the building. These guidelines are summaries and are not intended to be complete descriptions of the code requirements for ramps and other building elements. Please consult the local building code and the ADA Accessibility Guidelines for a full listing of code requirements

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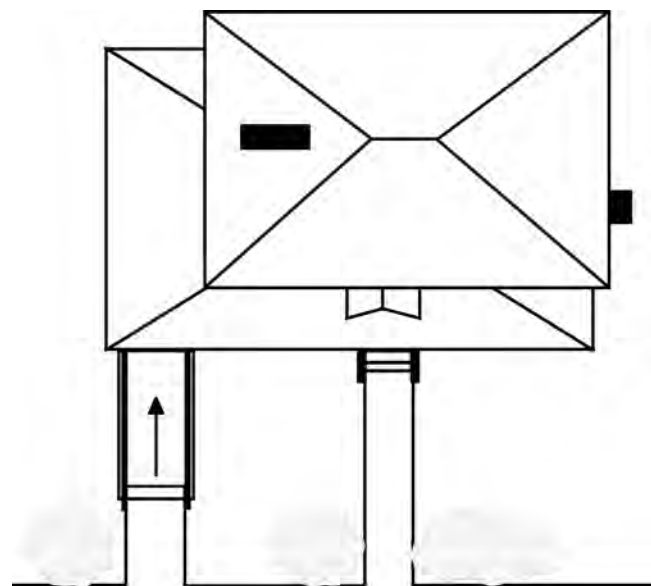


Figure 3-77: Inappropriate ramp located directly in front.

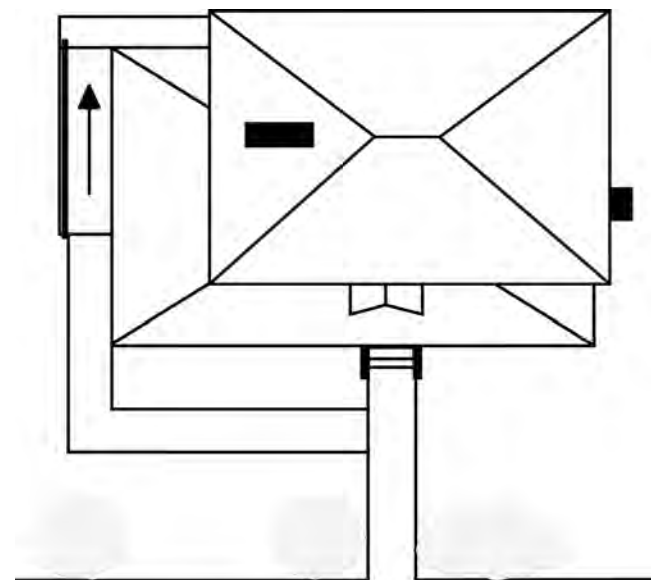


Figure 3-78: Appropriate placement of the ramp on the secondary facade of the structure.



D. AUTOMATIC TELLER MACHINES (ATM)

The banking industry introduced Automatic Teller Machines in the late twentieth century. While these elements are not typically oversized, when intended for installation into a historic building, a loss of material and design features plus the safety needs for visibility with ample nighttime lighting creates a challenge. Therefore, ATMs cannot be obscured in the usual sense of the other modern mechanical intrusions previously addressed. The applicant, understanding of the principles of maintaining the integrity of the historic building and district, should design such facilities so that the impact of ATMs can be minimized.



Figure 3-80: 10 Courthouse Square is not a traditional ATM but incorporates banking window needs into the existing structures with compatible detailing to complement the architecture.

GUIDELINES

1. Retain and protect the integrity of the historic district when locating ATMs by determining the least-intrusive, yet safely visible, location on the building and one that causes the least structural, design, or fabric harm.
2. Select the smallest possible ATM that achieves banking goals and needs.
3. Instead of placement directly on the front facade, consider recesses, entries, ells, under drive-in window canopies or side façades.
4. The impact of lighting should be as contained as safety allows.
5. Consider creative designs in keeping with older banking institutions, such as the single narrow teller's window with lower raised paneling, perhaps a pediment above, that would allow the ATM unit to be installed with character.
6. The ATM should have dark or black, non-glossy colors with reasonably subdued markings and labels.



Figure 3-81: This ATM subtly fits into the fabric of the historic district.



Figure 3-79: 21 Main Street ATM before it was removed.



E. CELLULAR EQUIPMENT & ANTENNAS

The Architectural Review Board encourages cellular service providers to select antenna sites outside of the Warrenton Historic District, whenever feasible. If a location in the historic district is the only alternative, select a non-contributing building or structure for equipment installation. All proposals for installations of cellular communications equipment must be reviewed and approved by the Architectural Review Board before they can take place. It is the responsibility of the applicant to demonstrate that a proposed installation will have the least possible visual impact on historic fabric and on the surrounding historic district. In general, the Architectural Review Board will not approve the installation of cellular communications equipment that will be visible from the public street or right-of-way.



Figure 3-82: This antenna could be located in a more discrete location so as not to detract from the historic building.

GUIDELINES

1. Locate cellular equipment to avoid damage to historic architecture and to be disguised and concealed.
2. Propose to conceal cellular equipment in a replica of a typical rooftop structure such as a mechanical penthouse, chimney, or flagpole, under the following conditions
3. Concealment structures should be identical to authentic structures in design, dimensions, and location on the building.
4. A structure that would never have existed on a building should not be introduced to conceal cellular equipment (e.g. an elevator penthouse on a single-family home).

NOT Historically Appropriate:

- a. Altering the fundamental architecture of a building by concealing material (e.g. building up an existing parapet or adding architectural features where none originally existed);
- b. Adding on to existing rooftop penthouses to conceal cellular equipment because it is very difficult to create an invisible seam between the original structure and the concealing box, and because such additions may alter the proportional relationship of the penthouse to the overall structure.

BEST PRACTICES

- Design cellular communication equipment to be set as far back from the building parapet as possible, and to rise minimally above the parapet edge. Panel antennae flush-mounted to the side walls of buildings will be considered only if they can be made to blend in completely with the building's architecture or if they can be installed on minimally-visible secondary façades.
- Design conduits to carry wires and cables through existing chases on the interior of the building, as permitted by the local building code. Wires and cables may not be run on primary façades.

F. ENERGY & SUSTAINABILITY

Historic Preservation is an inherently sustainable practice:

A commonly quoted phrase, 'the greenest building is the one that's already built,' succinctly expresses the relationship between preservation and sustainability. The repair and retrofitting of existing and historic buildings are considered by many to be the ultimate recycling project and focusing on historic buildings has added benefits for the larger community.

Traditional materials are generally durable, the continued maintenance of historic buildings and features relies on local craftsmen rather than replacement parts, and these buildings generally make up the heart of our towns and cities. For decades, preservation programs like the [National Park Service] Historic Preservation Tax Incentives have demonstrated that whole communities can be revitalized by rehabilitating individual buildings.

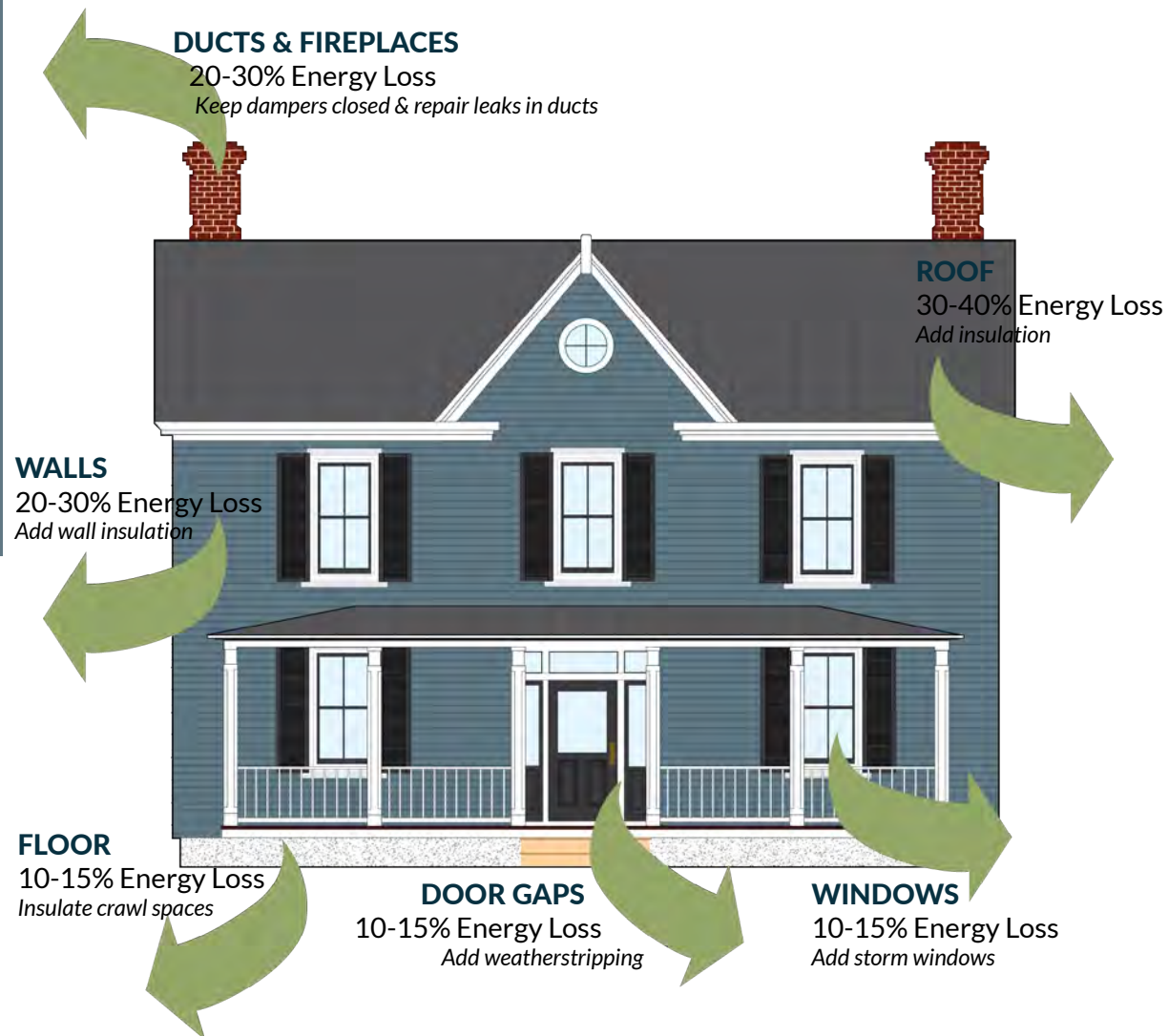
(<https://www.nps.gov/tps/sustainability.htm>).

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Studies show that buildings are the largest consumers of energy in the nation. In this way, it is important to incorporate sustainable practices into historic properties to reduce energy consumption while maintaining character-defining features and historic integrity.



Figure 3-83: Diagram illustrating various aspects of historic preservation in relation to sustainability from www.nps.gov/tps/sustainability.htm.





GUIDELINES

1. Maximize energy efficiency through the passive energy qualities inherent to historic buildings.
 - a. Preserve historic buildings through proper heating and cooling, which will minimize the deterioration of historic elements and decrease the need to replace historic elements with non-historic ones that may not be appropriate to the character of the building.
 - b. Maintain the original sustainable building features and systems of a historic building in good operating condition. Historic elements of a building that increase energy efficiency include awnings, porches, recessed entryways, overhangs, operable windows, and shutters.
 - c. Repair features of a building to increase energy efficiency.
2. Use a sensitive approach to improve the energy efficiency of historic homes.
 - a. Install energy-saving features that will not detract from the historic character or integrity of the building. Use materials that are environmentally friendly and that do not interact negatively with historic building materials. Re-purposed historic-age materials may be appropriate in some applications.
3. Locate energy-generating technology to minimize impacts to the historic character of the site and building.
 - a. Install energy-generating technology where it will not be visible or damage, obscure, or cause removal of significant features or materials. Install technology in such a way that it can be readily removed, and the original character easily restored.
 - b. Install solar collectors in such a way as to minimize potential adverse effects on the character of a historic property and upon the district. Place collectors to be minimally visible and avoid obscuring significant features. Size collector arrays are to remain subordinate to the historic building. Mount collectors flush below the ridge line on a sloping roof. This will not cause a significant decrease in the device's solar gain capabilities. Install collectors on an addition or secondary building, where they will be minimally visible. Ensure that exposed hardware, frames, and piping have a matte finish and are consistent with the color scheme of the primary building. Use the least-invasive method feasible to attach solar collectors to a historic roof.

- c. Install wind turbines in such a way as to minimize potential adverse effects on the character of a historic property and upon the district. Wind turbines may not be visible from a public street or right-of-way. Attach turbines in a manner that avoids damage to significant features. Minimize structural impacts when installing turbines.



Figure 3-84: 45 Horner Street installed solar paneling on the new rear addition of the building preserving the integrity of the original structure while incorporating sustainable practices.

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F. ENERGY & SUSTAINABILITY

BEST PRACTICES

- **WEATHERIZATION**—Apply caulking and weather stripping to historic windows and doors to make them weather tight. Bronze or zinc weather stripping is durable and looks appropriate in historic areas. Install weatherization strategies in a way that avoids altering or damaging significant materials and their finishes. Do not use spray foam in areas where it is visible from the exterior of the building.
- **WINDOWS**—Restore original windows to working order. Make best use of original windows; keep them in good repair and seal all leaks. Retain early glass and take special care when removing old putty. Linseed oil-based putty should be used in wood sashes; avoid modern putty compounds. Maintain the glazing compound regularly.
- **REOPENING**—Consider reopening an original opening that is presently blocked to add natural light and ventilation.
- **SHUTTERS**—Retain original shutters, awnings, canopies, and transoms. Operable features such as these will increase the range of conditions in which building temperatures are comfortable without mechanical climate controls. Reinstall functional shutters and awnings with elements similar in size and character where they existed historically.
- **STORM WINDOWS**—Install full-view storm windows on the interior or exterior (the latter preferred) of windows for improved energy efficiency.
- **ROOF VENTS AND CHIMNEYS**—Add roof vents for ventilation of attic heat. Locate new roof vents on rear roof pitches out of view from the public right-of-way. Install draft stoppers in a chimney; pen chimney dampers can increase energy costs by up to 30 percent.
- **INSULATION**—Insulate unfinished spaces with appropriate insulation ensuring proper ventilation, such as in attics, basements, and crawl spaces. Avoid blown-in wall insulation in frame buildings.
- **THERMAL PERFORMANCE**—Improve thermal performance of windows, fanlights, and sidelights by applying UV film or new glazing that reduces heat gain from sunlight on south- and west-facing façades only if the historic character can be maintained. Do not use reflective or tinted films.
- **ROOFS**—When a roof must be replaced, consider installing a radiant barrier.
- **COOL ROOFS**—Do not install white or “cool” roofs when visible from the public right-of-way. White roofs are permitted on flat roofs and must be concealed with a parapet.
- **GREEN ROOFS**—Green roofs are allowable where they are not visible from the

public street or right-of-way.

- **WINDOWS**—Install compatible and energy-efficient replacement windows when existing windows are deteriorated beyond repair.



G. MOVING OR RELOCATING BUILDINGS

Zoning Ordinance Article 3-5.3.4.6 & 3-5.3.4.7

Although the historic character, integrity, and significance of a contributing building is greatly diminished by removal from its original setting, site, and location, moving it to a new location is preferable to the demolition of an irreplaceable historic resource.

The relocation of a historic building can result in its removal from the National Register of Historic Places (or change its status to 'non-contributing').

Further, removal of a contributing building from its original setting, site, and location would reduce the overall character and integrity of the Warrenton Historic District. Moving a contributing building is strongly discouraged and only acceptable when it becomes the last means of retaining the valued historic fabric.



Figure 3-85: 31 Garrett Street was originally situated on Waterloo Street but was moved to its current location around 2004.

APPLICATION REQUIREMENTS

1. Applicant must prepare a historic structure report to accompany the application for moving the building.
2. Applicant must submit two copies of site plans.
3. Applicant must document the building, as per "Building Documentation Requirements."

BEST PRACTICES

- The Architectural Review Board should inspect the site, setting, location, and building exterior and interior prior to making a decision to allow the relocation of a building. The proposed relocation site should also be thoroughly inspected along with a profound analysis of the historic and architectural documentation that must accompany an application for review.
- An experienced, licensed, and qualified structural or architectural engineer should evaluate the condition of the subject building, determine whether it can withstand relocation, determine how much damage may be caused by removal, and compile a historic structure report for the Town's evaluation. This analysis should also consider the capability of the new site and necessary measures to ready it, such as the construction of a new foundation. Recommendations on how to safely undertake such a move with the travel route mapped must conclude this report, which must be submitted with the application for relocation.
- The moving of the subject building or its outbuildings should not cause structural or fabric harm to other buildings in the historic district or elsewhere.
- The proposed future site should lie within the historic district or be incorporated into it after the building(s) is moved to it. When considering a new location, do not lessen the integrity of the building by placing it next to buildings with incompatible synthetic siding or lesser quality building materials. Without other nearby buildings of its period and characteristics, the historic building will appear out of place.
- Two site plans of the future lot should accompany the application. The first will show the present condition of the proposed lot according to site plan requirements, while the second site plan will indicate the proposed orientation of the relocated building and the measures to bring the setting into character with the original site. The terrain must not slope toward the proposed building site, and all measures must be undertaken to avoid runoff, erosion, or water into the new building site, which could promote subsequent deterioration.
- The orientation of the relocated building should have it facing the primary street in grid plan fashion as it originally stood and not on a modern circle such as would be typical of clustering for example, with setback to match the original lot. The setback of historic buildings, pre-zoning ordinances was often planned to impose stature.



G. MOVING OR RELOCATING BUILDINGS

GUIDELINES IF GIVEN APPROVAL

GUIDELINES (IF GIVEN APPROVAL TO MOVE OR RELOCATE A BUILDING BY THE ARB OR TOWN COUNCIL)

1. The building should not be moved leaving a vacant abandoned lot, until thirty days prior to the construction of the new building or development that caused its relocation.
2. Only a licensed, qualified, and experienced mover of historic buildings will be allowed to relocate the contributing building(s).
3. The building should be moved intact without shearing or cutting through the sill.
4. All features should be adequately protected, and windows and doors boarded or braced in the least damaging manner.
5. Porches and chimneys or any other projections that cannot be raised with the building should be carefully dismantled without harming the material or nails and other fasteners (a few nails or fasteners are expected to be sacrificed). Each member should be numbered and recorded to aid in the accurate reattachment to the building in the same place and manner at the new site. Chimneys should be reconstructed using the removed materials with new mortar that matches the original in color, content, and consistency. Any repair materials should match in kind to the original.
6. The orientation of the relocated building should have it facing the primary street in grid plan fashion as it originally stood and not on a modern circle such as would be typical of clustering. Its setback should be similar to its original location, yet consistent with the adjacent buildings in its new location.
7. The foundation should be reconstructed on the new site using the same masonry material, but to distinguish it as a relocation, the coursing might be differentiated and/or the mortar content and color changed. If old bricks are used, however, do not use a Portland cement mortar. Instead match the original mortar in content and consistency while differentiating from the original brick bond pattern at the original site.
8. The relocated building(s) will remain subject to Architectural Review Board review for substantial alteration and repair, new construction, relocation, and demolition. If this new site does not lie within the local historic district, the Architectural Review Board, Planning Commission, and Town Council may begin the survey procedure and application process to so incorporate this lot and consider surrounding properties.
9. Design and present to the Architectural Review Board for approval an

interpretative sign or plaque to be mounted on the relocated building or a ground sign for the property that will explain its earlier history at its former site and its relocation.



6. ARCHAEOLOGY

The archaeological potential of properties in the historic district has long been overlooked, but Warrenton needs to begin raising awareness of its underground cultural heritage. While the Architectural Review Board does not have purview over historic resources that are not visible from a public street or right-of-way, all new construction should be undertaken with awareness and caution, in order to protect and preserve those significant archaeological resources.

Archaeology is the study of human history by the analysis of prehistoric or historic material remains. Archaeological sites and artifacts are often overlooked as important resources. In reality, historic resources, above and below ground, support the cultural heritage of a community.

Planning is the fundamental preservation practice necessary to retain these important elements of history. Section 106 of the National Historic Preservation Act requires planning and monitoring of historic resources for any Federal undertaking. This same care should be taken for local or private archaeological resources as another means of preserving community heritage and history.

Archaeological sites differ from typical historic resources since their physical integrity is commonly more fragile. This is why it's best to document as much information of a site or artifact before altering its setting through archaeological documentation.

In most cases, the best means of preservation is to leave the area as is for future generations. Regulations of archaeological sites vary from municipality to municipality. What is certain are those regulations on hallowed ground. There are base regulations forbidding the un-permitted removal of artifacts from state or federal land, or from bottom-lands of creeks, rivers, and other bodies of water.

[CLICK FOR MORE INFORMATION](#)

GUIDELINES

1. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.
2. Preserve substantial historic sites in situ when possible and feasible.
 - a. Any archaeological element removed should be maintained on site.
 - b. Documentation of the original locations should be maintained with the removed or relocated elements.
3. Create an impact plan for any known archaeological element on site:
 - a. Organize any gathered information about preservation activities.
 - b. Describe the results to be achieved when planning for the identification, evaluation, registration, and treatment of historic properties.
 - c. Integrate diverse efforts of many entities performing preservation into a systematic effort to preserve cultural heritage.
4. Complete comprehensive archaeological documentation for any resource adversely impacted by a proposed project.



Figure 3-86: The Warrenton Cemetery is the largest archaeological site in the town. End to end spans from the late 18th to 21st centuries creating a physical timeline of the Town of Warrenton development.



Figure 3-87: The Warrenton Railway Heritage Area is a complete archaeological site that preserves the impact of the railroad on Warrenton. This archaeological site of historic piers for a railway storage facility is set in a historic context with a replicated conductor's shed and a restored caboose (not pictured).



7. NEW CONSTRUCTION

A. CONTEXT

Zoning Ordinance Article 3-5.3.4.2 (2)

The Warrenton Historic District has two distinctive character areas which generally align with residential and commercial zones. Between the residential and commercial areas, a transitional zone has its own character. The sense of place, feeling, and association connected with these historically significant areas is tied not only to the area's architecture, but also from the nature of its orientation in the world – the way the buildings relate to one another and to the streetscape. This broad concept is categorized by the context of “setback,” “spacing,” “orientation,” “massing,” and “height and width.” In this way, the character of the street and of the surrounding properties become the context for any new building or development.



Figure 3-88: Main Street, circa 1920; the Central Business District allows a diversity of uses that historically influenced building placement. Commercial building setbacks from the sidewalk have largely been maintained over the years. New construction should respect the historic neighboring setbacks while recognizing that varied uses, such as government and religious buildings were situated further back from the street.

BEST PRACTICES

- The Architectural Review Board will not specify a particular architectural style or design for new construction projects. The context of new construction or infill is more important than the decorative details applied, though detailing is important.
- New construction will be evaluated based on the project's relationship to its surroundings (context) and to the details of its site (materials, cornices, trim, porches, landscaping, rhythm).

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A. CONTEXT

A1. SETBACK

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

GUIDELINES

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. Generally speaking, setback should be within 10% of adjacent setbacks.
2. Defer to the setback of the historic buildings for sites located between two distinctive areas of setback, such as between new commercial and traditional residential uses.

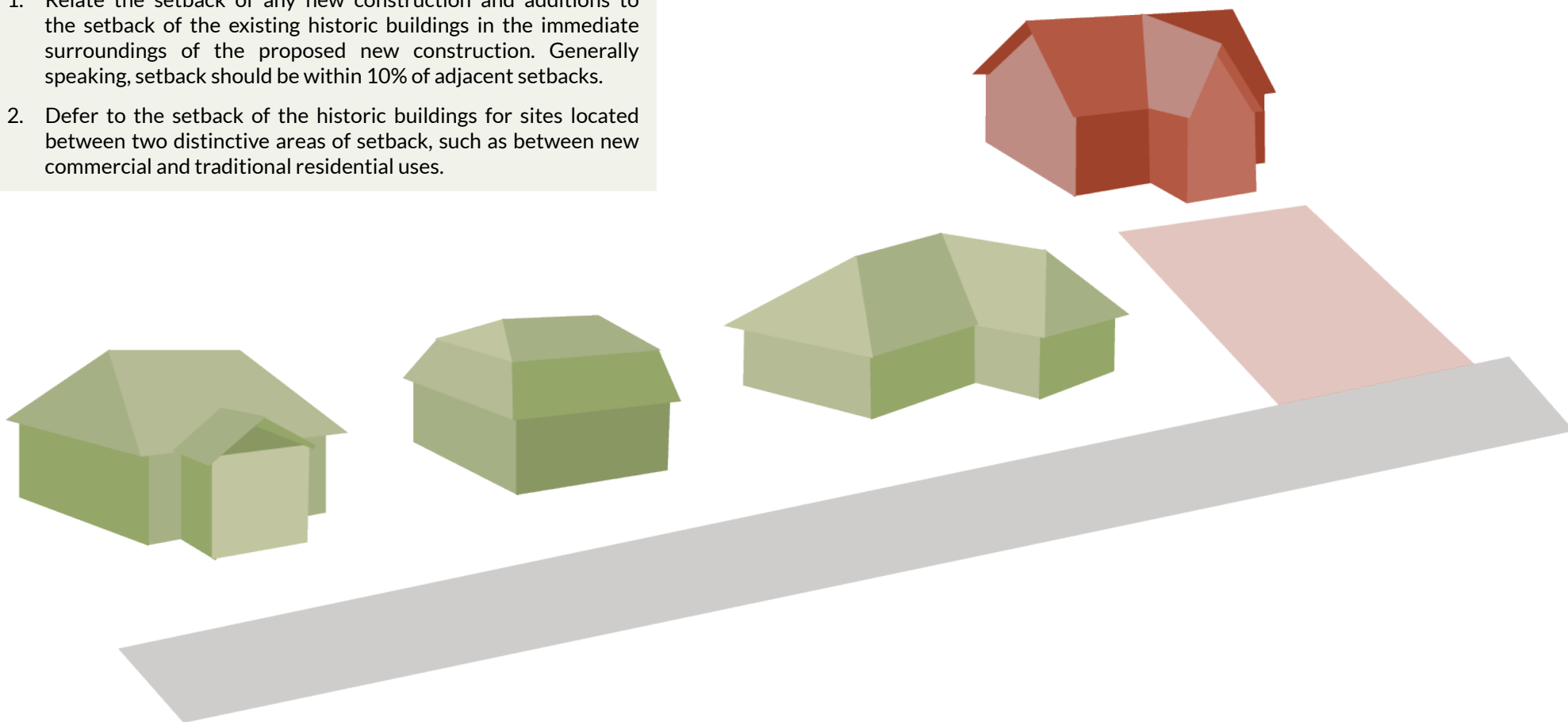


Figure 3-89: Example of an inappropriate setback (in red) compared to three original structures with minimal setbacks to the street (in green).



A. CONTEXT

A2. SPACING

Spacing refers to the side yard distances between buildings.

GUIDELINES

1. Space new construction according to the historic precedence 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.

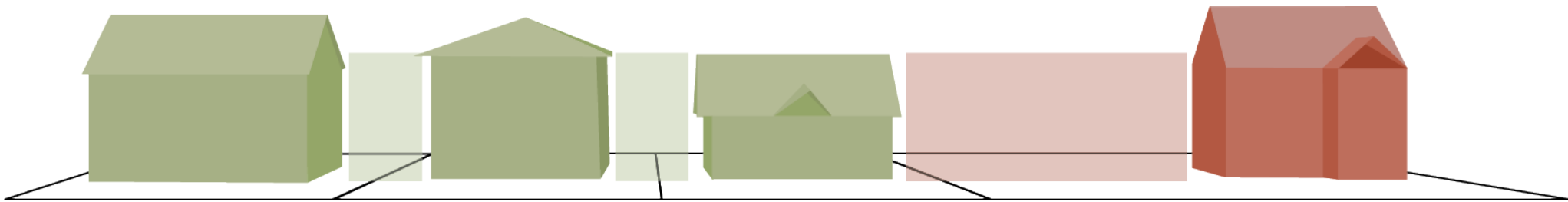


Figure 3-90: Example of inappropriate spacing (in red) compared to the original buildings set with less space than the right-end property.



A. CONTEXT

A3. ORIENTATION

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

GUIDELINES

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

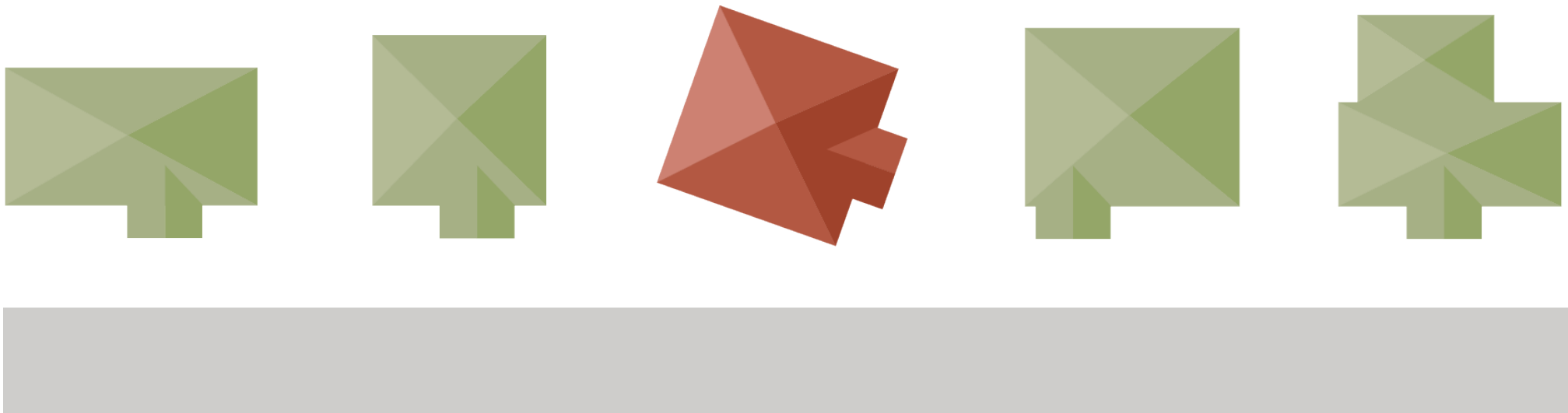


Figure 3-91: The building in red is an example of incompatible orientation. All neighboring buildings are front oriented on the street



A. CONTEXT

A4. 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).

GUIDELINES

1. Relate massing to those of existing adjacent historic houses. For instance, if a street is primarily houses with simple massing, do not introduce a new building with a complex massing.
2. Use forms for new construction that relate to the forms of the majority of surrounding buildings. For instance, if the form of adjacent buildings has a variety of projecting bays, dormers, etc., employ some of these elements in the new building.



Figure 3-92: The building in red is an example of incompatible massing. All neighboring buildings have more simplistic windows, openings, rooflines, and other base architectural form.



A. CONTEXT

A5. HEIGHT & WIDTH

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



Figure 3-93: Stepped and sloped side walls with a setback third story achieves compatible height with each adjacent building.

GUIDELINES

1. The height and width of a new building must be compatible with historic buildings within a 360-degree range of visibility of the new building.
2. The height of a proposed building should be no taller than the tallest historic building on the block within a 360-degree range of visibility of the same type (e.g. single family to single family, multifamily to multi-family). The height of the historic structure should be calculated from the original historic ridge line (not any later additions that may be taller).
3. Design new buildings to respect the existing width of original structures in the district. The space should be no more than ten percent of the average spacing of other historic buildings within the subject block. Larger apartment buildings or newer dwellings that do not contribute to the existing historic character should not be included within this calculation.



Figure 3-94: Example of storefront height and width gap in the center and over-height on the left (in red).



A. CONTEXT

A6. 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.

GUIDELINES

1. Create human scale by including functional elements typical to the historic context, such as porches and porticoes.
2. Materials can also break down the mass of a building and reinforce human scale.
3. Care should be taken to design larger scaled structures on the edges of the districts e.g. where residential streets meet corridors with different zoning. In these instances, the new building should use scale reduction techniques (massing, height, roof forms, materials, fenestration, etc.) on elevations that face historic dwellings.



Figure 3-95: Appropriate scale in green.



Figure 3-96: Appropriate scale in green.



Figure 3-97: Inappropriate scale in red.



Figure 3-98: Inappropriate scale in red.



B. NEW BUILDING

Zoning Ordinance Article 3-5.3.4.2 (1) & 3-5.3.4.3

A new building is defined as the erection of a new structure at any location including a new accessory building, garage, or outbuilding, on a property within the historic district. It may include a new infill building on a vacant lot between or a single-family dwelling.



Figure 3-99: This photograph illustrates a successful addition to the side of a commercial property. The addition is clearly a product of its own time, yet is respectful of the historic building's industrial past. The addition does not compete with the historic fabric.

GUIDELINES

1. New construction shall respect the established architectural character of the historic district.
2. The new building should be recognized as a product of its period of construction, design, materials and craftsmanship and consistent with the architecture of the Historic District. Avoid an exact imitation of a historic style that would blur the distinction between old and new buildings and make it more difficult to understand the architectural evolution of the district. In this way, an interpretation of a historic style that is authentic to the district will be considered if it is subtly distinguishable as being new. Allow for the contemporary design of new buildings, when such design is compatible with the size, scale, color, material, and character of the neighborhood, or environment.
3. For infill construction on a commercial block in the Central Business District, promote the commercial vitality and pedestrian activity along the street by providing entrances, storefronts and architectural detailing at the ground floor of new buildings. Avoid blank undifferentiated walls and lack of openings.
4. **RHYTHM:** Incorporate traditional façade rhythm and articulation techniques in a new design. Design a new building to replicate the rhythm of fenestration patterning found in the historic district. Arrange windows to reflect the traditional rhythm and general alignment of others in the area. Incorporate windows, doors, and other openings at a consistent ratio to those found on nearby historic buildings. Use durable window materials. Appropriate window materials include metal, wood, and various composites, as deemed appropriate by the preservation industry standards and the Architectural Review Board. Inappropriate window materials include aluminum and vinyl with plastic snap-in muntins. Use detailing to articulate a façade including window and door framing, sills, water tables and belt courses, canopies, moldings, cornices, columns, and pilasters
5. **MATERIALS:** Use building materials that appear similar in scale, color, texture, and finish to those seen historically in the context of the district. Use materials that are proven to be durable in the local climate. Use materials that will maintain an intended finish over time or acquire a patina. Use high-quality, durable, materials. Use new siding that is similar to the lap exposure, texture, and finish of traditional wood siding. Use trim boards that show depth and typify high-quality traditional construction.
 - a. While substantial natural and quality of texture materials are more durable, appropriate, compatible to the historic district, they are not required on new buildings.

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CONTINUE ON NEXT PAGE

B. NEW BUILDING

GUIDELINES CONT.

- 6 **DOORS AND WINDOWS:** Respect the size, proportion, spacing and rhythm of door and window openings on all stories of contributing buildings in the subject block or neighborhood when designing and constructing new commercial or residential buildings. Avoid horizontal strip windows or square openings and doors wider than double-leaf.
 - a. Respect the relationship between wall surface area and window opening area of contributing commercial and residential buildings in the block or neighborhood.
 - b. True divided lights are encouraged but windows may have simulated divided light sashes.
- 7 **STYLE:** Style cannot be guided inasmuch as they emerge with good design by architects, art, implementation by builders, lifestyles, function, fashion, the economy and industrial evolution. Contemporary expression with respect of historic precedence, context, significance and architectural heritage is encouraged.
 - a. Incorporate an appropriate amount of detail and decoration in new construction to avoid blandness and establish a compatible relationship with contributing buildings.
 - b. Decks built of unpainted pressure-treated lumber have appeared on houses more often than porches since the late twentieth century. When visible from a public right of way, one-and- one-half-inch square vertical picket balustrades and painting all wood is recommended on decks on new houses or commercial buildings.
- 8 **OUTBUILDINGS:** Outbuildings shall remain secondary to main buildings.



Figure 3-100: These modern row-houses are situated within the historic district and blend seamlessly with their environment. The houses reflect their surroundings, yet are differentiated through an innovative, recessed, entryway; oversized dormers; and modern materials.



Figure 3-101: This outbuilding addition reflects the character of the primary dwelling while not detracting from the historic structure.



Figure 3-102: Chancellor's Gate on Keith Street: Alternate cluster developments with added density on smaller lots may be approved by Town Council by special use permit in the R-10 and R-15 zoning districts. Cluster developments provide considerable challenges for the Architectural Review Board, who must acknowledge the underlying zoning regulations while following the standards of the historic district ordinance and design guidelines.



C. ADDITIONS TO EXISTING BUILDINGS

Additions to existing structures in the Warrenton Historic District should reflect the period in which they were built while complementing the original building. They should reflect the design, scale, materials and architectural style of the original building. It is important that the addition not duplicate the original architecture but give reference to it through sympathetic contextual design.



Figure 3-103: This photograph illustrates a successful addition to the rear of a historic residential property. The addition is clearly differentiated from and subordinate to the original house, yet also shows similar massing, scale, rhythm of openings, roof line, and color scheme.

GUIDELINES

1. Recognize all buildings as products of their own time; design the new addition so that it can be distinguished from the original, yet be compatible with the massing, size, scale and architectural features.
2. Additions will cause the least possible diminution or loss of the historic character of the existing building including its materials, craftsmanship, design, location and setting.
3. Locate additions that increase the interior footprint as inconspicuously as possible by setting them back from the front and side of the building.
4. Additions should be clearly subordinate to the existing building in overall size including height, width, depth and scale.
5. When increased height of a side or rear addition is desired, consider excavating deeper to lower it or dropping it into the terrain.
6. Avoid raising the height of contributing buildings with additional floors. When an additional story is the only means of achieving necessary increased space, it should be stepped back from the lower wall plane and comply with the predominant height of existing neighboring buildings.
7. Design and construct additions in such a manner that if removed in the future, the essential form, character and integrity of the historic property remains intact. For example, a small connector passage or hyphen to join a side or rear addition to the original building is less invasive and destroys less fabric than a full elevation connection.
8. The style of the addition should not replicate the original but might respectfully, modestly reflect design elements.
9. Unpainted, pressure-treated wood or vinyl decks are inappropriate porch additions. Traditional historic style painted wood porches are preferred. Expanded porches shall continue the original design and treatment.
10. Respect the size, proportion, spacing and rhythm of existing door and window openings on the existing building. Respect the spatial relationship between the wall surface and window opening of the existing building

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8. DEMOLITION

A. CONTRIBUTING BUILDINGS

Zoning Ordinance Article 3-5.3.4.5 & 3-5.3.4.8

"When we build, let us think that we build forever. Let it not be for present delight nor for present use alone. Let it be such work as our descendants will thank us for; and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say, as they look upon the labor and wrought substance of them, 'See! This our father did for us.'" -John Rushkin, 19th Century Architect

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

The Architectural Review Board may consider the following when deciding whether to allow the demolition of a contributing resource (Ordinance Regulation 3-5.3.4.8):

1. Whether or not the building or structure is of such architectural or historic interest that its removal would be to the detriment of the public interest.
2. Whether or not the building or structure is of such interest or significance that it would qualify as a National, State, or local historic landmark.
3. Whether or not the building is of such old and unusual or uncommon design, texture, and/or material that it could be reproduced only with great difficulty and/or expense.
4. Whether or not retention of the building or structure would help to preserve and protect a historic place or area of historic interest in the Town.

APPLICATION REQUIREMENTS

1. Applicant must prepare an historic structure report to accompany the application for demolishing the building.
 - a. An experienced, licensed and qualified structural or architectural engineer and builder with experience on historic buildings should evaluate the condition of the subject building and whether it might be able to withstand relocation as an alternative to demolition. This assessment should consider how much damage can be caused by removal and be compiled into a historic structure report for the Town's evaluation.
 - b. Recognize that other expert consultation may be necessary including involvement of the Virginia Department of Historic Resources.
2. Applicant must submit two copies of site plans.
3. Applicant must historically document the building, as per "Building Documentation Requirements," in Appendix 2 of this document.

BEST PRACTICES

- Applicants should understand that a demolition request cannot be settled in a single Architectural Review Board meeting but may take months to reach a final decision. The Architectural Review Board will need to inspect the building inside and out as well as the site, setting, location and related outbuildings. Consultation with experts may be necessary. A decision can only be reached after thorough analysis of the historic and architectural documentation that must accompany an application for demolition.
- The reasons for demolition will be as carefully evaluated as the historic and architectural significance of the property if they involve claims that the building is beyond repair or rehabilitation. However, if the building(s) is planned for demolition to accommodate new construction, expansion of another building or new development, the Architectural Review Board may not receive the future replacement designs for review until a later meeting after the demolition decision is reached. On the other hand, if the present building can be incorporated into the new construction in some manner, the Architectural Review Board may request those future plans and drawings. If a Certificate of Appropriateness is granted for demolition, the building may not be razed until the new construction design is approved, and no sooner than one-month prior to ground breaking.
- In order for the Architectural Review Board to reach the important decision of demolishing a contributing building, historic background and archival research as well as thorough documentation of the building and property needs to be undertaken by the owner and submitted with the application for demolition. Following a conclusive decision, this data will remain in the Town Records, with additional copies sent to the Virginia Department of Historic Resources. It becomes a historic record of the building when the resource itself is lost.



A. CONTRIBUTING BUILDINGS

GUIDELINES

1. The Architectural Review Board will review the demolition application subject to the criteria in Section 3-5.3.4.8 of the Historic District article in the Zoning Ordinance.
 - a. Consideration will be given to the contribution of the subject building individually and integrally to the historic streetscape, town development and the historic district.
 - b. Consideration will also be given as to whether the retention of the building(s) would uphold the intent of the historic district by protecting the general welfare and education of the public; whether retention upholds the goals and objectives of the current Warrenton Comprehensive Plan ; whether retention maintains Warrenton's recognized quality of life; whether retention promotes economic vitality by attracting tourism and support for local businesses; and whether retention promotes the value of local history, building trade and architecture studies in Fauquier County schools and colleges.
2. Should demolition appear inevitable, the owner is encouraged to consider moving or relocating the building(s) to another location within or near the historic district, and the Architectural Review Board may pursue measures with the owner and other parties to preserve the contributing resource.
3. Should the Architectural Review Board, Town Council or Court on appeal, approve a demolition, the building(s) should not be demolished, thereby leaving a vacant abandoned lot, until thirty days prior to the construction of the new building or development that caused its demolition.
4. Should demolition appear inevitable, a plan should be developed for the careful dismantling and later implemented upon approval, or otherwise, for the salvation of timber framing, windows, doors, mantels, newel posts, balusters, moldings, flooring, hardware, metalwork, brackets, weatherboard, brick, stone, other masonry components and any other interior or exterior decorative elements.
5. Should the owner, subject to Section 3-5.3.4.9 of the Zoning Ordinance, gain demolition approval through appeal to the Town Council or the Circuit Court, the guidelines of research and documentation and dismantling for salvation of materials for reuse on contributing buildings should still be followed and be filed with the Town as a remaining record of the lost historic resource.
6. Should the owner, subject to Section 3-5.3.4.9 of the Zoning Ordinance, offer for sale a historic building according to the appropriate time schedules outlined and then have a by-right entitlement to demolish the landmark, the guidelines

of research and documentation and dismantling for salvation of materials on contributing buildings should still apply and be filed with the Town as a remaining record of the lost historic resource.



Figure 3-104: 21 Main Street had previously been three separate structures before coming together to become Town Hall. This is a picture of the facade collapse during the building demolition in September, 1974. Image from the Warrenton, Virginia book by Toler, Shepherd, & Power.



B. DEMOLITION BY NEGLECT

Zoning Ordinance Article 3-5.3.4.11

There are unfortunate times when buildings are allowed to intentionally demolish by neglect when permits are not granted, an owners lack of funds to maintain the building, or the perception that the historic building has no value and a new construction has more. Section 3-5.3.4.11 of the Zoning Ordinance addresses demolition by neglect.

GUIDELINES

1. No building, structure, or historic landmark within the historic district should be allowed to deteriorate by neglect.
2. Unused or vacant buildings should be mothballed, secured stabilized and documented according to the guidelines in NPS Preservation Brief 31: Mothballing Historic Buildings.
3. Vegetation should be kept a minimum of three feet away from the building foundation, walls and roof.
4. Buildings should be stabilized and secured.
5. Owners are encouraged to sell their buildings rather than allow its further deterioration by neglect.
6. When the Town Engineer determines that a building, structure or historic landmark in the historic district is being demolished by neglect up to a year in time, they shall so notify the owner and the Chairman of the Architectural Review Board of their conclusion, stating the reasons therefore, and shall give the owner thirty (30) days from the date of the notice in which to commence work rectifying the specifics provided in the notice. If appropriate action is not taken in this time, the Town Engineer or Zoning Administrator may initiate appropriate legal action as provided in the Zoning Ordinance.

SECTION IV

WARRENTON ARCHITECTURAL STYLES

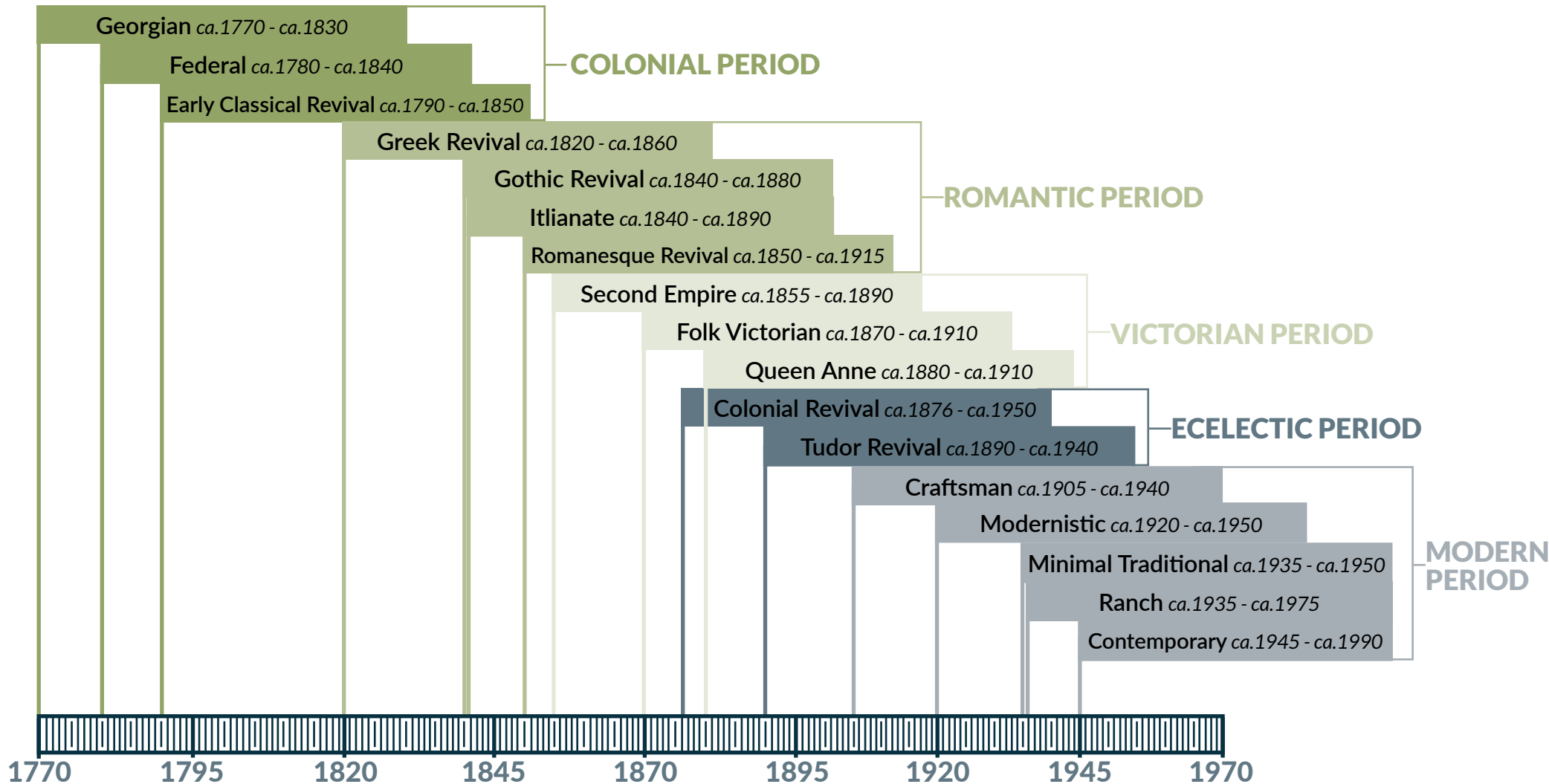


Architectural styles follow a trend line same as fashion or technology. The trends of a given time directly influenced American architecture and followed the settlement patterns of the country. European and South American designs were brought to colonial America spreading and evolving with the establishment of the United States. Regional iterations of national architecture further defined community architecture. External factors like settler nationality, topography, available materials, and time all played a part in creating these regional styles. Throughout the decades, traditional architecture was altered to follow national and regional trends while best suiting the needs of each property owner.

A building may possess all or some of its respective architectural qualities depending on the degree of style. These defined styles give the general shape, mass, and composition likely seen with each type. High-style architecture is a definitive manifestation of a style adopting many of its common decorative attributes. Some buildings may not reflect any specific style and can be considered vernacular. The term vernacular or “folk building” is widely applied to building typologies that generally lack identifiable high-style characteristics. However, most vernacular buildings of the nineteenth, twentieth, and twenty-first centuries display a modest effort to incorporate popular architectural details.

This section lists some of those national architectural styles that have influenced Warrenton buildings over time. It is intended to give a baseline for many styles but does not list all types seen throughout the community. The following styles are the most prominent that have been repeated in Warrenton over centuries. As the community changes, this section will grow to become a comprehensive pattern book for the Town of Warrenton.

ARCHITECTURE TREND TIMELINE



Above depicts the typical timeframes of popularity for each style in the United States. Circa or the “ca.” in front of each date leaves the timespan open ended to account for regional uptake or renewal of a certain architecture. Each style has further detailing in the next pages with photographic examples. **Click the style above to go straight to its section!**

VERNACULAR RESIDENTIAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 2 stories
- simple massed plan

SUBTYPES

- front gable
- **side gable**
- hip

OPENINGS

- 3 to 5 total windows & doors (front facade)
- double-hung windows
- 6-over-6, 2-over-2, or **1-over-1** glass panes

PORCHES

- full-width or **entry porch**
- turned or chamfered porch posts
- turned, jigsaw-cut, or plain balustrade

MATERIALS

- wood frame
- brick masonry
- rubble or ashlar stone masonry



14 Diagonal Street

VERNACULAR COMMERCIAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to **2 stories**
- simple massed plan
- design compliments adjacent buildings

ROOF TYPES

- side gable
- hip
- shed
- flat

OPENINGS

- 2 to 6 total windows & doors (front facade)
- **double entrance common**
- **double hung windows**
- 2-over-2 or 1-over-1 glass panes

MATERIALS

- **brick**
- rubble or ashlar stone masonry
- structural clay tile
- concrete block

EXTERIOR CLADDING

- clapboard (weather board)
- board & batten
- corrugated metal
- stucco
- aluminum (uncommon)



68-72 South Fifth Street

GEORGIAN

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to **2 stories**
- simple massed plan
- raised basements (common)
- rigid symmetry including wings & additions

ROOF TYPES

- side gable
- gambrel
- hip
- center gable

OPENINGS

- **aligned window & doors**
- 7, 5, or 3 total windows & doors (front facade)
- **paneled doors**

MATERIALS

- brick
- rubble or ashlar stone masonry



100 Culpeper Street

GEORGIAN

OPENINGS & ORNAMENTATION

WINDOWS

- single double hung (never paired)
- 9-over-9, 9-over-6, 6-over-9, or 8-over-12 glass panes
- palladian & **pedimented-dormer windows**
- thick moldings and muntins

ORNAMENTATION

- derived from the Roman Classical Order
- cornices with dentils & modillions
- angle or corner quoins
- **columns**
- **pilasters**



100 Culpeper Street

FEDERAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 3 stories
- simple massed plan
- rigid symmetry
- may have wings &/or additions

CHIMNEYS

- **paired**
- bridged

OPENINGS

- aligned window & doors
- 7, 5, or 3 total windows (front facade)

ROOF TYPES

- **side gable**
- hip
- center gable
- townhouse

MATERIALS

- wood (frame)
- brick masonry
- rubble or ashlar stone masonry



74 Waterloo Street

FEDERAL

OPENINGS & ORNAMENTATION

ORNAMENTATION

- derived from the Roman Classical Order
- circular or oval shapes
- plain or **decorated cornice**
- garlands or swags
- sheaves of wheat
- rosettes
- fruit baskets
- sunflowers

WINDOWS

- single double hung (rarely paired)
- 6-over-6 glass panes
- palladian windows
- thin moldings and muntins
- **elliptical or semi-circular fanlight or transom**



74 Waterloo Street

EARLY CLASSICAL REVIVAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

ROOF TYPES

- side gable
- **front gable**

PORCH

- Roman Classical Order entry porch
- triangular & pedimented gable
- square base columns

SUBTYPES (BASED ON PORCH)

- **no upper porch**
- upper porch supported by house only
- upper porch supported by house & columns
- two-tiered columns supporting upper porch

FORM & MASSING

- 1 to 2 stories
- complex massed plan
- rigid symmetry including wings & additions
- polygonal bays & projections
- **raised basement (common)**

MATERIALS

- wood (frame)
- brick masonry
- rubble or ashlar stone masonry



6 Court Street

EARLY CLASSICAL REVIVAL

OPENINGS & ORNAMENTATION

WINDOWS

- tall/ elongated
- double hung
- 9-over-9 or 12-over 12 glass panes
- thin molding & muntins
- rounded, semi-circular, or **elliptical shapes**
- elliptical or semi-circular transom above entrances

OPENINGS

- aligned window & doors
- 7, 5, or **3 total windows & doors** (front facade)

ORNAMENTATION

- derived from the Roman precedent
- less elaborate than early designs
- interior detailing follows Federal style precedent
- water table (common)



6 Court Street

GREEK REVIVAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to **2 stories**
- simple massed plan
- wings & additions (common)

ROOF TYPES

- side gable
- front gable
- hip

SUBTYPES

- **entry porch (absent or less than full-height)**
- full-height entry porch
- full-facade porch
- front-gabled roof
- front-gabled & wing
- townhouse

PORCH

- square columns
- Corinthian or **Doric round columns**
- cornice ornamentation

MATERIALS

- wood (frame)
- brick masonry
- rubble or ashlar stone masonry
- stucco cladding



188 Main Street

GREEK REVIVAL

OPENINGS & ORNAMENTATION

OPENINGS

- aligned window & doors
- paneled door
- sidelights & transoms
- freestanding columns

WINDOWS

- **double hung**
- **6-over-6 glass panes**
- thin molding & muntins
- rectangular
- may be tripartite

ORNAMENTATION

- derived from the Greek precedent (some element of Roman architecture)
- wide band unadorned cornice lines (common)
- may have **broad entablature with architrave &/or frieze**
- may have triglyphs, metopes, or modillions



188 Main Street

GOTHIC REVIVAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 2 stories
- simple or complex massed plan
- wings & additions (common)
- steep roof pitch with overhanging eaves

SUBTYPES

- **center-gable**
- paired-gable
- front-gable roof
- asymmetrical
- castellated or parapet
- polychrome

PORCH

- **1 story**
- may have flattened arch trim
- may have jigsaw-cut trim
- posts may be jigsaw-cut, H-shaped, trefoil or quatrefoil shaped

MATERIALS

- wood (frame)
- clapboard/ weatherboard cladding
- board & batten cladding
- brick masonry
- **stucco cladding**
- rubble or ashlar stone masonry



197 Main Street

GOTHIC REVIVAL

OPENINGS & ORNAMENTATION

OPENINGS

- aligned window & doors (common)
- **window openings often extend into gables**

WINDOWS

- tall, elongated windows on first story
- 2-over-2 glass panes
- may have diaper/diamond pattern glass
- may have drip molding, **pointed-arches**, & trefoil or quatrefoil shapes
- projecting bays or oriel windows (common)
- **double hung**

ORNAMENTATION

- derived principally from the Medieval precedent
- rooftop finials & pinnacles (common)



197 Main Street

ROMANESQUE REVIVAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

ROOFS

- gable
- crenellated parapet
- **hip**

ORNAMENTATION

- derived principally from the Romanesque architectural tradition
- **round arch most prominent feature**
- blind arches & arcades applied to walls

OPENINGS

- aligned window & doors
- double hung windows
- may have rosette or circular windows

MATERIALS

- monochromatic masonry
- brick masonry
- rubble or ashlar stone masonry

FORM & MASSING

- 1 to 2 stories
- complex massed plan
- window-to-wall ratio greater (**buttressing**)
- steep roof pitch



44 Winchester Street

ITALIANATE

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 2 to 3 stories
- complex massed plan
- **low roof pitch with deep overhanging eaves**

SUBTYPES

- simple hipped roof
- center gable
- asymmetrical
- tower (cupola)
- **front gable roof**
- townhouse

PORCH

- **1 story** (common)
- may have bracketed eaves

MATERIALS

- wood (frame)
- brick masonry
- rubble or ashlar stone masonry



194 East Lee Street

ITALIANATE

OPENINGS & ORNAMENTATION

ORNAMENTATION

- derived principally from the informal, rural Picturesque Movement
- visually heavy scroll brackets (may be paired)

WINDOWS

- double hung
- tall, elongated windows on first story
- 2-over-2 or 1-over-1 glass panes
- elaborate hoods either full arch, **segmental arch**, pedimented, or **flattened/rectangular**

OPENINGS

- aligned window & doors (common)



194 East Lee Street

SECOND EMPIRE

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 2 to 3 stories
- simple or complex massed plan

SUBTYPES

- **simple mansard roof**
- centered wing or gable
- asymmetrical
- towered
- townhouse

ROOF

- mansard roof primary feature
- may be straight, straight with flair, **concave**, convex, or s-curve/ogee

MATERIALS

- wood (frame)
- **brick masonry**
- rubble or ashlar stone masonry
- slate (mansard cladding)



157 Culpeper Street

SECOND EMPIRE

OPENINGS & ORNAMENTATION

OPENINGS

- aligned window & doors (common)
- dormers

ORNAMENTATION

- derived principally from the informal, rural Picturesque Movement
- **decorative eave brackets**

WINDOWS

- double hung
- **elaborate hoods**
- 2-over-2 or 1-over-1 glass panes
- **tall, elongated windows on first story**



157 Culpeper Street

QUEEN ANNE

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 3 stories
- complex massed plan
- rigid asymmetry
- **steep pitch, irregular shaped roof**
- towers, turrets, & tourelles

SUBTYPES

- **hipped roof with lower cross gables**
- cross gable
- front gable
- townhouse

MATERIALS

- wood (frame)
- shingle cladding
- clapboard (weather board)
- brick masonry (patterned or polychromatic)
- rubble or ashlar stone masonry
- slate (mansard cladding)

WINDOWS

- double hung
- 1-over-1 glass panes
- upper sash with clear pane surrounded by colored glass (**Queen Anne window**)

ORNAMENTATION

- derived principally from Jacobean, Elizabethan, & Classical precedent
- half timbering
- diverse wall surface texture
- **delicate spindle work**



158 Culpeper Street

COLONIAL REVIVAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 2 stories
- simple massed plan
- typically symmetrical

SUBTYPES

- asymmetrical
- hipped roof with full width porch
- hipped roof without porch
- **side gable roof**
- center gable
- gambrel roof
- second story overhang

MATERIALS

- wood (frame)
- clapboard (weather board)
- brick masonry
- rubble or ashlar stone masonry

WINDOWS

- **dormer windows (often pedimented)**
- double hung
- 6-over-6 or 1-over-1 glass panes
- palladian windows (common)

ORNAMENTATION

- columns
- angle/corner quoins
- **pilaster**
- **paneled doors**
- boxed cornices with dentils & modillions



113 Winchester Street

TUDOR REVIVAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 2 stories
- simple massed plan
- **steeply pitched roofs**

SUBTYPES

- front gable roof
- symmetrical paired gables
- single dominant mid-facade gable
- front facing gable with wing
- **multiple facade gables**
- false thatched roof
- parapeted gables

MATERIALS

- wood (frame)
- clapboard (weather board)
- brick masonry
- rubble or ashlar stone masonry
- stucco cladding

ORNAMENTATION

- derived principally from Jacobean, Elizabethan, & Medieval precedent
- **front door with rounded arch**
- large chimneys commonly w/ chimney pots
- half timbering

WINDOWS

- tall and/or narrow
- occur in groupings
- double hung or casement
- window panes arranged in standard configurations or **diaper (diamond) patterns**



79 Waterloo Street

CRAFTSMAN

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 2 stories
- simple or complex massed plan
- **low pitched roofs**

SUBTYPES

- front gable roof
- cross gable roof
- side gable roof
- hipped roof

MATERIALS

- wood (frame)
- wood shingles
- clapboard (weather board)
- brick masonry
- ashlar or **rubble stone masonry**
- stucco cladding

WINDOWS

- tall and/or **narrow**
- occur in groupings
- double hung or casement
- window panes arranged in standard configurations or diaper (diamond) patterns

ORNAMENTATION

- derived principally from eastern, Oriental wood architecture & the English Arts & Crafts Movement
- rafter tails in eaves
- exposed roof beams
- **triangular knee brace in eaves**



111 Waterloo Street

MODERNISTIC

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 to 2 stories
- simple or complex massed plan
- asymmetrical
- flat roof with parapet (typical)

MATERIALS

- brick masonry
- terracotta masonry
- stucco cladding

SUBTYPES

- Art Deco
- Art Moderne

ART DECO

- emphasizes verticality
- highly geometric

ART MODERNE

- emphasizes horizontality
- streamlined, mimicking industrial design



65-71 Main Street

MODERNISTIC

OPENINGS & ORNAMENTATION

ORNAMENTATION

- derived from geometric forms
- zigzags
- **chevrons**
- floral motifs
- sunbursts
- mosaics
- frequently **vivid in color**

WINDOWS

- **double hung**
- glass block
- casement windows
- picture windows



65-71 Main Street

CONTEMPORARY

FORM, PLAN, PROPORTION, MATERIALS, & ORNAMENTATION

FORM & MASSING

- 1 story (typically)
- asymmetrical
- **low pitch roof with wide overhanging eaves**
- broad & low chimney

SUBTYPES

- front gabled
- side gabled
- gabled roof variations
- flat roof
- butterfly & slant roofs

ORNAMENTATION

- exposed roof beams
- broad surfaces with an integral pattern
- open terraces & patios
- **panelized walls**

MATERIALS

- natural
- wood
- **brick masonry**
- stone masonry
- concrete (occasionally)

OPENINGS

- **entry door recessed or obscured**
- trapezoidal transom window
- windows present in gable ends
- window walls



220 Culpeper Street

FOLK VICTORIAN

FORM, PLAN, PROPORTION, MASSING, & ORNAMENTATION

FORM & MASSING

- 1 to **2 stories**
- simple massed plan
- symmetrical (common)
- simple folk house form

SUBTYPES

- front gable
- **gable front & wing (asymmetrical)**
- 1 story side gable
- 2 story side gable
- pyramidal

OPENINGS

- **simple window surround**
- offset entry door

PORCH

- turned spindle or chamfered square post supports
- **lace-like spandrels (railings & frieze)**
- turned balusters (railings & frieze)

ORNAMENTATION

- Victorian detailing less elaborate than classic style
- derived principally from Italianate, queen Anne, or Gothic Revival detailing



110 Main Street

MINIMAL TRADITIONAL

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- 1 story
- simple massed plan
- low or **intermediate roof pitch**
- little or no roof overhang

SUBTYPES

- gable & wing
- **side gable (Cape Cod)**
- other roof

ORNAMENTATION

- focuses on scale with **minimal architectural detail**
- monochromatic
- scallops primary decoration (if applied)

MATERIALS

- wood (frame)
- wood shingle or lap siding

OPENINGS

- double hung
- 1-over-1 or multiple panes
- **paneled front door**
- may have shutters



159 High Street

RANCH

FORM, PLAN, PROPORTION, MASSING, & MATERIALS

FORM & MASSING

- **1 story (broad & low)**
- asymmetrical
- low pitch roof (no dormers)
- broad & low chimney
- off center & sheltered entrance

SUBTYPES

- hipped roof
- cross hipped roof
- **side gabled roof**
- cross gabled roof

PORCH

- partial-width porch, entry porch in cross gable or full-width porch
- cladding may differ from main house
- **simple wood post supports**
- may have wrought iron designed supports

MATERIALS

- wood (frame)
- concrete slab (foundation)
- wood cladding
- board & batten cladding
- **brick masonry**



470 Winchester Street

RANCH

OPENINGS & ORNAMENTATION

WINDOWS

- large picture window (common)
- wood, aluminum, steel, or bronze
- variety of window styles & types
- casement or **double hung**
- 2-over-2 & 3-over-3 horizontal panes or various multi panes
- corner windows

ORNAMENTATION

- patterns of three
- open or boxed eaves (unadorned cornice)
- integrated planters
- decorative wrought iron
- **decorative window shutters**
- loosely derived from Spanish Colonial precedents from Southwest America

GARAGES

- typically attached to the front, rear, or **side**
- one or two car garage
- detached garages typical of older, smaller lots
- carports in contemporary styles



470 Winchester Street

SECTION V

ADDITIONAL RESOURCES

GLOSSARY

ADDITIONAL RESOURCES

GLOSSARY

ABUT

To adjoin at an end; to be contiguous.

ADA

The Americans with Disabilities Act of 1990.

ADJACENT

To physically touch or border upon, or to share a common property line or border. Includes properties or uses that are separated by a drive, street, or other public-dedicated right-of-way.

ARCHITECTURAL REVIEW BOARD (ARB)

The Architectural Review Board oversees historical/significant buildings and neighborhoods in Warrenton. Its purpose is to administer the tenants of the Historic District chapter of the zoning code and to preserve and protect historic places and areas in Warrenton. This is accomplished through the regulation of architectural design and uses of structures in historic areas. The Architectural Review Board is comprised of five (5) voting members who are appointed by the Town Council.

ARCHITECTURAL STYLE

Useful tools for analyzing general types of historic resources that tend to be related to the building's era of construction and popular regional trends. See the Architectural Styles (Section D).

ARCHITECTURAL SYMMETRY

A characteristic (particularly of classical architecture) by which the two sides of a façade or architectural floor plan of a building present mirror images of one another.

ARCHITECTURAL STYLE

Useful tools for analyzing general types of historic resources that tend to be related to the building's era of construction and popular regional trends. See the Architectural Styles (Section D).

ARCHITECTURAL SYMMETRY

A characteristic (particularly of classical architecture) by which the two sides of a façade or architectural floor plan of a building present mirror images of one another.

ASPHALT

A mixture of dark bituminous pitch with sand or gravel, used for surfacing roads, flooring, roofing, etc.

AWNING

A projecting roof-like structure sheltering a door or window, often canvas or cloth.

BALUSTER

A vertical supporting element, similar to a small column, usually on a porch railing.

BALUSTRADE

A railing consisting of a row of balusters supporting a rail.

BAY

A section of a building distinguished by vertical elements such as columns, pillars, or fenestration pattern.

BRACKET

A projection from a vertical surface that provides structural and/or visual support for overhanging elements such as cornices, balconies, and eaves.

CASEMENT WINDOW

A window frame that is hinged on one vertical side, and which swings open to either the inside or the outside of the building. Casement windows often occur in pairs.

CERTIFICATE OF APPROPRIATENESS (COA)

Approval by the Architectural Review Board of the appropriateness of any new construction, demolition, exterior alteration, or change of location of a Historic Structure, or a structure located within a Historic District, or a Historic Site, or a Historic Object, which certification is required prior to the issuance of a building permit, demolition permit, or sign permit by the Community Development Department, Licenses, and Inspections of the Town of Warrenton and other non-permit items as defined by the guidelines for the issuance of Certificates of Appropriateness. The Architectural Review Board may incorporate in any Certificate of Appropriateness such conditions as the Board may find necessary or desirable to affect the purposes of this resolution.

CHARACTER

Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Some of these qualities are feelings conveyed by the sense of time and place or in buildings associated with events or people (NPS).

CHIMNEY

A vertical channel or pipe that conducts smoke and combustion gases up from a fire or furnace and typically through the roof of a building.

COLUMN

A supporting pillar consisting of a base, a cylindrical shaft, and a capital on top of the shaft. Columns may be plain or ornamental.

CONTRIBUTING

A building, site, structure, or object within a historic district that adds to the values or qualities of that district because it was present during the period of significance and possesses historical integrity.

CORNICE

A crowning projection at a roof line, often with molding or other classical detail.

DETERIORATED BEYOND REPAIR

More than 50 percent of the element or material is damaged.

DORMER WINDOW

A perpendicular window located in a sloping roof; triangular walls join the window to the roof. Dormer windows are sometimes crowned with pediments, and they often light attic sleeping rooms; “dormer” derives from “dormir,” French for “to sleep.”

DOUBLE-HUNG SASH WINDOWS

A window of two (or more) sash, or glazed frames, set in vertically grooved frames and capable of being raised or lowered independently of each other.

EXTERIOR ALTERATION

The alteration of exterior architectural features which can be seen from a public street or way. This shall include projects that require a building, demolition, or sign permit and all exterior improvements, alterations, and renovations that can be accomplished without obtaining a permit such as change of location of historic object; the kind, color, and texture of building materials; the type and design of all windows, doors, lights, stair railings, and other fixtures; and the method of building cleaning.

FAÇADE

An exterior wall, or face, of a building. The front façade of a building contains the building’s main entrance, the rear façade is the building’s rear exterior wall, and the side façades are a building’s side exterior walls.

FINIALS

A distinctive ornament at the apex of a roof, pinnacle, canopy, or similar structure in a building.

GABLE ROOF

A roof with two slopes—front and rear—joining at a single ridge line parallel to the entrance façade. When the ridge line of a gable-roofed house is perpendicular to the street, the roof is said to be a “gable-end roof.”

HISTORIC DISTRICT DESIGN GUIDELINES

Design guidelines establish standards that the Architectural Review Board can utilize in determining the appropriateness of applications. The Architectural Review Board shall use the Secretary of the Interior's Standards for Rehabilitation after a property is nominated for historic designation, until it develops guidelines specifically for a structure, district, site, or object, with recommendations from the community. These design guidelines cover the treatment of all work requiring a building, demolition, or sign permit, and may cover non-permit projects as defined under Exterior Alteration. The design guidelines may be amended from time to time upon affirmative resolution of the Architectural Review Board and Town Council.

HIPPED ROOF

A roof with four sloped sides. The sides meet at a ridge at the center of the roof. Two of the sides are trapezoidal in shape, while the remaining two sides are triangular, and thus meet the ridge at its end-points.

HISTORIC BUILDING

A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. “Building” may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

HISTORIC DISTRICT

A defined territorial division of land which shall include more than one (1) contiguous or related parcel of property having a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

HISTORIC OBJECT

The term “object” is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

HISTORIC SITE

A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archaeological value regardless of the value of any existing structure.

HISTORIC STRUCTURE

The term “structure” is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.

IN-KIND

In-Kind refers to the repair or replacement of a historic building material or feature, using the same materials, design, dimensions, texture, and detailing as existing to replicate the original appearance.

INTEGRITY, HISTORIC

Historic integrity is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period. Historic integrity is the composite of seven qualities: location, design, setting, materials, workmanship, feeling, and association.

LATTICE

A wooden grid of boards overlaid atop an exterior surface.

MANSARD ROOF

A four-sided hipped roof with two slopes on each side, the lower slopes being very steep, almost vertical, and the upper slopes sometimes being so horizontal that they are not visible from the ground. The Mansard roof was named after the French seventeenth-century architect Francois Mansart (1598-1666), who popularized the form.

MASONRY

Being of stone, brick, or concrete.

PARGING

Cover (a part of a building, especially an external brick wall) with plaster or mortar that typically bears an ornamental pattern.

PEDIMENT

A decorative triangular piece situated over a portico, door, window, fireplace, etc. The space inside the triangular piece is called the “tympanum,” and is occasionally decorated.

RELIGIOUS STRUCTURE

Any or all of the following: church, cathedral, mosque, temple, rectory, convent, or similar structure used as place of religious worship.

ROOFLINE

The part of a building that rises above the building’s eaves. Rooflines can be highly decorative, with balustrades, pediments, statuary, dormer windows, cross gables, etc.

SHUTTERS

Pairs of solid or slatted window coverings, traditionally hinged to the exterior of a building to either side of a window, used to block light or wind from the interior of a building.

SKYLIGHTS

A window installed in a roof or ceiling.

SLATE

A finely-grained, foliated rock, native to Pennsylvania, Vermont, Virginia, and New York, and found in many colors. Slate has been used to roof buildings in the United States since the colonial era.

STOREFRONT

A room or set of rooms facing the street on the ground floor of a commercial building, typically used as a store.

STUCCO

A plaster used as a coating for walls and ceilings, and often used for decoration; it is common to many parts of the world, particularly to the Mediterranean region and to the regions of the United States once colonized by Spain (i.e., Florida and California).

TILE ROOF

A roof covered with tiles that are commonly half-cylindrical or flat in profile. Historically tiles were made of terra cotta and could be glazed or unglazed. Now, glazed concrete tiles are a more economical alternative. Tile roofs are common in many parts of the world, including the Mediterranean and the Southwestern United States.

TRANSOM LIGHT

A narrow window, sometimes hinged at the top, positioned over a doorway or larger window.

VERNACULAR ARCHITECTURE

Architecture created from mostly local materials, by and for the use of local people. Vernacular architecture responds to local methods of building construction, local climates, and local living needs and traditions. As local environments evolve over time, so too does vernacular architecture.

VICTORIAN ERA

The reign of Victoria, Queen of the United Kingdom of Great Britain and Ireland, which commenced upon the coronation of Queen Victoria on June 20, 1837 and concluded upon her death on January 22, 1901 (Victoria was also crowned the Empress of India on May 1, 1876). These years marked the height of both the British Empire and the Industrial Revolution, when the United Kingdom became a global power, and its culture, including its architecture, assimilated influences from all over the world.

WATER-REPELLANT COATINGS

Clear water-repellent coatings are designed protect masonry walls by limiting moisture penetration. Such coatings may be appropriate for highly absorptive brick and for locations especially vulnerable to moisture penetration, such as parapet walls, chimneys, barrier walls, and drainage walls. Caution should be used in choosing a coating with a vapor transmission rate that is compatible with the type of masonry to which it will be applied. Such coatings should be selected and applied by a specialist.

ADDITIONAL RESOURCES

ACCESSIBILITY

Codes and Regulatory Requirements for Rehabilitating Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/codes.htm

Making Historic Properties Accessible, Preservation Brief 32

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

Preserving the Past and Making It Accessible for People with Disabilities

www.nps.history.com/publications/disability-access.pdf

Designing New Additions to Provide Accessibility, ITS No. 53

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS53-Additions-Accessibility.pdf

ARCHAEOLOGY

Secretary of the Interior's Standards for Archaeological Documentation

www.nps.gov/history/local-law/arch_stnds_7.htm

Archaeological and Historic Preservation Act (AHPA)

www.nps.gov/archeology/tools/laws/AHPA.htm

NPS Archaeology Program: Professional Tools

www.nps.gov/Archeology/TOOLS/INDEX.HTM

VA DHR Division of State Archaeology

www.dhr.virginia.gov/archaeology/

VA DHR Cemetery Preservation: Frequently Asked Questions

www.dhr.virginia.gov/archaeology/cemetery-preservation-frequently-asked-questions/

ADDITIONS TO EXISTING BUILDINGS (GARAGES)

Adding Parking to the Interior of Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS17-AddingParking-Interior.pdf

Adding Vehicular Entrances & Garage Doors to Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/its29-newvehicularentrances.pdf

Historic Garage & Carriage Doors

www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Doors01.pdf

New Infill for Historic Garage

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS02-Garage-Infill.pdf

New Infill for Historic Loading Door Openings

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS16-LoadingDoor.pdf

ADDITIONS TO EXISTING BUILDINGS

New Additions to Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/additions.htm

New Construction within the Boundaries of Historic Properties

www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/new-construction.htm

Exterior Stair/Elevator Tower Additions, ITS No. 10

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS10-StairTowers.pdf

New Exterior Additions to Historic Buildings: Preservation Concerns, Preservation Brief 14.

www.nps.gov/tps/how-to-preserve/preservedocs/preservation-briefs/14Preserve-Brief-Additions.pdf

New Additions to Mid-Size Historic Buildings, ITS No. 3

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS03-Additions-MidSizeBuildings.pdf

New Additions to Mid-Size Historic Buildings, ITS No. 18

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS18-Additions-MidSizeBuildings.pdf

Rear Additions to Historic Houses, ITS No. 37

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS37-Houses-RearAdditions.pdf

Rooftop Additions, ITS No. 36

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS36-Rooftop-Additions.pdf

Rooftop Additions on Mid-Size Historic Buildings, ITS No. 47

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS47-RooftopAdditions-MidSizeBuildings.pdf

Alterations to Rear Elevations, ITS No. 33

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS33-RearElevation-Alterations.pdf

Alterations Without Historical Basis, ITS No. 38

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS38-Alterations-NoHistorical.pdf

Alterations Without Historical Basis, ITS No. 56

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS56-Alterations-NoHistorical.pdf

AWNINGS

Adding Awnings to Historic Storefronts & Entrances

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS27-Storefronts-AddingAwnings.pdf

Rehabilitating Historic Storefronts

www.nps.gov/tps/how-to-preserve/preservedocs/preservation-briefs/11Preserve-Brief-Storefronts.pdf

The Use of Awnings on Historic Buildings: Repair, Replace, & New Design

www.nps.gov/tps/how-to-preserve/preservedocs/preservation-briefs/44Preserve-Brief-Awnings.pdf

Window Awning Preservation

www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Windows07.pdf

ENERGY & SUSTAINABILITY

Energy Savings of Retrofitting Historic Windows

www.forum.savingplaces.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=80dc79b4-3814-59ac-9abe-842685e77747&forceDialog=0

How to Conduct an Energy Audit

www.nps.gov/tps/sustainability/energy-efficiency/weatherization/energy-audit.htm

Energy Efficiency, Sustainability, & Green Practices in Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/energy-efficiency.htm

Improving Energy Efficiency in Historic Buildings

www.nps.gov/tps/how-to-preserve/preservedocs/preservation-briefs/03Preserve-Brief-Energy.pdf

Incorporating Solar Panels in a Rehabilitation Project

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS52-SolarPanels.pdf

Installing Green Roofs on Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS54-GreenRoofs.pdf

Preserving Historic Wood Porches

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

Storm Windows & Storm Doors

www.nps.gov/tps/sustainability/energy-efficiency/weatherization/windows-doors.htm

Weatherization

www.nps.gov/tps/sustainability/energy-efficiency/weatherization.htm

ENTRANCES & PORCHES

Adding New Entrances to Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS22-NewEntrances.pdf

Adding New Openings on Secondary Elevations

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS21-NewOpenings-SecondaryElevations.pdf

Adding Vehicular Entrances & Garage Doors to Historic Buildings

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS29-NewVehicularEntrances.pdf

Inappropriate Porch Alterations

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS09-Porch-Alterations.pdf

Entrance Treatments

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS26-Entrance-Treatment.pdf

Inappropriate Replacement Doors

www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS04-Doors-Replacement.pdf

Preserving Historic Wood Porches

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

Repair & Reproduction of Metal Canopies & Marquees with Glass Pendants

www.nps.gov/tps/how-to-preserve/tech-notes/Tech-Notes-Metals06.pdf

MAINTENANCE & CLEANING

Exterior Paint Problems on Historic Woodwork

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\10Preserve-Brief-PaintProblems.pdf

Water Soak Cleaning of Limestone

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Masonry03.pdf

Dangers of Abrasive Cleaning to Historic Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\06Preserve-Brief-Cleaning.pdf

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\01Preserve-Brief-Cleaning.pdf

Removing Exterior Dirt, Paint, Stains and Graffiti from Historic Masonry Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\Keeping-It-Clean.pdf

Maintaining the Exteriors of Small and Medium-Size Historic Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\47Preserve-Brief-SmallMediumExteriors.pdf

Removing Graffiti from Historic Masonry

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\38Preserve-Brief-Graffiti.pdf

The Interiors Handbook for Historic Buildings, Volume II

www.hpef.us/new-page-2/

Controlling Unwanted Moisture in Historic Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\39Preserve-Brief-Moisture.pdf

MAINTENANCE & WOODWORK FOUNDATION & WALLS

Exterior Paint Problems on Historic Woodwork

<https://www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\10Preserve-Brief-PaintProblems.pdf>

Proper Painting & Surface Preparation

<https://www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Exterior01.pdf>

Paint Removal from Wood Siding

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Exterior02.pdf

Log Crown & Selective Replacement Using Epoxy & Fiberglass Reinforcing Rebar

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Exterior03.pdf

Protecting Woodwork Against Decay Using Borate Preservatives

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Exterior04.pdf

Maintaining the Exteriors of Small and Medium Size Historic Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\47Preserve-Brief-SmallMediumExteriors.pdf

Preservation & Repair of Historic Log Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\26Preserve-Brief-LogBuildings.pdf

Preserving Historic Wood Porches

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\45Preserve-Brief-WoodPorches.pdf

Repair & Replacement of Historic Wooden Shingle Roofs

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\19Preserve-Brief-WoodenShingle.pdf

MECHANICAL SYSTEMS

Installing New Systems in Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS51-HistoricBuilding-NewSystems.pdf

Heating, Ventilating, & Cooling Historic Buildings: Problems & Approaches

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\24Preserve-Brief-Ventilation.pdf

Installing New Systems in Historic Corridors

www.nps.gov\TPS\standards\applying-rehabilitation\its-bulletins\ITS24-Corridors-NewSystems.pdf

Zoning Ordinance article 3-5.3.4.2 (9)

NEW BUILDING

Adding Parking to the Interior of Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS17-AddingParking-Interior.pdf

Adding Vehicular Entrances & Garage Doors to Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\its29-newvehicularentrances.pdf

Historic Garage & Carriage Doors

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Doors01.pdf

New Infill for Historic Garage

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS02-Garage-Infill.pdf

New Infill for Historic Loading Door Openings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS16-LoadingDoor.pdf

NEW CONSTRUCTION

New Additions to Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\successful-rehab\additions.htm

New Construction within the Boundaries of Historic Properties

www.nps.gov\tps\standards\applying-rehabilitation\successful-rehab\new-construction.htm

Exterior Stair/Elevator Tower Additions

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS10-StairTowers.pdf

New Exterior Additions to Historic Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\14Preserve-Brief-Additions.pdf

New Additions to Mid-Size Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS03-Additions-MidSizeBuildings.pdf

New Additions to Mid-Size Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS18-Additions-MidSizeBuildings.pdf

Rear Additions to Historic Houses

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS37-Houses-RearAdditions.pdf

Rooftop Additions

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS36-Rooftop-Additions.pdf

Rooftop Additions on Mid-Size Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS47-RooftopAdditions-MidSizeBuildings.pdf

Alterations to Rear Elevations

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS33-RearElevation-Alterations.pdf

Alterations without Historical Basis

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS38-Alterations-NoHistorical.pdf

Alterations without Historical Basis

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS56-Alterations-NoHistorical.pdf

PAINTING & FINISHES

Preserving Historic Ornamental Plaster

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\23Preserve-Brief-OrnamentalPlaster.pdf

Maintaining the Exteriors of Small & Medium-Size Historic Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\47Preserve-Brief-SmallMediumExteriors.pdf

Exterior Paint Problems on Historic Woodwork

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\10Preserve-Brief-PaintProblems.pdf

PARKING AREAS

Adding Parking to the Interior of Historic Buildings

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS17-AddingParking-Interior.pdf

Changes to Historic Site

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS39-HistoricSite-Changes.pdf

ROOFS

www.nps.gov\tps\education\roofingexhibit\introduction.htm

www.nps.gov\tps\sustainability\new-technology\green-roofs.htm

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www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\30Preserve-Brief-ClayRoofs.pdf

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www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\29Preserve-Brief-SlateRoofs.pdf

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www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS32-SlateRoof-Treatment.pdf

SIGNAGE

The Preservation of Historic Signs

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\25Preserve-Brief-Signs.pdf

Rehabilitating Historic Storefronts

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\11Preserve-Brief-Storefronts.pdf

STOREFRONTS

Adding Awnings to Historic Storefronts & Entrances

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS27-Storefronts-AddingAwnings.pdf

Designing Compatible Replacement Storefronts

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS49-Storefronts-Compatible.pdf

Entrance Treatments

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS26-Entrance-Treatment.pdf

Repair & Reproduction of Prismatic Glass Transoms

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Glass01.pdf

Repair & Reproduction of Historic Sidewalk Vault Lights

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Glass02.pdf

The Maintenance & Repair of Architectural Cast Iron

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\27Preserve-Brief-CastIron.pdf

The Preservation of Historic Pigmented Structural Glass (Vitrolite & Carrara Glass)

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\12Preserve-Brief-StructuralGlass.pdf

Preservation of Historic Signs

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\25Preserve-Brief-Signs.pdf

Rehabilitating Historic Storefronts

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\11Preserve-Brief-Storefronts.pdf

Repair/Replacement of Missing or Altered Storefronts

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS13-Storefronts-Repair.pdf

Replacement of Missing or Altered Storefronts

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS48-Storefronts-Replacement.pdf

STREETSCAPE ELEMENTS

Protecting Cultural Landscapes: Planning Treatment and Management of Historic Landscapes

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\36Preserve-Brief-Landscapes.pdf

STUCCO FOUNDATIONS & WALLS

Application & Preparation of Limewash

www.ncptt.nps.gov\blog\limewash-video-application-and-preparation-of-limewash-video-2008-07

Assessing Cleaning & water Treatments

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Dangers of Abrasive Cleaning

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A Glossary of Historic Masonry Deterioration Problems & Preservation Treatments

www.nps.gov\tps\how-to-preserve\preservedocs\historic-masonry-deterioration.pdf

Removing Exterior Dirt, Pain, Stains, & Graffiti

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Maintaining the Exteriors of Medium Size Historic Buildings

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Maintenance, Repair & Replacement of Historic Cast Stone

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\42Preserve-Brief-CastStone.pdf

Masonry History Integrity

www.ncptt.nps.gov\blog\masonry-history-integrity-an-urban-conservation-primer-2011-08

Stabilization & Repair of Historic Terra Cotta Cornice

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Masonry02.pdf

Water Soak Cleaning of Limestone

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Non-destructive Evaluation Techniques for Masonry Construction

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Masonry04.pdf

Polymetric Treatment for Controlling Salt Damage to Stone & Brick

www.ncptt.nps.gov/wp-content/uploads/2011-07.pdf

Preservation & Repair of Historic Stucco

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Preservation of Historic Adobe Buildings

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\05Preserve-Brief-Adobe.pdf

Preservation of Historic Concrete

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\15Preserve-Brief-Concrete.pdf

Preservation of Historic Glazed Architectural Terra-Cotta

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\07Preserve-Brief-Terra-Cotta.pdf

Removing Graffiti from Historic Masonry

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\38Preserve-Brief-Graffiti.pdf

Repointing Mortar Joints in Historic Masonry

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\02Preserve-Brief-MortarJoints.pdf

Replacing Deteriorated Serpentine Stone with Pre-Cast Concrete

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Masonry01.pdf

WINDOWS & DOORS

Replacement Windows that Meet the Standards

www.nps.gov\tps\standards\applying-rehabilitation\successful-rehab\windows-replacement.htm

New Openings in Secondary Elevations or Introducing New Windows on a Blank Wall

www.nps.gov\tps\standards\applying-rehabilitation\its-bulletins\ITS14-Adding-NewOpenings.pdf

The Repair & Thermal Upgrading of Historic Steel Windows

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\13Preserve-Brief-SteelWindows.pdf

The Repair of Historic Wooden Windows

www.nps.gov\tps\how-to-preserve\preservedocs\preservation-briefs\09Preserve-Brief-Wooden-Windows.pdf

Selecting New Windows to Replace Non-Historic Windows

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Installing Insulating Glass in Existing Steel Windows

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Exterior Storm Windows: Casement Design Wood Storm Sash

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Replacement Wooden Frames & Sash

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows04.pdf

Interior Metal Storm Windows

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows05.pdf

Replacement Wooden Sash & Frames with Insulating Glass & Integral Muntins

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows06.pdf

Window Awnings

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows07.pdf

Thermal Retrofit of Historic Wooden Sash Using Interior Piggyback Storm Panels

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows08.pdf

Interior Storm Windows, Magnetic Seal

Temporary Window Vents in Unoccupied Historic Buildings

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows09.pdf

Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows10.pdf

Aluminum Replacement for Steel Industrial Glass & Integral Muntins

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows11.pdf

Aluminum Replacement Windows with Sealed Insulating Glass & Trapezoidal Muntin Grids

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows12.pdf

Reinforcing Deteriorated Wooden Windows

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Interior Storms for Steel Casement Windows

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows14.pdf

Repairing & Upgrading Multi-Light Wooden Mill Windows

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows15.pdf

Repair & Retrofitting Steel Windows

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows16.pdf

Aluminum Replacement Windows with True Divided Lights, Interior Piggyback Storm Panels, & Exposed Historic Wooden Frames

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows17.pdf

Repairing Steel Casement Windows

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows18.pdf

Aluminum Replacement Window for Steel Projecting Units with True Divided Light & Matching Profiles

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows19.pdf

Replacement Wood Sash Utilizing True Divided Lights & an Interior Piggyback Energy Panel

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows20.pdf

Maintenance & Repair of Historic Aluminum Windows

www.nps.gov\tps\how-to-preserve\tech-notes\Tech-Notes-Windows21.pdf

Energy Savings of Retrofitting Historic Windows

www.forum.savingplaces.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=80dc79b4-3814-59ac-9abe-842685e77747&forceDialog=0