

WARRENTON

Historic District Design Guidelines



TOWN OF WARRENTON, VIRGINIA

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WARRENTON

Historic District Design Guidelines

“**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.’”

Architect, John Ruskin (1819-1900)

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Warrenton, Virginia
2008

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The Warrenton Historic District Design Guidelines, 2003

Prepared for the Town of Warrenton by Cheryl Hanback Shepherd, Architectural Historian

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I INTRODUCTION - INTENT

THE HISTORIC CHARACTER OF WARRENTON PAST, PRESENT & FUTURE

As Fauquier County formed from a portion of Prince William County in 1759, its seat of government established in a developing central settlement at the intersection of several important colonial roads from Fredericksburg and Falmouth to Winchester, Rappahannock to Culpeper and Alexandria. The appointed justices designated this community, comprised of their new timber-framed courthouse and jail on Richard Henry Lee's land along with a few stores, taverns, a blacksmith shop and dwellings, Fauquier Court House. After General Joseph Warren was killed in the Battle of Bunker Hill, a school house on Academy Hill became Warren Academy. In the 1790s, additional businesses included the ordinaries (taverns) of Edwards and Waters, a grog shop, cabinet and clock makers, a saddlery, a tailor and a millinery shop. With its incorporation and renaming to the Town of Warrenton on January 5, 1810, the original crossroads were straightened to create a grid pattern for the lots and new streets. Thus, the historic character of the Town of Warrenton originated with its settlement as the seat of a new government, and that development strongly influenced its considerable architectural heritage, styling buildings to support the political/government center including a Federal-style Clerk's Office (now demolished), Norris's Tavern and the extant high-style mansions of judges and lawyers on the colonial roads. Remarkably, unlike many former courthouse communities, Warrenton has maintained an uninterrupted status as the county seat for 244 years, and the governing body, businessmen and proud citizens remain dedicated to continuing this historic significance of the past, for the present and the future.

WARRENTON'S HISTORIC SIGNIFICANCE

From its beginnings as a late colonial crossroads village to its present day importance as a national center for fox hunting and the steeplechase, the prosperous courthouse town of Warrenton in rural Fauquier County has been closely identified with persons who made major contributions to the state and the nation in law and politics. The town, known as Fauquier Court House until its incorporation in 1810 and the place where Chief Justice John Marshall, Governor William "Extra Billy" Smith, Congressmen Samuel Chilton and Eppa Hunton, among many others, began their distinguished professional careers, takes its present name from the Warren Academy, the first of a notable line of private academies and seminaries that flourished here from the late eighteenth and early twentieth centuries. As a northern Virginia county seat since 1759 and a community long noted for its beautiful setting, healthful climate and cultivated society, Warrenton boasts an exceptional collection of governmental, residential and commercial architecture reflecting a wide range of nineteenth-century styles and tastes as well as the general prosperity of the town in the decades preceding and following the Civil War. The old town area including the Central Business District contains a remarkable number of buildings associated with the Civil War, a period in which Warrenton served as a headquarters and camp for armies on both sides.

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 (see details later in this chapter) regarding potential impacts on historic resources. The Warrenton Historic District Design Guidelines were first created to aid decision making in 1990 with adoption by the Town Council. 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 are intended 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, their architects, builders, contractors and suppliers when alterations or additions to their buildings are contemplated. The design guidelines also will assist in protecting protect 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.

Having worked with the design guidelines for twelve years and the historic district for twenty, the Town decided to conduct a through review and proposed amendments as needed, to construct a user friendly, less general but more comprehensive and educational handbook for its residential streetscape and Central Business District development.

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.

THE TOWN COUNCIL DESIGNATES A LOCAL HISTORIC DISTRICT

In the early 1980's, a survey to inventory and assess the historic and architectural value of properties 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.

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 Hill 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.

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 Governments". 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.

GOALS & OBJECTIVES OF THE TOWN OF WARRENTON COMPREHENSIVE PLAN 2000-2025 demonstrate the Town's historic preservation commitment.

GOALS

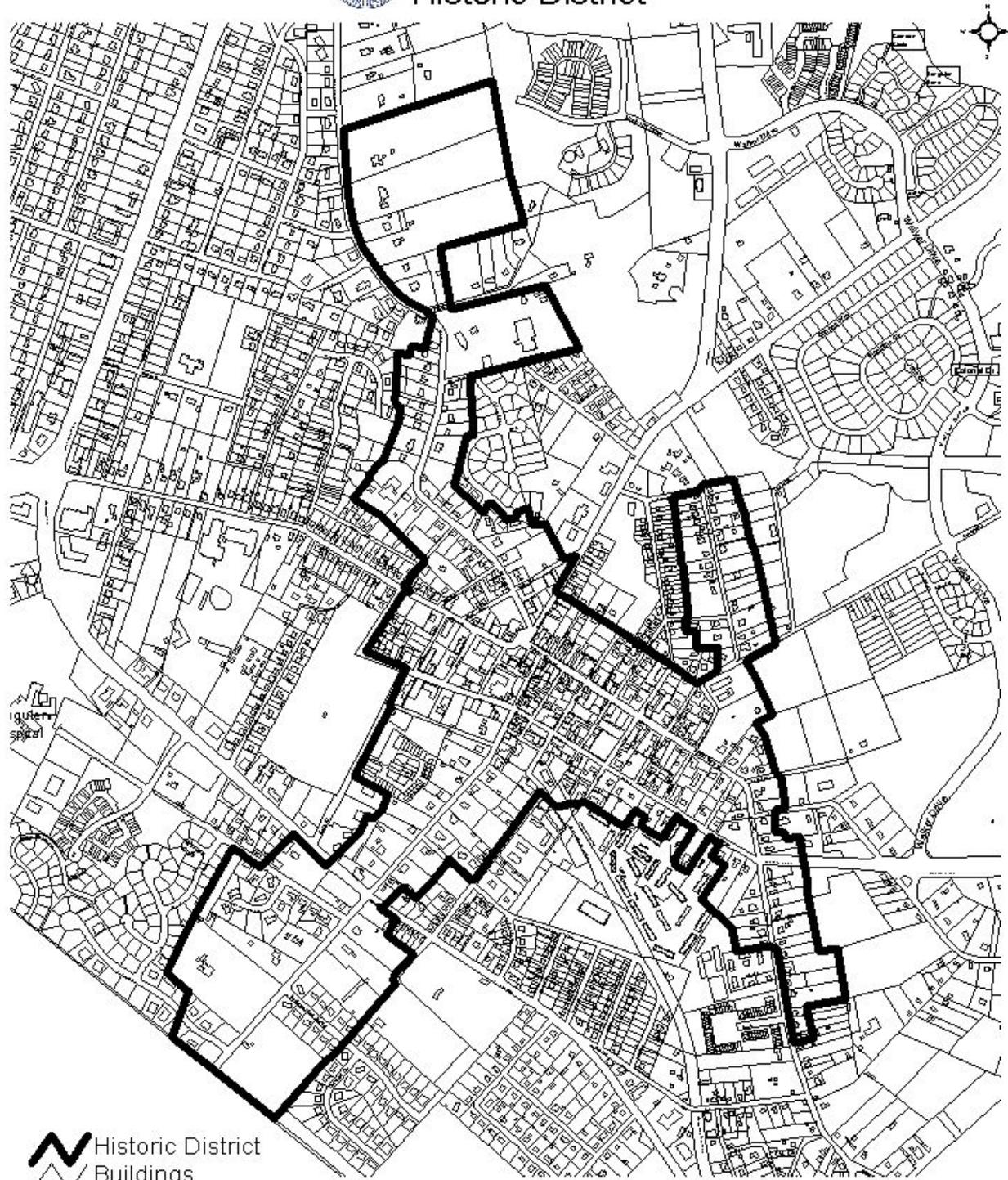
1. To identify and preserve the Town's irreplaceable historic identity by protecting the integrity and complementing its cultural resources of buildings, structures, objects, districts and sites.
2. To incorporate historic preservation objectives into public improvement projects.
3. To encourage public education and participation in historic preservation and historic district issues.

HISTORIC RESOURCE OBJECTIVES & POLICIES

1. To discourage the demolition of or significant alteration to existing historic or architecturally significant resources.
2. To discourage the removal or replacement of historic materials and/or design features.
3. To promote architectural compatibility and aesthetic continuity where new buildings are proposed for historic areas.
4. To promote the adaptive and compatible reuse of vacant buildings in the historic district in a form compatible with the historic character of the district and in conformance with the Secretary of the Interior's Standards for Rehabilitation.
5. To periodically review the need to expand the historic district based upon the Zoning Ordinance criteria.
6. To promote public awareness of the Architectural Review Board's role and advisory capability in reviewing projects proposed for the historic district.
7. To work with the Fauquier Historical Society and Department of Historic Resources in consultation with Town citizens to identify additional historic landmarks in Warrenton.
8. To encourage improvement and use of rear facades and entrances of stores located on Main Street.
9. To promote retail uses on the street level on Main Street and south across Lee Street.
10. To encourage architecturally compatible store fronts in the Historic District.
11. To promote among historic district property owners, realtors and other Town residents an awareness of their stewardship responsibilities.
12. To promote the use of state and federal rehabilitation tax credits.
13. To identify and protect historic resources outside the historic district along corridors leading into the district and elsewhere in town.
14. To assure that the zoning designation is compatible with and protects the character of the historic street, neighborhood or district and that regulations are consistent with the objectives and policies of historic preservation, i.e., lot size, setback, side yard, rear yard, height and parking.
15. To consider, and perhaps establish, incentives for property owners who undertake major rehabilitation of contributing buildings in the historic district, provided that the work meets the Secretary of the Interior's Standards for Rehabilitation.
16. To maintain the Town's Certified Local Government status which makes Warrenton eligible for cost-share grants for preservation reports, including architectural surveys and updating ordinances and design guidelines as well as requires annual training for the Architectural Review Board.



Town of Warrenton Historic District



-  Historic District
-  Buildings
-  Parcels 2002

900 0 900 1800 Feet



Town of Warrenton
Geographic Information System
January 2003

II. 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.*
- 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 desirability 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:

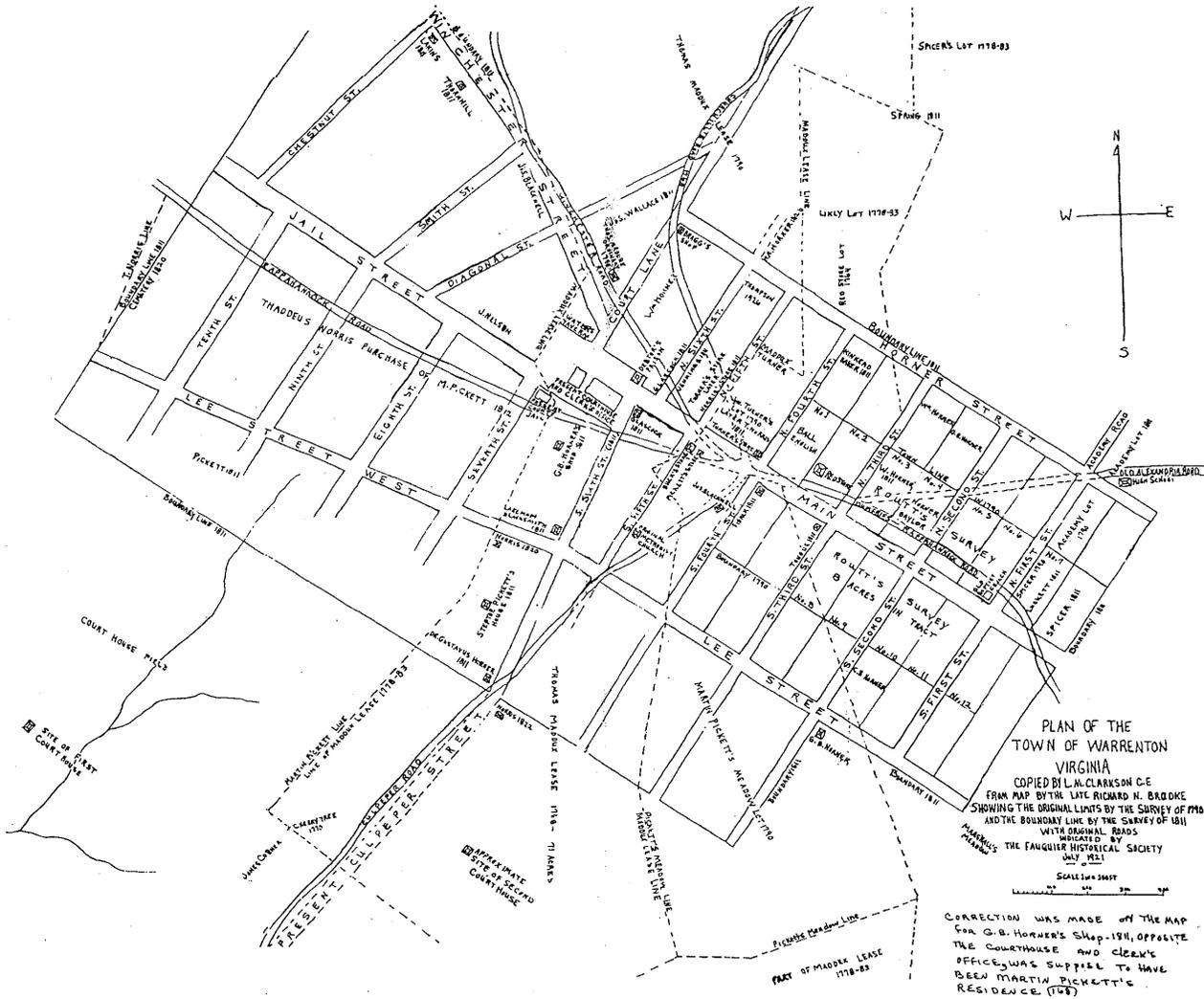
- Document the building first through black & white photographs (color images secondarily) and measured drawings to create a record of it in time. This will also aid decision making and should additions, alterations or demolition occur, this documentation remains as a record of its historical evolution.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

III HISTORIC CONTEXT - THE ARCHITECTURAL HISTORY AND HISTORIC CHARACTER OF WARRENTON

THE ARCHITECTURAL HISTORY OF THE TOWN OF WARRENTON

Originally known as Fauquier Court House, the town was established as the county seat in 1759 upon its founding. Settlement began in the mid-eighteenth century at the intersection of several important colonial roads in the Commonwealth: the main road from Winchester to Fredericksburg (north to south), and the roads from Rappahannock (west) and Culpeper (southwest) to Alexandria on the east. These crossroads became an overnight stopping place and distributing point for goods bought by travelers which hastened the growth of the town. In 1790, the eight-acre village was laid off into twelve lots lying on each side of Rappahannock Road which later became Main Street. The town incorporated in 1810, changing its name to Warrenton after the Warren Academy, the first of several prestigious educational institutions and seminaries in the area. The town council adjusted the boundary to seventy-one acres as the old roads were straightened to create a grid for new streets.



Source: Moffett, Lee. *The Diary of Court House Square: Warrenton, Virginia, USA*. Bowie, Maryland: Heritage Books, Inc., 1996.

Warrenton prospered in the nineteenth century principally by providing goods and services to the many farmers in the surrounding area. Early community life seemed to revolve around a tavern, a blacksmith shop and general store. Dumfries merchant Alexander Cunningham's "Red Store," located on Lot 2 approximately where Rhodes Drug Store and the former Town Hall presently stand, served as the village trading post and stagecoach stop where goods were traded and mail delivered. By the mid-nineteenth century, Warrenton's inhabitants engaged in a variety of commercial activities catering to the needs of travelers and traders as well as local residents. More merchants built store houses on Rappahannock Road where they sold goods during business hours and resided in the back and floors above thereafter. Fenced fields behind the shops contained crops and livestock. Outbuildings included barns, meat houses, kitchens, ice houses, spring houses and dairies.

THE CIVIL WAR YEARS 1861-1865

Although no battles were fought in Warrenton during the Civil War, its central location in Fauquier County and strategic value as a center of communications and provision, along with the Warrenton Branch of the Southern Railway, made it the scene of important maneuvers preceding the battles of Second Manassas and Sharpsburg. Throughout the war, Confederate and Federal armies camped within and around the town.

Captain John Quincy Marr, the town's former mayor (1854) who lived in the Federal-style 118 Culpeper Street house, organized the Warrenton Rifles and became the first Confederate slain in the conflict. He died at Fairfax Court House on 31 May 1861. Deluged with wounded soldiers after both battles of Manassas, nearly all of the churches in town served as hospitals. Except for brief periods, a sizeable Union force occupied Warrenton from the spring of 1862 until after the surrender at Appomattox, using the town for staging campaigns and headquarters. Throughout this Union occupation of John S. Mosby's home town, the Colonel and his Confederate Rangers persistently raided to drive them away.

Thus, many of Warrenton's residences and municipal buildings were used for various war related activities. Mecca, the distinguished Italianate-style dwelling of Col. Rice W. Payne at 194 Culpeper Street, served as headquarters for Union Generals Sumner, McDowell and Russell. On 13 November 1862, General Edwin V. Sumner and his staff were photographed on the steps of Mecca's front porch. Later in October of 1863, Major Gen. Alfred Pleasanton with his staff of twenty two posed beside Monterosa, Governor William Smith's house at 343 Culpeper Street. Although their lensman was not identified, famed Civil War photographer Timothy H. O'Sullivan took several other views of Warrenton during the conflict, including the court house, Main Street facing east and up Alexandria Pike, showing covered wagons on the heavily traveled dirt roads. During Union occupation, a telegraph wire connected Mecca directly to the War Office in Washington. From the gallery of the Warren Green Hotel, General George B. McClellan bade farewell to his troops on 15 November 1862 after President Lincoln relieved him of his command. The Harpers Weekly published a colorful sketch of this historical event.

POST-WAR WARRENTON - RECONSTRUCTION AND GROWTH 1865-1914

Fortunately, Warrenton suffered minor physical damage compared to many parts of the rest of the county during the Civil War, but the Warren Academy and depot were burned. On a positive note, approximately 600 slaves held within the town were emancipated, and the First Baptist Church was founded three years later. Warrenton's newspaper, Palladium of Liberty, changed its name to The True Index and reported the opening of new businesses and growth. The town paved portions of streets including Main and a block down Alexandria Pike. Warrenton had a population of 1,464 in 1884 when Judge James Keith presided over the circuit court, with Edward M. Spilman in charge of the county assembly. Both were attended by fourteen attorneys with offices in town. Aaron Nusbaum's clothing store was on the south corner of Fourth and Main streets and Druggist Joseph A. Jeffries sold books from his Federal-style store on the north side of Main (#15, presently The Town Duck). Further, black businessman C. D. "Charlie" Madison had opened his barber shop, John R. Spilman and D. P. Wood were carpenters, the town had three livery stables, a lumber dealer, five physicians and D. Pfeiffer's Oyster Saloon was located at the corner of Lee and Fourth streets. A. Ullman's Foundry and Blacksmith Shop was located in the block between Beckham and Lee streets, one block east of Culpeper Street. The Ullman family established a popular department store in the 51-54 Lee Street complex of nineteenth-century store houses that continued in the third quarter of the twentieth century. The name "Ullman" is still etched into the sidewalk in front of the stores. The Ullmans later bought the Warren Green Hotel.

Warrenton attracted many nineteenth-century vacationers and travelers due to its healthy climate, scenic location and cosmopolitan atmosphere. Advertised as "fifty-six miles west of Washington on the Southern Railway, the only direct route between New York, Philadelphia, Baltimore and New Orleans," Fauquier White Sulphur Springs on the old Culpeper Road contributed to Warrenton's reputation as a fashionable town. The proprietors proclaimed the healing powers of the springs, whether breathed or swallowed, and reminded that the summer resort was only six miles from Warrenton, "a picturesque town of two thousand inhabitants, and the home of a number of distinguished savants, statesmen, and soldiers." The Warren Green Hotel also held many festivities in conjunction with social events at the Fauquier Springs.

Plantation owners in Fauquier have participated in fox hunting since the eighteenth century, a pastime enjoyed by George Washington and Thomas Lord Fairfax, proprietor of the Northern Neck of which Warrenton is a part. Since the third quarter of the nineteenth century, Warrenton has become identified with the breeding of hunting, racing and show horses. In 1790, Physician Winter Payne organized an informal hunt club with his private pack of foxhounds. The Warrenton Riding Club, created in 1873, inspired the Warrenton Hunt Club of 1887. Established in 1899 at Monterosa-Neptune Lodge, the Warrenton Horse Show predated the Virginia Gold Cup and is nearly as renown. Although the grounds were later partitioned from Monterosa, the horse show continues annually.

“THE DREADED SOUND OF FIRE!”

In 1908, the Town Council approved plans to organize a fire company. A circa 1900 photograph facing west Main Street depicts the old Municipal-Firehouse standing where the Fauquier Bank square is in the early twenty-first century. The timing might have been fortuitous had it not been for a drought and reservoir dam break that rendered hoses worthless when a devastating fire on the windy eve of November 22nd 1909 destroyed the western end of town. Beginning in the loft of Bradburn and Clatterbuck’s livery stable on Seventh Street (now Ashby), twenty six buildings were burned to the ground including the Municipal-Firehouse, Yates Real Estate Fire & Life Insurance Agency, the Farmer’s Hotel containing the town library and multiple dwellings. The fire ravaged the studio of artist Richard M. Brooke causing a \$25,000 loss of his paintings. Carter Hall on Winchester Street, considered by the Baltimore Sun as “one of the best Colonial residences in the town,” was gutted \$10,000 worth, while the adjacent Britton Hall suffered a \$5,000 loss. The brick walls were all that remained of the 1903 Fauquier National Bank Building behind the courthouse. Photographs of the “Burnt District” are chilling to even those who were not alive to witness the horror. Two black store keepers lost their shops including William Moore and James S. Dorum who owned Jennings Furniture Company. Without water in strong winds, the only ammunition firefighters and volunteers had to save the town was dynamite. More than seven buildings were splintered to the ground including the Annex of the Warren Green Hotel. Still in shock, the Town Council resolved that no frame buildings could be constructed in the blocks from Railroad Street over to Seventh. Yet, as if one fire was not enough, a second on the 29th of October 1910 destroyed St. James Episcopal Church and Parish House and nearby buildings on Culpeper Street.

WORLD WAR I - WORLD WAR II - MODERN TIMES

In the second decade of the twentieth century, the town started rebuilding its west end and public square. Between 1910 and 1915, a motion picture hall was constructed where the fire hall stood. Dr. C. S. Carter sold the lot at the corner of Diagonal and Winchester streets to the Warrenton Methodist Church and the Hanbacks built the Romanesque Revival-style building the next year. The same builders simultaneously reconstructed St. James Episcopal Church, while the Harris Brothers built the Annex on the Warren Green Hotel in the Federal Revival style.

During or shortly after World War I, construction continued in Warrenton, for another dwelling appeared behind the Presbyterian Church, a new post office rose and large warehouses were built behind dwellings on the south side of Main Street. In 1919, Chamberlain and Hamilton’s gentlemen’s clothing store was at the corner of South Fourth and Main streets. The billiard hall was in the lower story, and the Chinese Laundry was behind. Travel was still difficult on county roads in the winters, so some families would close up their houses, move into town for the conveniences and board with friends or at the Warren Green. The age of the automobile brought distinct changes to Warrenton and to other communities throughout the nation. Fortunately for the former eighteenth and nineteenth-century plantations in the surrounding county, the automobile enabled northern industrialists more freedom to venture to Fauquier to purchase large tracts for establishment of their equestrian estates. Advised that a divorce would be more easily obtained in Fauquier on the charge of desertion, future Duchess of Windsor Wallis Simpson established her residence in Room 212 of the Warren Green Hotel from the fall of 1925 to autumn of 1926. While there, she struck a relationship with handsome teller Hugh Spilman who worked across the street in the new Fauquier National Bank Building. When Walter P. Chrysler, Jr. purchased North Wales in 1941, he invested in the town by buying several parcels including the First Chance-Last Saloon (after and before boarding the train) on the corner of Second and Lee streets and the Warrenton Planing Mill. Although the brick mill still stands above the depot, the saloon was demolished in the early 1950s to build the ABC store at 43 Culpeper Street.

In spite of The Depression, business activity evolved in old town with some new commercial and residential buildings appearing as well as additions, greatly influenced by communication and transportation. A new Art Deco-style building was constructed on the vacant lot at 75 Main for the Western Union Telegraph Company, circa 1930. In the beginning, the automotive industry had a positive growth influence on business in Warrenton. Selling and servicing automobiles, including the earlier Model T, the Warrenton Supply on Seventh Street, now Ashby, built an addition. Eugene Garrett, Sr. opened a Buick dealership in the Bishop Building on Alexandria Pike where the slope allowed him to display new cars on the second floor and service them in the garage bays at street level. His business prospered throughout the twenties, even winning him the distinction of being the third largest Buick dealer in the nation. Taking advantage of Warrenton’s historic crossroads, Lloyd Anderson constructed a nearby garage on the corner of Winchester, Alexandria and Main, presently the county library, for brother-in-law Garrett who needed more space in 1929. At the time, the Garrett Building was considered the largest commercial structure in the county. After Garrett’s dealership relocated down the hill on Waterloo in the 1930s, Hickman’s Chevrolet followed by Gay (Strawser) Oldsmobile continued the garage usage into the mid twentieth century. Prior to moving to this corner, Hickman operated from Lee Street across from Ullman’s. Gas stations strategically placed at entrances of old town were another cultural and architectural result of the automobile age. Lunceford’s Spanish Colonial Revival-style Esso station stood north of (Miss Cassie) Wheeler’s Store out east Falmouth, a Mount Vernon-influenced Gulf set back properly adjacent to the Warrenton Presbyterian Church and another Spanish

Colonial Esso station serviced the corner of Waterloo, Main and Seventh streets. Although the building holds a different type of service business, only the Waterloo Street gas station remains as a clear reminder of the influence of the automobile age in the Town of Warrenton. As such, it is a rare and valuable resource.

In 1930, the A & P Grocery opened at the south corner of Main and Culpeper streets near D. D. Sanford's food store. Sanford's Five Cent and One Dollar Store was opposite the post office in the Federal-style Marshall Building, the former Confectionary, in 1932. Seven years later, the Sanitary Grocery Company purchased the Fletcher lot at the east end of town and built its brick store. Anderson and Allison's Fancy Market had earlier been at 32-34 Main Street. Blue Ridge Hardware opened in the World War II period and Lerner Brothers constructed a new store on the vacant lot next to the pharmacy at 11 Main Street. In addition, several restaurants, a bakery, Hurst's Jewelers, two drug stores with soda fountains, the post office, a shoemaker and Pitts Movie Theater maintained a viable commercial district supported by the vernacular and high style residential neighborhoods and government centers.

Like many historic Main Streets, commercial activity in old town Warrenton saw a negative change in the third quarter of the twentieth century due to the automobile and new road construction. A bypass route around the village was built in the early 1960s which attracted service stations, restaurants and the trendy shopping center concept. Although three hardware stores hung on longer, both the A & P and Safeway stores exited Main Street before 1974. The loss of such primary stores, combined with retirement of long term merchants started a transition to specialty shops and offices. Merchants formed a business and professional association and worked together to sponsor promotional events and advertisement. Many shared a concern that empty old town buildings would deteriorate beyond repair, resulting in demolition.

In 1982, the Town Council established the Warrenton Historic District which encompasses the Central Business District including the historic crossroads and the oldest residential neighborhoods along them. The next year the district was recognized for its significant historic and architectural character with approval in the Virginia Historic Landmarks Register and National Register of Historic Places. By adopting the historic district regulations within the zoning ordinance, Council sought to protect the inventoried historic and architecturally significant structures and premises within the boundary "against deterioration, destruction or encroachment; 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." As an "overlay" to the previously established zoning classification of properties, the Warrenton Historic District operates by superimposing additional standards to the provisions of the Town's underlying zoning district regulations.

Through the efforts of several visionary town and county citizens and businessmen and government officials, Warrenton became a Main Street Community in 1988. As such, the Partnership For Warrenton Foundation and its Main Street director foster the aesthetic and economic development of the town through promoting and preserving the historic, commercial and residential amenities primarily within the historic district. The program has provided the beneficial services of a Main Street architect who has designed storefront and sign enhancements free of charge for merchants and property owners in the historic district.

THE CHARACTER OF THE HISTORIC DISTRICT

Having lost dozens of its early historic resources to devastating fires, Warrenton's architectural history begins in the Federal period and spans through every major high style of the nineteenth and mid-twentieth centuries. Enhancing the high styles are buildings influenced by the vernacular, meaning not necessarily designed or built by professionals or modeled after pattern books, that generally have less stylistic embellishments which are influenced by provincial examples and demonstrate a diverse local or regional traditional value in which form and function largely overrule design.

The Warrenton Historic District is characterized by a variety of building types and styles representing the town's importance as an original mid-eighteenth-century county seat in the Virginia Piedmont. The commercial downtown area, as defined by the Central Business District, comprises the core of the boundary. Well preserved nineteenth and early twentieth-century commercial buildings line Main and Lee as well as the perpendicular streets. Both the town and county government complexes, the post office and eight churches are within this perimeter. The architectural focal point of Warrenton is the imposing Classical Revival Courthouse of 1890 which is prominently and appropriately situated on an elevated site at the intersection of the colonial crossroads. Several other public buildings surround this Courthouse Square juncture, making it an important governmental nucleus for the town and county indicative of the town's development from its crossroad core outward, the oldest residences are those nearest to or standing within the Central Business District. There are strong representations of Federal, Greek Revival, Gothic Revival, Romanesque Revival, Italianate, Queen Anne and American Foursquare styles in the picturesque residential neighborhoods on the colonial roads within the historic district. As its name implies, High Street is elevated with late nineteenth and early twentieth century movements including Queen Anne, the American Foursquare and Colonial Revival styles.



Courthouse Square – The Fauquier County Administration and Municipal buildings flank the 1890 Classical Revival-style courthouse.

COMMERCIAL ARCHITECTURE

The Central Business District includes the blocks from Fifth Street to one and two lots west of Diagonal Street and Horner on the north to the back lots of Lee on the south. The storefront buildings on Main Street have a generally consistent setback from the street, creating a typically uniform and regulated facade line. However, the Central Business District also includes the larger Courthouse Square at the west end, the Warrenton Post Office, several churches and dwelling houses which were appropriately historically set back. Building density increases toward Courthouse Square and blocks are usually narrow with contiguous structures of several stories. Below Fourth Street, however, the lots become larger as influenced by early twentieth-century architecture. The east side of the first block of Culpeper Street features an important row of commercial buildings. Shadowed by the Gaines and Brothers Bank building and iron-railed balconies, narrow Wall Street has a New Orleans feeling.



Northwest Main Street contiguous storefronts and the Warrenton Post Office. Following tradition for situating a government building, the 1918 post office sets further back from the sidewalk.

The Federal-style Old Market and Town Hall adjacent to the Warrenton Baptist Church at 109 Main Street is a significant landmark. Built in 1830 for the town market, the two-story, brick building has served as Mrs. Swift's School in the 1840s and 1850s, the Baptist Meeting Hall, the Masonic Hall, and has been owned by the Odd Fellows on and off since 1877. Along with the other churches in town, the hall became a hospital during the Civil War. The Ullman's Department Store complex at 49-53 Lee Street contains significant architectural representations of the long contribution to commerce in town by this respected family of merchants.



Old Market and Town Hall at 109 Main Street



The Ullman's Department Store buildings compose a full block on Lee Street.

The most significant examples of late nineteenth-century commercial architecture include the Masonic Building at 7-11 Culpeper Street and the Warren Green Hotel at 14 Hotel Street. The Italianate style, three-story, brick Masonic Building demonstrates superb detailing with segmental-arched windows and paneled brick pilasters that support a heavy bracketed cornice and central pediment. Built in 1876 for the Masons who remained until about 1970, the Masonic Building is also noted for having the first elevator in the Town of Warrenton.

Warren Green Hotel, 1876-1910, John R. Spilman, Bushrod Jolly; Harris Bros., Builders



Masonic Building, 1876

Reconstructed in 1876 by John R. Spilman and bricklayer Bushrod Jolly after the 1874 fire

destroyed the original building, the Warren Green Hotel is a good example of Italianate resort or hotel architecture. The three-story building is distinguished by a two-story, seven-bay, wrap-around porch with Tuscan columns and a turned balustrade. The major entrances have transoms and sidelights, while the tall windows have segmental stone arches. The modillion cornice and centered gable are also nice features. The Colonial Revival-style Annex constructed on the west in 1910 adds to its architectural merit. Although it possesses characteristics of the Georgian style, the absence of a belt course and presence of garlands are later Federal influences. Having great visual importance at the termination of Court Street, the hotel has been adapted into county offices with the dining room used for meetings.

A particularly well-preserved collection of late nineteenth-century commercial buildings remains in the 29-45 block of Main Street between North First and Second streets. With well designed cornices and sharp divisions between the lower storefronts and second-story apartments, each building contributes to the scale, rhythm and facade line of the overall streetscape. Other notable late nineteenth-century buildings include the 1889 Albert Fletcher Store at the corner of Third and Beckham streets, the Warrenton Flour Mill on South Fourth and the 1871 R. H. Lee Masonic Lodge on South Third Street. The brick R. E. Tyson Grist Mill located at 16 South Sixth Street is another significant manufacturing building.

The commercial area of downtown Warrenton continued to expand during the early twentieth century, and some buildings were destroyed to accommodate new structures or parking lots. The Art Deco Pitts Movie Theater at 65-69 Main, the

Western Union Telegraph Office at 75 Main and Rhodes Drug Store, formerly Risdon's Hardware, at 77-79 Main Street represent this period. All built in the 1930s, the theater building is enhanced by a Spanish Colonial-style tile mansard roof.

Since the mid-twentieth century, Warrenton's downtown commercial center has been altered with new construction. Most modern infill buildings have successfully integrated new architectural design concepts with older styles by maintaining the use of similar materials, size, scale and rhythm. A harmonious blend of old and new architecture preserves the historic integrity and significance of the district.



The Art Deco style is represented in three buildings on Main Street as shown here. Pitts Movie Theater Building with the red tile roof at center is flanked by the Western Union Telegraph Office on its left and Rhodes Drug Store on the right. The steeples of the original main block of the Warrenton Presbyterian and Warrenton Baptist churches rise in the distance.

RELIGIOUS ARCHITECTURE

The 1855 main block of the Warrenton Presbyterian Church is a good example of Greek Revival style architecture with a later added wooden Italianate-style tower and steeple. Designed by Philadelphia architect Samuel Sloan and built by John Robert Spilman in 1861-1866, the Warrenton Baptist Church is a significant Italianate-style landmark for the town. The building features an outstanding display of embellishments including heavy architraves, a circular rosette in the gable and heavy double-leaf doors with a semi-circular transom. The Baptist church is further enhanced by a classical belfry with an arched tripartite window and bracketed cornice rising to a tall wooden spire. Although less articulate, the gable-fronting First Baptist Church on Alexandria Pike is a later, but important, example of the Italianate style, noted for its fine brickwork including inset panels, pilasters and label molding. The first St. John's Catholic Church at 79 Lee Street is a fine example of the Romanesque Revival style, again demonstrating the use of intricate brickwork. The building is detailed with a brick cross on the gable, brick label molds and a dentiled brick cornice. Other Romanesque features are its brick buttresses and heavily molded arched windows and doors. The best example of the Romanesque Revival style is the Warrenton Methodist Church at 44 Winchester Street, built in 1911. This richly detailed brick ecclesiastical edifice has heavily molded, arched, and large stained glass windows, corner and wall buttresses, gabled naves and a corbel table. The church is further elaborated with two castellated towers and an expressed apsidal end at the south. St. James Episcopal Church at 81 Culpeper Street finely portrays the Gothic Revival and Tudor styles.



First Baptist Church, circa 1890, Italianate style

ACADEMIC ARCHITECTURE

The Fauquier Female Seminary at 194 Lee Street was built in 1857 and operated until circa 1923. The future General Douglas MacArthur visited the seminary when his aunt lived in Warrenton, and he was still a child. Impressively set back from Lee Street in a picturesque front yard, this two-story, Italianate-style brick school has a characteristic low-pitched hipped roof, four tall, central interior chimneys, outstanding projecting gabled pavilions, paired front windows, corbelled brickwork and bracketed eaves. The side-gabled, brick, Vernacular Captain George Lewis Ball House at 28 Smith Street was built in circa 1825. Captain Ball operated a boys' school at least through the 1830s in part of his dwelling. Schooled in Mathematics, English, Latin and Greek, graduates were eligible for acceptance in higher institutions such as West Point. Added to the historic district in 1990, Balcarres, the Georgian Revival-style dwelling at 386 Culpeper Street was built for sisters Virginia, Julia and Victoria Lomax, circa 1875. The Misses Lomax operated a successful school for girls called the Warrenton Seminary for many years. Originally built by John R. Spilman, noted Colonial Revival architect William Lawrence Bottomley gave the two-story, frame house its Georgian features in 1927. The Colonial Revival-style Warren Academy, later the Warrenton Country School and Warrenton Elementary School, in the block of Academy Hill Road, Horner and Calhoun streets was demolished.



Fauquier Female Seminary, 1857, Italianate style



Fauquier National Bank/Warrenton Municipal Building, 1925 Classical Revival Architect Stuart H. Edmonds, W. F. & W. J. Hanback, Builders

GOVERNMENT ARCHITECTURE

The 1890, stuccoed brick, Classical Revival-style Courthouse was designed by William H. Baldwin and constructed by John R. Spilman whose boundless skilled craftsmanship encompassed domestic, commercial, religious and governmental buildings in the historic district. Father and son master builders W. F. and W. J. Hanback built the Classical Revival-style Warrenton Municipal Building at 18 Court Street in 1925 as the Fauquier National Bank. Designed by Stuart H. Edmonds, architectural historians have noted that “few Virginia towns can boast of a 20th-century building of such outstanding architectural merit.” Fauquier County hired Washington architect Irwin Fleming to design its Classical Revival-style Clerk’s Office which replaced its Federal-style predecessor. Completed in 1926 by the Hanbacks, Mr. Fleming maintained the use of brick and added fine stone detailing and a Neo-Classical balustrade above the cornice. Architect James A. Wetmore designed the handsome Georgian Revival-style Warrenton Post Office completed in 1918 at 53 Main Street when the service relocated from the Courthouse Square building at the corner of Main and Alexandria streets (7 Main).



Fauquier County Clerk's Office/Administration Building, 1926 Classical Revival Architect W. H. Irwin Fleming, W. F. & W. J. Hanback, Builders

RESIDENTIAL ARCHITECTURE



Built circa 1758 for Martin Pickett, Paradise is considered Warrenton's oldest residence. The porch, brackets and wing were probably added by William H. Gaines who owned the property in the nineteenth century.

Although Warrenton was settled in the mid-eighteenth century, few houses from that period survive today. One of the earliest and most distinguished in the district is the circa 1758 Federal-style Paradise (158 Winchester Street), the home of Martin Pickett who gave land for the courthouse and was a representative of the state convention of 1776 and the Virginia Constitutional Convention of 1788. Paradise is an excellent example of sympathetic design continuum from the mid-eighteenth through the late nineteenth centuries. Two important frame houses at 35 and 45 Horner Street on the estate of William Horner, a 1780 settler, appear to be of the late eighteenth century. Another significant early dwelling is within Joynes Funeral Home at 25 North Third Street. The central two-story, two-bay-wide, frame Federal-style portion with a rubble stone foundation is circa 1790.



The Federal-style Conway Grove was built in 1820 for Dr. James Westwood Wallace, physician to Thomas Jefferson and James Madison.

The district includes a number of early nineteenth-century residences. Several of these Federal-style buildings feature side-passage plans include the Thaddeus Norris-Samuel Chilton House at 50 Culpeper and Conway Grove (101 Winchester Street). The latter frame house was built in 1820 for Dr. James Westwood Wallace, physician to presidents Jefferson and Madison. Large brick, Federal-style houses with central passage plans and typical period features include the Ward-Carter House (115 Culpeper Street) and the circa 1825 Dr. Frederick Horner House at 66 Winchester Street. The Horner House displays an elliptical transom with rectangular divided lights and ranks high among Warrenton's architectural amenities.

Among the several notable residences of prominent Confederate soldiers, perhaps the best known is the brick and frame Federal-style John Quincy Marr House at 118 Culpeper Street. Probably the least known is another Federal style dwelling built before the end of 1822 by Thaddeus Norris for his daughter and where Black Horse Cavalryman Gen. William Henry Payne resided from 24 November 1857 to 1 January 1862 at 97 Culpeper. Named the Belt House after 1936, this stately brick dwelling is unusually side-gabled to the street. Built before 1834 for Robert Brent in the Federal style, General Payne lived at 114 Lee Street from 1866 through 1901. Embellished with an Italianate style porch, bracketed cornice and dormers in the mid-nineteenth century, the house has become one of the most architecturally significant buildings in Warrenton.

John Quincy Marr House, circa 1830 Federal style



Two houses are also associated with Gen. Eppa Hunton: the 1825 Federal at 67 Waterloo with its classical portico and the Italianate-style Brentmoor at 173 Main. Col. John S. Mosby lived at Brentmoor from 1875 until 1877 when he sold the brick house to Hunton who further distinguished himself as a four-term U. S. Congressman. Individually listed in the National Register, Brentmoor was built for attorney Edward M. Spilman who was appointed circuit court judge in 1885. The mansion has a highly distinguished front porch with paired chamfered posts and spindle brackets. The James Vass Brooke House at 74 Waterloo Street is significant for its association with the organizer of Brooke's Battery of Jackson's corps as well as the front porch designed by Warrenton's courthouse architect William H. Baldwin. Major R. Taylor Scott also lived for many years at 71 Winchester Street before he later served as Attorney General of Virginia from 1889 to 1897.



Italianate-style Brentmoor, John R. Spilman Builder



Architect William H. Baldwin designed the latticed porch also built by Mr. Spilman for attorney James Vass Brooke's Federal-style house.

South of Lee Street, the town's most picturesque neighborhood extends along Culpeper Street where an impressive array of nineteenth-century styles is demonstrated in elaborate mansions built for judges and attorneys. Many dwellings here appear grander still because of their planned setting behind a deep front green and centered stone or brick walkways. Their presence is enhanced by raised foundations, creating English basements, and unrestrained purely authentic ornamentation. Considered Warrenton's most prestigious Italianate mansion, Mecca (194 Culpeper) was built by John R. Spilman for attorney Rice W. Payne in 1859 featuring semicircular window hoods, several polygonal bays, a low-pitched gable roof, carved bracketed eaves and a handsome arcaded porch with a delicate iron balustrade and dentiled cornice.

Three splendid Second Empire residences, the Emily M. Fair House (139 Culpeper), the Ullman House (157) and Judge Thomas Semmes House (191-193) are outstanding examples of the style and all built between 1870 and 1873 by master builder Spilman. The circa 1895 Dr. Martin Douglas House at 158 Culpeper is Warrenton's best example of the Queen Anne style with shingled projecting gables, a seven-bay wrap-around porch and a one-story porte-cochere. The frame, Georgian Revival-style John Wise House at 100 Culpeper exhibits classically-inspired features in its hipped roof with pedimented dormers and widow's walk, Doric portico and Palladian windows. Monterosa-Neptune Lodge at 343 Culpeper Street is notable for its transformation from Italianate to Colonial Revival as well as for rare outbuildings including the prestigious brick two-story, seven-bay stable. Nearby Menlough demonstrates both the Classical Revival and Greek Revival styles. With so many well designed and built nineteenth-century residences, Culpeper Street has one of the most architecturally significant collections of architecture in Virginia.

Emily M. Fair House, circa 1873, Second Empire



Main Street has two notable houses in the Greek Revival style, the John T. James House (122 Main), a two-story brick townhouse with parapet gable ends and three refined Doric porticos with full entablature and the William H. Jennings House at 188 Main with its elegantly proportioned Doric portico, paneled brick parapet and refined window and door trim. The Dr. William Bispham house at 197 Main adds Gothic Revival-style importance to the streetscape with its central triple-pointed arched window. Further embellished with tracery, the residence holds prominence as the first dwelling seen from Falmouth. Although largely Italianate, Gothic details contribute to the Charles Payne House at 71 Winchester Street. More modest but significant houses of various ages are located along Lee Street between Fourth and Falmouth streets and along Horner, Falmouth, Waterloo and west of King Street on Winchester. There are several fine early twentieth-century Bungalows on all of these streets except for Horner. The historic district also includes numerous Vernacular residences that are as individually unique as the high styles for their value in demonstrating that Warrenton was also an agricultural town with ordinary hard-working people. The Warrenton Historic District even has a "House of Seven Gables" located at 189 Lee Street where the stone R. W. Hanback House is also noted for its asymmetry, steeply-pitched slate gable roof along with paired and tripartite windows.



The William H. Jennings House has an elaborate Greek Revival-style entrance with a rectangular transom, sidelights, Doric portico with triglyphs and metopes in the frieze. The Vernacular house at 124 Horner Street has a fine New England Colonial-style overhang supported by paired spindle brackets, two-story rear porch with jigsaw balustrade and a scroll bracketed cornice.

IV CHARACTERISTICS OF THE ARCHITECTURAL STYLES

CHARACTERISTICS OF THE ARCHITECTURAL STYLES

Warrenton's commercial and residential architecture reflects many social and cultural influences, economic conditions and personal aspirations over a period of time. The result is a rich variety of buildings, some rather pure representations of a single academic style and others an evolutionary blend of several styles. The material presented here reflects this duality: while the descriptions generally represent accepted characteristics found in pure examples of a style, the photographs show how elements of a style are presented, in whole or in part, in the built environment of Warrenton.

GEORGIAN (1700-1800)

Named in England for the reign of King George I, II, III and IV, Warrenton has no remaining Georgian-style buildings. However, there are those later built in what is called the Colonial Revival style that depict Georgian characteristics. In order to understand the Colonial Revival as well as the next Federal style of 1780-1820, the Georgian style's characteristics are:

1. Rigidly symmetrical - aligned openings, usually five-ranked, less commonly three or seven.
2. Very thick window and door moldings or architraves/surrounds.
3. Double-hung sash windows with small glass panes and thick muntins of 9/9, 9/6, 6/9 or 8/12. (In northern colonies, frequently 12/12 or 12/8.) Glass was expensive in colonial America, so the panes were small ca. 6 x 8 inches, and the muntins were thicker 1-1/4.

4. Palladian window often. If dormers on the roof, usually pedimented.
5. Greater window to wall space. Windows will never be paired – a later Colonial Revival style feature.

6. Architectural ornament is borrowed from the Roman Classical Order. Bold and formal decoration, elaborate door surround or with a crown (entablature), with or without pediment, supported by columns or pilasters; paneled wood door, sometimes with lights in top or above in a more often rectangular transom; masonry buildings with stone sills, sometimes stone lintels with keystones; detailed cornices often with dentils and modillions; projecting gables; corner quoins.

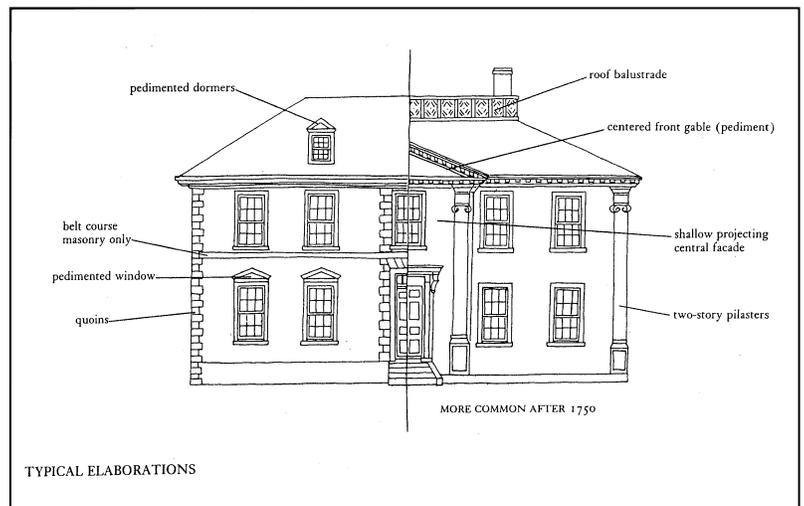
7. Facade and elevations usually have a water table and/or belt course on masonry buildings.

8. Roofs are gable, hipped, sometimes gambrel - more often in the north. Wood shingled, slate. Chimneys in the south were usually exterior end or interior end due to the heat.

9. Symmetry in wing attachment, possibly arcaded or colonnaded, hyphenated symmetry in outbuilding placement.

Materials are all natural wood, brick or stone. Walls of wood frame weatherboard, brick or stone masonry. Added decoration or color was achieved with fired, rubbed or pattern of brick. Mortar is composed of lime, sand and clay with water.

From McAlester: *A Field Guide to American Houses*



FEDERAL (1780-1820); locally to 1840

The Federal style emerged with colonists' determination to self govern after the Revolution, but it also has English precedence. The British called the style late Georgian or Adam after Scottish architect Robert Adam. The Federal is really a less detailed Georgian, retaining many characteristics but with less embellishment. Characteristics of the Federal style are:

1. Rigidly symmetrical, still.
2. Window and door molding frames become thinner.
3. Double-hung sash windows with larger glass panes 8 x 10, 8 x 12 inches and thinner muntins of 5./8 to 1 inch, with most commonly 6/6, rarely 9/6 or 6/9. The cost of hand made glass is becoming more affordable.
4. Greater wall to window space.
5. Elliptical or semi-circular fanlight or transom above the entrance is a major character defining feature, often leaded or with tracery. Sidelights also appear.
6. Smooth facade and elevations in comparison to Georgian. No belt courses or water tables.
7. Architectural ornament is still Classical recognizing Roman and Greek. Formal decoration but less bold than Georgian. Decorative door surround, entablature supported by columns or pilasters; paneled door; still have a very pronounced cornice often with dentils and modillions; keystones in masonry door and window lintels or flat jack arches in brick or stone and stone sills. Details tend to be more delicate.
8. Appearance of decorative details of garlands, swags, wheat, rosettes fruit baskets, sunflowers and use of the circular and oval shapes.
9. Palladian windows.
10. A lower pitched gable roof and hipped roofs. Southern chimneys still most commonly at ends, but interior to center evolvment.

Materials are all natural wood, brick or stone. Walls of frame weatherboard, brick or stone masonry. Roofs shingled with wood or slate shingles. (Wood shingled roofs were replaced later with standing seam metal.) Mortar is composed of lime, sand and clay with water.

The brick Dr. Frederick Horner House at 66 Winchester Street and the stone Thomas L. Moore House at 127 Culpeper Street are two of the most important Federal-style dwellings in the historic district. The entrance on Dr. Horner's house shown in the middle picture is elaborated with sidelights, an elliptical transom with most unusual rectangular divided lights, fluted pilasters and a brick surround. The Doric cornice and central pediment with a half lunette are also fine features. The porch and dormers are a later addition. The Thomas L. Moore House has paired parapet chimneys, a fan above the door, an English basement and Chippendale railing flanking the tall stairway.



CLASSICAL REVIVAL (1790-1830)

For Thomas Jefferson, the architecture of ancient Rome best symbolized the republican form of government he believed best suited for the new nation, therefore, the style was often referred to in Virginia as Jeffersonian Architecture. Throughout most of the nineteenth century, his designs for the Virginia Capital and the University of Virginia set examples for the architects of courthouses and other civic buildings to follow across the nation. Characteristics include:

1. Roman temple, one or two stories, built on a raised basement or platform, podium; rectangular.
2. Four columned portico dominating the front, typically full height with pediments creating a tympanum for lunettes or rounded windows.
3. Introduction of polygonal bays.
4. Windows tall, double-hung sash with 12/12 or 9/9 to according to height, aligned symmetrically, usually five ranked.
5. Most interior detailing follows the Federal style.
6. Elliptical or semi-circular fanlight most commonly above paneled door with sidelights.
7. Generally classical moldings that are usually less elaborated.

Menlough on Springs Road is a superb, but late, example of the Classical Revival style with its paired, two-story, four-columned, pedimented porticos, classical molding and tall windows. The wide cornice band is a Greek Revival-style detail.



Materials are all natural, walls may be of wood, brick, stone or stuccoed. Mortar is still common lime, sand, clay with water.

GREEK REVIVAL (1820-1860)

Based more on the Greek Temple form following archaeological investigation in the early nineteenth century and America's sympathy to Greece following the Greek War of Independence. Characteristics include:

1. Greek Temple front frequently on public buildings.
Columns support a full entablature. Columns are typically Doric, Ionic or Corinthian. At its best, Greek columns have no bases.
2. Wide band of cornice is a major distinction.
Greek Revival used broad entablature with distinct zones of architrave and frieze up to the cornice. May have triglyphs, metopes, dentils or modillions.
3. Rectangular transom above paneled door is a strong characteristic.
4. Low-pitched gable or hipped roof.
5. Porch roof is seldom pedimented. Entry, full facade or width porches.
6. Greek details of frets, Greek key, square or rectangular corner blocks on doors, shouldered doors, cresting details, egg-and-dart, anthenium, acanthus and honeysuckle designs.
7. Windows typically double-hung sash, 6/6 on dwellings.



The John T. James House at 122 Main Street has three Doric porticos, although the two side porches are under repair in this current photograph. The characteristic low-pitched roof is well articulated and enhanced with parapets.

Materials are all natural, walls may be of wood, brick, stone or stuccoed. Mortar is still lime, sand, clay with water.

GOTHIC REVIVAL (1830-1860) Victorian Gothic 1860-1880

Medieval influence with a departure from previous classical Greek and Roman models. Promoted by the Ecclesiological Movement in the Episcopal Church, thus a fashionable church style. American architects Andrew Jackson Davis and Andrew Jackson Downing popularized it for rural or country houses and cottages. Characteristics include:

1. Steeply-pitched gable roof, usually with cross gables. Bargeboard or vergeboard, often elaborately carved and ornamented, pinnacle with crockets, trefoil and quatrefoil. Crenellated parapet roof.
2. Pointed or two-centered arches.
3. Oriel or bay window.
4. Windows with pointed arches, lancet windows, tracery, label mold, hood mold with corbel stop, wheel window; tripartite windows with single panes, 1/1 or leaded.
5. Windows are typically double-hung sash 2/2, sometimes 1/1 on houses.
6. Towers with battlements or crenellation.
7. Corner buttresses.
8. Board and batten in Carpenter Gothic, often later stuccoed.
9. Rigidly asymmetrical.



Now stuccoed, the Dr. William Bispham House, circa 1856, 197 Main, originally had Carpenter Gothic-style batten over vertical boards. The projecting centered gable is decorated with a triple-pointed arched window and tracery.

Materials are all natural, walls may be frame board and batten, sometimes weatherboard; stuccoed and masonry. Mortar in masonry was still common lime, sand, clay and water.

ITALIANATE (1840-1880) Italian Villa 1830-1880

The Italianate style grew out of a nineteenth-century fascination with Italy. The dominant style chosen by Americans for dwellings between 1850 and 1880, its picturesque features were also popular for commercial buildings.

Characteristics of the style include:

1. Low-pitched hipped or gable roof.
2. Wide overhanging eaves supported by heavy brackets, large scroll-shaped brackets, paired brackets.
3. Tall first story windows of double-hung sash with commonly 2/2 or 1/1. Paired and triple windows.
4. Hooded windows, full arched, segmental, flattened or rectangular. May be pedimented and bracketed. Pronounced moldings in frames. Large pane glazing in door; its surround may also be elaborated.
5. Porches with bracketed eaves, single story
6. Towers on the Italian Villa especially with a low-pitched hipped or mansard roof; cupola.
7. Asymmetrical; square, rectangular and L-plans.



Mecca, built in 1859 for attorney Rice W. Payne at 194 Culpeper Street, is the most architecturally embellished Italianate-style house in the historic district.

Materials are all natural, wood, brick or stone masonry. Mortar was still common lime-sand-clay, until the very late nineteenth century, ca.1900 locally, when Portland cement may have entered the mixture.

ROMANESQUE REVIVAL (1840-1900); locally to 1915

The Romanesque Revival style clings to certain Roman Empire forms, one being the semicircular, single-centered arch. Architectural forms over time become symbolic manifestations as they communicate nationalism, cultural and religious values. Just as the two-centered arch in the Gothic Revival style was favored for cathedrals and churches, so it is with the pronounced single-centered arch. Warrenton has a rare two Romanesque Revival-style buildings, St. John's Catholic Church on Lee Street and the former Warrenton Methodist Church on Winchester Street. Characteristics are:

1. Brick or stone masonry walls, usually monochromatic or of one color.
2. Semicircular or single-centered arch on window and door openings, used decoratively on masonry walls, perhaps in corbel tables along the eaves or in belt courses; arcades.
3. Wall buttresses and corner buttresses. Desire for more window to wall space which requires buttressing; asymmetrical and medieval.
4. Towers, rectangular or round, with a steeply-pitched gable, battlemented parapet, pyramidal or conical shaped roof; pinnacles and piers.
5. Battlemented or crenellated parapet, corbel table.
6. Rosette window or circular window.



Built in 1911 at 144 Winchester Street, the Warrenton Methodist Church has every characteristic of the Romanesque Revival style.

Materials are wood, brick or stone. Portland cement may have been used from the late nineteenth century. Gable or hipped roof form, cross gables.

SECOND EMPIRE (1860-1890)

The name refers to the reign of Napoleon III, France's Second Empire. Relatively rare in southern states, the identifying features are:

1. Mansard roof, slate shingled, multi-colored, patterned slates or even tinplates. Mansard may be straight to the eave, straight with a flared eave, concave, convex or S-curved. This prominent distinguishing feature allows full-height attic space. May have roof cresting.
2. Dormer windows, eyebrow, semi-circular, gabled, pedimented, segmental, wall dormers, all with molded surrounds.
3. Overhanging eaves supported by heavy brackets. Heavy classical molding and cornices with depth.
4. Two or three-story symmetrical square block, often with a tall, projecting central pavilion *or* off-center, square or rectangular tower. Asymmetrical L-plan. Facade openings are typically three-ranked.
5. Tall, heavily molded hooded windows, double-hung sash 2/2, 1/1, sometimes paired, arched or pedimented.
6. Entrance is often arched, double-leaf, with upper glazing and molding detail to match windows. Deep bay windows expand interior space.



The circa 1857 Ullman House at 157 Culpeper Street is another masterpiece of builder John R. Spilman. It features a multi-colored pattern on the slate mansard roof, a flared eave, bracketed cornice, elliptical dormers, tall hooded windows, an asymmetrical L-plan and an arcaded porch.

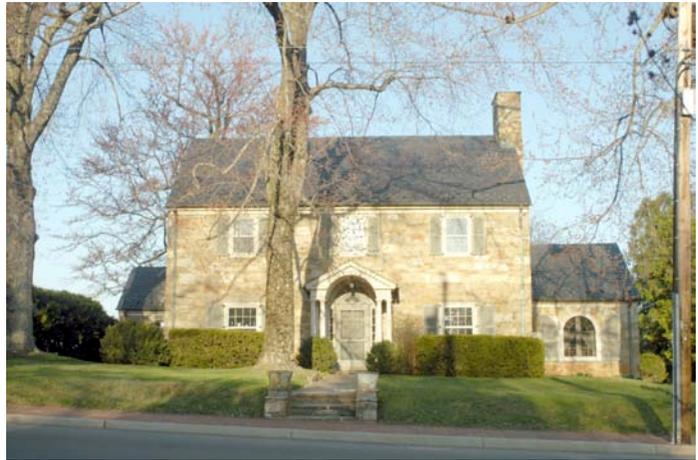
7. Belt courses, quoins, often in different textures or colors for drama.
8. Porches are common and detailed with heavy brackets, arcaded or with chamfered or paneled columns. Elaboration similar to Italianate.

Materials are all natural, walls are brick or stone masonry, perhaps stuccoed. Weather-boarded frame is infrequent. Mortar may include some Portland cement later in the period.

COLONIAL REVIVAL (1870 to Present)

This style reflects a rebirth of interest in the early architecture of Colonial America. The Colonial Revival style is best understood as a bold exaggeration of the characteristics of pre-Revolutionary War architectural styles and may be combined with later evolved and contemporary features. Completely accurate depictions of colonial styles are rarely seen., and then, the quality of craftsmanship, materials and machine marks are giveaways.

1. Accentuated or exaggerated decorative features of the colonial period generally concentrated on entrances, windows and cornices. Although a pedimented entrance and Palladian window may be seen on a Federal style, they would be overstated or oversized on the Colonial Revival.
2. Depth of molding profiles will be flatter, thinner, less relief than the hand carved originals or colonial predecessors.
3. Paired windows are a giveaway.
4. Although rarely seen on Georgian originals, a broken pediment would be exaggerated on the revival.
5. A one-story, one-bay gabled portico with a semicircular underside, supported by slender columns. A one-story wing that is original.
6. An entrance with sidelights but no transom, or a pedimented entrance without pilaster or column supports. Oversized sidelights.
7. A second-story overhang or jetty which is a New England Colonial-style feature is emphasized in side gabled buildings, further typically distinguished with disparate materials.
8. A continuous multi-window front dormer on Dutch Colonial Revivals.
9. A front-facing gambrel roof with a cross gambrel is never found on a Dutch Colonial original.
10. A third of the pre-1915 Colonial Revivals were two stories with a squarer rectangular plan, a hipped roof with overhanging eaves and had a one-story, heavily columned porch.
11. Interior decoration is also exaggerated and expanded to upper stories.



Architect W. H. Irwin Fleming designed this Georgian Colonial Revival-style H. T. Dowell House at 221 Falmouth Street in 1933. The east wing porch was enclosed in 1952. An elliptical broken pediment is above the entrance, and a one-story, one-bay, gabled portico with semicircular underside is supported by paired slender Doric columns.



Also a Georgian Revival style, the circa 1905 John Wise House at 100 Culpeper demonstrates an exaggeration of the Palladian window with two flanking the entrance.

Materials may be natural to the colonial period except for the mortar used in masonry construction. However, many late twentieth-century versions have mixed materials including rock-faced blocks, aluminum and synthetic siding manufactured well after the originals, of course.

QUEEN ANNE (1880-1910)

Although the style bears the name of Queen Anne who reigned 1702-14 when Renaissance architecture dominated in England, nineteenth-century architect Richard Norman Shaw spurred this design by instead drawing from the Elizabethan and Jacobean eras. Its varied features include:

1. Steeply pitched roofs, irregularly shaped with multiple gables, hips, pents, conical, pyramidal, pedimented, cross gables and a dominant front-facing gable. Towers, turrets, tall chimneys, textured and patterned chimneys, pinnacles, cresting, overhangs, hidden gutters, perhaps a dentiled cornice, dormers and vergeboard.
2. Rigidly asymmetrical, heavily embellished.
3. Half timbering, wood panels, patterned masonry.
4. Rich in textures, patterns and colors. Patterned wood wall shingles, fish scale shingles and numerous variations. Typically wood-shingled gables. Brackets of all shapes, fans, lace, scroll, etc., spindlework.
5. Multi-planed, not a smooth facade.
6. Doors typically have a large upper pane, may also have small lights surrounding, arched or rectangular, with or without fanlights, rectangular transom or sidelights with a delicate architrave.
7. Bay windows, 1/1 double-hung sash windows, large pane surrounded partly or fully by small rectangular lights, perhaps stained or color variation, textured, beveled. Arched, circular, rectangular windows, lunettes, variations of the Palladian window.
8. A distinctive characteristic is the typical wraparound porch, one story in height that may turn at a forty-five degree angle or curve, supported by turned posts or round columns. Ceilings are either wainscoted or plastered. The balustrade is also variously represented, straight pickets, turned, jigsawn, stick, reticulated, etc., in seemingly endless imaginative shapes derived from elements and forms of many styles.



The Dr. Martin Douglas House at 158 Culpeper Street with shingled projecting gables, multi-pane windows, a seven-bay, curvilinear, wraparound porch and a one-story porte-cochere is the best Queen Anne in the historic district. Neglected for many years, the house has recently been sympathetically restored.

Materials are all natural. Walls may be frame weatherboard, board and batten, wood shingled, terra cotta tile, brick or stone and stuccoed. Portland cement with sandy aggregate may compose the mortar by 1900. Wood, slate or tile shingles, perhaps colored or patterned and standing-seam metal covered the roof.

BUNGALOW/CRAFTSMAN (1890-1940)

Although two separate styles of the same period, the Bungalow and Craftsman trends are related by the latter's adaptation into the former. The Bungalow evolved from British housing in India, while the Craftsman style emerged as a California architects, the Green brothers, who were skilled wood workers. The Bungalows in Warrenton demonstrate both styles:

1. *One-story with a gently pitched broad gable roof. A second lower gable may be present which may also cover or include an open or screened porch. (Sometimes enclosed fully or partially in later periods.) If the second gable is missing, the primary gable usually has a porch with a broad hipped or gable roof. The porch roof is supported by battered wood posts that often stand on battered masonry piers. A tie or collar beam often connects the battered posts, some are semi-circular.*



While this Bungalow at 35 North Third Street does not have Craftsman-style extended rafters, ridge beams and purlins, it shows a broad gable covering the porch roof supported by battered wood columns on masonry piers and paired windows in the shed-roofed, full-width dormer.

2. Craftsman-style features are extended rafters, ridge beams and purlins under the overhang of the gable or wide knee braces supporting the roof.
3. There may be low dormers or shed-roofed dormers with paired or triple wood casement windows.
4. Paired or triple casement windows might be in the dominant gable.
5. Windows are either casements or 1/1 and 6/6 double-hung sash.
6. Wood shingled walls of a natural tone are featured or stuccoed frame and brick.
7. Chimneys of rubble stone or rough-faced brick, rising through the extended eave.
8. Local or vernacular influences created interesting variations.

Materials are all natural. Foundations are stone, brick, poured concrete block and possibly cinder block in later Bungalows. Stuccoed foundations. Composition roof shingles were available after 1903.

TUDOR REVIVAL (1890-1940)

Warrenton has one Tudor style example with the 1928 addition of the Baldwin Day Spilman Parish House on the Gothic Revival-style St. James Episcopal Church. Characteristics of this eclectic variation of Medieval English prototypes are:

1. Steeply-pitched gable roof, usually a side-gabled L-plan, with a dominant gable front. Architect Irwin Fleming accomplished this with his addition to St. James. Multiple front gables; vergeboards and parapets.
2. Massive chimneys, crowned, with decorative terra cotta chimney pots. Distinctive half timbering within a stuccoed wall, although there are some brick and stone masonry examples.
4. Tall, narrow windows, usually grouped. Wood or metal leaded casements, wood double-hung sash 6/6 or greater. Oriels and semi-hexagonal one or two story bay windows.
5. Entrances with Renaissance influenced arches may have a flattened two-centered arch with a heavy board-and-batten door.



Baldwin Day Spilman Parish House attached to St. James Episcopal Church

Materials are all natural with a frame stucco most prominent, patterned brick or stone.

AMERICAN FOURSQUARE (1890-1920)



Stuccoed two-story, two-bay, American Foursquare W. H. Risdon House, 192 High Street.

Listed in the 1998 inventory of the Warrenton Historic District as a Late Nineteenth or Early Twentieth-Century Movement, the American Foursquare emerged as a working-class subtype of Frank Lloyd Wright's Prairie style. As its name implies, it is entirely symmetrical:

1. Square box with a simple four-room plan and a low-pitched hipped or pyramidal roof with wide overhanging eaves.
2. Two stories tall, two bays wide, two bays deep is a classic foursquare.
3. Two stories tall, three bays wide, three bays deep.

4. A full-width front porch with a low hipped roof and central dormer have been called vernacular influences, but these features have become more frequent and typical to the late American Foursquare.

Materials are all natural with walls of stuccoed frame, weatherboard, brick and stone masonry plus rusticated or rock-faced concrete block developed in the late nineteenth century. Mass produced by 1910, rock-faced block was and remains an inexpensive natural means of imitating stone. However, its popularity waned, and these early twentieth-century buildings are important for demonstrating its period of significance.

ART DECO (1925-1940)

Pronounced R Deco, this style was introduced at the Exposition Internationale des Arts Decoratifs et Industriels Modernes Paris simultaneously with the streamlined Art Moderne style in 1925. Significant for pulling American designers further away from historic precedence, Warrenton has three Art Deco-style commercial buildings. Its decorative characteristics include:

1. Focus on surface decoration in low relief, (bas) or high relief geometrical, linear ornament, often in stripes, zigzags, stylized, floral motifs, sunrises, multi-colored and frequently vivid.
2. Vertical stripes give vertical emphasis.
3. Stylized figure sculpture such as an eagle in a less realistic form.
4. Chevron and lozenge molding, volutes, mosaics, octagonal shapes.
5. Stepped or set back facade.
6. Ornamental detailing in the same material as the building or with various metals, terra cotta, glazed bricks, glass, colored tiles and mirrors.
7. Inset panels, iron grillwork.



Rhodes Drug Store at center and the former Western Union Telegraph Office on the left represent the Art Deco style in the historic district. Rhodes has inset rectangular panels and diamond lozenges, while the telegraph, now antiques, building has a low chevron gable flanked by vertical parapets and a diamond center ornament below the peak.

Materials are all natural. Portland cement will be in the mortar.

VERNACULAR ARCHITECTURE (1825 to Present) Locally

Vernacular is not yet considered a style by architectural critics, although it is, precisely what the so called “high styles” are, a means of classifying and studying a building. However, vernacular architecture seems to defy classification because it has not been recognized by the intellectual elite or clearly defined. The identification problem lies in the modest vernacular building’s very nature of being nonstandard and atypical from one locality to another, leaving historians unable to characterize Vernacular Architecture concisely as a model for comparison.

The word vernacular was first used in the nineteenth century for the study of languages native to a region or country and nonstandard. Later the term evolved to describe buildings that lacked high-style characteristics as a common or ordinary building of a period or place. A Vernacular building is not necessarily designed or built by professionals or modeled after pattern books. It generally has less stylistic embellishments that are influenced by provincial examples, and it demonstrates a diverse local or regional traditional value in which form and function largely overrule design. The Vernacular buildings in Warrenton’s Historic District are noted for:

1. Houses of one to two stories and usually three to five bays wide with square, rectangular or L-plans, side-gabled and gable fronting. Roofs are gabled and



This circa 1890, two-story, three-bay, Vernacular I-House on Diagonal Street achieves design and detail with multi-colored brick veneer, raised quins and the porch supported by paired columns.

hipped, frequently multiple and centered gables with a gable window or vent, molded rakes, boxed or returned cornices. The form of an I-house plan is often seen. Although rectangular as well, this is known as a two-story house with usually a room on each side of a central hallway and one room deep. The interior room configuration often evolved with room partitioning in later years. Porches are common with turned or chamfered posts, turned, jigsawed or plain balustrade. Windows are wood 6/6, 2/2 and 1/1 double-hung sash or multi-pane wood casements, less frequently metal.

2. Commercial buildings of one to two stories, two to six bays wide with rectangular or L-plans, side-gabled with a low-pitched gable, hip, shed or flat roofs. There are some parapets, even and stepped. Molded cornices frequently have varied details, brick corbelling under the eave; jack arches above windows of 2/2, 1/1 or storefront.
3. Largely maintain the size, scale, rhythm, materials and massing of adjacent buildings.
4. Often use texture, color or varied materials to accomplish detail.
5. Interesting dwelling plans have been created with additions, including distinguishable one-story bathroom and kitchen wings that indicate technological advancement and availability of utilities. Many have double entrances on front facades, remaining evidence of the late nineteenth through mid-twentieth-century trend of accepting boarders to supplement income.
6. While there are generally less stylistic embellishments, there are usually modest, discernible suggestions or allusions to them.
7. Reflect owners traditional values, socially, economically and artistically within tradesmen and working class means.
8. Frame outbuildings on dwelling properties include small board-and-batten barns, storage sheds, a rare meat house, summer kitchen and detached garages, as found on high-style lots.



Presently the Natural Food Market on Diagonal Street, this circa 1850 Vernacular house became Moses Hall, the black fraternity lodge, in 1883. Details include turned balusters on the front porch and the unusual saw-tooth woodwork on the gable ends.

Materials are natural. Walls of frame weatherboard, board and batten, corrugated metal, infrequent aluminum siding, brick, stone, structural clay tile, concrete block, rusticated concrete block, cinder block and often stuccoed. Alternating brick courses enhance some cinder-block walls and foundations. Foundations show add-on periods by changing from brick and stone to concrete block or cinder block, stuccoed. Chimneys most frequently are brick, with brick above roof and stuccoed below the eave. Additions have made formerly exterior chimneys interior. Standing-seam metal, corrugated metal and asphalt shingles cover gable, hipped and shed roofs. Mortar is composed of lime, sand and clay with water until about 1880 or later when Portland cement became more frequent.

V PRESERVING HISTORIC INTEGRITY & SIGNIFICANCE - THE ARCHITECTURAL REVIEW BOARD PROCESS

PRESERVING HISTORIC INTEGRITY & SIGNIFICANCE OF THE WARRENTON HISTORIC DISTRICT

As demonstrated in Chapters three and four, the Warrenton Historic District retains a rich architectural history that is further enhanced by associations with many nationally and regionally recognized persons as well as historic events. This “exceptional collection” of architecturally and historically significant resources has been recognized locally by the Town Council, statewide by the Commonwealth and nationally by the Secretary of the Interior as worthy of listing in the National Register of Historic Places. In order to achieve this prestigious status, the historic integrity of each building that had reached fifty years of age was evaluated to determine that authenticity of its historic identity as evidenced in the survival of its original physical characteristics of materials, design, workmanship, setting, location, feeling and association remained. Those that had diminished integrity were deemed non-historic and non-contributing, thus joining the lower standing of the buildings less than fifty years old in the district. Unsympathetic additions, incompatible alteration or removal of character-defining design features and covering or removing historic fabric and workmanship erode historic integrity and the architectural significance of the building. Relocation from its original setting and situation may cause a building to lose its historic and contributing status. The demolition of a contributing building removes an irreplaceable historic resource from the historic district which further greatly diminishes the integrity of the contributing streetscape and district as a whole.

Article 3, Section 3-5.3 (HD-Historic District) of the Warrenton Zoning Ordinance seeks to preserve the all important historic integrity and historic significance of the individual buildings and the district. A collaboration of property owners, qualified licensed contractors, Town staff, the Architectural Review Board and Town Council furthers that goal. A Certificate of Appropriateness from the Architectural Review Board (ARB) is required before commencing any substantial exterior alteration of buildings including: repairs using dissimilar materials, an addition to, demolition of any portion, reconstruction, relocation, signage, awnings, skylights, installation of exhaust fans and HVAC systems (except for window units on residences). Additionally, new construction, walls and fences exceeding three-and-one-half feet in height and ground signs and any other major actions which would have a substantial effect on the character of the historic district require approval.

DESCRIPTION OF THE WARRENTON HISTORIC DISTRICT

The original Warrenton Historic District was created in 1883 and placed on both the Virginia Landmarks register and the National registry of Historic Places. The District included the entire central business district comprised of the predominantly commercial Main and Lee Streets and the immediate surrounding residential areas. In addition, the original district included the residential neighborhood of High Street and portions of the historic crossroads neighborhoods along the radial streets of Culpeper, Winchester and Falmouth. The Historic District boundary included 320 contributing structures and 35 non-contributing structures.

The original district was expanded in 1990, 1994 and 1996 to accommodate additional areas related to the original Town Plan of 1811. The 1990 expansion incorporated a large portion of Winchester Street, Keith Street and the lower portion of Culpeper Street from Shirley Avenue to the eastern corporate boundary of the Town. The 1994 and 1996 expansions were minor and provided corrections in the District boundary to follow property lines and reduce the need for interpretation of the line.

CONTEXT OF THE HISTORIC DISTRICT – CONTRIBUTING VERSUS NON-CONTRIBUTING STRUCTURES

The Warrenton Historic District currently contains 183.4 acres representing 5.8% of the Town. The District now has 400 contributing structure and 100 non-contributing structures. There are three (3) sub-areas which comprise the District – the original 1982 National Registry area, the 1990 expansion area and the 1994/1996 expansion which provided minor refinements to District. Each of these areas contains both contributing and non-contributing structures. While the landmark and contributing structures provide for the integrity of the District and the basis of the resources requiring protection and preservation, the non-contributing structures may either provide overall context to the district plan or hold a physical place in relation to the other structures. In these cases, the non-contributing structure can be as significant as the principal historic buildings, depending on the context and surrounding structures.

Non-contributing structures are those which have been constructed after the date of significance of the Historic District – 1932 to 1934. This is generally due to the basis of the District in its formation as related to the 1811 Town Plan and the reasonable structures that contribute to that Plan. Some of the non-contributing structures are additions or accessory buildings more recently built or structures that were built following World War II as the Town expanded and grew along the radial routes that spurred its inception and development as a community. The District contains 20% non-contributing structures and their renovation or expansion can be guided by the following:

Landmark Structures	Use of restoration guidelines and materials consistent with those used in the original construction of the structure. These are stand-alone historic resources that form the integrity of the District and deserve the highest consideration for preservation and protection.
Contributory Structures	These buildings may contain significant architectural elements that require preservation or they may be critical to the context of the District by creating an atmosphere of style and cultural place that is a significant part of the Town's history. Those structures adjacent to Landmark structures or components in the 1811 Plan should be protected as a significant resource to the District and protected for their architectural style or the contrast provided for context of the District with other structures.
Non-Contributory Structures	Generally, non-contributory structures do not contain architecturally significant features nor present a significant location that would suggest the need for protection of treatment as a historic resource in the review process. Notable exceptions to this are structures that are adjacent to or surrounded by contributory structures where the poor handling of the non-contributory structure could compromise the adjacent buildings or adversely influence the neighborhood. Similarly, a non-contributory structure that is part of the context of the District and contributes to the surrounding neighborhood elements would also require attention in the preservation of those site or architectural features that aided the District, even though the structure is not individually significant.

Non-contributory structures should not have to meet the same criteria as other resources within the Historic District. The architectural significance and the style do not suggest the use of the same criteria by the ARB as consideration of their improvement, renovation or expansion. There is more flexibility in the design, texture, use of materials and architectural compatibility as contributory structures. Those non-contributory structures which are located amidst other contributing buildings or are in a location to significantly contribute to the District as a whole, should reflect the surrounding character of the area and be reviewed with compatibility of the District and its character in mind.

THE ARCHITECTURAL REVIEW PROCESS

Step 1 - Before beginning exterior work, fencing, making signs or awnings or installing HVAC or exhaust systems:

- * Visit the Dept. of Planning & Community Development and discuss the proposal with staff to learn what approvals are needed and hear the review process. Administrative activities are conducted by the Dept. of Planning & Community Development.
- * If the work requires ARB approval, take an Application for a Certificate of Appropriateness (COA). Read instructions carefully. Complete & return to staff with all required submission items, samples, a full description of proposed work, pictures of existing building & applicable drawings by the requested date. No Building Permit or Sign Permit will be issued, nor site plan or preliminary subdivision plat approved by staff, until ARB review and issuance of a Certificate of Appropriateness for the proposed work.

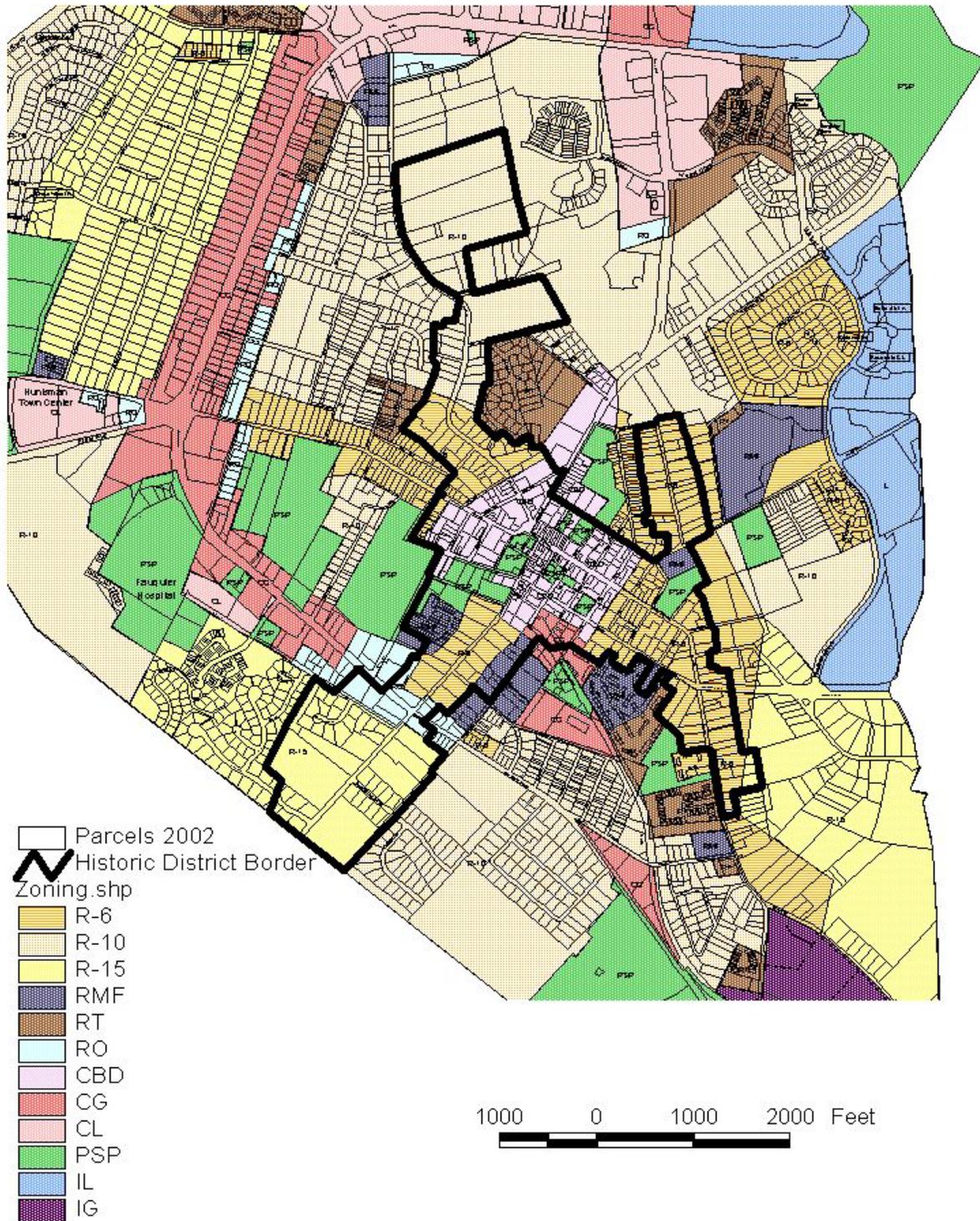
Step 2 – Staff will review the COA Application for all necessary items required for ARB review. If again requested materials are not delivered to Staff in time for ARB packets, the application will be deferred. ARB members will in couples or individually visit the property after receiving their agenda and applications.

Step 3 – During the scheduled meeting, the ARB will hear from the applicant, who is advised to attend or risk delay, and evaluate whether the application is architecturally compatible with the historic landmarks, buildings or structures in the Historic District using the criteria in the historic district ordinance and design guidelines as guidance. Members, Staff and the applicant will informally discuss the proposal. The ARB may:

- Option 1 - Approve the application (as presented or subject to conditions agreed upon by the applicant). Staff will issue a COA and Building Permit, if applicable, within thirty days to the applicant to display on the building's façade.
- Option 2 - Table following discussion. Staff will send the applicant a list of discussed items, request for additional information or plans, date of any further on-site analysis. Reconvene in thirty days, receive new data, discuss and approve or deny.
- Option 3 - Deny if the proposed work is ultimately found detrimental to or incompatible with the resource and/or the Historic District, and no resolution with the applicant remedies the situation. The owner may reapply with an altered application. The owner has the right to appeal a decision of the ARB to the Town Council if filed with the required fee and within thirty days after receiving the ARB's denial. The Town Council shall conduct a

public hearing applying the same standards and criteria as established for the Architectural Review Board and may affirm, reverse or modify the ARB's decision. The decision of The Town Council may be appealed to the Circuit Court as provided for in the Code of Virginia, Section 15.2-2307 and the Warrenton Zoning Ordinance, Section 3-5.3.5.8.

Town of Warrenton Historic District - Zoning Classifications



The Warrenton Historic District is an overlay zoning district whereby the applicable zoning district regulations remain in place, but additional review procedures and regulations are added with the preservation designation. The map above shows the Historic District boundary in bold and the applicable color-coded zoning classifications within. The ARB does not regulate land use, area, frontage, setback or even heights which are stated in separate provisions in the Zoning Ordinance. That task is the responsibility of the Zoning Administrator/Planning Director, Planning Commission and Town Council.

VI. DESIGN GUIDELINES

TREATMENTS FOR HISTORIC PROPERTIES

The Warrenton Historic District Design Guidelines are based in large part on The Secretary of the Interior's Standards for the Treatment of Historic Properties and Preservation Briefs 1-42 created by the Technical Preservation Services branch of the National Park Service. The ten standards for each treatment may be found in the appendix, and copies of the Preservation Briefs can be obtained from the Planning and Community Development Department or on-line at www2.cr.nps.gov/tps/briefs/presbhom.htm. The four treatments, taken directly from the 1995 edition of The Standards, are Preservation, Rehabilitation, Restoration and Reconstruction.

Preservation is the process of applying measures necessary to sustain the existing form, integrity and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. Preservation should be considered when the property's distinctive materials, features and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations. As with all of the treatments, documentation prior to any work is recommended.

Rehabilitation is the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural or cultural values. Rehabilitation may be considered as a treatment 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. Prior to undertaking work, a documentation plan should be developed.

Restoration is the act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. Restoration may be considered as a treatment when the property's design, architectural or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned. Prior to undertaking work, a particular period of time should be selected and justified and a documentation plan for Restoration developed.

Reconstruction is the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location. [For example, much of Colonial Williamsburg is a reconstruction based on archaeology and primary-source documentation.] Reconstruction may be considered as a treatment when a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction. Prior to undertaking work, a documentation plan for Reconstruction should be developed.

Weeks, Kay D. and Anne E. Grimmer. The Secretary of the Interior's Standards for the Treatment of Historic Properties. Washington, DC: National Park Service, U. S. Department of the Interior, 1995.

New construction will come under the Rehabilitation treatment in the form of additions, but separately applies to infill buildings in the Warrenton Historic District.

Building terms such as "renovate - making new" and "remodel - to remake," will not appear in the design guidelines, as these practices are generally accomplished unsympathetically and cause greater removal of historic materials and design features in the treatment of historic buildings.

The new and revised Warrenton Historic District Design Guidelines view buildings as a product of their period of construction, meaning that while modern mass-produced materials, such as synthetics including sheet or liquid spray-on vinyl siding or shingles and cement-based Hardiplank, are applicable to new buildings, they post-date and are architecturally incompatible in texture, design and style to the historic or contributing buildings and should not be applied to them.

THE CHARACTER OF THE CENTRAL BUSINESS DISTRICT (CBD)

The heart of the Warrenton Historic District, the Central Business District is composed of mixed-uses including retail, offices, restaurants and limited services with additional working and living space on the upper floors of original store/houses on Main, Culpeper, Second, Third, Fourth, Fifth and Lee streets. Demonstrating adaptive reuse and rehabilitation of historic buildings, antique shops, offices and one restaurant have established in former residences and the Physicians Hospital. A restaurant is also in the former railroad depot. Joynes' Funeral Home remains on North Third Street and numerous single-family homes, churches, financial institutions and parking lots are on and near Main Street. The Central Business District retains one grocery or convenience store on Waterloo Street. The Town and County government centers are within the bounds of the Central Business District, but their zoning has been classified as Public-Semi-Public. Now used for a service operation, a single gas station and automobile repair garage remains in the CBD. Although this diversity of uses indicates current business and community planning trends, it still reflects the colonial settlement pattern of store/houses with living space above fronting on the primary streets, church buildings set back on larger lots with front green space and located on the edges of commerce, while many single family dwellings appear near the perimeter of the district. The CBD zoning and historic district overlay regulations work together to protect this traditional commerce/trade and residential settlement value. In order to maintain the character of the Central Business and Historic districts, the new Design Guidelines take into consideration the historic variation of building types, their architectural design, arrangement and spacing.



Facing the PSP block behind the Old Jail Museum, the Warren Green Hotel, now county offices, rises in the distant center. The former Old Towne Service Station sets back on this corner of Ashby and Waterloo streets.

COMMERCIAL STORE/HOUSES

Throughout the United States, nineteenth and early twentieth-century commercial store/house buildings are still the cornerstones and constitute most of the building fabric of downtown business districts. From the modest shop to the most elaborate high-style multiple-building block, these buildings incorporate certain elements that unmistakably identify them as the commercial architecture of the downtown. Although buildings occasionally reflect local or regional construction



Nineteenth-century Store/houses on the corner of Main Street and Alexandria Pike.

traditions, the commercial architecture of this era has a remarkable uniformity of spatial and facade organization. Colonial settlers attached “house” to all buildings of shelter whether for human or material purposes, i.e., dwelling house, meat house, corn house, chicken house, spring house or out house. A storehouse was a building used for the sale and storage of goods as well as for storing agricultural and domestic items. Warrenton shopkeepers would usually divide the front window-lit sales portion from the back with a counter, thereby creating a counting room for bookkeeping, and they resided on the upper floor. Good businessmen like A. Ullman later expressed their success by building a dwelling separate from the store/house.

The front elevation of a commercial store/house building consists of two parts: the lower facade containing the mercantile shop with large, single-pane display windows flanking a recessed centered door and the upper facade with symmetrically-placed double-hung sash windows, conveying the second-floor activities of a private apartment or office.

Having evolved over time, the lower facade elements are generally simple. Designed to attract attention and light, the display windows are intentionally made more prominent by the recessed entrance, composed of a single-leaf or double-leaf wood or metal door with a half or full light. There is often an elegant, patterned tile or mosaic masonry pavement in the entrance recess to differentiate from the sidewalk. A projecting bulkhead of wood paneling, masonry tiles or metal supports the display windows. Transparency and light was also achieved in a distinctive glazed transom above the

entrance and display windows, but twentieth-century merchants frequently covered the etched, leaded or translucent square panes with wood or paint. Several of Warrenton's store/house facades have a wood-paneled door to the second floor.

All but one of the store/houses in Warrenton is brick masonry. Brick piers or wood pilasters typically frame the storefront and support a heavily molded cornice. The height of the frieze of this lower cornice sometimes allows for a sign band or wall sign. The upper facade has less window to wall space. The double-hung sash windows here usually have brick or stone lintels. Jack arches and hooded windows are frequent. Decorative brick detailing on the second story adds visual interest and may include recessed or raised panels and corbelling. A heavy dentiled, modillioned or bracketed cornice or a brick patterned parapet roof distinguishes many of the store/houses in the Warrenton Historic District similar to its nineteenth-century contemporaries in some of the finest municipalities in America.



Recently rehabilitated, the 32-34 Main Street buildings are good examples of typical early-to-mid-nineteenth century store/houses. Their upper cornices are detailed with brackets and molding, the six-over-six, double-hung sash wood windows on the second story indicate the residential use and the street-level storefronts have typical large-pane display windows, recessed entrances, glazed transoms and cornice definition.



Characteristic Features of a Store/House

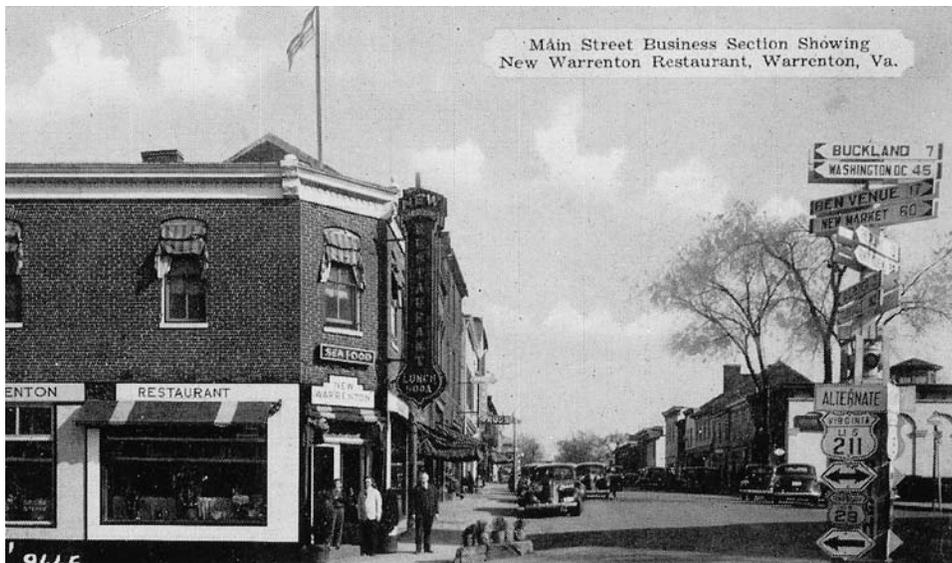
- a parapet with inset sign panel
- b decorative cornice
- c brick detailing
- d masonry wall
- e window hood
- f two-over-one, double-hung sash window
- g storefront cornice
- h frieze, may allow a wall sign
- i transom
- j display window
- k storefront entrance
- l double-leaf doors
- m second floor entrance
- n pier space is without elaboration in this drawing
- o storefront bulkhead/foundation for display windows
- p entrance paving

HISTORIC SETBACKS and STREETSCAPES in the CENTRAL BUSINESS DISTRICT

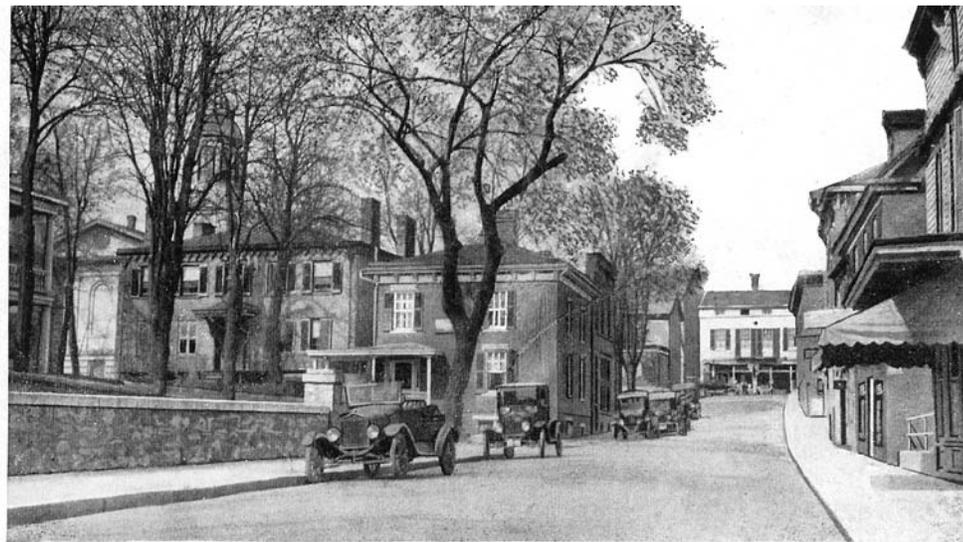


Main Street, circa 1920

The Central Business District allows a diversity of uses that historically influenced building placement. Store/house setbacks against 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.



Main Street, circa 1945



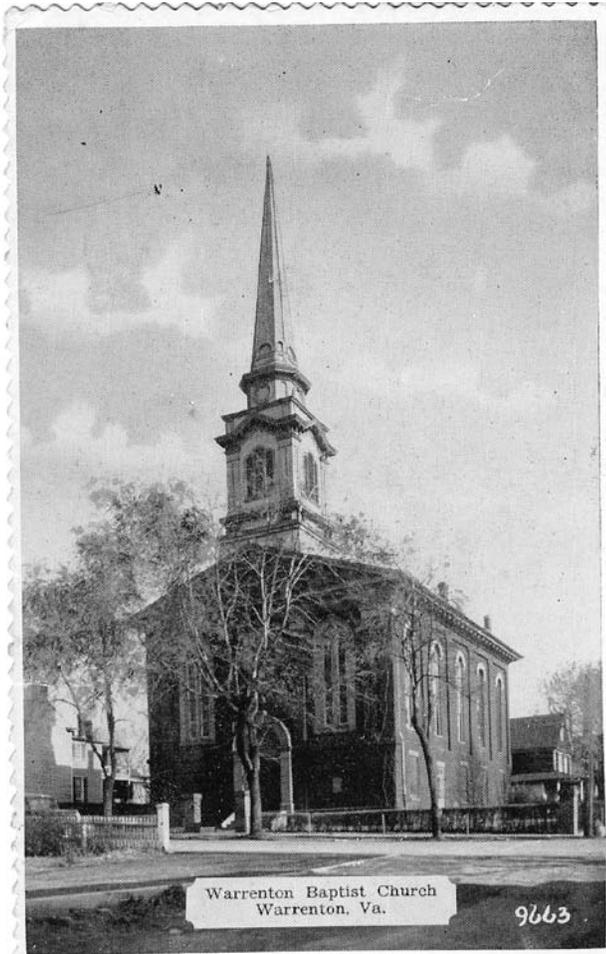
Culpeper Street, Warrenton, Va.

110926

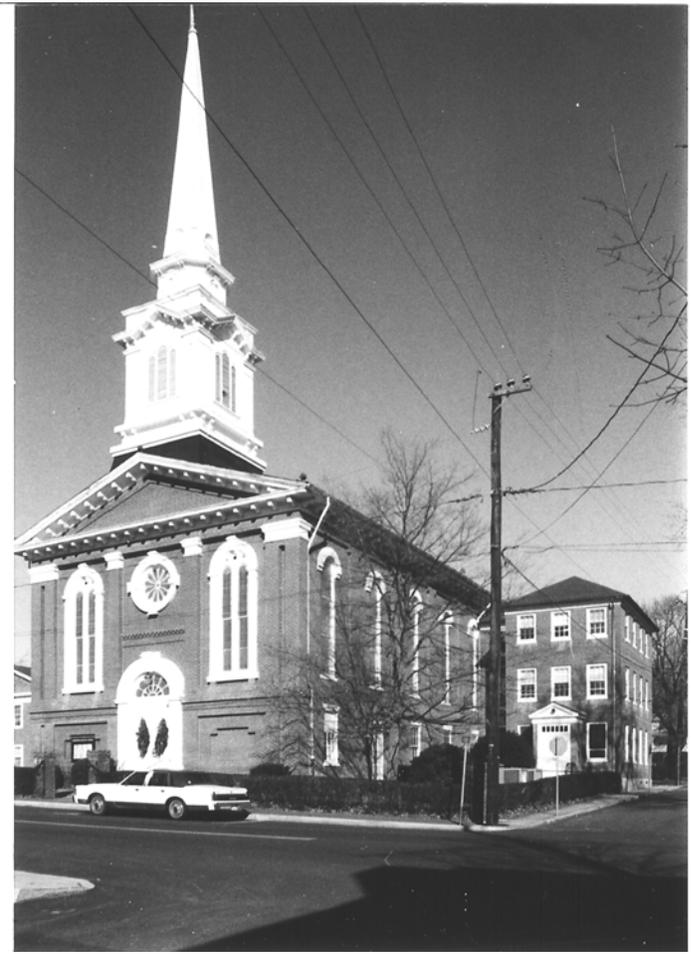
Culpeper Street, circa 1920

The Warren Green Hotel remains set back from Culpeper Street behind the stone wall.

CHURCHES SET BACK IN THE CBD



Built 1861-1866, Circa 1940 Photograph



Warrenton Baptist Church – Italianate Style
Samuel Sloan, Architect; John R. Spilman, Builder
Corner of Main and North Sixth Street, 1998 View

A typical setting characteristic for nineteenth-century churches in Warrenton and other communities is their set back on the lot, minimally twelve feet and most frequently greater than shown here at the Warrenton Baptist Church. There were no sidewalks when the vast majority of the buildings in the historic district were constructed, so set backs have lessened with their addition. Churches, like many early public buildings and hotels, had a green courtyard in the front and sides which gave them a more imposing status while creating places for socializing.

SETBACK IS ALSO IMPORTANT FOR ADDITIONS TO HISTORIC BUILDINGS

The later three-story, brick addition shown here on the Warrenton Baptist Church is appropriately placed at the rear of the historic building. It was further designed with less embellishment and a low hipped roof. Its size in width, depth and height, scale and massing, combined with the set back, allows the Italianate-style primary building to remain prominent. Although hidden by the telephone pole and shadow in this view, a three-story brick ell actually joins the three-bay-wide, three-story, gable-fronting addition to the back church. Lower in height, this well-planned design with compatible building material is consistent with the Secretary of the Interior's Standards for Rehabilitation as well as the Warrenton Historic District Design Guidelines.

THE CHARACTER OF PUBLIC-SEMI-PUBLIC INSTITUTIONAL DISTRICTS (PSP)

Public-Semi-Public Institutional zoning intends to include major public, semi-public and institutional uses and to facilitate their future growth. Those parcels designated within the Central Business and Historic districts evolved after the establishment of the Town and County government centers in the Courthouse Square vicinity containing the courthouses, former Warren Green Hotel and all county and municipal-owned lots. The municipal parking lots from Fifth to Second streets, county detention center and temporary offices on Lee to Waterloo streets have PSP zoning, in addition to the recently designated Brentmoor property on Main Street. Under the current PS regulations, the minimum lot size is 6,000 square feet with front setbacks of twenty-five feet, side yard fifteen and rear yard thirty-five feet. New construction heights may be up to thirty-five feet except institutions such as schools, churches and libraries may rise to sixty feet provided the setbacks increase one foot for each foot over thirty-five feet in height.



The left photograph shows a nineteenth-century, two-story, stuccoed frame, Vernacular dwelling standing in the northwest corner of the public parking lot between First and Third streets within PSP zoning. On the right, Fauquier County-owned PSP land includes this former field behind the Federal-style Thaddeus Norris House lot on the corner of Waterloo and Pelham streets. Committed to maintaining existing county and Town PSP uses to facilitate future growth and the economic vitality of commerce in old town, both agencies and reviewing bodies will continue to evaluate expansion needs and zoning regulations that preserve the historic integrity and significance of the Warrenton Historic District.

CHARACTER OF THE COMMERCIAL DISTRICT (C)

Commercial General zoning is designed for general commercial business and certain industrial uses which are not characterized by heavy trucking, highway service uses and/or outside storage or display areas. The allowed uses resemble those with CBD zoning, but a few by right businesses permitted in C District require a special use permit in the former boundary. The majority of the Commercial zoning in the Town of Warrenton is placed on Broadview Avenue and West Shirley Highway or Route 29, the first by-pass. The small portion within the historic district lies more than a block south of Lee between Franklin and Fifth streets to incorporate the warehouses, several mills and automobile service businesses along the earlier railroad track.

The Warrenton Planing Mill and lumber yard remain on South Fifth Street along with the former R. E. Thyson Gristmill. The facades on this west side of the street have no setback. There is one circa 1930 hollow tile building and several metal-sided frame storage buildings associated with the Warrenton Planing Mill and lumber yard. Circa 1950, stuccoed apartments stand on the east side of Fifth Street, behind 118 Lee Street, along with a gable-fronting concrete block building containing service businesses. Several automobile repair or body shops are located behind and south of this building, uses which account for the Commercial Zoning. These service shops are located with non-contributing corrugated metal-sided, frame buildings, and most have garage bays. The contributing buildings in this area are generally two stories in height and three-to-five bays wide. This south side of Lee Street slopes down toward Franklin Street, making the height of buildings less prominent. Under the current C District regulations, new construction height maximum is forty-five feet, but schools, churches or libraries might reach sixty-feet with increased setbacks. Lots must be at least 6,000 square feet and have a forty-foot front setback with ten-foot side and fifteen-foot rear yard minimums adjacent to any commercial district and twenty-five-foot next to residential zoning.

The vernacular Warrenton Ice Plant which still operated in the 1960s on Franklin Street faces the former railroad tracks and now contains offices for contracting businesses. Given its remote location, this area is threatened by potential neglect should more buildings become vacant. Warehouses and former mills along the railroad track, now an exercise trail, are significant commerce and processing buildings in the Warrenton Historic District that should be preserved or rehabilitated for compatible uses. Representing a site of significance, concrete piers of a demolished warehouse for the Warrenton Planing Mill remain close to the former track east of the depot. Although reduced to a paved trail with an approximate thirty-foot section of track and a steel bridge, this rail yard area including the depot, warehouse, lumber and

mill buildings serve as the only evidence of the Warrenton Branch of the Orange and Alexandria Railroad which transported goods and supplies to merchants, provided passenger service north and south for more than a century and suffered damage from Civil War activities.

COMMERCIAL GENERAL DISTRICT AND HISTORIC RAIL YARD VIEWS FROM THE WARRENTON BRANCH TRAIL



Concrete piers of the demolished Warrenton Planing Mill warehouse should be preserved in situ as a reminder of the significance of the railway to commerce and industry. The planing mill and Thyson's Gristmill on South Fifth Street are seen in the right photograph. Automotive repair businesses stand across the street.

THE CHARACTER OF RESIDENTIAL ZONING DISTRICTS

The four residential zoning districts underlying the Warrenton Historic District are Residential R-6, Residential R-10, Residential R-15 and Residential RMF. The numeric designations in R-6, R-10 and R-15 stand for the minimum square-foot lot size allowed for a single-family dwelling, i.e., a 6,000 or 15,000 square-foot lot. Under current regulations, residential heights in all of these districts may be up to thirty-five feet or possibly forty-five with increased setback. Institutional heights may rise to sixty feet in height with increased setback. The higher density R-6 zoning surrounds the Central Business District and is intended to encompass and preserve those residential structures which have developed over the years along traffic arteries serving the CBD. Although R-6 is considered a higher density zoning, owners of the historic properties lying within the historic district on or near Falmouth to Main, High, Culpeper, Waterloo and Winchester streets have largely retained their side and backyard lots. This has appropriately maintained the historic streetscape and importantly preserved several contributing nineteenth and early twentieth-century outbuildings as it kept the density lower than permitted by the R-6 zoning.



Culpeper Street facing north with Mecca on the left, circa 1900.



Culpeper Street facing north at the Second Empire north of Washington Street. The carriage in the left photograph is approaching these dwellings.

The single-family R-10 zoning with a 10,000-square-foot lot minimum extends from the R-6 perimeter on Winchester Street through the historic district boundary. Its character is defined by low concentrations of residential uses with certain open areas where similar development would be appropriate. While smaller single-family lots with contributing dwellings are closer to old town, there are deep undeveloped "open area" lots north of Richards Drive on the east side of Winchester

Street. New construction front setback is minimally twenty-five feet. Side yards must be eight feet for a clustered single family development on smaller 6,000 square-foot lots, ten feet for single family and fifteen for other uses. Rear yards consecutively must be fifteen and twenty minimally.

Low-density, single-family R-15 zoning incorporates the larger tracts southwest of Culpeper Street and Shirley Avenue containing the prestigious Menlough, Monterosa and Leeton Hill estates where regulations intend to prohibit all commercial activities. New construction front and rear setbacks are twenty-five to thirty-five feet with side yards ten to fifteen. A single-family clustered development can cut the lot sizes in half.

The Residential Multi-Family districts that permit multiple family residences by right include an affordable housing development on Academy Hill, Chancellor's Gate townhouses on Keith Street and apartments facing Washington Street. RMF zoning intends to provide some transition between commercial and lower density residential areas while encouraging a suitable environment for multiple-family residential units. A minimum twenty-five foot front setback with side and rear yards variable from eight to fifty feet depending on the use is permitted. Lot sizes vary from 10,000 square feet for a single-family dwelling down to a 4,000 square-foot minimum. Modern planning trends for high-density developments encourage clustered plans as a means to leave visible open space areas. This approach typically results in the placement of housing units around a circle with cul-de-sacs throughout the development. Secondly, unlike Warrenton's colonial settlement pattern that followed the English precedence of planning streets in a grid with buildings lined on each side and front facing, clustered houses are frequently turned in these modern developments to the degree that back elevations become visible from the right of way. Rear elevations with expansive decks are also made more visible by the spiraling of streets and units outward from the center of a clustered development.

Springs Road facing north in front of Monterosa is R-15 zoning.



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 districts, all of which have portions within the historic district. Cluster developments provide considerable challenge for the Architectural Review Board which must acknowledge the underlying zoning regulations while following the standards of the historic district zoning article and design guidelines. At such time as the new construction of the buildings on subdivision lots are designed, the ARB will review them for consistency with the standards of the Historic District article of the zoning ordinance and the Design Guidelines to assure compatibility with the historic and architectural surroundings.

THE CHARACTER OF THE RESIDENTIAL OFFICE DISTRICT (RO)

The Residential Office zoned parcels within the historic district include the lots bordering Shirley Avenue at the end of Culpeper Street. RO zoning provides for limited business and professional offices and certain personal service uses in attractive surroundings to be compatible with residential areas. Under current regulations, a 10,000 square-foot minimum lot size is required with a maximum of seventy-five percent of the lot covered by buildings and parking. Setback may be forty feet from the right of way with building heights up to forty-five feet and potentially sixty feet for institutions.

ASSESSING THE VISUAL CHARACTER OF THE BUILDING AND ITS SETTING

REHABILITATION - REPAIR - ALTERATION

Rehabilitation makes possible an efficient contemporary use for a building in the historic district through repair, alteration and additions while preserving those portions and features which are significant to its historic, architectural and cultural values. As rehabilitation preserves a historic resource, the undertaking demonstrates pride of ownership, enhances a business image if commercially used, demonstrates healthy economic activity and creates an attractive downtown and historic district for citizens, heritage education and tourism. Additionally, federal and/or state rehabilitation tax credits may be achievable.

PRIOR TO ANY WORK, ASSESS THE VISUAL CHARACTER OF THE BUILDING AND ITS SETTING

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

Document the building with black and white and color photographs. While very important for creating a record in time of the building prior to alteration, the act of photographing enables a more intensive onsite and offsite study. Also take a few photos of the setting, streetscape and adjacent buildings. Drawings should be made later in the planning process, certainly if alteration of form or an addition is planned.

STEPS TO IDENTIFY THE VISUAL CHARACTER OF THE BUILDING AND PROPERTY (Refer back to Architectural Styles)

1. **Identify** the Overall Visual Aspects of the Building and Site

Setting – How is the building situated in relation to adjacent buildings?

- How does it relate to the street?
- Are there accessory or outbuildings?
- Are there landscape features?

Shape – What is the form of the building that gives its identity?

- Is it square or rectangular; does it have an asymmetrical L-plan?
- Are there additions?
- Is the building tall, narrow, wide or deep?
- Are there height differences?
- Is there a complexity that adds character?
- How does its shape compare to neighboring buildings?
- Is the shape emphasized with vertical or horizontal bands or by another technique?
- Has function influenced the shape?

Roof – How does the roof shape and its slope contribute to the architectural character?

- Are there multiple gables, cross gables, complex gables, parapets and towers?
- Is the roof highly visible and how does it relate to adjacent buildings?
- Are there roof features such as dormers, cupolas, cresting, one or more chimneys?
- Are there chimney details such as corbelled caps and terra cotta flues?
- What material covers the roof – standing-seam metal, colored or patterned slate shingles, etc.?
- Are there eave overhangs, return of eaves, flared eaves, boxed cornices, cornice decoration?
- How do these roof, eave and cornice features contribute to the architectural character?

Foundation – How high is the foundation?

- Is there an English or raised basement with windows?
- How does the foundation compare to adjacent buildings?
- Do height, materials and masonry coursing give identity and character?

Wall form – Are there wall projections in the form of porches, balconies, bay windows, projecting bays?

- How are these and other projections treated?
- Are there recesses or voids in the building such as arcades, colonnades and open galleries?
- Is the wall form varied by use of materials? What are the materials, their texture, pattern and color?

Openings – What is the number of windows and doors across the façade and elevations, the arrangement and rhythm?

- How are they shaped and treated in molding, hoods, lintels, sills? What is the shape of the lintel?
- What is the window to wall space?
- Is there symmetry?
- What type are the windows, i.e., double-hung sash, fixed sash, casement, tripartite, Palladian?
- What is the size of the panes, thickness of muntins and mullions?
- Are doors paneled and/or glazed? If glazed (glass), how many panes, their size, treatment, etc.?
- Are there window and door shutters? On all elevations? Do they fit the opening?
- Have openings been enclosed?
- What materials were used for windows and doors, their moldings and in the sill and lintels?
- How does the above opening treatment contribute to the architectural character of the building?

2. Identify the Building's Character at Close Range to Ascertain Craftsmanship Details, Age and Historic Integrity.

- What are the surface qualities of the materials in consistency, color, texture, craftsmanship and age?
- Were materials handcrafted or machine made and how applied? Tool marks, whether left by hand or machine, along with fasteners and material analysis are dating aids that reveal when the work was performed.
- Are tooling marks visible on stones? Are the stones rubble or coursed? Cut in blocks? Are the bricks handmade, glazed, rubbed or shaped, and what is the bonding pattern?
- What is the original mortar consistency in masonry work? Has repointing with harder and wrong color cement occurred?
- Are mortar joints detailed, i.e., grapevine joints or colored?
- If stuccoed, what is the texture, i.e., pebble dash, coarse, etc.?
- What craftsmanship was used on trim moldings, woodwork, weatherboard, cornice, brackets, jigsaw patterns, etc.? Are tool marks visible on woodwork?
- Is there decorative metal work?
- Have materials been damaged by inappropriate treatments such as vinyl siding, sandblasting, abrasive or harmful chemical cleaning, poor sanding tools, etc.?
- Has there been unsympathetic replacement of historic materials or unsympathetic alterations/
- Are shrubs, vines and plants growing into the foundation or walls?
- Does integrity remain in materials, craftsmanship, design and setting of the period of significance?

Research for early photographs of Warrenton could beneficially support the identification process by producing further evidence of alteration to the building. Photographs and records of past owners, newspaper images, local citizens or historians prove quite helpful. The Fauquier County Library has several local history books and historical maps of Warrenton with buildings located, as well as house and buildings files. Be sure to check the Fauquier Historical Society at the Old Jail Museum and the Warrenton Planning and Community Development Department for records.

After documentation and the identification of the historic and architecturally significant character-defining features of the building has occurred, a preservation and rehabilitation plan should be easier to develop. This process has been intended to guide decisions of owners and reviewing bodies alike, as each realizes the value of the design, materials and labors of the building's skilled workmen. The majority of the contributing buildings in the historic district were built long before the Industrial Revolution when machines, electricity and mass production lessened the burden of construction.

As noted in previous chapters, the ARB and Town Council will consider the Secretary of the Interior's Standards for Rehabilitation (listed on pages 10-11) and the following treatment methods to guide in the preservation of Warrenton's considerable historic heritage. It is understood that all buildings undergo changes and are expected to evolve under new ownership. While it is preferred that a building be used for its historic purpose, a residence, store/house or gas station for example, sympathetic adaptive uses as allowed by zoning are sometimes necessary to preserve them. Buildings left abandoned fall into neglect which may destroy the historic resource and create a poor economic image, so the Town promotes actively used buildings. However, the guidelines encourage that as new uses and rehabilitation occurs that repairs, alterations and new construction not damage or destroy earlier materials, details, features or finishes that are important in defining the building's historic character. The guidelines view historic buildings as a valued product of their period of construction in materials, design and craftsmanship.

THE DESIGN GUIDELINES – FROM THE GROUND UP

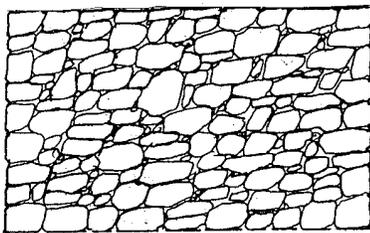
The following Guidelines are organized in the same order as a building is constructed – FROM THE GROUND UP.

EXISTING FOUNDATION & WALL SURFACES

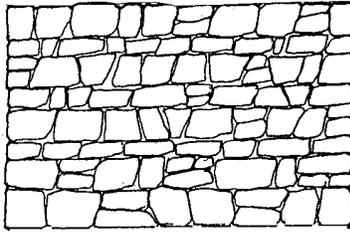
Masonry Foundations, Walls & Details

Stone and Brick were the chosen foundation and masonry wall materials for commercial and residential buildings in the historic district into the early twentieth century. However, stone appears to have been preferred for foundations and used on outbuildings as well. Production of cast stone and molded concrete blocks made of a mixture of Portland cement and aggregate began in 1900 and appeared locally in foundations before 1910. A natural simulation of stone, 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 1926. While a few 1930s buildings in the historic district have cinder block foundations, and the masonry product was used for walls of detached garages, it became more popular after World War II.

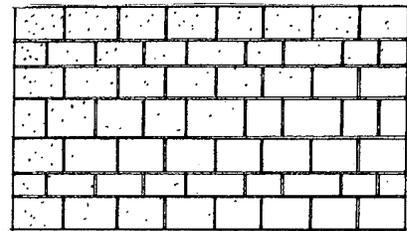
Bricks were handmade of clay and sand formed into brick molds and baked in kilns usually onsite or nearby because of their weight. Bricks closest to the fire achieved a decorative blackened glaze. Brick was used both structurally and decoratively with varying rubbing or firing techniques and bonding patterns shown on the next page. Beyond foundation and wall surfacing, brick is used for corbelling, paneling, mouse-toothing and other creative measures. Terra cotta is fine-grained fired clay in the masonry family, used ornamentally. 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 comprise the various kinds seen in the historic district. Stone provides structural soundness, color and texture and may be coursed, uncoursed and dressed in ashlar blocks.



RANDOM RUBBLE



COURSED RUBBLE



COURSED ASHLAR

Mortar is an important component of a stone or brick masonry wall in consistency and color. Although fired strong and enduring hundreds of years, early 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 composed of either lime and sand or added clay. Pulverized oyster shells and brick were sometimes inserted 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.

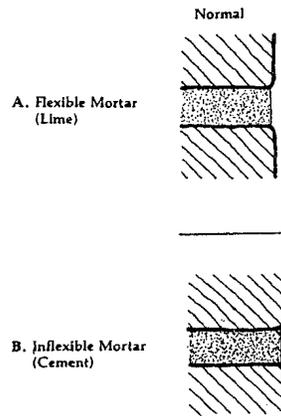
After repointing with hard inflexible cement, porous and softer historic bricks are prone to spalling in the summer and mortar separation in the winter, allowing water to enter and further deteriorate.

The original mortar allowed for expansion/contraction and repointing with a similar recipe will continue the life of the wall.

Although masonry construction may be chosen over wood frame buildings because of durability, brick, stone and 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 course but to rise higher into the wall where spalling, staining or plaster failure may evolve. Visually, water-repellants darken and leave an unnatural shiny or polished finish. With so many unsolved risks, it is recommended that water-repellant and waterproofing coatings not be applied to historic buildings and that safer alternatives be explored. The best treatment for water penetration is determining the source of moisture which is usually caused by lack of maintenance of drainage systems, flashing and foundation plantings, in addition to improving the grade to slope water away from the building.

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. Crystallization from wet-to-dry cycles may cease after several leachings, but the salts should be gently brushed away, water washed and in extreme cases removed with a gentle poultice. Portland cement can collect moisture and cause stone deterioration. Structural failures can also occur in masonry walls with uneven settlement, freeze/thawing, mortar deterioration, repointing with harder mortar, tree and shrub root or vine tendril invasion which pulls mortar from joints.

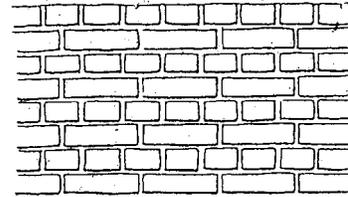


Hot
(Bricks expand)

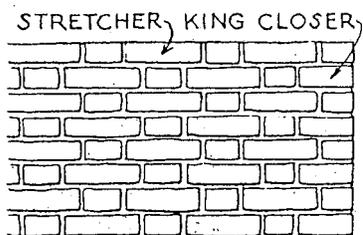
Cold
(Bricks contract)

Brick Patterns

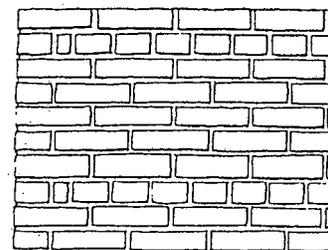
English Cross Bond



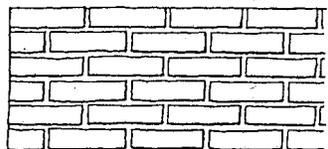
FLEMISH



AMERICAN COMMON BOND

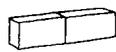


STRETCHER BOND



BRICK

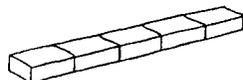
POSITION IN ROWS (COURSES)



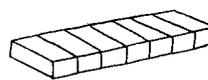
shiner,
uncommon



rowlock,
uncommon



stretcher



header

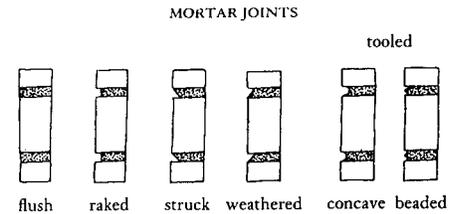


sailor,
uncommon



soldier,
uncommon

1. Retain, protect and repair the masonry foundation, walls and masonry details or features of the building.
2. Evaluate the overall condition of the masonry, mortar and drainage system.
3. 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.



4. If mortar joints are disintegrating and loose bricks or stones need repair, determine the original mortar consistency and content of any repointing. Determine whether brick is handmade or pre-dates the late nineteenth-century. Early bricks are irregular, slightly larger and more porous than currently manufactured. Replicate the original mortar inconsistency and color and match joint tooling. See NPS PB 2 [Repointing Mortar Joints in Historic Masonry Buildings](#) or the Appendix for lime-sand and lime-sand-clay recipes.
5. Do not remove non-deteriorated mortar from sound joints and repoint the entire building. When repointing of disintegrated joints is necessary, do not use a 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.
6. Use Portland cement on repair of buildings post 1900 unless the earlier common lime-sand-clay mortar was used. It is recommended that original mortar color and coarseness be replicated.
7. Removing paint from historically painted masonry is not recommended, nor is painting a never-painted masonry building or wall.
8. Never use a rotary disc sander, grinder or power saw to remove paint or cement on masonry.
9. Never sandblast or power blast 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.
10. Clean masonry surfaces only when necessary using the gentlest means possible. Water washing at a -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 the strongest recommended, but avoid joints. Never wash in/near freezing weather.
11. For necessary paint or graffiti removal, consult with an architectural conservator first. There are some poultice treatments under study in Europe and America, and clay poultices have been used successfully on graffiti.
12. Treatment of typically porous masonry with recurrent salt crystallization is challenging for architectural conservators. Determine the source of moisture in the foundation and repair improper drainage systems and disintegrating mortar with similar consistency and color first. 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. Eighteenth and nineteenth century-cellar were usually built with windows or ventilation openings. Those that are in the best condition today were originally well ventilated and later owners did not close the openings up. Consider re-opening enclosed openings to re-establish air-flow. If new replacement windows are to be made, design them in keeping with the style of the building. Realize as well, that some cellars were dug out later in the life of a building.

13. It is recommended that water-repellant or water-proofing coatings not be used.
14. Stone walls and foundations with bulges, separating cracks and stones sheared from pressure should be seriously investigated for cause of weight shifting and monitored for further movement. Is the foundation supporting an abnormal load such as a later floor addition? If so, it may need additional support below grade or buttressing. Early 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 come from root damage and/or improper drainage that caused hydraulic pressure and missing stones. Repairing these problems can save the wall without rebuilding. Hydraulic cement may be introduced below grade. Follow current building code requirements on buildings dating later than 1950.
15. Never use synthetic stone or synthetic masonry on contributing buildings.
16. It is recommended that concrete block disintegrating from corrosive reinforcing bars be cut back only to remove spall and replace the bar, followed by careful patching of the block or blocks to match original as closely as possible. Replace in kind when deterioration is beyond repair. Cast stone should be treated similarly. Its smaller decorative details usually can be repaired with a mixture of fine sand, aggregate and cement with attention to color and texture.

17. Maintain true masonry stucco on cinder block walls.

18. Removal of foundation plantings, vines and flower beds against the building is highly recommended. Erosion of soil away from or up to a foundation can also cause moisture and structural problems in masonry. It is recommended that the direction be evaluated and a positive slope away from the building be established. Consider planting a thick grassy turf or putting a river rock pebble gravel against the wall instead of invasive plants.

19. Do not replace or rebuild a major portion of masonry walls that can be repaired instead, thereby creating new construction and no longer historic. Avoid obscuring or covering masonry walls or character-defining features.

20. When damaged or missing bricks must be replaced, use only bricks of the same size, color and hardness.

21. Avoid designing and installing a new masonry feature for which there is no pictorial, physical or archaeological evidence, thereby giving a false historical impression.



Do not allow ivy or other tendril foliage to grow on a building. The tendrils cause structural damage as shown below on the foundation of the first St. John's Catholic Church on Lee Street.



22. Treatments to masonry foundations, walls and details should recognize their craftsmanship, historic character, texture, design, style and period of construction. When masonry materials are deteriorated beyond repair, replacement should be in kind to matching material in character, texture, style, design and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material will not compromise the architectural character and is the closest available match in texture, content, design, style, finish and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

Existing Stuccoed Foundations & Walls

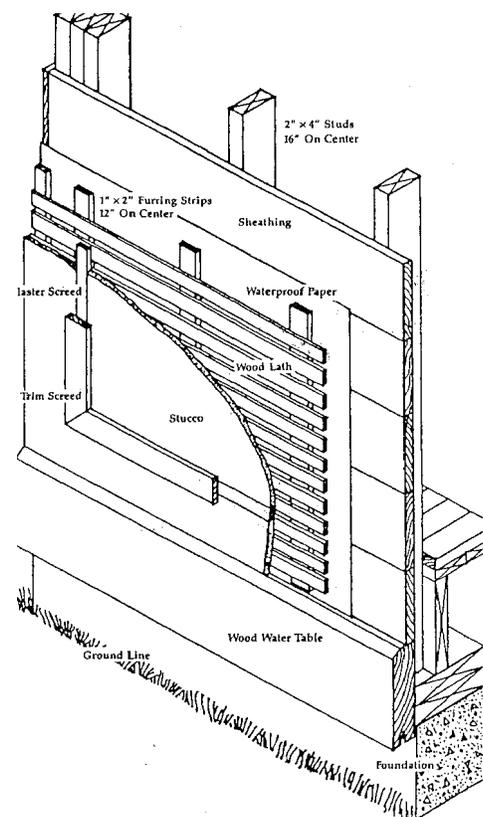
Primarily applied to residential and small scale buildings in America, stucco, exterior plaster, has served as a protective coating for wood and masonry since ancient times. Stucco was first used on log, brick, rubble or fieldstone buildings and rarely covered frame weatherboard structures until the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

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

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

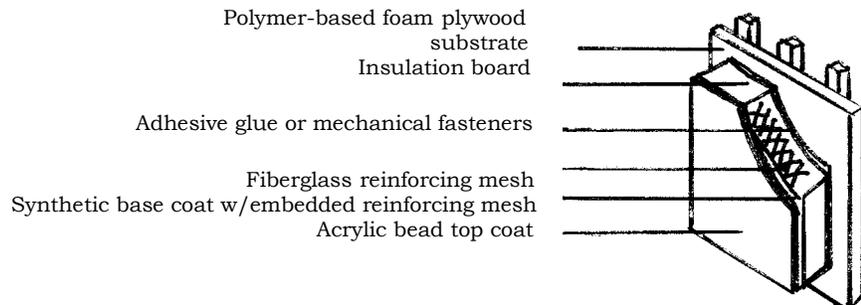
Fully incompatible in content, finish and appearance, synthetic stucco is manufactured by thirty-plus companies in America and installed by modern contractors mostly on new construction. Promoted as “enduring traditional stucco with timeless appeal,” this multi-synthetic acrylic cladding has an acronym EIFS for Exterior Insulation and Finish Systems and is alternately known by the brand name of Dryvit.

Stucco application method commonly used on wood frame buildings from the late-19th to the early 20th-century from *Preservation Brief 22: The Preservation and Repair of Historic Stucco*.



Developed in Europe to repair war-ravaged buildings after World War II, Dryvit was the first U.S. importer in 1969. The system is glued to masonry and frame walls in rectangular layers. Mechanical fasteners are less often used than glue to apply the vinyl trim border tracks. The first substrate is a polymer-based foam on plywood, the second is an insulation board said to allow for energy efficiency, expansion and contraction. The next is a synthetic base coat in which a fiberglass reinforcing mesh is laid to accept the tinted 100% acrylic marble bead finish coat. Manufacturer booklets indicate that the acrylic top coat reduces efflorescence, resists humidity, and the bead elasticity gives with movement to limit cracking. Yet, it can crack, even within days of application, usually at the corners of window sills.

Basic EIFS/Dryvit/Synthetic Stucco Components



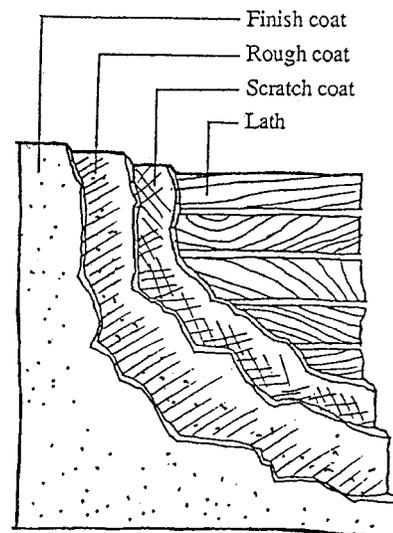
Solid Wall Section

In addition to its lack of authenticity to true masonry stucco, EIFS has repeatedly shown its extremely harmful effect to the building because of moisture buildup, wood rot, mortar deterioration, masonry spall and to the health of occupants who are allergic to mold. Further, termites find the synthetics as edible as the plywood and are attracted by the moisture as are ant colonies. This product is not recommended for application to a historic building whether for repair of original stucco or full elevation coverage.

Guidelines for Existing Stuccoed Foundations & Walls

1. The building should be recognized as a product of its period of construction, design, style, materials, texture and craftsmanship. Retain, protect and repair natural lime-sand, cement stuccoed walls or Portland cement plaster stuccoed walls.
2. 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.
3. A professional experienced historic plasterer is highly recommended. See NPS PB 22: [The Preservation and Repair of Historic Stucco](#) for detailed directions on repair and maintenance. For patching repairs, analyze the content of the existing stucco and condition of the exposed wood or metal lath. Masonry buildings will not have lath because fasteners penetrate the surface. Stucco is applied directly to masonry. Remove only the loose stucco back to the sound section with a cold chisel, revealing an irregular portion of each of the three layers. Reattach loose wood or metal mesh lath on frame buildings. Replace the lath section in kind only if the one-inch-wide lath strips are damaged, missing or the metal mesh is rust deteriorated beyond repair, as it has nail and tool

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



Source: Preservation Brief 22 – The Preservation and Repair of Historic Stucco

mark dating evidence as well as historic fabric. New metal lath may be applied over the old wood lath for additional strength, but do leave the old strips in place. Thoroughly dampen wood lath for adherence. Apply the true, three-coat, cement masonry stucco by hand which duplicates the old in strength, composition, color, texture and appearance as closely as possible. Be sure to allow each layer 24-72 hours of drying time before applying the next. Do not apply stucco in freezing temperatures.

4. Never apply lath to masonry buildings because fasteners will damage the fabric. Masonry stucco bonds directly to masonry surfaces.
5. 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.
6. When repairing or applying a roughcast, (splatterdash) 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 historic plasterer today desires to apply dash textures by machine, it must be using the gentlest means possible so that the historic fabric and details of the building will not be threatened by or damaged in any way.
7. Avoid removing sound stucco or repairing with new that is stronger than the historic material or does not convey the same visual appearance.
8. Never apply a synthetic stucco EIFS, Exterior Insulation Finishing Systems, Dryvit, Texcote or similar insulation out-sulation 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.
9. Consider removing synthetic stucco EIFS, Dryvit or similar insulation products from buildings to which it has been applied in the gentlest means possible and repair any damage to historic materials in kind.
10. Water-repellant or waterproofing coatings are not recommended.
11. Do not allow trees, shrubs, plants or vines to grow on stucco as they attract moisture, beat against walls and roots and tendrils creep behind the layers.

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

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

- 1 part lime
- 2 parts sand

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

Vieux Carre Masonry Maintenance Guidelines

Base Coats (2):

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

Water to form a workable mix.

Finish Coat:

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

Water to form a workable mix.

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

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

"Materials for Soft Brick Mortar and for Soft Stucco"

- 5 gallons hydrated lime

- 10 gallons sand

- 1 quart white, non-staining portland cement (1 cup only for pointing)

Water to form a workable mix.

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

Mix for Repair of Traditional Natural Cement or Hydraulic Lime Stucco

- 1 part by volume hydrated lime

- 2 parts by volume white portland cement

- 3 parts by volume fine mason's sand

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

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



Early-twentieth century Portland Cement Stucco

- 1 part portland cement

- 2 1/2 parts sand

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

Water to form a workable mix.

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

American Portland Cement Stucco Specifications (c. 1929)

Base Coats:

- 5 pounds, dry, hydrated lime

- 1 bag portland cement (94 lbs.)

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

Water to make a workable mix.

Finish Coat:

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

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

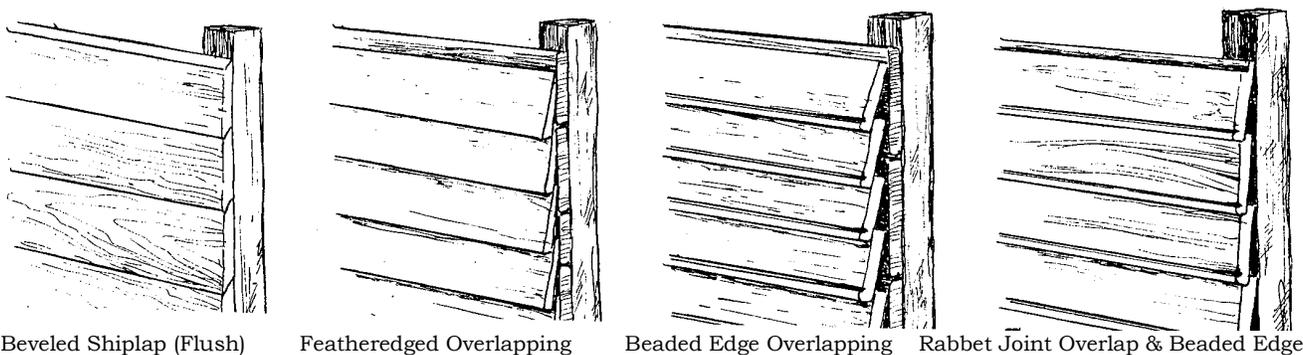
12. When true masonry natural stucco is deteriorated beyond repair, replacement should be in kind to duplicate the old in strength, composition, color, texture and appearance. Substitute materials will be considered only when the historic material cannot be replicated in absolute form to the original. When the use of a non-true masonry natural stucco is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material will not compromise historic character and is the closest available match in texture, content, design, style, finish and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

Existing Exterior Wood Wall Surface & Details on Wood Frame Buildings

The wood wall surface is another important character defining feature of buildings and styles in the Warrenton Historic District. Wood has been a dominant building material throughout America and the Town of Warrenton since its settlement. Frame refers to the building’s timber structural system. There were many frame nineteenth-century store/houses in Warrenton clad in wood that were destroyed by the fires of 1909 and 1910. The fires caused Council to ban frame buildings for a period, and the only two remaining at 22-24 and 68 Main Street are rare commercial examples. Therefore, the historic district retains many more frame residential buildings covered with wood which includes 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.

Weatherboard, a horizontal lapped siding with generally five-to-eight inches of exposure, is often referred to incorrectly as clapboard. The distinction lies with weatherboard being sawn thicker to a longer length, while the latter was riven or split by hand and cut in shorter four or five-foot boards. Weatherboard might also be applied flush with a shiplap or tongue-and-groove joint. As George Washington demonstrated at Mount Vernon, they could then be embellished with a sandy paint or stucco and scored to simulate ashlar block. It is an imaginative and less expensive way of giving the dwelling more formality. This rusticated board treatment, however, is less common than flush mounting the siding and painting it. Weatherboard commonly has a beaded or scored bottom edge for added detail which is also seen on a few outbuildings in Warrenton, giving them greater importance. Another form of weatherboard called “German siding,” which has a pronounced concave bevel, appeared in the late nineteenth century. While popular in Leesburg and Waterford, Warrenton has few of that period. All designs of weatherboard are nailed to corner posts and studs, and if cut nails remain in the cladding, this dates the application to the nineteenth century. Corner boards give a neat finish, and the weatherboard stops at the fascia board of the cornice but carries up to the ridge on the end gables.

Weatherboard Styles by C. Keith Wilbur



Beveled Shiplap (Flush)

Featheredged Overlapping

Beaded Edge Overlapping

Rabbet Joint Overlap & Beaded Edge

Some frame buildings, more commonly barns or outbuildings, may have vertical plank boarding entirely or be further detailed with weatherboard beginning at the eave and concluding at the ridge on gable ends. Most frequently when vertical planking is seen, batten strips of about two inches wide are nailed over the joints. This is called board and batten. Such cladding is again usually seen on outbuildings, but board and batten was an important feature of the



Plan of Board and Batten

Carpenter Gothic style promoted by Andrew Jackson Downing for residences. The Bispham House at 197 Main Street originally had board and battens, but the strips were removed to accommodate the true masonry stucco finish favored in the Gothic Revival style some years later.

Wood shingle surfacing will be seen on Queen Anne and Bungalow-style dwellings in Warrenton which coincides with the first usage of the material for wall cladding in the late nineteenth century. Wood shingles add multiple planes as they may appear in coursed, staggered, fishscale, sawtooth, diamond or chisel patterns.

Frame buildings covered with hardwood and softwood weatherboard siding have lasted since the beginning of the eighteenth century in Virginia. The overlapping of weatherboards and wood shingles works to shed rain while the battens on vertical boarding protect the walls from potential rot. Certainly maintaining a protective whitewash, paint or stain coating adds years to the lifetime of frame buildings, but many have remarkably survived without it due to the virgin hardness of the cut timber. Early settlers typically applied a coat of lime wash or paint to help preserve wood cladding and other wood features and routinely maintained the protection. Through the centuries, later owners continued to maintain the paint on their wood clad buildings, but coats were added more and more frequently for color decoration in the picturesque period beginning in 1840. By the early twentieth century, the multiple layers of paint combined with insufficient wall preparation, failure to maintain drainage systems, moisture penetration, the addition of new shredded or powdered insulation, decreased breathability, interior heating systems and the period trend for foundation plantings began to compromise the adherence of the finish.

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

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



Vinyl siding applied over the weatherboard on the E. N. Cologne frame building at 68 Main Street, shown in the photograph on the right, clearly demonstrates how this synthetic material warps. Such rippling is uncharacteristic of the appearance of natural wood weatherboard.

The no maintenance industry further developed spray-on liquid ceramic siding using space-age technology in the 1970s for use on lighthouses and commercial buildings. This “specialized permanent exterior coating” extended to the residential market in 2002 and was immediately followed by liquid vinyl, polymer resin and elastomeric spray on synthetic coatings. All continue to promote durability, fade, peel and water resistance even though they have not withstood the test of time on residential buildings especially or the diversity of interior or exterior environmental impacts. Tex*Cote notes that its elastomeric coating is fifteen times thicker than paint and stops air infiltration, yet it is not a vapor barrier.

All spray on products require that existing wall surfaces, cornices and roof overhangs be power washed to remove paint prior to their application. Power washing is extremely harmful to the exterior and interior fabric of historic buildings and contrary to the Secretary of the Interior’s Standards. Its forceful water rips away wood or mottles it and sends water back behind weatherboard, shingles and into crevices of wood details where it is not given ample time to dry out if it can evaporate in these rushed construction times before caulking and coating.

Regardless of the water penetration and warping problems with laminated fiberboard, composite wood production has since intensified. Greater variations of earlier plywood that was never intended for long-term exterior exposure including OSB - Oriental Strand Board, smart wood, waxed, resin coated and matted wood wafers or chips with hardboard overlay serve as substitutes for timber cut weatherboard. This weighty laminated wood-based product does not retain the natural appearance, texture, content, historic character or integrity of the authentic weatherboard, wood shingles or vertical plank surfaces on historic buildings.

The pre-finished factory-paint on the HardiPlank panels of simulated lapped, shingles or vertical board siding made of fiber-cement is said to last two to three times longer than on wood or a wood-based product. Developed in America in 1989, HardiPlank also has unrealistic faux wood graining as well as a stucco example. Composed of Portland cement, finely-ground sand and water with cellulose and glass fibers, this nailed cementitious siding is a heavy masonry material that should have a substantial structural system to accommodate the weight. The imitation lap siding is not cut in individual horizontal boards like weatherboard, but is a plank sheet. As such, HardiPlank lap siding has no breathing space under these panels and is similar to vinyl or aluminum. Additionally, like the other substitute materials that are applied to patterned surfaces, an underlayment panel is necessary. The HardiBacker is a one-half-inch-thick board. Combined with its impermeable multi-layer heavy weight and potentially damaging effects to the underlying fabric, the content, texture, appearance and lack of authenticity make HardiPlank no more appropriate or architecturally compatible for siding a historic frame building than any of the above discussed substitutes. HardiPlank siding is finished with two cement products called HardiTrim and HardiSoffit to cover wood corner boards, window and door frames, cornice, fascia and soffit details which are significant character-defining architectural features on historic buildings.

Appropriate for use on new modern construction that is of the same technological period with walls built to accept it, these twentieth-century metal, synthetic, ceramic, heavy laminated, composite fiber, wood strand, wood-based and fiber-cement sidings are not a product of the period of significance of nineteenth-century buildings or later ones that predate their development. The structural system and natural wood cladding of earlier constructed buildings were not designed to accommodate the addition of two more layers nor were they intended to have their inherent characteristic details removed or fabric harmed by mistreatment. Buildings must be able to breathe to evaporate condensation or moisture intrusion caused by poor maintenance, and the nineteenth-century builders understood that principle. Owners also recognized that annual maintenance of all of the building’s features and drainage systems made repairs far less frequent and burdensome.

Equally incompatible in content, finish and appearance, synthetic stucco is manufactured by thirty-plus companies in America and installed by modern contractors mostly on new construction. Promoted as “enduring traditional stucco with timeless appeal,” this multi-synthetic acrylic cladding has an acronym EIFS for Exterior Insulation and Finish Systems and is alternately known by the brand name of Dryvit. Developed in Europe to repair war-ravaged buildings after World War II, Dryvit was the first U. S. importer in 1969. The system is glued to frame walls in rectangular layers. Mechanical fasteners are less often used than glue to apply the vinyl trim border tracks. The first substrate is a polymer-based foam on plywood, the second is an insulation board said to allow for energy efficiency, expansion and

contraction. The next is a synthetic base coat in which a fiberglass reinforcing mesh is laid to accept the tinted 100% acrylic marble bead finish coat. Manufacturer booklets indicate that the acrylic top coat reduces efflorescence, resists humidity, and the bead elasticity gives with movement to limit cracking. Yet, it can crack, even within days of application, usually at the corners of window sills.

In addition to its lack of authenticity to true masonry stucco, EIFS has repeatedly shown its harmful effects on buildings because of moisture buildup and wood rot and to the health of occupants who are allergic to mold. Further, termites find the synthetics as edible as the plywood and are attracted by the moisture as are ant colonies. This product is not recommended for application to a historic building whether for repair of original stucco or full elevation coverage.

Guidelines for Existing Wood Wall Surfaces & Details on Frame Buildings

1. The building should be recognized as a product of its period of construction in craftsmanship, design, materials, texture, style and historic character. Retain, protect and repair the wood wall surfaces on frame buildings including weatherboard, board and batten, vertical plank and shingles as well as the frame structural system and all other wood character defining features.
2. Evaluate the overall condition of the wood wall surfaces, wood features and drainage system.
3. 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.
4. Make sure that insect and fungal infestation is halted before completing repairs through a licensed exterminator, preferably one who has expertise in treating historic buildings.
5. Do not remove and replace a major portion of wood cladding from a wall, thereby creating new construction and no longer historic instead of repairing or replacing only those members that are deteriorated beyond preservation. Repair by splicing in matching timber sawn wood of the same species if half or more of a weatherboard remains sound.
6. When timber sawn wood wall cladding is too deteriorated to repair, the new siding shall match in timber sawn wood material and in size, profile, texture, detail and technique.
7. Refer to the paint chapter for more thorough proper preparation and painting techniques. If paint is not adhering determine its cause and repair the condition before repainting. Caulk only vertical seams, cracks and holes. Never caulk underneath overlapping weatherboards or shingles because it seals up the building and prevents interior moisture from evaporating, thereby causing the new paint coat to fail.
8. Remove peeling, cracking, alligatoring paint from wood surfaces with the gentlest means possible. If electric hand sanders or electric scrapers are used, maintain an even plane with the wood so as not to gouge out or mar historic fabric. Use electric hot air guns or heat plates with care.
9. Never use destructive paint removal methods such as sandblasting, power blasting wet or dry gritty substances of any kind or power wash and do not use infrared paint peelers, propane or butane torches which all irreversibly damage historic woodwork. Torches place the building in risk of a fire. Power washing forces water into crevices, rips away the face of wood, similar to sand or power blasting and should never be performed from the ground upward on any building.
10. Avoid removing paint that is firmly adhering to and protecting wood surfaces. Paint bare spots as they appear.
11. Consider using a colored stain to soak into re-exposed wood when paint continually is not adhering due to the aged dryness. However, do not choose a natural look without color if the building never had one.
12. Removing vegetation away from the building is encouraged because plantings attract moisture causing paint failure and root and vine invasion into historic materials.

13. Never remove wood surfacing and features for or obscure them by applying modern sidings in shingle, strip, panel or liquid form including asphalt, aluminum, vinyl, polymer resin, elastomeric, liquid ceramic coating, any synthetic coatings, any wood-based, composite or plywood sidings, fiberglass, fiber wood, fiber-cement, cement and EIFS synthetic stucco to a contributing building. All of these twentieth-century products could damage the historic wood weatherboard, shingles and planking to which they are fastened by nails or adhesives in multiple layers of weight that do not allow the building to breathe or moisture to evaporate, thus creating the environment for damage, deterioration and termite attraction. They cover or cause the removal of the natural timber sawn or cut wood cladding, wood window and door architraves, cornices and soffit which are all character defining features. Architecturally incompatible and uncharacteristic of the historic features in texture, design, style and visual appearance, these substitute materials should not be used on contributing buildings.



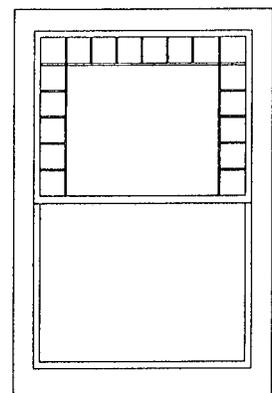
Patch in the vinyl siding on the façade of the E. N. Cologne Building. The depth and detail of the wood window frame is obscured by a vinyl covering.

14. Consider removing later applied modern sidings in shingle, strip or panel form of asphalt, aluminum, wood based, vinyl or other synthetics, fiber-cement and EIFS from a contributing building and repair any damage. First, remove a small lower test patch in a least visible location to determine if it should be removed.

15. Treatments to timber sawn or cut wood wall surfaces and other wood character defining details should recognize their craftsmanship, design, texture, style, historic character and period of construction. When these features are deteriorated beyond repair, replacement should be in kind to duplicate the old in strength, composition, texture, design and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

EXISTING WINDOWS, DORMER WINDOWS, DOORS, SHUTTERS, AWNINGS & DETAILS

Windows are significant character defining features on historic buildings as the transition of the size and shape of their architrave, (surround) muntins, glass panes, lintels and hoods represent technological advancement, building periods and architectural styles. Builders incorporated the Palladian, tripartite, elliptical, rectangular, circular, half-round and later paired into residential designs in Warrenton. Colonial Americans began with side-hinged wood and iron casement windows before the wood, double-hung sash became practical. As previously noted in the architectural style section, earlier glass panes were originally smaller with thicker muntins and architraves. In the Federal period, American glass production allowed for larger panes and opening sizes, and they grew greater still throughout the nineteenth century with the styles and regional influences. In 1800, windows had nine-over-six, six-over-nine or six-over-six double-hung sashes. By the mid-nineteenth century, two-over-two and one-over-one sashes were in style, although the six-over-six sash never disappeared. Manufacturers could make large plate glass for storefronts and commercial or office buildings in the late nineteenth century. There is a visible difference between the old way hand and cylinder blown glass of the nineteenth and early twentieth century and plate glass technology today.



Queen Anne Window Sash

In addition to the size and shape, the placement and pattern or rhythm of windows to the entrance provides character defining information as does the wall to window space. Windows admit light and ventilation while serving a decorative purpose and can be more simply defined with a brick jack arch, perhaps a central keystone or more highly elaborated with side quoins, a wood pediment or semi-circular hood for example. Architectural styles also influenced window form in the play of light and color as shown in the Queen Anne residences in the historic district. In the early twentieth century, casement windows re-emerged, while the steel industry took advantage of the fireproofing trend by introducing hollow metal and metal clad windows as seen on the former Blue Ridge Hardware, Rhodes Drug Store and other commercial buildings. Windows are a major decorative feature on religious institutions in glazing, design and color. Doors and windows are equally important in defining stature from residential to government buildings where a more imposing statement is desired as shown on the courthouse and Town and county office buildings.

Typically, window and door embellishments compliment each other, and their type often reveals the use of the building. A large display window and steel single-pane door indicates retail, while double-hung sash windows and a raised panel wood door typify a residence. Doors or entrances are an equally important character defining feature and, like windows, demonstrate the style and period of the building, and their location is relative to symmetry or asymmetry. A Federal-style door can be distinguished from a Greek Revival by the door surround, as can later styles. Again, refer to the architectural style section for the details, entablature, transom, pediment designs, pilaster and column treatments. Entrances have always been and remain a decorative feature, and doors evolved from raised wood panels to a half single light above lower wood panels by the early twentieth century.

Dormer windows go 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 own roofs are 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, display wall dormers that are partly on the roof with the lower half on the facade. Sometimes an eyebrow dormer has no glazing, but is louvered for ventilation in its later use. Dormers are prominent roof features and become quite elaborate in the Queen Anne, Second Empire, Neoclassical and Colonial Revival styles.

Called blinds on early buildings, wood shutters were mounted to the flanking frame on wood, wrought or cast iron hooks and functionally closed over the window or door openings to shut out cold, heat, rain, snow and wind. Similar to windows, shutters have evolved from board and batten to flat or raised panel and louvered. Formality sometimes appeared on the lower story of dwellings in a raised-panel shutter versus a louvered blind above. Having been replaced by storm windows and air conditioning, shutters are only installed on new houses for decoration today, and little thought is given to sizing to the opening. They also come in various inappropriate materials for use on historic buildings including aluminum, synthetic vinyl, wood-based and fiber-cement.

Although cloth awnings have ancient precedence, and the College of William and Mary had them in the mid-eighteenth century, the popular use of awnings was delayed largely until the late nineteenth



Joseph H. Nelson House, 171 Culpeper Street. Its central projecting pavilion has a Palladian window and a pedimented portico with a recessed double-leaf door.

century, except on storefronts. However, the August 1862 Timothy Sullivan Warrenton Main Street photograph shows both wooden and cloth, shed-roofed, lean-to awnings on the storefronts. The upper residential stories have shutters but no awnings. Signs were painted directly onto the canvas cloth. As awnings became more popular, they were designed elliptically or rectangular to fit the opening shape.

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

Unless new windows are custom made in wood to match the full proportions of the architrave molding and muntin profile with a matching pattern of true divided lights, their appearance is completely discernible from the originals on a historic building. The mass produced double-glazed replacements have simulated lights or “grilles” that are either flattened between large sheets of glass or snap onto the exterior and interior of the panes. However, even the wood models of the best manufacturers do not have muntin profiles that are accurate to the originals of the nineteenth through mid-twentieth-century buildings in Warrenton. The loss of depth and the distinctive difference in replacement windows is a major concern in the Historic District. Therefore, the retention and repair of the historic windows and the addition or maintenance of storm windows is important to maintaining historic integrity. Wood is one of the best insulators and far exceeds vinyl and aluminum for storm frames, as the Department of Energy confirms.

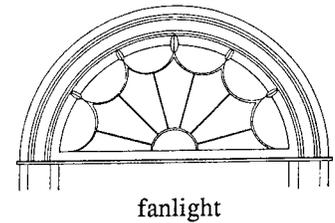
Many of the original wood windows and doors on contributing buildings in Warrenton are into their third century of life. They have endured because of their solid timber cut wood, their craftsmanship and the caring, continued maintenance by their owners. Preserved and repaired in situ, historic windows can surpass the lifetimes of replacements with warranties of about twenty years from the date of manufacture. Should the elastomeric window seals on modern wood, aluminum or vinyl double-glazed windows fail and the interior glass fogs, the only remedy is replacement. Causes of modern seal failure include climate, window cleaners, poor insulation and building settlement.

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

1. The building should be recognized as a product of its period of construction in design, style, texture, materials, historic character and craftsmanship. Retain, protect and repair the wood windows, dormers, doors, shutters and their details. Retain, protect and repair historic steel windows and leaded stained glass church windows.
2. Evaluate the overall condition of windows, dormers, doors, shutters and the drainage system.
3. Repair and maintain leaking and poorly functioning roof drainage, flashing, gutters and down spouts.
4. Shutters should be operable, mounted to the frame and fit the size and shape of the opening of the window or door to which they are attached. Iron holdbacks fastened to the masonry or frame wall hold them open when not covering the opening. If appropriately-sized earlier wood shutters were replaced with smaller versions that do not fit into the opening and/or the replacement shutters are of aluminum or vinyl, consider restoring them to their original wood design provided that physical or pictorial evidence exists.
5. When a wood window or door sill has limited decay, carefully clean out the debris and consider the use of a high quality wood putty or semi-rigid wood epoxy or compound to repair versus full replacement of the original member. Smooth, sand and repaint. This technique can also be used on other wood components. If the sill requires replacement, use a decay-resistant wood species and cut it to exact dimension as the original. Window frames and sash or casements should be repaired by patching, splicing and reinforcing. When parts are too deteriorated for patching, the replacement of those parts alone is encouraged.
6. Do not radically change windows, doors or dormers and their details, which are important in defining the historic character.

7. Avoid changing the location, size, shape and configuration of a storefront entrance or display windows, even when a new non-commercial use occurs, unless there is physical, pictorial or historical evidence of a previous situation.

8. Do not remove, enclose or obscure the entrance to the upper floor of a store/house.



9. Store/house transoms were often later covered in paint or sided over inappropriately. Remove such covering from transoms to reveal the glass and details and repair any damage. Do not paint the glass panes in transoms, windows and doors. Avoid reducing the transparency of display windows on storefronts with curtains.

10. Do not remove Vitrolite or Carrara glass from store/houses.

11. Avoid the use of obtrusive or inappropriate energy conservation approaches (other than applying storm windows) on upper-story windows of store/houses. Never enclose or reduce the size of original openings by installing opaque insulating panels or other siding.

12. Avoid changing the size, number and location of doors and windows which affects the original design and style of the building. If a new use requires that an interior 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.

13. Do not change the glazing pattern of the original window sash if a replacement sash is required. Do not change the light pattern in casement windows if a replacement is required. Do not change the pattern of the sidelights or transoms on entrances and avoid covering them up.

14. Do not change the historic appearance of windows, doors or their frame by giving them inappropriate designs, materials, finishes or which noticeably changes the depth of the reveal of profiles and muntin configuration.

15. Do not obscure window or door frames, lintels, sills and other details with aluminum, ceramic or vinyl covering.

16. Do not remove character defining window, dormer or door details such as brackets, quoins, arches, keystones, lentils, sills, hoods, hood molds, paneled or decorated jambs, pilasters, entablature, cornices, pediments or other related embellishments.

17. Make existing windows airtight with weather stripping and re-caulking in appropriate places. Install energy conservation features as part of general window repair. Make sure window frames have an intact bead of flexible sealant between the outside frame and wall surface. Avoid adding sealant beneath projecting window sills, however, to allow moisture evaporation. Repair loose, cracked or missing glass panes. When replacing glass, apply a bead of putty to the inside face of the glass stop before installing the new pane to prevent condensation from penetrating into the wooden muntin or rail, causing deterioration. When painting the finished sash, lap the paint

18. Avoid cutting through the roof to install a new dormer window when there is no physical, historical or pictorial evidence of one having ever been there over the exterior putty and onto the glass by 1/16" to provide a barrier against rainwater penetration.

19. Avoid replacing historic windows. Peeling paint, stuck sashes, broken panes, air infiltration and minimal deterioration are all repairable and not good reasons to diminish the exterior and interior character or integrity with replacement. While the ARB does not review storm windows or storm doors, their use is strongly encouraged, preferably in the better insulating wood material and matching the meeting rail height. Their impact can be diminished by painting the frame the trim color of the building, and this outer glazing protects the historic glass from breakage by hail or other impacts. NPS Preservation Brief 9: The Repair of Historic Wooden Windows, indicates that a high quality storm window does improve thermal efficiency and can effectively outperform a new double-glazed window that has no thermal breaks.
20. When deterioration of windows, dormers, doors, shutters and their other details is beyond repair, replacement shall be in kind to duplicate the old in size, composition, texture, design and appearance. Replacements for contributing buildings should not be of aluminum, vinyl or any synthetic including polyurethane, poly propylene, plastic, fiberglass, fiber composite, fiber-wood, fiber cement, wood-based, wood composite board or plywood. Replacement windows, whether double-hung sash or casement, should be true-divided light windows with profiles to match the muntin and architrave design as closely as possible.
21. Awnings and framework should clear a sidewalk by eight feet. Do not allow existing awnings to deteriorate, fall and swing against the historic building or its features. If an existing cloth awning deteriorates to the point of needed replacement, it should match the original in material. Sloped shed-type fabric awnings are most appropriate for commercial and most residential buildings and obscure fewer building elements. Boxed awnings are discouraged. Awnings may be fixed or retractable, but the latter is preferred. Plastics, synthetics and aluminum are inappropriate materials 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 compliment the building colors.
22. Cloth awnings are preferred over interior translucent sunshades in display windows.
23. Treatments to windows, dormers, doors, shutters (awnings if any become historic) and their details should recognize their craftsmanship, design, texture, style, historic character and period of construction. When they or any part of them are deteriorated beyond repair, replacement should be in kind to matching material and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall guarantee in writing to the board that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

EXISTING PORCHES (Porticos and Piazzas)

Although the finer domestic and public buildings had a primary entrance framed under a roof supported by columns not long after settlement in America, wider porches were infrequent in the south until the mid-eighteenth century. Colonials variously called the projection a porch, portico and piazza. Portico, however, seemed more appropriate for the classical Greek or Roman temple porch, and piazzas often had colonnades or arcades that opened into a courtyard. Warrenton's earliest Federal and Greek Revival-style architecture shows that the Town followed southern trends, as there are many remaining examples of porticos 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. The arcaded and bracketed porch on the Italianate-style Mecca on Culpeper Street is a good example of the repetition of character-defining details. Most of the historic residences in Warrenton have a porch on the back of the house as well. The Queen Anne styles demonstrate its importance in function and design best with a front and sidewall wraparound porch.



This one-story, two-bay porch with an intricate jigsaw balustrade, chamfered posts and scroll bracketed cornice was added to the Federal-style Dr. H. Clay Ward House at 115 Culpeper Street later in the 19th-century.

Similar to the main dwelling, a porch has openings called bays, defined as the space between the columns or posts. The classical styles generally have columns of the Greek and Roman order, Ionic, Tuscan, Doric and Corinthian, while later styles throughout Warrenton have straight, chamfered or turned posts. The late Victorian period houses favor turned posts and either turned or interesting jigsaw balusters supporting the porch rail. Straight balusters are not uncommon. The porch is where the Vernacular dwellings in the district particularly relate to high-style characteristics.

Traditionally porches are painted the colors of the residence or business and never should be composed of unpainted pressure-treated lumber used on modern-day decks. All of the features of a contributing porch consist of solid sawn wood including the floor which had three to five-inch wide boards originally on the nineteenth-century buildings. The flooring endures hard weather treatment and deterioration due to its nearness to the ground and most have been partially or fully replaced. The most lasting floors stand higher on masonry foundations or masonry piers and have airflow underneath. Accurately reproducing the intrinsic jigsaw work, turned balusters, spindles, scroll brackets and column moldings takes great care and will require custom carpentry to achieve the depth of profiles. There are some porches with metal or iron railings. 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. Finally, the need for additional interior room space caused the full enclosure of many porches with similar wood or masonry material of the exterior of the building. While most of the enclosed porches in the district have respected the original bay configuration, it is in the best interest of the design and material integrity of the building that the alteration be done sympathetically. Ideally, columns should stay in place and the screen, windows, door or walls be framed to them so that the visual impression and historic material of the porch remain, and reversal is more easily accomplished. The enclosure should also respect the rest of the character-defining features such as brackets or scroll work between the columns.

Guidelines for Existing Porches and Their Details

1. The building should be recognized as a product of its period of construction in craftsmanship, design, texture, materials, style and historic character. Retain, protect and repair porches and their details including, but not limited to, steps, flooring, piers, columns, railing, balusters, brackets, modillions, dentils, cornice, pediments, ceiling, moldings and roof.
2. Evaluate the overall condition of the porch and its details and the drainage system of the building to assure that leaking or poorly functioning roof drainage, gutters and down spouts on both levels are not causing damage.
3. Repair and maintain the drainage systems on the main building and the porch. Fasten an extender to the down spout to carry water away from the porch foundation. Consider whether redirection of

rainwater is warranted and correction of ground splash back onto the porch floor or frame. Repair and maintain hidden gutters.

4. Consider removing foundation plantings or at a minimum trim bushes back well off of the porch elements and floor. This vegetation attracts moisture and mildew as shrubs grow into the woodwork. Roots may also invade the foundation or piers. Do not allow vines or wisteria to grow on the railing, up the columns or across the cornice which again attracts moisture, rot and harm to the character-defining features.
5. Remove only peeling and loose layers of paint using the gentlest means possible and repaint those bare portions of wood versus a full-scale paint job. The more layers of paint, the greater the potential of its failure. Additional layers also obscure fine details, textures and patterns. If electric hand sanders or electric or hand scrapers are used, maintain an even plane with the wood so as not to gauge or mar the historic fabric. Use electric hot air guns or heat plates with care.
6. Never use destructive paint removal methods such as sandblasting, power blasting wet or dry gritty substances of any kind or power wash, and do not use infrared paint peelers, propane or butane torches which could irreversibly damage historic woodwork.
7. If pressure-treated wood is ever used for repair of the porch floor frame or approved by the ARB for any part of the porch, it shall be painted.
8. Never paint porches or their details with liquid vinyl coatings or liquid ceramic coatings.
9. Maintain metal or iron railings by removing rust and corrosion and keeping a protective coating of black paint.
10. Do not remove a front porch and its details to accommodate a new use. Instead incorporate it and the entrance into the design. Side and rear porches have successfully been retained in some rehabilitations by incorporating them into additions.

11. As a prominent and usually highly decorated character-defining feature, avoid enclosing a front porch with walls for increased interior room space.
12. Do not remove porch columns or details including brackets to enclose a porch with screening, windows or solid walls.
13. When a historic porch is missing, consider restoration in kind of the feature provided that physical, pictorial or historical evidence proves its past existence, design, details and appropriateness. Do not introduce a new porch that is incompatible in size, scale, material and design.



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.

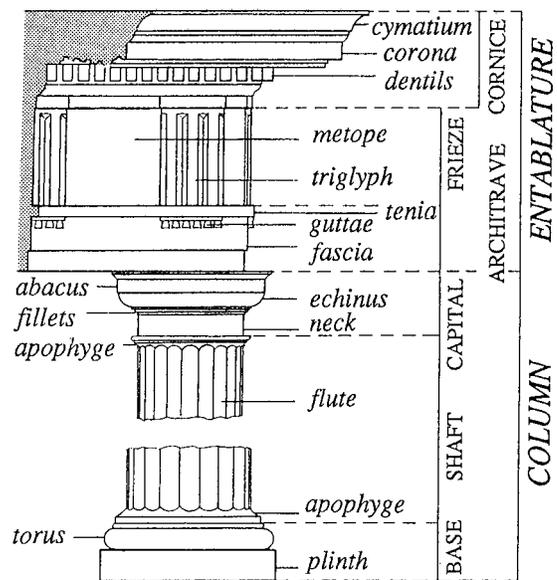
14. Do not repair existing porches and their details with or replace fully or partly deteriorated porches and details with aluminum, synthetic, vinyl, plastic, polyurethane, polypropylene, wood-based or wood composite board, plywood, fiber composite, fiber wood, fiberglass or fiber-cement product. Do not repair or replace iron or steel railings and balustrades with hollow metals of a lesser quality.
15. ADA access should be accomplished carefully and sympathetically to the historic building and not destroy the character-defining features of a front porch or entrance.
16. Where original wood porch columns on nineteenth-century houses have been inappropriately replaced with decorative wrought-iron supports typical of mid-twentieth-century fashion, consider removing and restoring the first period columns.

17. Round metal pipe railings on steps leading up to porches are a later alteration and inappropriate for the historic district. Consider removing and replacing them in keeping with the design of the porch railing and balustrade.
18. Treatments to porches and their details shall recognize their craftsmanship, design, texture, style, historic character and period of construction. When they or any part of them are deteriorated beyond repair, replacement should be in kind to matching material and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

EXISTING ENTABLATURE, CORNICES AND EAVES

A look back through Chapter IV, "Characteristics of the Architectural Styles," will show the significant contribution of entablature, the cornice and eave in defining the character of a historic building. Many architectural elements have a cornice which is a horizontal molded projection that may enclose the joint of the wall surface at the roof eave, be the highest of the three components comprising entablature or crown a window and door. Inside the building a cornice is the crown molding at the ceiling and wall juncture, again embellishes windows and doors and may be found in the mantelpiece. Classical porticos on Federal and Greek Revival-style buildings in the historic district display entablature above the columns and wall pilasters consisting of the architrave, frieze and cornice. The Greeks and Romans elaborated the horizontal architrave and frieze bands with various ornaments according to the order. Triglyphs, three vertical parallel fingers alternate with metopes or blank spaces on the frieze in the Doric order. The base of the triglyphs projects through the lower molding onto the architrave. The frieze may also have carved or cast figures of animals or men.

The cornice to the eave is composed of a lower bed molding, the soffit which is the underside of the eave, a vertical fascia board and the uppermost crown molding. The soffit may be modillioned with large rectangular blocks that are plain or with mutules or have brackets which ell down to the lower fascia or frieze board. Dentils or dentil molding of small, closely set rectangular blocks is characteristic of Ionic, Corinthian and Composite orders and frequently elaborates classical cornices. The wide overhanging eave of the Italianate style is supported by a diversity of shapes of brackets which may be further decorated with scribed ornaments such as those seen at Mecca. Wide soffits also provide space for ventilation of the attic. Composed of wood largely, brick can be corbelled or laid with corners projecting to create a mouse or dog tooth cornice. Whatever the design or elaboration, these decorative elements are extremely important character-defining features on all historic residential and commercial buildings that should never be covered with inappropriate materials, hidden, replaced or removed.



Guidelines for Entablature, Cornices, Eaves & Details

1. The building should be recognized as a product of its period of construction in craftsmanship, design, texture, materials, style and historic character. Retain, protect and repair the entablature, cornices, eaves and their details.
2. Evaluate their overall condition and assure that these character-defining features and the drainage system including roof runoff, flashing, gutters and down spouts are in good repair.
3. Deterioration of moldings, entablature or soffits indicates water penetration from lack of a protective paint coating or through rust or leaks in the roofing material or hidden gutters. Seek and repair the cause and repair the damaged materials which may need partial replacement.

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.

4. Do not remove or obscure the entablature, cornice, and decorations including modillions, dentils, brackets, king posts, pinnacles, vergeboard or other details or alter the eave overhang as all are important character-defining features.
5. Never apply liquid ceramic coatings or liquid vinyl coatings to any part of the entablature, cornice or eave details including the soffit, moldings, decoration and brackets. Never obscure the wood soffit with aluminum, vinyl, plastic, synthetic, fiber-cement, fiber composite or fiberglass or any other similar product.
6. Never replace entablature, cornices or their details with synthetic versions such as vinyl, fiberglass, fiber composite, polyurethane and polypropylene or with fiber-cement, fiber wood, wood-based or wood composite board, plywood or any other laminated, faux wood or synthetic product.
7. Do not remove or cover masonry cornices including brick, terra cotta or stone details. Do not cover or remove masonry tympanums in pediments. Do not use water-repellent or water-proofing coatings on these masonry details.
8. Do not cover the scribed ornamentation on brackets and use care in applying paint so that thick layers do not hide their impression. Do not alter the shape of brackets.
9. Never sandblast or power blast wet or dry gritty substances of any kind or power wash, and do not use infrared paint peelers, propane or butane torches which all irreversibly damage historic woodwork and masonry.
10. Remove paint using the gentlest means possible.
11. Treatments to entablature, cornices, eaves and their details should recognize their craftsmanship, design, texture, style, historic character and period of construction. When they or any part of them are deteriorated beyond repair, replacement should be in kind to matching material, composition, texture, shape, design and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.



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.

EXISTING ROOFS

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.

Wood Shingles

Roof coverings are nailed to spaced horizontal sheathing boards that are fastened to the rafters. The covering varied regionally in the New World as heritage, climate and resource availability would dictate the selection. Clay tile and wood covered roofs were the first in the mid-Atlantic region, but the former was less favored by English colonists. Overlapping split cedar, chestnut, white pine and oak wood shingles were far more common. Brick dust and fish oil or red iron oxide and linseed oil strengthened the durability of wood shingles. Subjected to fires repeatedly, burned roofs and wood shingles were simply rebuilt and replenished in Fauquier County and Warrenton.

Slate Shingles

Slate-shingled roofs appeared by the mid-seventeenth century in Jamestown, but the expense of importing and difficulty transporting from the eastern seaboard limited them to the wealthy in urban areas until canal and railroad development in the mid-nineteenth century. The first commercial American quarry served local Pennsylvanians in 1785, and others opened in Vermont, New York and Virginia before the Civil War. Created by sedimentation of clay and fine silt on ancient sea floors that consolidated into beds of shale later folded and compressed by mountain formation, the strength of rock slate proved more durable and fireproof than wood shingles.

Slates of three-sixteenths of an inch thickness are standard and may be rectangles of ten by six or as large as twenty-four by fourteen inches laid in courses. A textural styled roof has rough-textured slates of varying thicknesses. Slate might also be laid with larger, denser stones at the eave followed by smaller, thin stones to the ridge and called graduated. Natural carbon, hematite, chlorite and ferrous iron oxide minerals in slate add diverse colors for polychromatic decorative patterns in black, red, purple and green on its usually blue-grey tone as shown on the Second Empire houses on Culpeper Street. Slate roofs require less maintenance and last longer than any other roofing material. They have survived since the eighth century in Europe. The slate on the roofs of buildings in the historic district and throughout Fauquier County came from Buckingham, Virginia. Enduring more than 175 years and still going strong, Buckingham slate ranks higher in strength and durability than that quarried in Vermont and New York with about 125 years.

The Ullman House has a superb, patterned, polychromatic slate roof.



The imposing richness of natural slate made it the perfect roofing choice for financial, religious and governmental institutions and many fine residences and outbuildings in Warrenton. Following fashion on the east coast, the dominant use of slate in the historic district occurred from the mid-nineteenth century well into the third quarter of the twentieth century. Several fine Colonial Revival-style houses of the 1930s demonstrate the elegance of slate roofs on Falmouth Street. The superiority of slate roofs to all others, along with the prestigious appearance, has caused resurgence in their popularity.

The permanence of a slate roof is influenced by mineralogical properties within each stone, workmanship and regular, but careful, maintenance. Weathering slowly appears with paper-thin delaminating, sometimes caused by leaching of inner calcite and iron sulfide molecules that form gypsum in slates with a high content. When individual stones deteriorate to the point of needed repair or replacement, a skilled slater should undertake the task. Repairs with mastic roof sealers should never occur as they harden, crack and permit water back into the roof. Although synthetic and composite lightweight slates have been manufactured since the late twentieth-century, their appearance, color, texture, thickness, strength, weight and quality hardly compare to the natural beauty of rock slate. Synthetic, composite or imitation substitutes, whether for repair, partial or complete replacement, could destroy this significant and highly visible character-defining roof feature that demonstrates the skill of the craftsman who hand-shaped and laid the slate.

Metal - Iron, Copper & Lead

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

Metal - Tin-plate & Terneplate

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

Corrugated Metal

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

Terne

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

Galvanized Metal

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

Modern Substitutes for Standing-Seam Metal

Many of the historic or contributing buildings in the historic district have retained their original standing-seam metal roofs for 100-150 years without replacement because of regular paint maintenance. However, the modern roofing industry has followed the example set by substitute wall surface manufacturers with its own new low maintenance synthetic replacement products. The development of synthetic plastic, acrylic or vinyl multi-layer coating systems for underground piping

occurred in the 1980s. Taken a step further, a similar oven-baked factory coating of polyvinylidene fluoride (PVDF), fluoropolymer, fluorocarbon resin was applied to galvanized standing-seam metal for roofs. However, these heavy gauge pre-coatings tend to conceal the naturalness of metal.

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

Also in the 1980s, the steel industry developed a galvalume product composed of steel dipped in an alloy of fifty-five percent aluminum and forty-five percent zinc to provide a thirty to forty year maintenance-free standing-seam surface. The material alone may be compatible with traditional metal substances. However, it comes either pre-painted in the synthetic, acrylic and/or vinyl coating explained above for a potential twenty-year lifetime of the baked-on coating or unpainted. If left bare, this luminous galvanized metal has a bright and glaring metallic finish which also does not replicate the appearance of historic or contributing standing-seam metal roofs. Perhaps appropriate for new twenty-first-century construction, these modern synthetically-treated products are architecturally incompatible in application, gauge, texture, material and appearance to earlier character-defining standing-seam metal roofs on historic buildings. As of October 2013, Terne, the most widely used paintable roof material is no longer being manufactured, making unpainted or bare standing seam roofs less practical to obtain. When formed onsite, pre-painted/finished Galvalume is the closest available match to traditional standing seam roofs, and should be considered appropriate when applied per the guidelines. Similarly, other pre-painted metals should be considered appropriate when applied consistent with the guidelines.

Galvalume

Galvalume is a steel product with an aluminum-zinc alloy coating. The coating is 45 percent zinc and 55 percent aluminum. Visible crystals are closer together than galvanized steel, creating a smoother appearance. The product is also available as Galvalume Plus, which has a thin, clear acrylic coating. Pre-painted finishes are available, or it may be field painted. The aluminum zinc-alloy offers excellent corrosion protection. However, the product is not recommended for agricultural applications, or around concrete and mortar.

Terne Coated Copper and Stainless Steel

Sheet copper coated with a 50/50 zinc-tin alloy by a hot dipping process. The factory satin surface begins to darken immediately upon exposure. Time and the actual color and shade of the grayish patina will vary based upon environmental conditions. Terne Coated Copper may be formed by the same methods as traditional copper. Terne Coated Stainless Steel is stainless Steel coated with the same 50/50 zinc-tin alloy by a hot dipping process, and the surface finish and weathering will be the same as the Terne Coated Copper. Terne Coated Steel can be formed on-site, but it does however have increased physical properties compared to copper. Both products are fully paintable. These are new products scheduled to begin production in late 2013.

Asbestos-cement Shingles

An Austrian invented asbestos-cement shingles for roofing from a fibrous fireproof mineral pressed into a thin layer of Portland in 1900. Promoted as the lightweight slate with its color versatility and resistance to fading, their use across the Atlantic surged after 1910. Asbestos-cement provided a textured and patterned roof as shingles were cut into hexagonal, diamond or honeycomb shapes. When used as wall covering, the overlapping rectangle compromised the integrity of Bungalow and Queen Anne-style houses with its substitution for wood shingles, too. The advertised fireproofing capability of asbestos-cement appealed to industries that believed the material would perform more effectively than corrugated metal. Produced into the 1980s, asbestos production declined when the EPA realized a health hazard.

Cementile & Cement Roofing Tiles

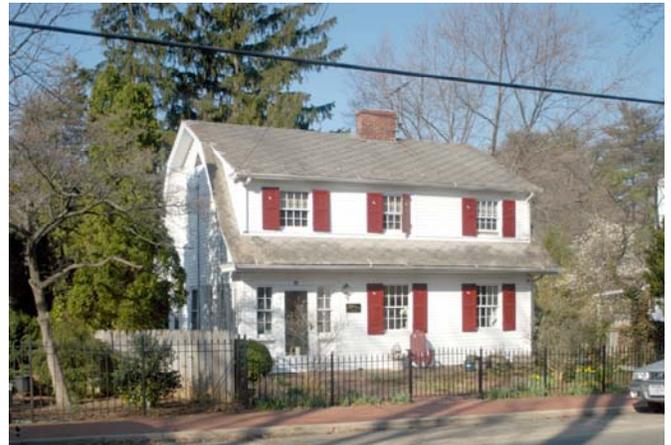
Separate of asbestos-cement shingle production, the concrete industry made a cast-in-place two by five-foot by one-and-one-half-inch steel-reinforced Cementile and applied them to the roofs and walls of industrial buildings before 1910. In 1929, the Chicago based Hawthorne Roofing Tile Company promoted its smaller cement simulation of the terra cotta clay tile roof favored on Spanish Mission and Spanish Colonial styles. Cement mixes allow for pigmentation, and Hawthorne promoted fourteen colors. Concrete tiles are still available today in a range of colors and shapes. Fiber-cement, as used in modern siding, (see Wood Wall Surfaces) is the closest competitor. However, makers of concrete tiles claim the cellulose in fiber-cement is susceptible to moisture if not properly made. Neither products have been discovered on historic roofs in the Warrenton Historic District.

Asphalt Shingles

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

percent more asphalt for waterproofing, making them heavier. Ceramic granules offer sun protection and more vivid color.

The lifespan of asphalt shingles depends on environmental factors and installation technique. Thermal splitting, cracking and tearing more frequently occurs on the lighter fiberglass shingle. The organic mat shingle demonstrates a greater tendency to curl, cup upward and lose granules, but the latter would seem likely for the fiberglass mat as well. It may have to do with the overheating of the denser asphalt coating because the nails tend to pop up more quickly on the organic shingle. A problem for historic asphalt roofs arises in replacing damaged or missing asphalt shingles today, as not all of the original patterns that gave visual interest originally are ready made. Asphalt shingles are now referred to as composition shingles.



The ca. 1920 Dutch Colonial at 58 Winchester Street Retains its diamond-pattern asphalt shingled roof which is a rare design element in the historic district.

Composition Roofing

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

Guidelines for Existing Roofs

1. The building should be recognized as a product of its period of construction in craftsmanship, design, style, texture, materials, and historic character. Retain, protect and repair the original roof form including shape, line, pitch and overhang as well as contributing roof coverings and their details.
2. Repair and maintain leaking or poorly functioning roof drainage, flashing, gutters and down spouts.
3. Make sure roofs have proper, non-obtrusive ventilation to prevent condensation and moisture build-up in attics or roof spaces.
4. Avoid the construction of additional floors, penthouses, mechanical spaces or other features to the roof because such changes alter the character-defining roof form and style and damage historic materials.
5. When a contributing roof covering is deteriorated beyond repair, the new roofing if possible should match in material, dimension, space composition, texture, pattern, design and details. If the existing material is not available, the material utilized should match as closely as possible.
6. Avoid replacing a contributing wood shingle or split shake roof with a dissimilar design or material which alters its character. Never replace wood shingles with imitations such as cement, fiber-cement, asphalt or composition versions.
7. Never replace a clay tile or rock slate roof with another material or use synthetics, imitations or substitutes.
8. Do not remove polychromatic or colored patterns in slate roofs when replacement of deteriorated slates with new rock slates occurs. They shall be duplicated in colored rock slates that match the original as closely as possible.
9. Try to replace broken or missing slates with new or good-condition recycled rock slates of the same size, thickness, texture, pattern and color as the existing roof with compatible copper fasteners.
10. Pre-painted/pre-finished metal roofs may be applied to contributing buildings, consistent with the following criteria:
 - The material shall be no heavier than 26 gauge, and must be formed from rolled material on site.
 - Running Seams shall be less than 1 ½ inches high and shall be hand or machine crimped on site. The distance between seams should be no greater than 18 inches. Snap locking seams are not an acceptable method to join pans. Running seams are required to be double locked.
 - Hip and ridge seams shall be less than 1 ½ inches high and shall be hand or machine crimped. Hip and Ridge seams may be single locked. Hip and ridge caps are not acceptable.
 - Dull or matte finishes are required. Bright colors are discouraged. The applicant shall supply a sample of the pre-finished metal roofing materials they wish to apply, including at least one (1) crimped seam. Color chips are not acceptable.
11. Galvanized metals and terne, copper, or even tin metals if available, are acceptable replacements for deteriorated, non-repairable standing-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.
12. Copper metal or copper standing-seam metal roofs are encouraged when the existing contributing metal roof cover is deteriorated beyond repair because the durable mineral requires no paint and naturally darkens. Copper shall not be painted after installation but allowed to darken naturally.
13. Never replace a standing-seam metal roof with concrete, cement, fiber-cement, asphalt or composite shingles.

14. One should not replace stamped or embossed metal tinplates or terneplates with a standing-seam metal roof. Stamped or embossed plate metals are a highly distinguishing detail demonstrating an important design technique of the late nineteenth and early twentieth century on particular styles.
15. When a fiber-cement, asphalt or composite shingled roof composed of varied patterns such as hexagonal, octagonal, diamond or scalloped shapes is deteriorated beyond repair and requires replacement, the new shingles should replicate this distinguishing character-defining design. Shaped shingles are still available upon special order. Replacement with rectangular shingles diminishes the appearance and integrity.
16. Be sure nails, other fasteners, flashing and snow guards are of a compatible metal to the roof surface and will not cause corrosive reaction, staining or deterioration.
17. Do not remove and replace a major portion of the roof covering or its features, thereby creating new and no longer historic, instead of repairing or replacing in kind only that part that is deteriorated beyond preservation.
18. Do not remove a contributing roof feature, such as a dormer, tower, chimney, cupola, steeple, pinnacle or cresting that is deteriorated beyond repair, and not rebuild it in the same place using the same size, materials, composition, style and design.
19. Avoid locating exhaust fans, ventilation or mechanical equipment, HVAC units, satellites, antennas, skylights or solar collectors on prominent roof elevations and seek compatible, least invasive, non-harmful measures to install these modern intrusions. Screen visible rooftop exhaust fans, mechanical equipment and HVAC units with compatible architectural materials as used on the exterior walls.
20. Treatments to existing roofs, roof coverings and their details should recognize their period of construction, design, texture, style, historic character and craftsmanship. When they or any part of them are deteriorated beyond repair, replacement should be in kind to matching material, composition, texture, shape, design and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

GUTTERS & DOWN SPOUTS

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

To protect the architectural details of the cornice, hidden or built-in gutters were used as early as the eighteenth century. Several nineteenth-century residences in the historic district have hidden gutters on the main block and/or porches. The Industrial Revolution brought forth stylized metal gutters in classical molding profiles and eight-foot lengths. The same metals used on twentieth-century roofs, copper, terne, galvanized iron or steel and aluminum appeared on gutters and down spouts. In the 1970s, synthetic vinyl systems became available. Roll-formed metal gutter technology introduced lighter and cheaper new designs in the 1960s. The resulting K-style trough with an ogee profile is seen more often on modern buildings, while the half-round gutter that is most appropriate to historic buildings continues to be produced.

Guidelines for Gutters & Down Spouts

1. Repair and maintain leaking or poorly 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. Removing or covering hidden gutters for those fastened to the fascia is discouraged because they were designed to permit greater visibility of cornice details.
3. Except when replacing in kind materials, do not use vinyl or other synthetic gutters and down spouts on contributing buildings.
4. Gutters, down spouts and their fasteners should be of wood or metal. Unless the preferred copper metal is used, paint their surfaces for protection and to blend into the facade. Fasten gutters and down spouts in the least harmful manner to the historic fabric and architectural detailing of the building.
5. More appropriate for use on contributing buildings, half-round gutters and round down spouts are encouraged.
6. One should replace deteriorated gutters and down spouts before damage to the building or foundation occurs.

EXISTING CHIMNEYS

Chimneys have always been a standard element on all types of buildings whether commercial, industrial or residential. The earliest were of wood or timber lined with clay, but masonry stone and brick soon followed. The location of a chimney on a building first distinguishes the feature. They may be built against the end wall and called exterior end or completely within the gable ends and called interior end. An exterior chimney may be found outside a rear wall, but is usually an added feature. Central chimneys rise at the middle, while interior chimneys are not dead center but are not touching outside walls. Rarely seen after the Revolutionary War, a standing exterior-end chimney has a set back stack. Southern colonists quickly learned that chimneys were best placed on the ends of

buildings because of the heat generated during cooking. However, a summer kitchen outbuilding was common. Often, later additions to the gable end placed former exterior or interior-end chimneys in the center of a dwelling. Functionally important to heat both ends of a building, houses generally had one at each end. However, similar to other character-defining features, symmetry in the location of chimneys was important. Therefore, the rigidly symmetrical Georgian and Federal styles demonstrate a balanced chimney placement.

With such elevated prominence, chimney design and decoration has always been important. The masonry coursing chosen for the walls of a building continued on the chimney, and the corbelling of brick or shelving of stone is the common cap treatment. A chimney could have a decorative pattern or shape such as stepped sides, crenellation, parapets and panels or have terra cotta pots. There may even be a pent or small room with a window between paired end chimneys as seen at Leeton Hill on Culpeper Street.

The corbelled brick chimney on Brentmoor's summer kitchen is an unusual elaboration for a utility outbuilding.



Guidelines for Existing Chimneys

1. The building should be recognized as a product of its period of construction in craftsmanship, design, style, texture, materials and historic character. Retain, protect and repair chimneys and their details.
2. Assure that flashing along the chimney at the roof is in good repair.
3. Follow the same guidelines for the treatment of masonry and mortar joints under “Guidelines for Masonry Foundations, Walls & Details.”
4. Never remove 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.
5. Do not alter the design, pattern, composition or details of the exterior of a chimney.
6. Never brick over or obscure windows or openings in chimney pents.
7. Do not remove and replace a major portion of a contributing chimney or its features, thereby creating new and no longer historic, instead of repairing or replacing in kind only that part that is deteriorated beyond preservation.
8. Do not remove a contributing chimney that is deteriorated beyond repair, and not rebuild it the same place using the same size, materials, composition and design.
9. When a historic chimney is missing, consider restoration in kind of the feature provided that pictorial, physical or archaeological evidence proves its past existence, design, details and appropriateness. Do not introduce a new chimney that is incompatible in size, scale, material and design.
10. Treatments to chimneys and their details should recognize their period of construction, design, texture, materials, style, historic character and craftsmanship. When they or any part of them are deteriorated beyond repair, replacement should be in kind to matching material, texture, composition, shape, design and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

EXISTING STEEPLES AND CUPOLAS

A steeple is a towering ornamental structure attached to the roof of a church, meetinghouse or public building that generally consists of a series of tapering stories often elaborated with pilasters, arches, moldings, blind openings and entablature and are crowned by a polygonal spire. A bell is commonly housed within an upper tower. Courthouses typically placed a clock in a round opening, and the bell chimed on the hour. The Fairbanks clock in the 1890 Warrenton Courthouse still keeps citizens on time. Churches often competed with one another in a town by raising the tallest and most embellished. These highly visible and powerful symbols of religion and government give communities a peaceful sense of protection and place. Constructed of the most durable woods, steeples can endure centuries.

A cupola is a domical roof on a circular or polygonal base at the ridge of a roof that may be used as a belfry, for observation or decoration. A cupola may also provide special architectural detailing as a cover for ventilation units. For example, the Italianate-style commercial building at 20 Main Street retains a cupola with a pyramidal roof standing to the rear of its roof.

Guidelines for Steeples & Cupolas

1. The building should be recognized as a product of its period of construction in craftsmanship, design, style, texture, materials, historic character. Retain, protect and repair steeples and cupolas and their details.
2. Establish annual inspection and maintenance schedules to assure paint adherence and to prevent interior water penetration. Maintain all flashing at roof connections.
3. Do not remove or obscure a steeple or cupola or any of its decorations and details.
4. Never apply liquid ceramic coatings or liquid vinyl coatings to any part of a steeple or cupola. Never replace a steeple or cupola or their details with synthetic versions such as vinyl, fiberglass, fiber composite, polyurethane and polypropylene or with fiber-cement, fiber wood, wood-based or wood composite board, plywood or any other laminated, faux wood product.
5. Do not remove and replace a major portion of a contributing steeple or cupola or their features, thereby creating new and no longer historic, instead of repairing or replacing in kind only that part that is deteriorated beyond preservation.
6. Never sandblast or power blast wet or dry gritty substances of any kind or power wash, and do not use infrared paint peelers, propane or butane torches which all irreversibly damage historic woodwork and masonry.
7. Remove paint using the gentlest means possible. Remove only peeling and loose layers of paint and repaint those bare portions of wood versus a full-scale paint job. The more layers of paint, the greater the potential of its failure. If electric hand sanders or electric or hand scrapers are used, maintain an even plane with the wood. Use electric hot air guns or heat plates with care.
8. Treatments to steeples, cupolas and their details should recognize their craftsmanship, design, style, texture, materials, historic character and period of construction. When they or any part of them are deteriorated beyond repair, replacement should be in kind to matching material, texture, composition, shape, design and appearance. When the use of substitute materials to replace historic materials is proposed, a licensed professional historic architect, builder, architectural engineer, historic preservation consultant or architectural conservator shall provide a written guarantee that the new substitute product or material is the closest available match in texture, content, design, style and appearance. Such new material will need verification that it will not cause structural, physical or fabric harm to the historic building. Specifications and at least three studies with photographs showing the proven performance level and maintenance on historic buildings must be provided for consideration.

ADDITION(S) TO EXISTING BUILDINGS

An addition to a building of whatever type or use is an alteration that increases the square footage of the structure and may alter substantially its size, height, contour or outline. When proposed addition plans cause consideration of demolition of any part of a contributing building, two items must be considered. The first would be for demolition which must be evaluated and determined prior to study and discussion of the second consideration for the proposed addition.

Any addition onto a building should always read as subsidiary and not dominate the original in width, depth, height, scale, massing or rhythm nor should it set forward. This is critically important on a historic building where an oversize addition cannot take precedence or destroy historic design, style, materials, craftsmanship and the setting that characterize the property.

While all others still apply, Standards 9 and 10 of The Secretary of the Interior's Standards for Rehabilitation specifically addresses additions to historic buildings:

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

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

Guidelines for Addition(s) to Existing Buildings

The following guidelines shall be used in conjunction with the previous guidelines for building elements.

1. The existing building will be recognized as a product of its period of construction, design, materials and craftsmanship.
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.
7. 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.
8. 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.
9. 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. This can be subtly accomplished on a brick building by using a more modern stretcher course bond or varying the original pattern. A true masonry stuccoed frame or weatherboard frame addition would also differentiate compatibly.
10. The style of the addition should not replicate the original but might respectfully, modestly reflect design elements.
11. 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. Should the addition be a chimney, its material should conform to the building's foundation or wall surface.
12. ROOF form of an addition should be consistent with the contributing building and streetscape. The roof covering should be similar to the building in texture and material.
13. DOORS & WINDOWS - Respect the size, proportion, spacing and rhythm of existing door and



This two-story, two-bay-wide brick wing on the Alexander Day House at 140 Culpeper Street is an excellent addition, being subordinate in height, width, depth, scale and setback. Its materials and design are compatible, the sash windows are in scale and pattern and its entrance is subordinate to the Federal-style portico. Thus, the main block remains the focus of the building.

window openings on the existing building. For example, most of the existing windows are vertical in proportion and are regularly spaced across the facade of residential buildings and the upper story of store/houses. In such cases, new construction should not depart substantially from these characteristics for the general pattern of window openings, avoiding for example, horizontal strip windows, wide horizontal, single-pane openings or square openings.

- Respect the spatial relationship between the wall surface and window opening of the existing building.
- Double-hung sash and casement windows on additions should have true-divided lights and be composed of wood.

14. **MATERIALS** - Refer to No. 9 and choose natural traditional building materials that are compatible with the contributing building primarily. Depending on the building and addition type and design, brick, stone, concrete block, cinder block, true masonry stucco, frame weatherboard, board and batten and vertical plank wall surfaces are acceptable materials. Additions to historic buildings require a higher standard than modern buildings outside the district or a new building construction. Never use simulated wall surfacing products such as EIFS, Dryvit, synthetic stone or synthetic brick, synthetic masonry, fiber-cement, synthetic wood, vinyl, aluminum, wood-based, composite plywood sidings, fiber wood or fiberglass on additions to contributing buildings. Such products should not be used on other architectural details on additions.

15. Use half round metal gutters and round down spouts.

16. Additions to historic buildings should recognize the craftsmanship, design, style, texture, materials, historic character and period of construction of the original building.

NEW CONSTRUCTION

New construction is defined as the erection of a new building at any location including a new accessory building on a property within the historic district. It may include a new infill building on a vacant lot between two commercial store/houses or single-family dwellings. New construction might also involve the building of a solitary store, church, and house in the Central Business District or a cluster of townhouses in an RMF or R-15 zoned districts underlying the historic zoning.

The established treatment principle repeatedly used on historic or contributing buildings throughout these guidelines still apply – **the building should be recognized as a product of its period of construction, design, materials and craftsmanship, consistent with the architecture in the Historic District.**

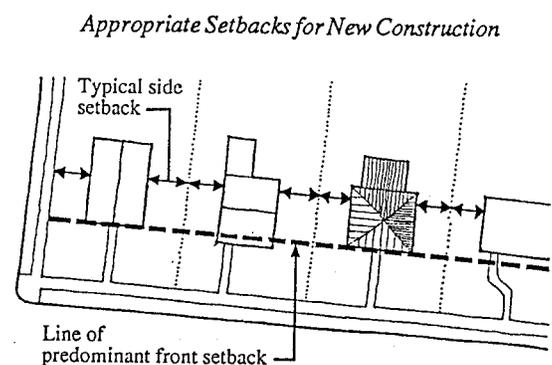
Guidelines for New Construction

1. 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.

2. **PLACEMENT/RELATIONSHIP TO THE STREET** –

Recognize and ensure consistency with the relationship and situation of existing buildings to the street when siting the new building.

- Recognize that the area and setback regulations of the particular zoning classification also apply.



Recognize the historic grid street plan throughout the district and the immediate surroundings where historic buildings face toward the major street.

- Orient primary buildings to face the front major street in keeping with neighboring buildings in the immediate surroundings. New primary buildings on corner lots should face the major street. Accessory or outbuildings may face the primary building or their interior yard.
- Comply with the predominant front and side setback patterns of contributing buildings. Avoid siting a building significantly farther away or closer to the street than adjacent and other buildings on the block.
- Store/houses typically have no front setback in the Central Business District.
- Churches, public government buildings and dwelling houses do set back with an open front yard.
- For infill construction on a store/house 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.

3. HEIGHT, WIDTH, PROPORTION, SCALE, SPACING & MASSING

Understand the basics: Proportion is defined as the relationship between the width, height and depth of a building or its features. Scale is defined as the relative portion of a building to neighboring buildings or to a pedestrian or of a building to its surroundings in general. Scale is also defined in a relationship of architectural features to other architectural features. Spacing is the distance between buildings or elements. Massing is the enclosed volume or block of a building or its features. Form is the shape of the building, i.e., rectangular or square. Rhythm means the pattern of buildings or features to one another.

- Recognize that the area regulations of the particular zoning classification also apply.

Comply with the predominant height of contributing buildings on a block. Store/houses in the Central Business District are largely two stories with a few three-story buildings. No new infill building commercial or office building in the block of two or three-story buildings should ever exceed three stories unless the structure can be lowered into the ground. Avoid heights that exceed the adjacent building. When additional height is required above the adjacent building, the new low or flat-pitched roof shall gradually rise or step up from the lower adjacent building. Most contributing single-family residences are two or two-and-one-half stories tall. New infill single-family residences in any R district should not exceed two-and-one-half stories in height unless the structure can be lowered into the ground. New townhouses or multi-family residences in permitted zones should also comply with the predominant height of contributing buildings and not exceed three stories. Lower roof pitches and belt courses are encouraged on tall buildings.



The buildings on the corner of Main and Culpeper streets relate in proportion, scale, spacing, massing, form, height, width and setback. The divided lights in the storefront windows of the corner building were added prior to creation of the historic district.

- Heights should always maintain a human scale. Consider that story heights on historic buildings ranged from 7.10 to 19.5 feet with an average of 13.5 feet. New building story heights should remain within that average.

Churches typically are three stories with additional understandable steeple heights. Only new church buildings with steeples shall relate to this monumental height standard.

- Depending on the style and massing of components, certain public buildings such as a courthouse with a steeple also justify more imposing heights for their status.
- Outbuildings shall remain secondary to main buildings.

- Comply with the predominant width and proportion of contributing buildings. Most contributing commercial and office buildings in the historic district are vertical in proportion and fairly uniform in width. Buildings on infill sites that are wider than most should be subdivided into bays that relate to the width of early buildings. A measure of this can be visualized in the store/houses at 32-34 Main or across the street at 41, 43 and 45 which include the former Hurst Jewelers' building. Cornice details, pilasters and piers can help provide separation and lessen the impression of broadness. Recessing infill storefronts four to eight inches from the face of an abutting store/house can break up an impression of broadness. Characteristic of their style, houses are of varied forms, vertical, square, compound or horizontal in their overall proportions. Therefore, the proportional character of any new construction in a given neighborhood should reflect that of contributing houses.



41, 43, 45 Main Street. Although the facades of 41 and 43 are on the same plane, differentiation of paint color distinguishes them as two separate storefronts.

- Recognize spacing in historic lot sizes in residential neighborhoods. Typical to their nineteenth-century development and reach for status in the picturesque period, the grander mansions in the historic district stand on large lots with grassy front and side yards. Subdivision of large lots such as those on Culpeper, Main and High streets for infill construction may negatively impact the integrity of the historic setting.

- Comply with the predominant massing of the form and elements of contributing buildings in their block or neighborhood. Contributing residences have varied massing according to their styles. Commercial buildings typically have a box-like massing or a rectangular plan; the front facade is generally without great variation in the wall plane, except for its openings, and rises the full height of the building. New commercial buildings should respect historic massing but not let it limit imaginative designs such as architect Albert Hinckley's The Main Thing building at 26 Main Street. Built in 1972, the brick masonry store is actually three-and-one-half stories but is lowered into the ground and respects massing, scale and proportion. The Main Thing building is noted in the architectural inventories as being "a good example of a contemporary structure that compliments its surrounding architecture in size and scale and provides a handsome model for new construction in the historic area."



Stepped and sloped side walls with a set back 3rd story achieves compatible height to each adjacent building.

- Comply with the predominant roof forms of contributing buildings within the block or neighborhood. Commercial buildings have roof pitches from flat, low-pitched, parapet to gable. The roofs on dwellings and outbuildings span the spectrum of roof forms.

4. DOORS AND WINDOWS

- Understand that: Styles and period of construction influenced the size, proportion, spacing and rhythm of doors and windows on historic buildings. Federal and Greek Revival-style buildings have symmetry of openings and more wall to window space. Early openings are vertical with smaller panes of glass, more wall to window space. As industry and glass availability improved, glass panes increased in size, and the ratio of wall to window space decreased, but not glaringly. The development of large plates of glass allowed display windows on the first floor shops on store/houses. Those store/houses constructed in the late-nineteenth century may have two-over-two, double-hung sash windows on the upper story. Historic residences of the late nineteenth-century demonstrate both two-over-two and six-over-six sash windows. Casement windows still remained in use. Even as the later styles became more asymmetrical, verticality held strong. Yet, there are the occasional tripartite and paired windows in particular styles. Other than display windows in commercial buildings, horizontality of large panes of glass to wall space does not occur on contributing buildings. Likewise, early doors are vertical and no wider than double-leaf on contributing commercial and residential buildings.



Inappropriate new construction that is not in scale, proportion, size or rhythm to the historic store/houses. The dashed line indicates the typical building height for this store/house block. The second infill building is too short, and the horizontality of the fenestration does not repeat the rhythm of the adjacent storefronts. The tall infill building on the right dominates the historic buildings, and its horizontal third-story windows do not replicate the residential theme, while the narrowness of the second-story windows accentuates the vertical height of the new construction.

- 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.
- Respect the relationship between wall surface area and window opening area of contributing commercial and residential buildings in the block or neighborhood.
- Consider that commercial buildings generally have recessed entries with varied paving patterns and sheltered doorways.
- Consider that store/houses evolved to have larger display windows on the street with residential details on the upper story.
- Windows may have simulated divided light sashes, but true divided lights are encouraged.

5. 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.

6. MATERIALS, COLOR AND DETAILS

- A new building should be recognized as a product of its period of construction and craftsmanship. While substantial natural and quality of texture materials are more durable, appropriate, compatible to the historic district, they are not required on new buildings.
- Harmony of colors is encouraged.
- Incorporate an appropriate amount of detail and decoration in new construction to avoid blandness and establish a compatible relationship with contributing buildings.
- 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.
- Gutters may be K-style or half-round with down spouts to fit the selected shape.

SKYLIGHTS, SOLAR COLLECTORS, SATELLITES, ANTENNAS & SECURITY CAMERAS

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

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

Increasingly popular satellites, communication dishes or receivers and antennas present another challenge and should always be installed in the least harmful and non-obtrusive means. Satellites and cable have generally discontinued the use of television antennas, but the popularity of cell phones in the late twentieth century caused higher demand for much higher receivers. Although the water tower had been the target of phone service providers in the late 1990s, once its capacity has been reached, tall buildings or even steeples may become attractive to them. Due to the required reception height and dominating visibility, placement of satellite cell phone antennas or towers on historic buildings should not be considered unless mandated by federal or state law. Secondly, these antennas bring unsightly cables that must be connected to ground reception boxes which need housing, requiring new construction.

Guidelines for Skylights, Solar Collectors, Satellites, Antennas & Security Cameras

1. The building should be recognized as a product of its period of construction in design, style, texture materials, historic character and craftsmanship.
2. Never install a skylight on slate or clay tile roofs.

3. Skylights, and the permitted number thereof, will be measured in relation to the height, size, scale, massing and opening rhythm of the building.
4. Locate skylights on a least-visible section of secondary side or rear roof elevations of permitted roofs. They should not be on a front primary roof or seen from a public right of way or side street. Skylights should be small and flat or low in profile with darkened non-reflective framing to blend into the roof. Glazing should also be non-reflective. Their width shall not be wider than rafter spacing.
5. Never locate skylights on permitted roofs where decorative patterns or significant architectural elements will be destroyed.
6. Solar panels are not compatible to historic or contributing buildings and will not be approved on them. Instead, consider mounting a ground solar panel that is not visible from the public right of way and with underground wiring. Screen ground solar panels with vegetation.
7. A satellite dish may be installed on a flat commercial or office building roof provided that it is either hidden by a parapet or placed near center and not prominently visible. All components and wiring should be painted to unobtrusively blend into the roof or background.
8. Avoid mounting television or communication satellites on the exterior wall of a contributing building to avoid penetration by fasteners into the materials and prominent visibility. It is recommended that such application be using the gentlest means possible and with placement that is hidden from view.
9. Avoid situating satellites and communication equipment in a front yard. All ground satellite dishes should be screened from view by vegetation or a wooden fence.
10. Cellular antennas or towers and their cables should not be mounted to the exterior of historic buildings.
11. Cellular antennas should not be located in a prominent location in the historic district. Upon consideration, the ARB will evaluate the color of all elements, size, scale, proportion, material and screening.
12. If placed on a building, security cameras should be painted a color to blend and mounted in the least harmful and obtrusive manner. Fasten into mortar joints of a brick building, and patch holes with the same color and consistency of the mortar upon their removal. Use wood putty to patch the holes on a frame building.



A visible restaurant exhaust fan is shown on the street side of the former Gen. Eppa Hunton House at 67 Waterloo Street. The fan was later repositioned.

EXHAUST & SUPPLY FANS

Central Business District zoning allows restaurants and food preparation services by right in commercial buildings and by special use permit in dwellings. With this distinction, there are both former residences and commercial buildings with food preparation services that require generally unsightly exhaust fan intrusions to contributing buildings in the Historic District overall. Whether installed on the interior or exterior, a loss of historic fabric and integrity occurs. Exhaust and supply fans should be located in the least conspicuous place using the least harmful installation and operational means.

Guidelines for Exhaust & Supply Fans

1. Exhaust fans should be installed in the least invasive and obtrusive manner to the character-defining features including materials and appearance of contributing buildings.
2. Protective measures should be taken to prevent and eliminate condensation and grease on or into the building's materials.
3. Do not locate exhaust fans on the wall surface of prominent building elevations or on public right of ways.
4. When located on any outside wall surface, construction of a masonry chimney would best hide this modern component.
5. Mount exhaust fans in existing chimneys as low as permitted by the Building Code.
6. 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.



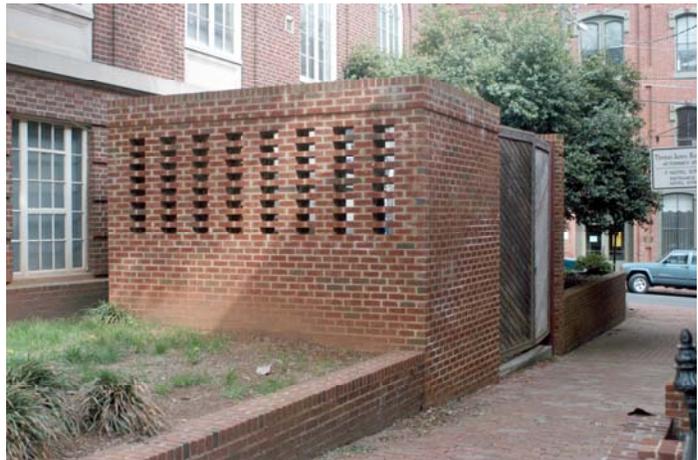
Unsightly grease and condensation drips can cause material damage and deterioration.

HEATING, VENTILATING & AIR CONDITIONING (HVAC) SYSTEMS

HVAC units and equipment can be massive, weighty, produce moisture and vibrations that are a potential threat to historic buildings, so their overall impact should be minimized. Large systems have substantial 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.

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

1. 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. Such mechanical equipment should always be located in the least visible location on the roof and be architecturally screened by a parapet or wall of the same materials as the building.
2. Do not place HVAC ground units on the front elevation of contributing buildings and avoid visible side elevations.
3. Always screen ground HVAC units either by natural vegetation, a wood vertical board fence or vented masonry wall.
4. 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.
5. Only commercial window air conditioners are reviewed by the ARB. These units should not be on a front elevation unless it is the only possible choice. Units should not cause structural or moisture damage to the window jambs, sill or the wall surface below and should be monitored for such harm. It is



A well-designed brick wall hides the HVAC unit behind the Fauquier County Administration Building.

recommended that window units not be permanently installed, but inserted in the spring and removed in the fall to allow periodic inspection of the condition of the sill.

6. Never insert a window air conditioner, or similar type, through the wall of a building.

FENCES AND WALLS

Fencing has always been a part of the landscape for livestock containment, property definition, ornament and later for privacy. Barnyards were typically walled or fenced with board-rail, rail, pailing, stone-and-rail or pickets in colonial America. Hedging for gardens, parterres or property definition also serves as a type of walling.

There are three major types of fencing used by colonists that still remain primary today with little modification. Pailing has several variations with the earliest being pointed saplings driven into the ground or bound to a horizontal rail. More formal planing shaped vertical boards of varied widths that were individually nailed to the cross rails to make a picket fence. Pickets were spaced closely to contain chickens. The second type is the horizontal rail or board fence where the members are either tenoned into mortises or nailed to vertical posts in the ground. The spacing between the rails or boards has increased through the centuries. The third fencing type is the stone wall. As farmers cleared their fields of stones for crop planting or livestock grazing, they placed the rock along borders which became the foundation of developing dry-stacked stone walls, especially prevalent in the Piedmont.

A good stonemason can rigidly dry-stack stone walls, and this technique is still performed today throughout the countryside. The stone walls in the historic district, however, are commonly mortared with various styles of joints including grapevine. Brick masonry walls are also seen in the district. One of particular interest borders Menlough on Culpeper Street. Wrought or cast iron fences were also favored increasingly in the nineteenth century. A fine example remains along the perimeter of the oldest portion of the Warrenton Cemetery. The original Warrenton Presbyterian Church lot is also surrounded by an iron fence.

Fences and walls that exceed forty-two inches in height are reviewed by the Architectural Review Board. Carefully chosen walls or fences can extend the architectural character of buildings into the landscape and, if properly designed using complimentary materials, add visual interest to residential neighborhoods and the business district.

Guidelines for Fences and Walls

1. Retain, protect and repair existing iron, steel, brick, stone, cast stone, concrete block and wood fences or walls.
2. For fences and walls between properties, permission and approval of the adjoining owner should accompany the ARB application for review consideration.
3. New fences and walls should not exceed six feet in height or the maximum allowed by the zoning district regulations.
4. Solid walls or fences higher than four feet in height on the front property line are discouraged. High walls or solid privacy fences should not be used except to screen incompatible adjacent land uses, and even then, never at the front of a building or property. Where privacy screening is desired in other situations, first consider the use of evergreen plant materials.
5. Existing or new brick or stone masonry walls should not be painted.
6. Design fencing and gates for visual interest in addition to function.



Monterosa's unusual iron fence joins a brick wall.

7. Choose appropriate materials such as stone, brick, cast stone, rusticated concrete block, cast cement, wood, iron, steel and metal wire.
8. 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. These materials are inappropriate.
9. Chain link fences are strongly discouraged, but may be approved for rear yards if dull and green or black.
10. The wooden stockade fence, popular since the twentieth century for privacy, evolved from the lower pail fence. Avoid simplicity, however, 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.
11. Remove ivy from stone or brick walls as the tendrils invade and weaken mortar joints. When repointing 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.
12. 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.

ARBORS/TRELLISES/PERGOLAS

Whether called an arbor, trellis or pergola, this structure usually consists of parallel colonnades or arcades supporting an open roof of girders and cross rafters dates to the fifteenth century in Europe. A trellis typically has more interlacing and latticework than the more structural arbor and pergola. The structures are intended for ornamental flowering vines such as wisteria or even grapes. No historic pergolas have been identified in the district, but brief guidelines are provided should this landscape feature be considered on a historic district property.

Guidelines for Arbors/Trellises/Pergolas

1. Arbors, trellises and pergolas may be composed of wood, iron, steel, brick, stone or cast stone.
2. These landscape features should be more appropriate set back in a rear yard or minimally half the depth of a house.

TREES, SHRUBS & OTHER PLANT MATERIALS



Evergreens are hazardously growing into St. John's Catholic Church on Lee Street.

The ARB does not have purview over plant materials, but recognizes their importance in maintaining a healthy and picturesque historic district. 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 Trees of Old Town following their 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. However, as explained throughout the guidelines, if not selected, located and maintained wisely, plantings also may contribute to the deterioration of building materials by root and vine penetration, thrashing of limbs and their attraction of harmful moisture.



The former St. John's Catholic Church on Lee Street is a prime example of the considerable damage that trees and vines can cause when planted too close to historic buildings. The damages are repairable, but such landscaping threats to the structural system and materials should be carefully and quickly removed when discovered.

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. Yet 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.

Guidelines for Automatic Teller Machines

1. Retain and protect the integrity of the historic district when locating ATMs by determining the least intrusive, yet safely visible, location on 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 facade, consider recesses, entries, ells, under drive-in window canopies or side elevations.
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.

MEETING ACCESSIBILITY REQUIREMENTS (ADA)

The American Disabilities Act of 1990 called for all buildings open to the public to become more accessible for individuals with physical or mental impairment after January 1993. This appreciated act does affect commercial, service, three and above multi-family residences, government, religious and museum functioning buildings in the historic district. It calls for the removal of architectural and structural communication barriers in existing facilities where readily achievable. When their

removal is not readily achievable, alternative measures must be sought. Congress recognized, however, that for historic properties either eligible for or listed in the National Register to fully comply with this act, a loss of significance and integrity would occur. Therefore, Section 36.405 “Alterations: Historic Preservation” allows historic properties to comply to the “maximum extent feasible in a manner . . . that will not threaten or destroy the historic significance of the building or facility, alternative methods of access shall be provided . . .” This clause does not exclude historic buildings from meeting the act and providing deserved non-discriminating access to everyone, but means to do so without destroying character-defining features. Hopefully, the following brief guidelines will help owners and the ARB to allow all persons the artistic enjoyment and educational value of accessing historic buildings.

Guidelines for Meeting Accessibility Requirements (ADA)

1. Following the heretofore expressed principles, first identify the character-defining features of the historic building so that accessibility measures will be planned and undertaken to not destroy them.
2. Comply with barrier-free access requirements, but do so in such a manner that the identified character-defining features and spaces are preserved.
3. Consider consulting with a historic architect, the building inspector, the ARB, and include various disabled individuals for on site planning to learn more about their feelings and needs and how to best address them as the goals of preserving the integrity of the character-defining features are resolved.
4. Design access that preserves both the independence of disabled persons and the character-defining features of the building, the property and setting.
5. For handicapped ramps, explore and implement, as allowed by the Building Code, ways to lower the grade to minimize the impact. Steepest allowable slope is usually 1:12 (8%). Ramp landings for wheelchairs usually need to be five by five feet. Design and face ramps with like materials of building. Ramps are preferred over exterior mechanical wheelchair lifts.
6. Design handrails and balusters or other accessibility elements with architectural detailing to compliment the building and district so they become design amenities, instead of intrusions.
7. Altering original door widths to thirty-two inches and replacing original doors should be avoided. Consider upgrading the door pressure instead with an automatic door opener to make single-leaf doors operational. If the width is one-and-one-half inches off, replacing the standard hinges with off-set hinges could increase the opening size equally. If the original entrance cannot be modified without destroying the historic significance, consider another door location, possibly a new entrance on a secondary elevation.

VII SIGNS & AWNINGS with SIGNS - COMMERCIAL BUILDINGS

SIGNS & AWNINGS w/SIGNS FOR COMMERCIAL BUILDINGS

The Main Street area lost two of its longest surviving and most valued stores with the closing of Risdon's Hardware and the Warrenton Supply in the late 1980s. Several newer shopkeepers had already closed their doors because of the recession. With the appearance of so many empty shops and bare sign brackets, locals began to worry about the abandonment of the Main Street commercial center. Since Warrenton's acceptance as a Main Street Community by the National Trust for Historic Preservation in 1988, old town has come back to life. The current continual flow of signs identifying retailers, professionals and services in the Central Business area of the historic district demonstrates the return to economic vitality of the downtown. The opening of two new restaurants in freshly rehabilitated store/houses in 2002 has increased promotion, foot traffic and walk-in business to all shops in old town.

While these signs reassure of better economic times, good signage is most important to identify the location of a particular business. Downtown signs do not need to be as large or gaudy to attract attention as their commercial strip counterparts. The low speed limit and greater number of downtown pedestrian shoppers enjoying leisurely walks studying the architecture of smaller-scale buildings allows reasonably sized, more detailed and better designed signs. In fact, without the need for expansive, rectangular-shaped signs to enable large lettering space, imaginative shapes or recognizable symbols, such as a cut-out bicycle, jeweler's clock or the barber shop pole signage can be achieved that become remarkable landmarks themselves.

Properties within the historic district require a Certificate of Appropriateness for all signs listed in Article 6, "General Provisions for Signs," of the zoning ordinance that need a sign permit. Signs which are a replacement of an existing sign and signs less than two (2) square feet do not generally require ARB review unless they represent a significant departure from the existing sign design or architecture of the building. These signs would be reviewed administratively. ARB review and approval of a sign precedes issuance of the 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 do not require a Certificate of Appropriateness.

Guidelines for Signs

HISTORIC SIGNS

1. Retain, protect and repair historic date stones, nameplates, owner or building identification signs, i.e: "Thomas D. Jones Real Estate Appraisals" on the Hotel Street window of the California Building, "Fauquier National Bank" on the Municipal Building and "Ullman" in the Lee Street sidewalk.



"Thomas D. Jones Real Estate Appraisals"

While "Ullman," shown in the photograph on the right, is in the sidewalk, "Ullman's" also remains in the stone threshold of one of the stores in this block. Both are unusual and significant in placement and for expressing the nineteenth-century commercial history of old town.



2. Retain, protect and restore historic wall painted advertising and identification signs.

Demonstrating the sign painter's art, these signs add color, interest and serve as reminders of the history of commerce and trade in Warrenton.

3. Retain, protect, and repair historic symbolic signs such as Charlie Madison's Barber Shop pole to the extent possible.

CORNICE SIGN

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

1. A cornice sign is considered a wall sign in the General Provisions for Signs which states 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. However, this size lettering would exceed the breadth of a store/house cornice.



The cornice frieze serves as Framecraft's signboard. A wall sign was chosen by 68 Main on the adjacent E. N. Cologne building.

2. Applied raised letters of wood or metal are effective for such signs, particularly when the building itself has a large degree of three-dimensional detailing.
3. Painted lettering *is* appropriate.
4. Do not carve letters into the cornice frieze. If carved lettering is desired, a second horizontal panel could be placed over the frieze band.
5. Allow at least one-inch (1") of space above and below the lettering which should not exceed fifteen inches in height depending on the height of the frieze.
6. The lettering or applied signboard must not extend beyond the cornice sign band.
7. Colors should be complimentary to the building and district. However, business colors will be considered.
8. Do not apply cloth letters or a cloth panel sign to the cornice which will attract moisture and may be whipped against the building causing damage and deterioration.

TRANSOM SIGNS on STORE/HOUSES

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.

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. This is particularly important if the transom glass is still in place.



Berkley Gallery utilizes a transom sign. Lee's Barber Shop has a window sign and a symbolic barber shop pole.

2. As with the cornice sign, raised or painted letters are effective.

FLAT or WALL SIGNS

Wall signs are either painted directly onto the building surface or are 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. Although painted over by later shopkeepers, several side elevations of stores including the Warrenton Supply on Ashby Street and Carter's General Store on Main had artistic wall signs painted on their brick walls. The "Wagons, Harness and Farm Implements" sign remains on the front of the Warrenton Supply Building and should be preserved, restored when it fades and not removed or covered.

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. Vinyl, plastic or internally lit signs will not be approved.
3. Cloth wall signs are strongly discouraged because wind force can whip the fabric against the wall surface. Cloth also absorbs rain or snow water in a concentrated spot. Prolonged abuse will cause extreme damage to the building.
4. Applied wall signs should be of painted wood.
5. Choose complimentary colors to the building and district. Business colors are not discouraged unless they are fluorescent or too bold.
6. Creative designs are always encouraged.
7. Directory boards for multiple tenants may be encouraged over individual signs.
8. Franchise businesses often have generically used signage that is frequently oversized, overstated, synthetic or plastic and inappropriate for use in historic districts. Such signage is inappropriate in the Warrenton Historic District.
9. 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.

WINDOW SIGNS

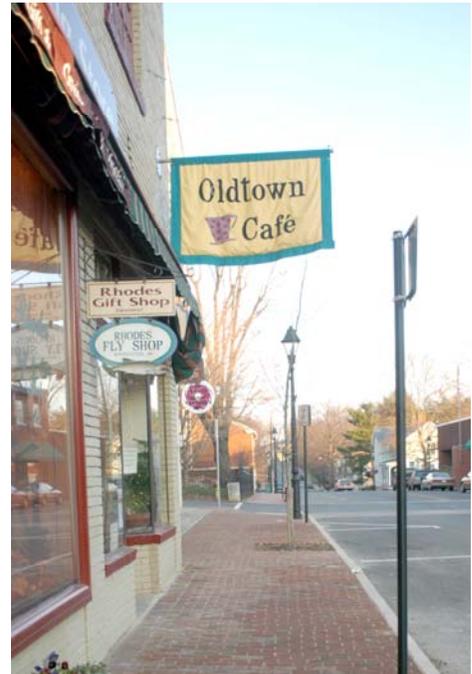
Window signs are a form of a wall sign and should be included in the permitted wall sign area. No window sign should exceed twenty-five percent (25%) of the window area or have letters taller than twenty-four (24) inches. They are painted directly on the inside of the store window, usually at eye level, and are especially suited to businesses such as restaurants where window displays are not prominent. Glazed doors also may also have lettering. Painted window signs usually are visible to motorists and pedestrians across the street.

1. 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 shadowed in a light color 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.

PROJECTING SIGNS

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

1. The bottom edge of the projecting sign should be 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. Hanging signs lose their effectiveness when obstructing the view of neighboring signs.
4. Vinyl, plastic or internally lit signs are not appropriate in the Historic District.
5. Cloth projecting signs are not appropriate in the Historic District because they whip against the building facade and cause considerable damage to the wall surface and architectural elements.
6. Projecting signs should be of painted wood material. Wood molding or metal trim may be added for a more finished appearance. All components should be completely primed before assembling and painting.
7. Choose complimentary colors to the building and district. Business colors are not discouraged unless they are fluorescent or too bold.



8. Creative designs and shapes are always encouraged.

Large building with multiple commercial promotional needs, this Main Street building now displays two small cloth and one wood wall signs, an awning sign, a window sign, two small projecting signs on one bracket and a large cloth café projecting sign. The latter was a new style which the ARB approved to study its impact. The cloth continues to whip against the façade in the wind which can be hazardous to the building and also renders the sign unreadable. The cloth wall signs fastened on the upper story have also been determined a potential structural threat, so fabric wall and projecting signage may not be accepted in the future.

9. Limit the number of projecting signs to one per business.
10. Base the design of signs for two or more businesses that share space in a single building on the same principles to promote visual unity; however, the signs need not be identical.
11. 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. See examples of this on Main Street. In such cases, the principles of promoting visual unity or reference is desired. Directory boards should be considered for a large number of tenants.
12. Franchise businesses often have generically used signage that is frequently oversized, overstated, synthetic or plastic and inappropriate for use in historic districts. Such signage is inappropriate in the Warrenton Historic District.



The sign board does not need to be large when the merchandise itself becomes the symbolic and memorable identifier of the business as shown on this South Fourth Street shop.

13. Hardware - Use a still attached existing metal bracket. When none remains, a black scroll or similar design iron or steel bracket is preferred. Mounting fasteners should enter mortar instead of brick faces to prevent their deterioration. If the bracket is removed, the holes should be patched with matching mortar consistency and color.
14. Mount the hanging sign so that it does not swing dangerously in the wind.

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.

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. Often the most attractive ground signs have a wood sign panel framed by wood molding and pedimented or within a decorative iron frame and supported by a single, centered, wood or iron post.
3. Ground signs must be in size and scale to the building, lot and setting.
4. Vinyl, plastic or internally lit ground signs are not appropriate in the Historic District.
5. Ground with a wood sign panel framed by wood molding and pediment or within a decorative iron frame and supported by a single, centered, wood or iron post are encouraged.
6. Choose complimentary colors to the building and district. Business colors are not discouraged unless they are fluorescent or too bold.
7. Creative designs and shapes are always encouraged.
8. Franchise businesses often have generically used signage that is frequently oversized, overstated, synthetic or plastic and inappropriate for use in historic districts. Such signage is inappropriate in the Warrenton Historic District.
9. Illumination can only be by indirect methods. Ground lights should be low-level, dull in finish, screened with plantings and have underground wiring.

UPPER FLOOR OCCUPANT SIGNS

1. For street level stores with upper floor offices or retailing, the primary sign should identify the ground floor merchant. When the 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, even from across the street, so letters need not be larger than three inches tall. 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. Try to avoid placing signs identifying upper floor 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.

DIRECTORY BOARD SIGNS

A directory board sign is intended for multi-use buildings and to replace individual signs for each use. They should be designed with removable and easily amended panels.

1. Directory signs should have a non-glossy metal finish or painted wood surface. Other materials may be considered. They may be framed with wood molding or metal trim.
2. Directory signs should be located on the pier or wall adjacent to the entrance and flush mounted. They should be mounted in the least harmful manner to the historic fabric by fastening into mortar joints instead of penetrating brick.
3. Do not cover or obscure architectural elements.
4. Their size should be in scale with the building.
5. Wide horizontal directory boards are discouraged. The shape and capping of the sign should reflect the design of the building.

PORTABLE CHANGEABLE COPY SIGNS

Two-sided sandwich boards are considered portable changeable copy signage which the zoning ordinance only permits in CBD, C and RO districts that lie within the historic district. The following enumerated guidelines are from Article 6, Sign Regulations.

1. The allowable width cannot exceed three (3) feet. The allowable height cannot exceed three (3) feet.
2. A portable sandwich board sign may be located in a public right of way that is adjacent to the building that the business is located in, provided that at least four (4) feet of clear sidewalk is maintained. It must not be closer than five (5) feet from a side lot line.
3. A portable sandwich board shall be made of wood and constructed in a sturdy and secure manner.
4. Identical sign information shall be securely affixed to both faces of the sign. Message content may be changed without additional approvals.
5. Sandwich boards can only be displayed during business hours.
6. Colors should be compatible to the building and district and not fluorescent or bold.

In general, portable or movable signs are considered inappropriate in the Historic District. Custom-made portable signs that are used on a limited basis for special events and seasonal promotions may be appropriate if they are in keeping with the intent and spirit of these guidelines for permanently-affixed signs.

FIXED CHANGEABLE COPY SIGNS

A movie theater may desire a fixed changeable copy sign. Article 6, Sign Regulations, permits a marquee of up to 100 square feet or ten (10) percent of the wall area on which it is placed, whichever is less. The size, scale and materials of any proposed fixed changeable copy marquee will be considered in comparison to the size, scale and materials of the historic building and district.

DIRECTIONAL PARKING LOT SIGNS

Directional parking lot signs should be located where they can be easily seen by passing motorists, such as within an on-site planting area adjacent to the public right of way. They should be low, freestanding and not exceed four (4) square feet per side in area. There should be only one such sign per street frontage of the parking lot, although where a separate entrance and exit occur along the same frontage, a smaller additional sign may indicate the exit.

Within lots with reserved or designated parking spaces, additional signs may be necessary. Consideration first should be given to painting such designations upon the pavement or curb at each space. Where individual signs are preferable, they should be low and freestanding and not exceed one square foot in area.

RECOMMENDED SIGN LETTERING

Consider choosing lettering that is easy to read and expresses an appropriate business image. Lettering should be compatible with the age or architectural character of the building. The following four examples are provided for comparison, although there are many other styles.



SERIF lettering has a traditional appearance well suited to historic buildings. *Serifs are small lines at the ends of the characters.*



SANS SERIF has no serifs. *This typeface has strong straight lines and appears more contemporary.*

Script is a flowing personal style.

DECORATIVE lettering is usually more elaborate and may create a strong visual image.

SIGN LIGHTING

1. Window display lighting and the recently installed eleven-foot-tall street lamps should be sufficient to illuminate window and wall signs during evening hours.
2. When a building facade is located at a distance where the street lamp light is ineffective and the business has evening hours, indirect lighting, such as low-scale gooseneck fixtures, may be considered.
3. Internally illuminated signs usually made of a translucent material such as plastic and flashing lights are not allowed according to the sign ordinance and are inappropriate in the historic district.
4. The Town's zoning regulations for signs does not permit flashing signs and limits the use of neon, so they are severely restricted in the Historic District.

AWNINGS & AWNINGS w/Signs

Awnings may be fixed or retractable. Operable or retractable awnings provide seasonal flexibility by screening the hot summer sun, providing a sheltered space in front of display windows in rainy weather and when rolled up admit more interior light. Most modern operable awnings are based on a European mechanism with retracting arms and a heavy-duty roller tube for a compact appearance when closed. These mechanisms allow partial or full extension of the awning and provide for adjustable pitch of the awning to suit storefront proportions.

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.

Guidelines for Awnings

1. Operable and fixed awnings should generally be located directly below the storefront cornice or sign panel and extend over the transom and display windows. If the display windows are very tall, or if a sign occurs 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.
2. 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.
3. Sloped shed-type fabric awnings are most appropriate for commercial and most residential buildings and cover fewer building elements. Retractable awnings are preferred. Boxed awnings are discouraged. Never install a flat awning because water and debris back up into the building.
4. Awnings should correspond to the opening size and shape.
5. Plastics, synthetics and aluminum are inappropriate materials in the historic district and discouraged.
6. 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.
7. Store/houses did not have awnings on upper story windows. Those that appeared occurred in the late twentieth century. Fixed upper story window awnings may have some functional value by sheltering the sash, frame and sill from the weather. Otherwise, they would be discouraged. Never cover character-defining features such as lintels, pediments, hoods or quoins. Only individual awnings that fit the size and shape of a window should be considered. 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.
8. Never allow awnings to deteriorate, fall, whip and swing against the historic building or its features.
9. The design of the awning and color of the cloth should compliment the building. Highly articulated facades with elaborate brick detailing or multicolored elements should have a fairly restrained awning pattern, preferably a solid color. A striped cloth awning can add more interest and detail to plainer facades. The scale of the design should be related to the proportions of the building. Larger-scale patterns are better suited for long expanses, with narrower or more repetitious designs for smaller widths.
10. 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.
11. Several storefronts sharing the same building should maintain one type, design, pattern and color scheme.

AWNING SIGNS

1. 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.

2. Some retractable awnings have a removable valance, enabling easier and less expensive sign changes.

VIII SIGNS FOR THE COMMERCIAL USE OF RESIDENTIAL BUILDINGS

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 further loss of 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.

Guidelines for Commercial-Use Signs on Residential Buildings

1. Unless the frieze of a porch cornice has triglyphs or is not a flat surface, the business name painted here is the least invasive, obtrusive and expensive means of applying a sign to a dwelling. Yet, this location allows great visibility.
2. A wall sign, such as a brass plate, may be mounted by the door. 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. The size should not exceed four (4) square feet.
3. A modest, parallel-hanging sign may be hung from two hooks in the soffit or underside of the porch cornice between two posts and above the rail. If there is no railing, the bottom of the sign should not be lower than eight feet. The sign should be more horizontal than vertical, made of wood and not exceed four (4) square feet in size.
4. To achieve the appearance of a projecting sign but without a bracket, a wooden hanging sign may hang perpendicularly to the building by being hung from the soffit on one of the sides of the porch with the same stipulations as in number three.
5. If the dwelling has ample front yard space, a low, wood ground sign may be considered either perpendicular to or facing the street and placed near the front sidewalk. It should be more horizontal than vertical and should not be illuminated directly or indirectly if adjacent to residential zoning. The wooden sign panel may be carved, raised relief or have a painted image and lettering and have a centered single or two flanking wood posts. The sign panel should be primed, painted and have a molded wood frame.
6. A raised ground sign should be in size and scale to the building, lot and setting. It should only be perpendicular to the building so it does not block architectural details and placed near the front sidewalk. The material should be primed and painted wood with carved, raised relief or painted letters and image. The ground sign panel



Well-designed ground signs in the ample front yard of Carter Hall

may be supported by a centered single post or two flanking posts and should have a molded frame. The sign should not be illuminated directly or indirectly if adjacent to residential zoning.

7. The most appropriate ground signs have a wood sign panel framed by wood molding and pediment. Clues for its shape and design may be found in architectural details of the original dwelling. Two fine examples of appropriate ground signs for former residential properties may be seen at Carter Hall, now law offices, and at the adjacent building 23-25 Winchester Street.
8. Vinyl, plastic, metal or internally lit signs are not appropriate in the historic district.
9. Unless a corner lot with a parking lot, only one sign is appropriate for commercially used residences in the historic district.

IX MOVING OR RELOCATION OF CONTRIBUTING BUILDINGS FROM THEIR HISTORIC SETTING, SITE & LOCATION

MOVING or RELOCATION OF CONTRIBUTING BUILDINGS FROM THEIR HISTORIC SETTING, SITE & LOCATION

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 cause its removal from the National Register of Historic Places. Further, removal of a contributing building from its original setting, site and location would reduce the overall character, integrity and significance of the Warrenton Historic District.

Before the Architectural Review Board approves relocation of a historic building, it must carefully evaluate the conditions that give rise to both the threat of demolition and subsequent proposal of relocation. Often a building has not only intrinsic historic significance but important associations with events of a given location or adjacent structures. Similarly, a building may be essential to the historic meaning of other neighboring landmarks. Although relocation may preserve a building's physical presence, its meaning may become lost or diminished in a new location and its old setting is significantly damaged by its removal. Only when all other approaches to protect a historic building on its site have been exhausted should relocation be approved as a means of preserving an important historic or architectural resource. Therefore, moving a contributing building is strongly discouraged and only acceptable when it becomes the last means of preserving the valued historic resource.

The ARB should inspect the site, setting, location, building exterior and interior prior to making a decision. The proposed relocation site should also be thoroughly inspected along with profound analysis of the historic and architectural documentation that must accompany an application for review.

Guidelines for Consideration of Moving or Relocating Contributing Buildings

1. Before relocating a contributing building, historic background and archival research as well as thorough documentation of the building and property should be undertaken by the owner and submitted with the application for relocation. Following the ARB's decision, this data will remain in the Town records, with additional copies sent to the Virginia Department of Historic Resources and National Park Service and becomes a historic record of the building in its original location. The historic background and archival research required for a decision should include at a minimum, the following primary and secondary source records to the extent possible:
 - a.) A Chain of Title to include the owners of the property from the present back to 1759, their dates of ownership and descriptions of the property along with all plats from the deeds, wills, inventories and any involved chancery suits (estate divisions). These primary-source documents may also identify other buildings that once stood on the property which further reveals how it was used in Warrenton's history.

- b.) Land Tax Records from 1820 to the present. Led by the known owners and their dates of possession in the Chain of Title, record all information on the line with the owner's name and the described property. This is very important because land tax records in this period have a separate column for buildings' value which will increase or decrease with a new building or buildings, their improvements and loss. The remarks column frequently explained the increase or decrease. This valuable study will support architectural analysis in dating the construction of the building(s) and any addition(s) thereto. Land Tax Records may also indicate whether and when a building burned.
- c.) Visit the Fauquier County Library, research the historic maps of the Town of Warrenton and copy the block wherein the subject property lies and its immediate surroundings. Librarians will provide a list of these maps, especially valued for indicating the primary building, (if built at the time of its creation) lot plan and adjacent buildings. Obituaries, feature articles, news stories, advertisements and photographic documentation may be found on the microfilmed copies of the local newspapers in the library and can offer insight on the owners and use or alteration of the subject property.
- d.) Is there a Mutual Assurance Policy on the building? Look for other insurance policies which identify buildings, their value and floor plan. Insured furniture can indicate whether the building had a dining room or counting room.
- e.) The Planning Department will have copies of architectural surveys for the historic district since 1983, but individual surveys of the subject building may have previously been performed by the Virginia Department of Historic Resources. First, ask Town staff, then check the Historic Buildings file drawers in the Virginiana Room of the Fauquier County Library or the Central Office of VDHR in Richmond for them. The Works Progress Administration also performed architectural surveys during the 1930s. Many important buildings in Fauquier were inventoried and described as locals provided oral histories. These records may also be found in the Historic Buildings files or can be obtained on-line at the Library of Virginia under the Virginia Historical Index.
- f.) Look for the name of the architect and builder, their contracts and architectural drawings. Photocopy as possible.
- g.) U. S. Census records provide the names of spouses, children and occupation of the owner of the property. The 1850 and 1860 Slave Censuses and 1870-80 Industrial Schedules offer more primary-source data on the owner's possessions and activities. Agricultural census schedules are also beneficial in providing crop and livestock data. Record all information relative to the owners of the subject property. It is not required that every census be researched, but try to get at least one year of those available through 1930 for every owner in order to identify his occupation. If the owner is notable, there are numerous biographical dictionaries that may further identify his significance on a local to national level.
- h.) Locally, the Fauquier Historical Society in Warrenton and the Fauquier Heritage Society in Marshall have building photographs and illustrations, including postcards and local history records. Record all relative information and photocopy all historical photographs and other images of the subject property.

Although there are many more records that relate the full history of a building and property, the above research will provide a basic background of the owners, how the property was used and evolved. When this historical documentation is compared to the following architectural documentation much more will be known about the architectural, historic, cultural and economic significance of the owners and building in this particular location in the historic district. As research evolves, themes and areas of significance may arise that warrant further investigation. The owner, Town staff and ARB can work together to determine if more research is warranted to evaluate and sufficiently record the property in time.

The required architectural documentation is intended to provide an accurate record of the contributing building and property in this original location that will aid the ARB's evaluation and be archived as a record of its existence on this site that can be shared in research and analysis by

others and for further preservation efforts. This documentation should adequately illustrate what is significant or valuable about the historic building inside and out as it stands on this site, setting and location. It should include a site plan, measured elevation drawings, measured interior floor plans and detail drawings as well as full black and white photographic coverage.

All related contributing outbuildings to the primary building should also receive documentation and be planned for relocation to the future site.

- a.) Produce a scaled site plan showing all buildings and features, roads, sidewalk, landscaping with the North coordinate indicated of the original site and the proposed future site. A block plan of both sites should also be made denoting the building locations and setbacks. Six copies plus two site plans on mylar film are required.
 - b.) Six full sets of scaled drawings of all elevations, interior floor plans and several details of selected notable mantelpieces, door or window architraves and stairways. The architectural scale shall be 1/4" = 1' 0" (unless a very long or large building requires a smaller scale of 1/8") for elevations and plans. Details shall have a scale of 1" = 1'0". The North coordinate must be on all sheets except details. Two more sets of drawings shall be on archival mylar film. Paper and mylar sizes should be standard 19" x 24" or 24" x 36". Copies of field notes will also be requested for the Town's file.
 - c.) Required photographic documentation - Use true black-and-white fine-grain film. Images may be fine-grain, matte preferably or glossy finish. Color photographs, even digitals can provide secondary documentation, but not primary. Photograph the streetscape, setting, site or lot and secondary buildings. Full elevation and interior coverage of the subject building as well as close-ups of important details are required. Three copies of each view must accompany the application for relocation. One set will remain in Warrenton, while the other two sets will respectively go to the Virginia Department of Historic Resources and National Park Service. Prints may not be smaller than 4" x 6". All photographs must be labeled on the back with a black china marker providing the name of the resource (building), address, view description, (front south elevation) direction facing, (i.e., facing north) date and negative number. (The proposed new location may be photographed in color)
2. An experienced, licensed and qualified structural or architectural engineer should evaluate the condition of the subject building, whether it can withstand relocation, how much damage can be caused by removal and compile a historic conditions 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 to be submitted with the application for relocation.
 3. 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.
 4. The proposed future site should lie within the historic district or be incorporated into it after this building(s) is moved to it.
 5. When considering a new location, do not lessen the integrity of the building by placing it next to incompatible synthetic sided or lesser quality building materials. Without other nearby buildings of its period and characteristics, the historic building will appear out of place.
 6. The proposed future site should be compatible in character to the building (and its related outbuildings if applicable) and similarly (identically) laid out. Yet, this future site should not lose its environmental or manmade features such as aged trees or outbuildings to accommodate the relocated building. If so, it is not an appropriate choice.

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 situation 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.

7. The situation 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.

Guidelines for Moving or Relocating Contributing Buildings After Approval by the ARB or 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 rebuild onto the building in the same place and manner at the new site. The chimney 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 situation 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 in kind to its original location, yet consistent with the adjacent buildings in this 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 ARB review for substantial alteration and repair, new construction, relocation and demolition. If this new site does not lie within the local historic district, the ARB, Planning Commission and Town Council may begin the survey procedure and application process to so incorporate this lot and consider surrounding properties.
10. Design and present to the ARB 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.

X DEMOLITION OF CONTRIBUTING BUILDINGS

DEMOLITION OF CONTRIBUTING BUILDINGS

Nineteenth century architect John Ruskin wrote, "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.'"

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.

Architectural descriptions of individual buildings within the district indicate that many historic resources contribute to the streetscape. The demolition of any one of the buildings comprising an unbroken historic streetscape diminishes a historically significant development pattern. A domino effect or continual erosion by further demolitions destroys architectural history with the historic character of the development of Fauquier Court House and the Town of Warrenton. Further, the loss of social and economic history, influenced by national to local events and trends that shaped the building cannot be overstated. Therefore, demolitions present the greatest threat to the integrity and significance of the historic district and by no means support the intent or purpose of the Warrenton Historic District zoning: to protect individual structures against deterioration, destruction and demolition for the general welfare of the public.

Before the Architectural Review Board considers demolition of one of the contributing buildings comprising the "exceptional collection" of historic properties within the district, it should carefully evaluate its individual and integral relationship to the street, district and development of the town. The survey methodology for establishing and updating the historic district would not allow intensive background research on every single building within the boundary. That level of study and documentation occurs for individual nominations to the National Register. Beyond the architectural, community planning and development areas of significance, there are particular buildings in the district with educational, health/medicine, politics/government and religious themes recognized by their use and appearance supported by research. For too many others, only their architectural design history is known at this time. Often a building has not only intrinsic historic significance, but important associations with notable events and persons as well as social and economic value.

Applicants should understand that a demolition request cannot be settled in a single ARB meeting, but may take months to reach a final decision. The ARB 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 ARB 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 ARB may request those future plans and drawings.

Guidelines for Demolition of Contributing Buildings

1. In order for the ARB 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 and National Park Service and becomes a historic record of the building when the resource itself is lost.

The historic background and archival research required for a decision should, at a minimum, include the following primary and secondary source records:

- a.) A Chain of Title to include the owners of the property from the present back to 1759, their dates of ownership and descriptions of the property along with all plats from the deeds, wills,

inventories and any involved chancery suits (estate divisions). These primary-source documents may also identify other buildings that once stood on the property which further reveals how it was used in Warrenton's history.

- b.) Land Tax Records from 1820 to the present. Led by the known owners and their dates of possession in the Chain of Title, record all information on the line with the owner's name and the described property. This is very important because land tax records in this period have a separate column for buildings' value which will increase or decrease with a new building or buildings, their improvements and loss. The remarks column frequently explained the increase or decrease. This valuable study will support architectural analysis in dating the construction of the building(s) and any addition(s) thereto. Land Tax Records may also indicate whether and when a building burned.
- c.) Visit the Fauquier County Library, research the historic maps of the Town of Warrenton and copy the block wherein the subject property lies and its immediate surroundings. Librarians will provide a list of these maps, especially valued for indicating the primary building, (if built at the time of its creation) lot plan and adjacent buildings. Obituaries, feature articles, news stories, advertisements and photographic documentation may be found on the microfilmed copies of the local newspapers in the library and can offer insight on the owners and use or alteration of the subject property.
- d.) Is there a Mutual Assurance Policy on the building? Look for other insurance policies which identify buildings, their value and floor plan. Insured furniture can indicate whether the building had a dining room or counting room.
- e.) The Planning Department will have copies of architectural surveys for the historic district since 1983, but individual surveys of the subject building may have previously been performed by the Virginia Department of Historic Resources. First, ask Town staff, then check the Historic Buildings file drawers in the Virginia Room of the Fauquier County Library or the Central Office of VDHR in Richmond for them. The Works Progress Administration also performed architectural surveys during the 1930s. Many important buildings in Fauquier were inventoried and described as locals provided oral histories. These records may also be found in the Historic Buildings files or can be obtained on-line at the Library of Virginia under the Virginia Historical Index.
- f.) Look for the name of the architect and builder, their contracts and architectural drawings. Check with past owners, biographical dictionaries of architects, business records, ledger books, locally and in state and national libraries, the Manufacturers Record may have names of both and The Virginia Architects 1835-1955 by John E. Wells and Robert E. Dalton, for example. Photocopy drawings and text as possible.
- g.) U. S. Census records provide the names of spouses, children and occupation of the owner of the property. The 1850 and 1860 Slave Censuses and 1870-80 Industrial Schedules offer more primary-source data on the owner's possessions and activities. Agricultural census schedules are also beneficial in providing crop and livestock data. Record all information relative to the owners of the subject property. It is not required that every census be researched, but try to get at least one year of those available through 1930 for every owner in order to identify his occupation. If the owner is notable, there are numerous biographical dictionaries that may further identify his significance on a local to national level.
- h.) Locally, the Fauquier Historical Society in Warrenton and the Fauquier Heritage Society in Marshall have building photographs and illustrations including postcards and local history records. There are numerous local history and architectural history books in the local and state libraries that may include images and information on the subject building. Record all relative information and photocopy all historical photographs and other images of the Subject property.
- i.) For demolition, the level of historic background research is more involved than for relocation. Personal papers, correspondence and diaries of past owners may sometimes be found in manuscript series in the state and national libraries which will provide greater insight into the significance of these individuals.
- j.) Professional directories and family histories will also yield valuable information on the

significance of the owners. Interviews with long time residents or shopkeepers can offer great insight on improvements and social history of the property. Merchant licenses and records may be found in the Fauquier County Courthouse Record Room.

- k.) Compile a report on the historic background research with endnotes and bibliography so that sources of facts can be further investigated and shared by future researchers. The research should permit the written history to discuss the historic context of time, place and theme, the historic significance of the designers, builders, owners and events in comparison to local, regional and national developments. This report should be submitted along with the typed chain of title, land tax records, copies of images of the building and property and any discovered architectural drawings or builder's papers for ARB review and incorporated into the town archives.

When this collected historical documentation is compared to other architectural documentation so much more will be known about the cultural and economic significance of the owners and building in this particular location in the historic district. As research evolves, themes and areas of significance may arise that warrant further investigation. The owner, Town staff and ARB can work together to determine if more research is warranted to evaluate and sufficiently record the property in time.

The required architectural documentation is intended to provide an accurate record of the contributing building and property that will aid the ARB's evaluation and be archived as a record of its existence on this site that can be shared in research and analysis by others and for further preservation efforts. This documentation should adequately illustrate what is significant or valuable about the historic building inside and out as it stands on this site, setting and location. It should include a site plan, measured elevation drawings, measured interior floor plans section and detail drawings as well as full black and white photographic coverage. (Color photography may be conducted selectively to enhance details since it is not archivally stable. Digitals may be helpful in this respect.) Color transparencies of the exterior elevations and a few interior shots should be provided to the ARB. All related contributing outbuildings to the primary building should also receive documentation. The measured drawings and black-and-white photography should closely conform to the Historic American Buildings Survey (HABS) standards.

- a.) Produce a scaled site plan showing all buildings and features, roads, sidewalk, landscaping with the North coordinate indicated of the site. A block plan should also be made denoting the building locations and setbacks. Six copies plus two site plans on mylar film should be filed with the demolition application.
 - b.) Six full sets of scaled drawings should be to HABS standards of all elevations, interior floor plans, a section of each floor and details of selected notable mantelpieces, door or window architraves and stairways. The architectural scale shall be 1/4" = 1' 0" (unless a very long or large building requires a smaller scale of 1/8") for elevations and plans. Details shall have a scale of 1" = 1'0". The North coordinate must be on all sheets except details. Two more sets of drawings shall be on archival mylar film. Archival vellum paper and mylar sizes should be standard 19" x 24" or 24" x 36". Copies of field notes will also be requested for the Town's file.
 - c.) Required photographic documentation should also be to HABS standards with large format 4" x 5", 5" x 7" or 8" x 10" negatives and transparencies using true black-and-white fine-grain film. Images may be fine-grain glossy finish. Color photographs, even digitals can provide secondary documentation, but not primary. Color transparencies of elevations, several interior views and details are required. Photograph the streetscape, setting, site or lot and secondary buildings. Full black-and-white elevation and interior coverage of the subject building as well as close-ups of important details should be submitted. Three copies of each view should accompany the application for demolition. One set will remain in Warrenton, while the other two sets will respectively go to the Virginia Department of Historic Resources and National Park Service. Prints may not be smaller than 4" x 6". All photographs must be labeled on the back with a black china marker providing the name of the resource (building), address, view description, (i.e., front south elevation) direction facing, (i.e., facing north) date and negative number. Negatives should be submitted as well.
 - d.) An architectural description of the exterior and interior of the building(s) and a description of the site features shall be included with this documentation.
2. Consideration will be given to the contribution of the subject building individually and integrally to the historic streetscape, town development and the historic district.

3. 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 conditions report for the Town's evaluation.
4. Recognize that other expert consultation may be necessary including involvement of the Virginia Department of Historic Resources.
5. The ARB 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.
6. 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 Comprehensive Plan 2000-2025 and the Strategic Plan 2002-2007-2012; 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.
7. 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 ARB may pursue measures with the owner and other parties to preserve the contributing resource.
8. Should relocation be agreed, follow the applicable guidelines under Moving or Relocation of Contributing Buildings.
9. Should the ARB, 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.
10. 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.
11. 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.
12. Should the owner, subject to Section 3-5.3.4.9 of the Zoning Ordinance, offer for sale a historic landmark 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.
13. Under all circumstances of demolition for contributing buildings or historic landmarks, design and present to the ARB for approval an interpretative ground sign that will explain its history. The sign should be placed on the property where the building formerly stood.

XI DEMOLITION BY NEGLECT

DEMOLITION BY NEGLECT

There are unfortunate times when buildings are allowed to intentionally demolish by neglect when permits are not granted, the owners lack funds to maintain the building or the perception that the

historic building has no value causes its deterioration. Section 3-5.3.4.11 of the Zoning Ordinance addresses demolition by neglect.

Guidelines for Demolition by Neglect

1. No building, structure or historic landmark within the historic district should be allowed to deteriorate by neglect beyond one year.
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. Owners are encouraged to sell their buildings rather than allow its further deterioration by neglect.
5. 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, he shall so notify the owner and the Chairman of the Architectural Review Board of his 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.

XII SOLUTIONS TO EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK & PROPER PAINTING TECHNIQUES

SOLUTIONS TO EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK & REPAINTING TECHNIQUES

Except for the painting of unpainted masonry surfaces, the Architectural Review Board does not consider new paint colors or repainting of wood surfaces in the historic district. However, the adherence of paint to wooden surfaces is as much of a concern of the ARB for the protection of the character-defining materials and design elements on historic buildings as it is to property owners who are responsible for maintaining their appearance. Because of the constant low maintenance marketing solicitation, the ARB has heard numerous applications to cover weatherboard with vinyl siding and other ever-changing synthetics. The guidelines on wood surfaces provide a detailed explanation of why such modern synthetics, fiber-cement, fiberboard, composite woods or the like are harmful and highly inappropriate for use as coverings on historic buildings. This chapter is provided to discuss the reasons for exterior paint problems, offer solutions and demonstrate proper painting techniques. The best advice to lessen the hardship of a paint job is annual maintenance by attending to spot peeling through scraping, sanding, priming, if necessary, and recovering just that area in matching color versus waiting years for the rest of the building to need attention. If the color formula is unknown, take a chip to the paint shop for analysis.

Paint coats can last for centuries, in fact, most of the oldest weatherboard buildings in the district retain the first layer applied in the nineteenth-century. Unlike synthetic replacements or substitutes, the wood on these early buildings could potentially endure several more centuries if maintained with a properly applied protective paint film and shielded from other harmful effects discussed in earlier guidelines. It really is not a matter of paint failure, but contributing 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.

The most time-consuming and most important work 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, alligating, wrinkling, pulling away or bulging out from the surface and identify the causes.

PREPARATION PRIOR TO REPAINTING

1. 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 to deter rising moisture.

2. Remove all vegetation against the building. If foundation plants must remain, trim them three feet away from the wall. Remove overhanging tree limbs and never allow wisteria or other vines to grow onto the wall or elements. Plants attract moisture, mildew and paint failure.
3. Use the gentlest means possible to clean the surface. Sweep off dirt particles, cobwebs, bee and mud dauber nests. Hand wash with Trisodium Phosphate (TSP) with a sponge, soft bristle brush and garden hose from the eave downward and allow the wall to completely dry for several days. Do not spray from the ground or bottom upward which forces water behind boards.
4. Mildew occurs from dampness and fungi feeds on nutrients in the paint. Removing vegetation and trimming shrubs and trees off the building will increase air flow and allow more sunshine. Repairing poor drainage systems is a must. Existing mildew may be cleaned with a solution of a cup of non-ammoniated detergent, a quart of household bleach to one gallon of water, using a soft bristle brush. Additional bleach treatment may be necessary for dense mildew. Rinse thoroughly from the top down with a garden hose and allow several days of drying before applying any paint.
5. Remove peeling, cracking, wrinkling, blistering, alligatoring, etc., paint from wood surfaces with the gentlest means possible, using hand paint scrapers as much as possible. If electric hand sanders or electric scrapers are used, maintain an even plane with the wood so as not to gauge out or mar historic fabric. Rotary sanders may leave circular marks in the wood. A rectangular electric sander that vibrates horizontally is preferable. Use electric hot air guns or heat plates with caution.
6. Never use destructive paint removal methods such as sandblasting, power blasting wet or dry gritty substances of any kind or power wash and do not use infrared paint peelers, propane or butane torches which all irreversibly damage historic woodwork. Power washing forces water into crevices, rips away the face of wood, as do sand or power blasting, and should never be performed from the ground up on any building.
7. Chemical paint strippers are messy, may leave residue and generally present a threat to the environment. A peel-away chemical on paper stripper is available where the sheets are applied to the wall surface and left for hours, then pulled off. Several applications may be necessary, and the problem of environmental protections, the mess, residue and waste refuse to be disposed of discourages this method. Removing all of the residue is very tedious and if not properly done, the new coat will not adhere. The building will have to be washed down, again only with a garden hose from the eave down, and allowed to completely dry. A peel-away paint removal system was used on one brick building in the historic district which the owner did not repaint afterwards. The sheets remained on for days, with additional applications until most of the paint was removed.
8. Do not remove paint that is firmly adhering. Peeling and bare spots should be scraped, sanded, cleaned and primed with a light oil base or latex primer up to the edges of the firm paint and given a thin top color coat in latex to match the wall color. Remember thinner coats are best.
9. After scraping to remove all loose paint, lightly sand all areas that have remaining paint to de-gloss, smooth fine hairline crazing cracks, feather out edges of thick layers and go over the bare spots. Sweep away dust and clean with a damp rag. Paint will not adhere long to dirt.
10. When down to bare old wood, carefully sand and smooth weathering to a slightly brighter surface and carry the sanding over the outer paint edges. If long exposed, the wood has likely dried out and will need more treatment to accept a new paint film so it can soak into the wood. First, sweep away dust, wipe clean and then condition the wood with a fifty-to-fifty-percent mixture of boiled linseed oil and turpentine rubbed in and allow to dry for twenty-four hours. Turpentine alone sometimes is sufficient.
11. High quality wood putty may be used to repair deteriorated wood after cleaning out all loose particles and dust. If wood has rotted beyond repair, splice in matching timber sawn wood in kind to material, size, profile, texture, detail and technique. If an entire weatherboard or wood detail such as a bracket absolutely must be replaced, do so in kind to material, size, profile, texture, detail and technique.

12. NEVER caulk under weatherboard! Never seal up the building with caulk so it cannot naturally breathe and evaporate condensation through the walls! Caulk only vertical seams and vertical spaces along door and window frames or horizontal cracks in the boards, but do not caulk under the weatherboard. Even professionals make this mistake, but do not let them. Weatherboard is designed to overlap with the bottoms away from the walls purposely for breathing and for interior moisture evaporation. Sealing up the building with caulk will cause the paint to fail.
13. Remove all earlier caulking under weatherboard and the dust it brings out with it.
14. Do not wait too long to repaint after scraping, sanding and cleaning beyond the drying period or the edges of remaining paint may begin to peel.
15. Choosing the correct type of paint is important. Should the new coat be oil-base or latex? There is a good chance that both have been used on the building. The fewer and lighter the coats, the better for breathing, adherence and reduced failure of lower remaining films. Paint experts and analysts today advise that latex paint has greatly improved, and the earlier-used oil-based paints no longer have lead content so their effectiveness has decreased. Easier cleanup of latex is more appealing. Here is the recommended paint =application recipe for historic buildings, also underway at Colonial Williamsburg:
 - Primer for bare wood spots - Oil-base primers will soak into the wood best. The newer solutions are lighter than earlier solvents and made to accept lightweight latex topcoats. Allow the primer to dry thoroughly according to the product directions.
 - Use Latex paint as the topcoat - Latex is lighter and will better allow breathing between underlying layers. Try to apply only one coat over the primer and remaining paint layers. A change in color may need more than one coat of paint, if so, try not to exceed two because the more layers of paint, breathing and moisture evaporation is compromised increasing failure potential. It may be possible, after the first coat is thoroughly dry, to just brush over streaking areas rather than completely applying a second latex coat. Do use good quality paint.
 - DO NOT APPLY THICK COATS. If the film is too thick, the outside will dry before the inside, causing chalking, blistering and peeling.
 - DO NOT APPLY IN DIRECT HOT SUNLIGHT for the same reason as thickly-applied coats.
 - DO NOT APPLY PAINT IN TEMPERATURES BELOW FIFTY DEGREES.
 - DO NOT APPLY PAINT BEFORE EVAPORATION OF THE MORNING DEW OR LATER THAN 3:30 p.m. IN THE FALL AND 6:30 p.m. IN THE SUMMER.
 - DO NOT APPLY PAINT IN THE RAIN OR WHEN THERE IS A THREAT OF RAIN. If it has rained, allow two or three days for the walls to dry before painting.
 - ALWAYS CARRY A CLOTH TO WIPE AWAY ANY MISSED DIRT BEFORE APPLYING THAT PAINT BRUSH. Dirt will not allow the paint to adhere long. Also keep that paint scraper in a pocket. Do not take a chance that a stroke will make a missed peel stick.
16. Stains are also another consideration and work well when down to bare wood, but they should be tinted, not natural, which is uncharacteristic on historic buildings. Stains can absorb into the wood better than thicker paint. Even if the building has remaining layers of paint, it is possible to have a stain colored to match. Examples and experimentation with good success of this technique are occurring at 71 and 74 Winchester Street where both owners are spot treating peeled down to bare wood areas of the weatherboard with tinted stain. These houses also demonstrate annual maintenance of peeling areas rather than full-scale paint jobs.

ADDRESSING SPECIFIC PAINT PROBLEMS

Causes & Treatment for Peeling, Cracking & Blistering

1. Too many layers of paint. A sixteenth of an inch equals fifteen to thirty coats. The thicker the paint, the less flexibility and inability to withstand shrinkage. The wood cannot breathe, moisture cannot evaporate from the interior.

Treatment - When preparing for repainting, scrape the loose paint down to the wood, if possible, and sand to smooth the edges, wipe clean with turpentine, prime the bare spot with an oil-base primer and repaint only that area to match the color as closely as possible. Adding layers to adhering paint unnecessarily will only increase the chance of peeling. Repainting strictly for

cosmetic reasons to change a color should not occur. A color change often means two or three more coats which contributes to the problem. Spot painting, therefore, is recommended.

2. Dirty wall surface or inadequately scraped loose undercoat when the last paint job occurred.

Treatment - Scrape off the loose paint, sand, clean and prime bare wood spots with oil-base primer and recover with matching topcoat color.

3. Peeling down to bare wood often means repeated moisture penetration caused by poor roof drainage including rusty gutters, failing hidden gutters, improper roof repairs, worn seams at the eaves and failed flashing.

Treatment - Repair and maintain the drainage system.

4. Painting over damp wood, in rain or too early in the morning or late in afternoon and in minus 50 degree temperatures.

5. Mildew from present moisture conditions can re-grow and push paint off. It can be an indicator of present moisture problems and should be carefully assessed.

Treatment - Determine the cause of the mildew and remove vegetation against the building. Clean away the mildew with a solution of a cup of non-ammoniated detergent and a quart of household bleach in a gallon of water. Allow to dry, scrape, sand and repaint as needed.

6. Insufficient priming. Priming is only necessary when the bare wood is revealed. Primer absorbs into the wood and allows the upper topcoat a binding medium.

Treatment - Scrape, sand, clean, allow to dry and treat the wood with the linseed oil and turpentine solution (half and half). Allow another twenty-four hours of drying, then correctly prime with an oil-base primer and repaint.

7. Incompatible paints cause inter coat peeling - over the years, varied practices by professionals and non-professionals leave a diversity of incompatible finishes. Latex over glossy oil-base paint will quickly peel, sometimes before the paint job is finished because it cannot adhere.

Treatment - Remove the layers down to bare wood by scraping and thoroughly sanding, clean the surface with turpentine, allow it to dry, prime with an oil-base primer and repaint.

8. Chalking or powdering by mild resin disintegration of paint surfacing is a slow aging and generally washes away with rainwater. However, excessive chalking of an upper color onto a different lower color or onto masonry surfaces is undesirable.

Treatment - Remove with a half cup of household detergent to a gallon of water using a soft bristle scrub brush. Following garden hose rinsing from above, dry thoroughly and repaint.

Causes of Alligatoring -

1. Water penetration into cracks causing crazing - fine hairline cracks. As moisture builds, then the sun bakes the area, alligatoring occurs. The good news is that bad alligatoring removes more easily than adhering cracking paint.
2. Cross-grain crazing = paint buildup.
3. When the alligatoring continues, the paint pops off in bits and bare wood dries out, absorbs moisture over and over.

Treatment - Scrape, sand and clean crazing with a damp cloth. Bare wood will have to be treated and possibly conditioned with the linseed oil and turpentine solution (half and half), primed with oil-base primer and repainted. Always allow full drying times.

Causes of Wrinkling & Bulging Paint -

1. Applying paint in the hot direct sunlight which dries the top glazing too quickly before the inner film against the wall, so shrinking and wrinkling of the new coat occurs.
2. Incompatible paints.
3. Caulking under weatherboard or over sealing with caulks.

Treatment - Never caulk under weatherboard. Remove with the dust it brings down. Scrape, sand both to remove paint and roughen that which still adheres, clean and start over.

APPENDIX A: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES - * PRESERVATION

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

STANDARDS FOR PRESERVATION

1. A property will be used as it was historically or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, yet, identifiable upon close inspection and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Preservation may be considered as a treatment when the property's distinctive materials, features and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing

or new use does not require additions or extensive alterations. Of course, prior to undertaking work, a documentation plan for Preservation should be developed.

** Note: Although definitions for The Secretary of the Interior's Standards for the Treatment of Historic Properties were provided in Chapter VI, the Standards for each, other than rehabilitation, were not listed. The Standards for Preservation, Restoration and Reconstruction, therefore, are listed in Appendix A, B and C should owners wish to take them into consideration.*

APPENDIX B: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES - RESTORATION

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

STANDARDS FOR RESTORATION

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, yet, identifiable upon close inspection and properly documented for further research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archaeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Restoration may be considered as a treatment when the property's design, architectural or historical significance during a particular period of time outweighs the potential loss of extant materials,

features, spaces and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned. Prior to undertaking the work, a particular period of time, i.e., the restoration period should be selected and justified and a documentation plan for Restoration developed.

APPENDIX C: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES - RECONSTRUCTION

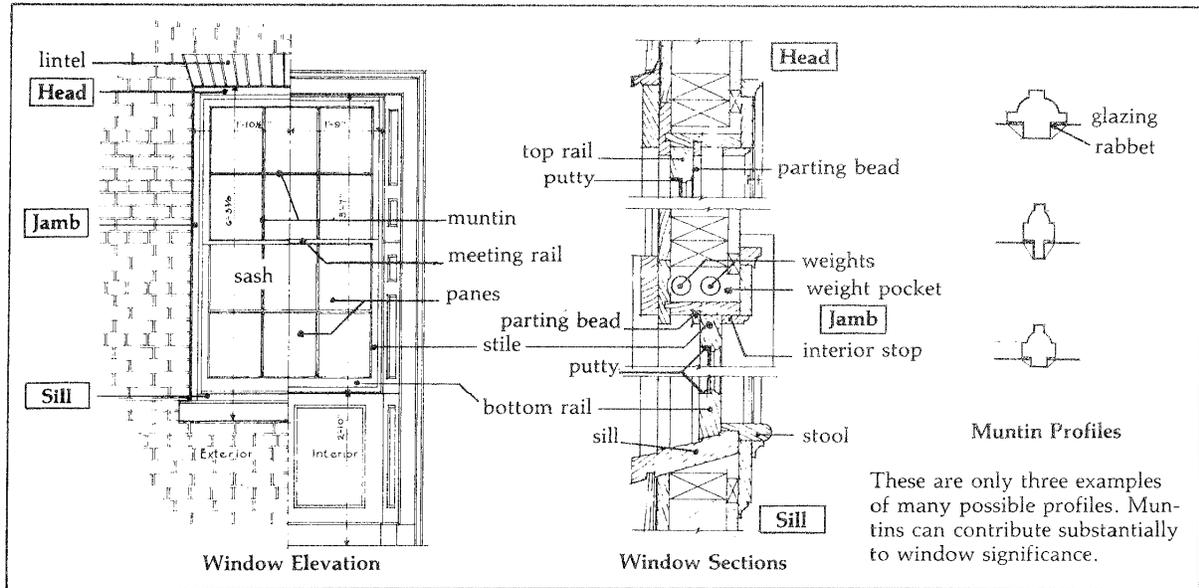
Reconstruction is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

STANDARDS FOR RECONSTRUCTION

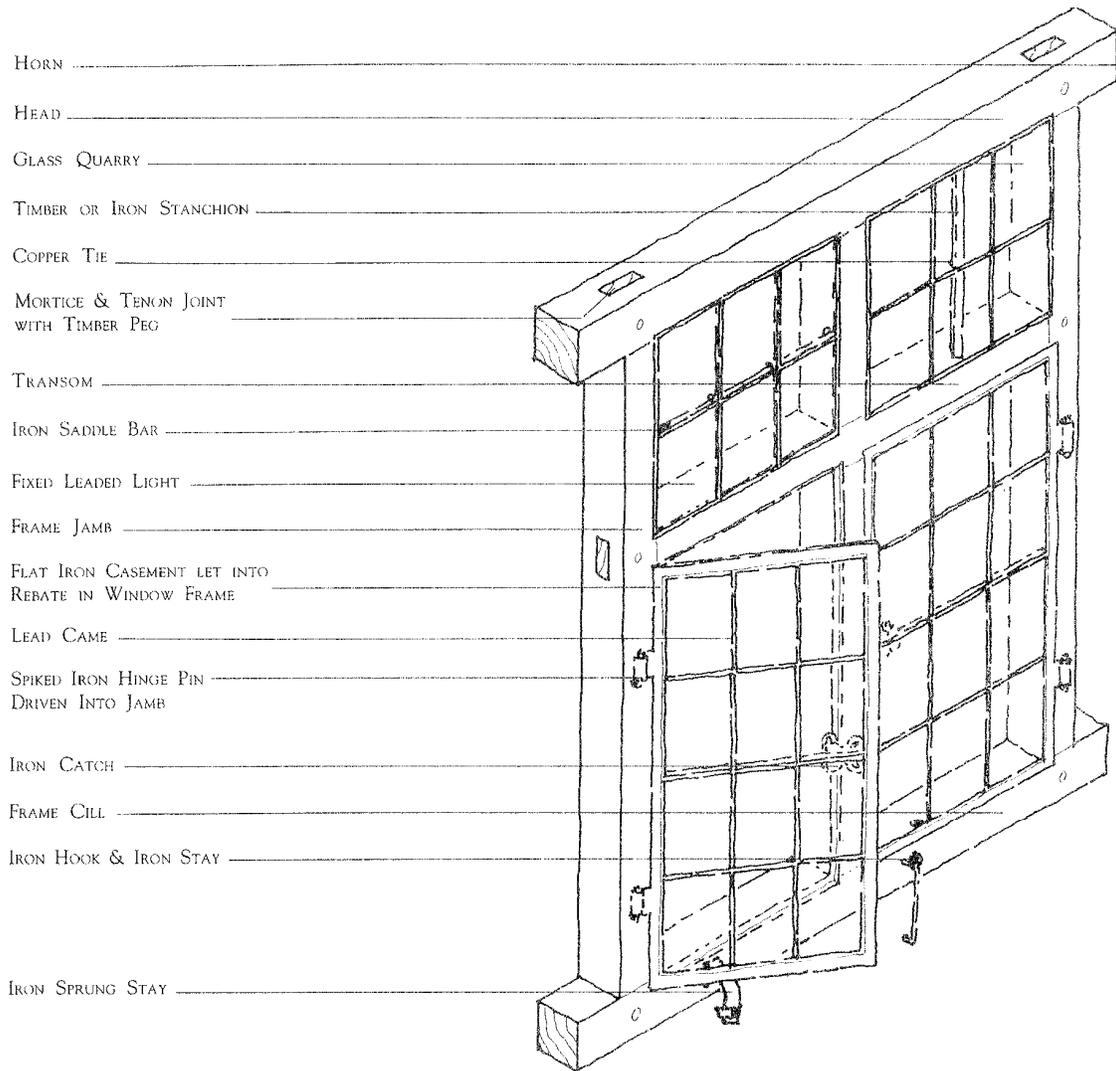
1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archaeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

Reconstruction may be considered as a treatment when a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction. Prior to undertaking work, a documentation plan for Reconstruction should be developed.

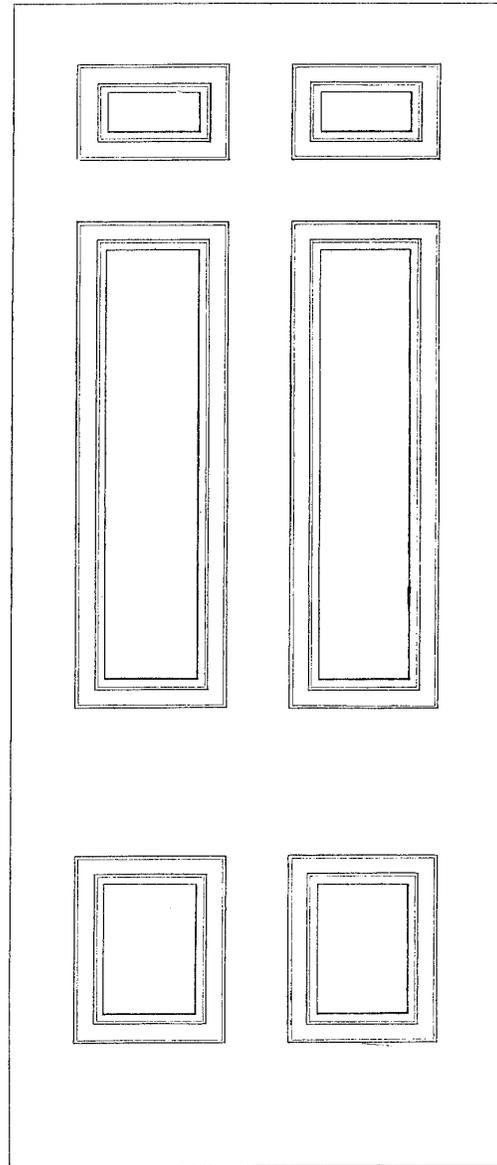
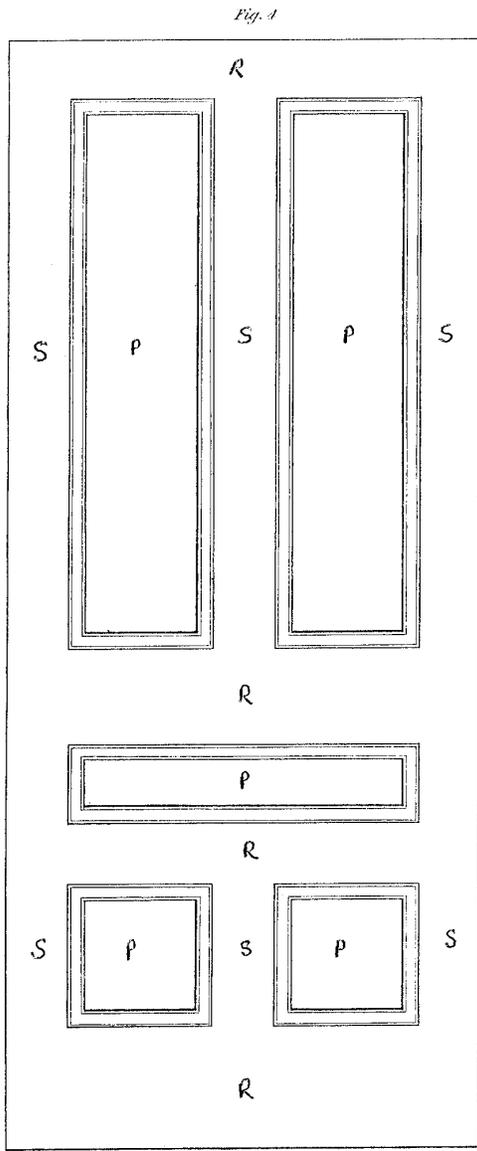
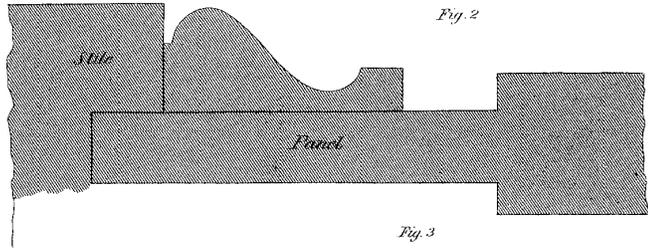
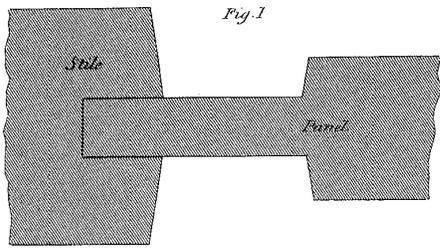
APPENDIX D: WOOD WINDOW AND DOOR COMPONENTS



A six-over-six, double-hung sash window as shown in *Preservation Brief 9: The Repair of Historic Wooden Windows*



A twelve-light casement window with a transom above from *Technical Pamphlet 13. The Repair of Wood Windows*



Scale - 1 Inch to a Foot.

Raised-panel doors by Asher Benjamin in *The Architect or Practical House Carpenter* (1830)

Key: P - Panel
 R - Rail
 S - Stile

APPENDIX E: GLOSSARY

- Accessory building. A subordinate building customarily incidental to and located upon the same lot occupied by the main use or building.
- Agriculture. The tilling of the soil, the raising of crops, horticulture, forestry and livestock.
- Alligatoring. A series of extensive horizontal and vertical cracks in layers of paint that extends to the underlying substrate.
- Alteration. Any change, addition, increase, decrease or modification in the total floor area, use, adaptability or external appearance of an existing building or structure.
- American bond (Common bond). A pattern of brick coursing in which every third, fifth, sixth or seventh row consists of headers.
- Antiquities Act. Enacted in 1906, the first legislation in the United States to preserve American antiquities, including the designation and protection of national monuments on federally owned land.
- Arbor. A light, open structure having a lattice framework, usually supporting intertwined vines or flowers; a shaded, leafy recess, often formed by tree branches.
- Arcade. A series of arches supported by columns or piers, either freestanding or attached to a wall.
- Arch. A construction that spans an opening; usually curved; often consists of wedge-shaped blocks (voussoirs) having their narrow ends toward the opening. Arches vary in shape from those that have little or no curvature to acutely pointed.
- Archaeological District. A significant concentration, linkage or continuity of sites important in history or prehistory.
- Architect. A person educated, trained and experienced in the design of buildings and the coordination and supervision of all aspects of the construction of buildings.
- Architectural. Pertaining to architecture, its features, characteristics or details.
- Architectural classification. Item on registration form calling for the entry of an architectural style or other term by which property can be identified.
- Architectural engineer. An individual educated, trained and experienced in both architecture and engineering who offers professional services as both architect and engineer.
- Architectural historian. A person educated, trained and experienced in architectural history, history, architecture and historic preservation who has achieved the Secretary of the Interior's professional qualification standards; possessing the ability to perform identification, evaluation, registration, documentation and treatment activities on historic properties or resources.
- Architectural significance. Importance of a property based on physical aspects of its design, materials, form, style and workmanship, retaining integrity and recognized by Criterion C of the National Register Criteria.
- Architrave. In the classical orders, the lowest member of the entablature; the beam that spans from column to column, resting directly upon their capitals. 2. The ornamental molding around the faces of the jambs and lintel of a doorway or other opening; surround.
- Area of significance. The aspect of historic development in which a property made contributions for which it meets the National Register Criteria, such as architecture, agriculture, education or politics/government, etc.
- Ashlar. Squared stone.
- Association. Link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.
- Associative characteristic. An aspect of a property's history that links it with historic events, activities or persons.
- Asymmetry. Not symmetrical. Without balanced proportion or correspondence in size, shape, and relative position of parts on opposite sides of a median plane or center axis.
- Attached accessory structure. An attached subordinate structure customarily incidental to and located upon the same lot occupied by the main use or building, including but not limited to a private garage, carport, balcony and deck.
- Awning. A roof-like covering of canvas, or the like, often adjustable, retractable or operable, over an entrance or window to provide protection against the sun, rain, snow or wind.
- Awning blind. A window consisting of a number of top-hinged horizontal sashes, one above the other, the bottom edges of which swing outward; operated by one control device.

Balloon framing. Lighter un-braced framing using thinner boards, such as two-by-fours, with standard stud spacing twelve to sixteen inches on center. Originating in Chicago in 1832, years of experimentation and hard selling of this new lightweight frame structural system delayed its transfer to the east coast until the third quarter of the nineteenth century. Still in use today, the framing acquired its name from critics who believed a building would blow away in the wind like a balloon.

Baluster. A short pillar or colonnette often turned with classical moldings and having a base, shaft and cap. Balusters support a handrail and enclose the side of a staircase. The term was corrupted to banister after the eighteenth century. Balusters may also be straight, jigsawed or round.

Balustrade. An entire railing system.

Bargeboard (Vergeboard). A board, often molded, carved and otherwise ornamented, that runs a sloping angle the length of the gable end of a building and covers the junction between the wall and end rafter pair.

Basement (Cellar). A story having part but not more than one-half of its height below grade. Warrenton zoning regulations provide that a basement shall be counted as a story for the purpose of height regulations, if it is used for business purposes, or for dwelling purposes by other than a janitor employed on the premises. However, in historic architectural descriptions, a basement or cellar is not counted as a story.

Battlement (Crenelation). In fortification, a defensive parapet consisting of alternating raised sections known as merlons and lower open ones called crenels.

Batten. A plank or strip of wood or other material used to stiffen, seal or secure a series of parallel boards by being nailed vertically or horizontally across their surface. Battens were applied to doors, shutters, wall and partition sheathing.

Batter. A slight inclination from perpendicular, particularly a wall, post, pier or column face that slopes inward as it rises.

Battered. A surface that has an inclined inward slope such as a battered post, pier, column or wall.

Bay. The division of the facade of a building into discrete units based on the number of openings. A dwelling with four windows and a door would be described as a five-bay building.

Bay window. A rectangular, polygonal or semicircular window projecting outward from the facade of a building.

Bead. A small, convex rounded molding or edging, semicircular in section. Weatherboard may be trimmed with a beaded edge of an eighth or three-quarters of an inch width. Other elements or features that may have a beaded edge, include door and window moldings or architraves, jambs, chimneypieces, baseboards, chair rails and exterior trim boards.

Beam. A horizontal framing member bearing a load or acting as part of a truss. Sleepers, joists, girders, summers, ties and collars, among others, are the most common beams found in early timber framing in the South. The word was almost invariably prefixed by the specific name of the horizontal member, such as collar beam.

Belvedere. A rooftop pavilion from which a vista can be enjoyed; rooftop lookout tower. 2. A gazebo.

Berm. A continuous bank of earth alongside a road; a shoulder. 2. A continuous bank of earth piled against a masonry wall. 3. A strip of ground formed into a ledge to support beams or pipes. 4. A narrow terrace or shelf built into an embankment, or the like, which breaks the continuity of an otherwise long slope.

Belt course. A projecting or flush horizontal band of wood or masonry extending across the face of a building. Through much of the eighteenth century it was used to distinguish the approximate location of an upper story on two or three-story buildings; string course.

Bevel. A surface or angle that does not form a right angle with adjacent surfaces or faces; an obtuse angle.

Block. That land abutting on one side of a street extending to the rear lot lines (or for parcels of land extending through to another street, to a line midway between the two streets) and lying between the nearest intersecting and intercepting streets and boundary of any railroad right-of-way, park, school ground. 2. A masonry unit.

Board and batten. A form of frame siding consisting of wide planks set vertically with narrow wood strips covering the joints or seams between each board. 2. Also may be seen in a board-and-batten door where vertical boards are fastened to horizontal or diagonal boards that serve as the frame.

Boundaries. Lines delineating the geographical extent or area of a historic property or properties.

Boundary description. A precise description of the lines that bound a historic property or properties.

Boundary justification. An explanation of the reasons for selecting the boundaries of a historic property.

Bracket. In general, a support that helps carry the weight of an overhanging or projecting object or members, such as jetties, shelves, benches, pediments, cornices and eaves. 2. A decorative element applied to the string of a stair beneath the projecting nosing of the treads.

Bracketed cornice. A deep cornice supported by a series of decorative brackets.

Building. A resource created principally to shelter any form of human activity, such as a house. A structure having one or more stories and a roof, designed primarily for support and shelter of persons, animals or property of any kind.

- Building Official.** The person appointed by the Town Manager as the individual who issues the permit for the construction, alteration, reconstruction, repair, restoration, relocation, demolition or razing of all or part of any building.
- Building Permit.** An approval statement signed by the Building Official or other appointed person in the Community Planning and Development Office authorizing the construction, alteration, reconstruction, repair, restoration, relocation, demolition or razing of a building.
- Bulkhead.** A framed, boxlike structure rising above a roof or a floor providing either light or cover for a stairwell opening; a hatch. 2. An enclosed outside entrance with sloping doors leading into a cellar. 3. A retaining wall or structure built of timber or masonry used for the protection of a shoreline of a harbor or the superstructure of a bridge. 4. Later used in modern times for the foundation under a storefront window, usually paneled or distinguished by a dissimilar masonry.
- Buttress.** An exterior mass of masonry set at an angle to or bonded into a wall which it strengthens or supports; buttresses often absorb lateral thrusts from roof vaults.
- Canopy.** A decorative hood. A covered area which extends from the wall of a building to protect an entrance or loading dock. 2. Awning 3. A fabric covering or wooden superstructure suspended over a seat or place of honor such as a pulpit or chief magistrates chair.
- Cantilever.** A bracket or horizontal beam whose length is greater than its breadth and that projects out beyond the wall to support a balcony, pediment or entablature. In structural terms, a cantilever is any rigid construction whose horizontal projection extends far beyond its vertical support and supported by a downward force behind the fulcrum point.
- Canvas.** A strong and closely woven fabric made of hemp, flax or linen.
- Cap.** The uppermost finishing or crowning feature of a vertical member. Specifically, a capital of a column, pier or the surbase of a dado or pedestal; coping of a wall; a door lintel; a handrail of a balustrade; an overdoor; the shelf of a chimney piece; or the top projecting courses of a chimney stack.
- Cape Cod house.** A colonial, one-and-one-half story, rectangular, wood frame house that originated on Cape Cod, Massachusetts. Usually characterized by a massive central chimney serving all fireplaces with a wood-shingled gable roof.
- Capital.** The upper part of a column or pilaster that supports the entablature.
- Carrara glass.** Trade name for structural glass; a variety of architectural glass that may be opaque, colored, black, white, translucent, semi-translucent or prismatic.
- Casement window.** A window which swings open along its entire length on hinges fixed to the sides of the opening into which it is fitted and may have any combination of fixed lights.
- Cast stone.** A mixture of stone chips, fragments or fine aggregate, usually embedded in a matrix of mortar, cement or plaster; the surface may be ground, polished, molded or otherwise treated to simulate stone.
- Cavetto.** A concave molding containing at least the quadrant of a circle, used in entablatures, surbases and bases. A deeper hollow molding with a greater segmental curve is a scotia.
- Certificate of Appropriateness.** The approval statement of the Architectural Review Board which certifies the appropriateness of a particular request for the construction, alteration, reconstruction, repair, restoration, relocation, demolition or razing of all or a part of any building, signage, awnings, and structural changes within a historic district, subject to the issuance of all other regional permits needed for the matter sought to be accomplished.
- Certification.** Process by which a nominating authority signs a National Register form or continuation sheet to verify the accuracy of the documentation and to express his or her opinion on the eligibility of the property for National Register listing; also, the signature through which the authority nominates a property or requests a determination of eligibility; also, the process and signature by which the Keeper of the National Register acts on a request for listing, a determination of eligibility or other action.
- Certified historic structure.** Any building and its structural components which is listed in the National Register or is located in a registered historic district and is certified by the Secretary of the Interior to the Secretary as being of historic significance to the district.
- Certified Local Government (CLG).** A local government officially certified to carry out some of the purposes of the National Historic Preservation Act, as amended.
- Certified rehabilitation.** Any rehabilitation of a certified historic structure which the Secretary of the Interior has certified as being consistent with the historic character of such property or the district in which the property is located.
- Chain link fence.** A fence made of heavy steel wire fabric, usually coated with zinc, or the like, which is interwoven in such a way as to provide a continuous mesh without ties or knots, except at the selvage; the wire fabric is held in place by metal posts.
- Chamfer.** A bevel or oblique surface formed by cutting off a square edge. If the chamfer does not continue the full length of the edge but is terminated, it is called a chamfer stop.
- Chancel.** That part of an Anglican and Roman Catholic church containing the altar.

Chevron. A V-shaped stripe pointing up or down.

Circular window. A large round window; often having decorative elements within the circle.

Clad. Said of a surface that is sheathed; cladding.

Clapboard. A small, thin, hand-split or riven, horizontal board used for covering frame structural systems. Generally overlapping like the sawn weatherboard, but shorter four or five-foot lengths. Classical Architecture. The architecture of Hellenic Greece and Imperial Rome on which the Italian Renaissance and subsequent styles such as the Baroque and the Classical Revival based their development. The five orders are a characteristic feature.

Coat. A layer of a liquid or semi-liquid substance such as paint, tar, plaster and stucco applied to the walls, floors and roofs of a building.

Cobblestone. A water-worn, rounded stone, measuring from a few inches to a little less than a foot in diameter. In the late eighteenth century and early nineteenth century, cobbles were used in paving streets of major cities. They were also used in foundations, generally as a lower level on top of which bricks were laid.

Collar beam. A horizontal cross beam in a roof truss that ties a pair of rafters together at a level above the wall plate.

Colonnade. A series of regularly spaced columns supporting an entablature and usually one side of a roof. In the language of classical architecture, when a colonnade stands in front of a building and serves as an entrance porch, it is known as a portico. If a colonnade extends around the outside of a building on three or four sides, it is called peristyle. Colonnades could also be freestanding structures that linked two or more buildings or parts of a building together and were sometimes known as covered ways or covered passages.

Column. A tall, generally round, vertical support that carries the weight of an entablature or other structural elements. In classical architecture, a column consisted of a short base, tall shaft and a decorative capital or cap. The term was sometimes used interchangeably with post and pillar.

Common bond (American bond). A pattern of brick coursing in which every third, fifth, sixth or seventh row consists of headers.

Compatible. Capable of existing together in harmony.

Composite order. The most elaborate of the five orders of classical antiquity, whose details and proportions were recognized and codified by Renaissance writers in the fifteenth and sixteenth centuries. Its origins probably date from the period of the Roman empire rather than the republic and was thus the last of the ancient orders to emerge. The chief feature of the Composite order is the capital, which combines the circle of acanthus leaves of the lower part of the bell of the Corinthian capital with the volutes and ovolo of the ionic capital. Because of its rich detailing, the Composite order was rarely used in the colonial South. Only in the early nineteenth century did it become an integral part of the southern design vocabulary.

Contributing Resource. A building, site, structure or object adding to the historic significance of a property.

Contributing Properties. Properties so designated on the inventory map of landmarks and contributing properties which are adopted as part of Article 22 - HD Historic District in the Warrenton Zoning and Subdivision Ordinance, being those which by reason of age, form, materials, architectural details and relation to surrounding properties contribute favorably to the general character of the part of the historic district in which they are located.

Coping. A protective cap, top, or cover of wall, parapet, pilaster or chimney; often of stone, terra-cotta concrete, metal or wood. May be flat, but commonly sloping, double-beveled, or curved to shed water so as to protect masonry below from penetration of water above.

Corbel. A small bracket, sometimes used to support the spring of an arch. 2. The projection of masonry courses in a stepped series so that each course of bricks or stones extends further forward than the one below. Corbeling appeared in parapets, chimney shoulders, chimney caps and masonry cornices.

Corinthian order. One of the five orders of classical antiquity, it was the last and most ornate to develop in ancient Greece. The form with its capital, composed of two rows of carved acanthus leaves between which arise a series of stalks or caulicoles, was adopted by the Romans and was spread throughout their empire. The Italian theorists and architects used the Roman prototype to codify the rules about the proportions and detailing of its base, shaft, capital and entablature. In the late seventeenth and eighteenth centuries, these treatises became the source of authority for English writers whose books were imported into the American colonies and informed the ideas of gentlemen clients and sophisticated builders. Elements of the Corinthian order appeared in southern architecture by the second quarter of the eighteenth century, if not earlier.

Corner board. A vertical board at the corner of a wooden (frame) building used as decorative trim, against which the ends of weatherboards are fitted.

Corner post. A timber post at the angle of two exterior frame walls and one of the most substantial framing members in a wooden building.

Cornerstone. A ceremony at the beginning of the construction of an important structure was celebrated by the laying of stones and bricks by prominent officials, builders and clients. From the early eighteenth century onward, these festive ceremonies also included official and masonic processions, sermons, grand dinners and toasts. By the early nineteenth century, many buildings had a carved stone or brick with the date and occasionally the name of the architect, builder and

client placed in a prominent location at the corner or near the corner of a wall or foundation. 2. A boundary marker, often deliberately placed to denote the corner of a piece of property.

Cornice. A horizontal molded projection crowning the ceiling or roof and wall or some part of a building such as a dado, or window. 2. The crowning member of a three-part classical entablature resting on the frieze.

Cornice return. The continuation of a cornice in a different direction usually at right angles, as at the end of a gable house.

Corona. The overhanging vertical member of a cornice, supported by the bed moldings and crowned by the cymatium (crown molding); usually with a drip to throw rainwater clear of the building.

Corn house. A storage building for shelled corn or for ears of corn. 2. A building for the storage of any threshed grain; a granary.

Corrugated. Having alternating furrows, grooves or ridges formed by folding or wrinkling.

Cottage. A small dwelling. The term was seldom used in the early South. However, when it was, it generally referred to a house of modest proportions and simple construction.

Counter. A table or built-in case in a store or shop for the display of goods and transaction of business.

Counting room. A chamber or room in a building where accounts were kept.

Course. A layer of masonry units running horizontally in a wall, foundation or, much less commonly, curved over an arch and usually bonded with mortar. May also apply to a continuous layer of shingles, tiles or other materials.

Cove. A molding or part of a building with a concave profile, especially the arch of a ceiling. The segmental arch between the ceiling of a room and its cornice.

Covered way. A sheltered walk or passage, sometimes with balustraded or partially enclosed sides, connecting two parts of a building or two separate buildings.

Craftsman. A worker or workman who practices a trade or handicraft; one who creates or performs with skill, artistry or dexterity of skilled hands, especially in the manual arts.

Craftsmanship. The demonstration of skill, artistry or dexterity through the use of skilled hands of a craftsman or workman.

Cramp. An iron staple used to hold two adjoining pieces of masonry together to prevent them from slipping. They were used in stone cornices, chimney pieces, wall coping and steps.

Crenelation (Battlement). In fortification, a defensive parapet consisting of alternating raised sections known as merlons and lower open ones called crenels.

Crib. A log or frame structure well ventilated with generously spaced openings in the walls, used for the storage of fodder, grain and corn; nearly synonymous with corn house.

Criteria. General standards by which the significance of a historic property is judged; see National Register Criteria.

Criteria considerations. Additional standards applying to certain kinds of historic properties.

Crossette. A lateral projection of an architrave molding at the end of the head or lintel used in classical design, found most commonly in door and window surrounds and chimney pieces. The projection is also known as an ear.

Cultural Affiliation. Archaeological or ethnographic culture to which a collection of sites, resources or artifacts belong.

Cupola. A domical roof resting on a small circular or polygonal projection at the ridge of a roof, used for observation, a belfry, as an eye-catching terminus on a pretentious dwelling or public structure.

Current function. Purpose that a property, or portion of it, currently serves or will serve in the near future.

Cyma. A double curved molding with an S-shaped profile.

Daub. A rough coat of plaster, mortar, clay, mud and straw or a combination of such materials applied over the face of a wall, wattle or in the interstices between logs.

Demolition. The razing, dismantling or tearing down of all of any building and all operations incidental thereto. Partial demolitions of buildings are defined as alterations within the context of these guidelines.

Deck. A floor or platform usually open to the weather.

Dentil. A small, rectangular block closely set in a row and generally used between two moldings, especially beneath the corona of Ionic, Corinthian and Composite cornices. From the mid-eighteenth to the early nineteenth century, dentils became an especially popular decorative motif for the wall, overdoor and chimneypiece cornices.

Design. The quality of integrity applying to the elements that create the physical form, plan, space, structure and style of a property. 2. To plan and prepare a preliminary sketch for a building. A drawing or set of drawings, specifications, proposals, etc., for a structure or building. 3. A plan or scheme to be carried into effect.

Determination of eligibility. An action through which the eligibility of a property for National Register listing is decided, but the property is not actually listed; nominating authorities and federal agency officials commonly request determinations of eligibility for federal planning purposes and in cases where a majority of private owners has objected to National Register listing.

Description. A detailed written account in words representing the historic features and current condition of a property. An act of describing intended to give a mental image.

Discontiguous district. A historic or archaeological district containing two or more geographically separate areas.

District. A significant concentration, linkage or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.

Documentation. Information that describes, locates, explains and records the significance of a historic property.

Documentation standards. Requirements for describing, locating, explaining and recording the significance of a property for listing in the National Register.

Dogtooth ornament. A brick laid diagonally so that one corner projects from the face of the wall, often at an angle of forty-five degrees; a dogtooth cornice.

Doric order. One of the earliest and simplest of the five orders of classical architecture, having sturdy proportions, a simple capital, a frieze usually with regularly spaced triglyphs and metopes, mutules in the cornice; plainer than the Corinthian and Ionic orders but not as plain as the later Tuscan. The Roman Doric column has a base with a plinth, torus and fillet but the shaft is usually not fluted, while the Greek Doric shaft is usually fluted but does not stand on a base. First developed by the Dorian Greeks.

Dormer window. A vertical window housed in a frame that rests on a sloping roof.

Eave. The lower part of a sloping roof projecting beyond the wall and forming a protective overhang.

Efflorescence. An encrustation of soluble salts, commonly white, deposited on the surface of stone, brick, plaster or mortar; usually caused by free alkalies leached from mortar or adjacent concrete as moisture moves through it.

Egg and dart. A classical molding consisting of convex egg shapes alternating with narrow vertical bands called darts or anchors.

Eligibility. The ability of a property to meet the National Register Criteria.

Elevation. A geometrical drawing depicting the vertical plane of a building, part of a building or an object.

Ell. A rear addition or wing constructed at a right angle to the main structure or building.

English bond. A pattern of brick laying wherein a row of headers is followed by a row or course of stretchers.

Entablature. The whole of the horizontal part of a classical order, or its derivatives, above the columns, generally consisting of three parts. The lowest part, the architrave, rests upon the abaci of the columns, the center part, the frieze, sits atop the architrave; and the uppermost part is the cornice. The entablature of the different classical orders is subdivided into a variety of smaller and distinctive parts.

Evaluation. The process by which the significance and integrity of a historic property are judged for eligibility for listing in the National Register.

Evaluation methods. The steps through which the eligibility of a historic property is determined.

Event. An occasion, circumstance or activity that occurred within a particular period of time or continued over an extended period of time.

Facade. The principal front or face of a building, more generally, the wall facing the street, garden or public space.

Fanlight; fan sash. A semicircular window over a door.

Fascia. A flat, horizontal, projecting band or division in an architrave that is broader than a fillet. In a more general sense, the vertical plane of any projecting band, belt, string course or cornice member.

Featheredge. A sawn or riven plank, board or shingle that has a thin edge on one side so that in section the piece is wedge shaped.

Federal Preservation Officer (FPO). The official designated by the head of each federal agency to be responsible for coordinating the agency's activities under the National Historic Preservation Act of 1966, as amended, including properties to the National Register.

Feeling. One of the qualities of integrity through which a historic property evokes the aesthetic or historic sense of a past time and place.

Fieldstone. Generally, loose or moderately embedded ground stone.

Fillet. A narrow band or molding, often square in section and usually flat. The small bands between flutes on columns are fillets.

Finial. An ornament that crowns the top of a canopy, pediment, newel, spire or similar structures.

Flemish bond. A pattern of brick laying where a header brick and a stretcher brick alternate in a straight course or row., i.e., header, stretcher, header, stretcher, etc. Alternations of header and stretcher laid bricks in each course.

Flute. A groove or channel; usually a series of parallel upright channels in the shafts of classical columns and pilasters.

Form. The shape of the building or element, i.e., rectangular or square.

French drain. A drain consisting of a trench filled with loose stones and covered with earth. The trench may be tiled or have a pipe leader to channel the water a considerable distance from the building.

Frieze. The middle section of a classical entablature between the bottom architrave and the cornice above, containing a long horizontal band that may vary in composition according to the different orders. 2. A decorative band at or near the top of an interior wall below the cornice. 3. A horizontal band connecting the top row of the siding with the underside of the cornice, but most frequently called a fascia board in this respect.

Frieze-band window. One of a series of small windows that form a horizontal band directly below a cornice, usually across the main facade of a building; found especially in the Greek Revival style.

Function. Purpose for which a building, site, structure, object or district is used. (See also current and historic function.)

Galvanized. Iron or steel coated with molten zinc forming an alloy mixture of the metals.

Gazebo. A small ornamental landscape structure, such as a pavilion, often providing a splendid view, having chairs or benches for quiet reflection.

Geographical area. An area of land containing historic or archaeological resources that can be identified on a map and delineated by boundaries.

Glaze. To furnish with glass. 2. A brick fired closely to the flame will acquire a blackened glazing and be called a glazed brick.

Guide. Something that provides guiding information; to direct in a way or course.

Guideline. A line by which one is guided; an indication or outline of policy or conduct.

Gutta (pl. Guttae). In classical architecture, one of a number of pendant ornaments in a rectangular arrangement; each gutta is shaped like an inverted frustum of a cone, i.e., a cone in which the upper tip has been lopped off; usually found on the underside of the mutules of a Doric entablature.

Ha-Ha wall. A man-made sunken fence into the terrain, most commonly of masonry.

Header. The approximate four-inch-wide end of a brick.

Header course. A row of bricks laid with all headers facing outward.

Historic context. An organizing structure for interpreting history that groups information about historic properties which share a common theme, common geographical location and common time period. The development of historic contexts is a foundation for decisions about the planning, identification, evaluation, registration and treatment of historic properties, based upon comparative significance. In fewer words, historic context consists of theme, place and time.

Historic district. A significant concentration, linkage or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development; an area containing buildings or places in which historic events occurred or having special public value because of notable architecture or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant preservation and conservation.

Historic function. The use of a district, site, building, structure or object at the time it attained historic significance.

Historic property. Any prehistoric or historic district, site, building, structure or object included in or eligible for inclusion in the National Register including artifacts, records and material remains related to such property or resource. (See historic resource.)

Historic resource. Any prehistoric or historic district, site, building, structure or object included in or eligible for inclusion in the National Register including artifacts, records and material remains related to such resource or property. (See historic property.)

Historic Sites Act of 1935. An act providing for the preservation of historic American sites, buildings, objects and antiquities of national significance, including the designation of National Historic Landmarks and historic units of the National Park

System. This legislation also created the Historic American Buildings Survey and Historic American Engineering Record to secure, collate and preserve drawings, plans, photographs and other data of historic and archaeological sites, buildings and objects; to make survey, investigate, research, document or record historic and archaeological sites, buildings and objects.

Historical Society. An organization having the purpose of discovering, preserving and disseminating important knowledge of past human behavior in a particular region. It may or may not have various departments devoted to archival, library, publication, preservation or museum work. A historical society does not necessarily collect objects, though most do.

Hyphen. A connecting link between a large, centrally located house and its dependencies or wings; the house and its hyphens may be in a straight line or form a curve. May be as simple as a covered walkway.

Identification. The process through which information is gathered about historic properties.

Identification methods. Steps through which information about historic properties is gathered.

Immediate surroundings. An area, including the neighborhood and streetscape, within a property's area of the historic district, ten times the size of the parcel or any part thereof to be developed.

Important person. An individual who has made significant contributions in American history, architecture, archaeology, engineering and culture.

Integrity (Historic Integrity). The authenticity of a property's historic identity as evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. There are seven components of historic integrity: design, workmanship, materials, setting, location, association and feeling.

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

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

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

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

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

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

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

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

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

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

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

Lights. Window panes. 2. Illuminating units.

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

Local government. A city, county, parish, township, municipality, borough or any other general purpose political subdivision of any state.

Local significance. The importance of a property to the history of its community, such as a town or county.

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

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

Lozenge fret. A diamond-shaped pattern.

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

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

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

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

Modillion. A horizontal bracket or console placed in a series under the soffit of the cornice in the Composite, Corinthian and, less frequently, the Roman Ionic orders.

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

Monochromatic. Of a single color.

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

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

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

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

Multiple property documentation form. The official National Register form (NPS 10-900-b) used for documenting the contexts and property types for a multiple property listing.

Multiple property submission. The format through which historic properties related by theme, general geographical area and period of time may be documented as a group and listed in the National Register.

Multiple resource submission. The format previously used for documenting and listing groups of historic properties located within the same general geographical area; see multiple property submission.

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

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

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

National Historic Landmark (NHL). A historic property evaluated and found to have significance at the national level and designated as such by the Secretary of the Interior. (Any building, district, site, structure or object that possesses exceptional value in commemorating or illustrating the history of the United States and so listed on the National Register as a NHL.)

National Register Criteria for evaluation. The established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.

National Register Information System (NRIS). Computerized data base of information on properties included in the National Register of Historic Places.

National Historic Preservation Act of 1966, as amended. An act to establish a program for the preservation of additional historic properties throughout the nation and for other purposes. This significant legislation declared historic preservation a national policy and established the National Register of Historic Places and extended the national historic preservation programs to properties of state and local significance.

National Register of Historic Places. The National Register of Historic Places is the official federal list of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology, engineering and culture.

National significance. Importance of a property to the history of the United States as a nation.

Nave. The middle aisle of a church. 2. The extension, both middle and side aisles of a church from the entrance to the crossing or chancel.

Neighbor; Neighborhood. A neighbor lives on property immediately adjoining or living within relatively close eyesight of another person or neighbor. A neighborhood consists of people living near one another.

Newel. A post that forms the support and axis of a winding stair. By extension, any post that supports the framing, handrails and string boards of a staircase at its beginning, turning points and termination. Also a short post placed at intervals in a balustrade to provide similar support.

Niche. A recess or hollow place in a wall, generally intended to receive a statute, bust or other ornament.

Nominating authority. Federal or state official authorized to nominate properties to the National Register of Historic Places.

Non-contributing resource. A building, site, structure or object that does not add to the historic significance of a property or a historic district.

Notification. The process through which property owners, public officials and the general public are notified of nominations to, listings in and determinations of eligibility for the National Register.

Object. A construction primarily artistic in nature or relatively small in scale and simply constructed, such as a statue, arrowhead, ceramic bowl or milepost.

Obelisk. A tall, slender shaft with sides tapering to a pyramidal head.

Ogee. A molding consisting of a continuous double curve in the shape of an S.

Order. The fundamental unit of design in classical architecture consisting of a column with base, shaft, capital and entablature, detailed and proportioned according to one of the five modes: Tuscan, Doric, Corinthian, Ionic and Composite. The ancient Greeks developed the Doric, Ionic and Corinthian, while the ancient Romans added the Tuscan and Composite.

Oriel. A bay window projecting out from the wall of an upper story; a bay extending a room.

Ornament. An accessory or addition used to adorn and embellish; the quality or circumstances of an object or building that confers beauty and enrichment.

Overdoor. A decorative element located above a door, such as a straight or pedimented entablature.

Overhang. The projection of a roof eave or upper story beyond a lower story. In the latter context, also called a jetty.

Overlay district/zoning. Zoning classification whereby additional procedures and regulations apply for that defined area with pre-existing zoning procedures and regulations.

Ovolo. A convex molding whose profile is a quadrant of a circle or ellipse.

Ownership. The legal status in which a person holds fee simple title to a property or portion thereof.

Parapet. A low, protective, sometimes decorative wall at the edge of a balcony, terrace, bridge or rising above the cornice of a roof. 2. A defensive wall rising above the main wall or rampart in military architecture.

Patera. A circular ornament resembling a shallow disk or other flat medallion worked in bas relief and used as an ornament in a frieze and fascia.

Pebbledash. Small stones applied to a fresh coat of stucco or plaster on an exterior wall to create a textured surface.

Pedestal. A support for a column, pilaster, statue, urn, window architrave or similar structure.

Pediment. A low triangular gable with a horizontal cornice and raking cornices surmounting a portico, colonnade, wall or aperture.

Pendant. A suspended feature or hanging ornament used in the vaults and timber roofs of Gothic architecture or Gothic Revival. 2. A carved or turned wood ornament that terminates the bottom end of second floor posts in a framed overhang; may also be seen hanging from other decorative features such as a scroll bracket.

Pent. A lean-to or shed attached to a building with a single sloped roof and either open or enclosed on the sides.

Pent roof. A small shed roof, eaves-like, projection from the facade of a house between the first and second floors; has a single straight slope; may provide very limited shelter for a window or door directly below, but is usually merely decorative.

Pergola. A garden structure with an open wood-framed roof, often latticed, supported by regularly-spaced columns or posts, often covered with climbing plants.

Period of significance. A span of time in which a property attained the importance or significance for which it meets the National Register Criteria. Properties or resources may have more than one period of significance.

Physical characteristics. The visible and tangible attributes of a historic property or group of historic properties.

Piazza. In Italy, the piazza was an open public square or space surrounded by buildings. In colonial Virginia, a piazza became associated with an arcaded space of public buildings, colleges and courthouses. 2. A covered open porch or verandah supported by columns or pillars and attached to the outside of a building. 3. An enclosed passageway between two buildings, generally the main structure and an ancillary space such as a kitchen or workroom. It contained the principal stair.

Picket. A narrow wooden stake pointed at one end to facilitate driving into the ground. Less frequently used to describe plain, straight balusters.

Pier. A short masonry column, square or rectangular designed to support a concentrated load. 2. A member, usually in the form of a thickened section, which forms an integral part of a wall; usually placed at intervals along the wall to provide lateral support or to take concentrated vertical loads. 3. A masonry or wood piling supporting a bridge.

Pilaster. An engaged pier or pillar, often with a capital and base. 2. Decorative features that imitate engaged piers but are not supporting structures, as a rectangular or semicircular member used as a simulated pillar in entrances and other openings; often contains a base, shaft and capital.

Pillar. A column, pier, pilaster or post that is capable of providing major vertical support.

Pinnacle. A small ornamental turret or post, generally terminating in a pyramid or ball, which rises above the roof of a building.

Plinth. The plain square member under the base moldings of a column, pilaster or pedestal; a socle. Also a low continuous base beneath a building in the form of a low, flat projection. 2. The base of an exterior brick or stone wall up to the offset or water table, where it diminishes in thickness. 3. In interior woodwork, the flat member at the bottom of a wall, architrave or dado. Specifically, the plinth is the broad, flat part of a base, mopboard or skirting board. A plinth block terminates a door or window architrave before it reaches the floor and serves as a stop for a plinth or base.

Pointing. In masonry, the final treatment of joints by troweling mortar into the joints. When replacing or repairing a mortared joint, it is called repointing.

Palladian window. A three-part window with a large centered arched sash flanked by narrower, square-headed ones. Generally treated as an ensemble with columns or pilasters surmounted by entablature; associated with the Italian architect Andrea Palladio.

Policy. A definite course or method of action selected from among alternatives and in light of given conditions to guide and determine present and future decisions. 2. A high level overall plan embracing the general goals and acceptable procedures especially of a governmental policy.

Polychromatic. Having more than one color.

Porch. A roofed structure over an entrance to a building.

Portico. A covered entrance or porch with a roof supported by a regular series of columns. The term was particularly used to distinguish a pedimented projection characteristic of classical Greek or Roman temple fronts. Contemporaries sometimes referred to a long porch or a piazza as a portico; occasionally used to characterize covered spaces supported by an arcade.

Portland cement. A cementitious binder used in most modern structural concrete; manufactured by grinding and burning a mixture of limestone with clay or shale with a small amount of gypsum. It is mixed with water and an aggregate, such as sand and/or gravel, to form a thick, heavy liquid that dries as a monolithic product. Its tensile strength has greatly increased since the late nineteenth century or 1880 when Portland may have been used on the east coast. However, soft common mortar remained prevalent until about 1900.

Potential to yield information. The likelihood of a property to provide information about an important aspect of history or prehistory through its physical composition and remains.

Preservation planning process. The process by which goals, priorities and strategies for preservation planning activities are set forth and carried out.

Property. An area of land containing a single historic resource or a group of resources and constituting a single entity in the National Register of Historic Places.

Property type. A grouping of properties defined by common physical and associative attributes.

Proportion. The relationship between the width, height and depth of a building or its features.

Public notice. Notification made through a public advertisement in a local newspaper or public place.

Public participation. The process by which the opinions of property owners, public officials and the general public are considered prior to making a decision to nominate or list a historic property in the National Register.

Quoin. Pronounced coin. In masonry, a hard stone or brick defining the corners of a masonry building for reinforcement and/or decoration.

Rake. A term applied to any member or element inclined or sloped from the horizontal.

Rail. In general, a horizontal member framed between two uprights to form a piece of wainscot, fence panel or barrier support such as a handrail or bar.

Railing. An open-framed barrier of various types consisting of a horizontal rail supported by a series of uprights such as balusters or posts. A balustrade or fence; the horizontal members of a balustrade, fence, staircase or bar.

Registered historic district. Any district listed in the National Register; and any district which is designated under a statute of the appropriate state or local government, if such statute is certified by the Secretary of the Interior as containing criteria which will substantially achieve the purpose of preserving and rehabilitating buildings of historic significance to the district; and which is certified by the Secretary of the Interior as meeting substantially all of the requirements for the listing of districts in the National Register.

Registration. The process described in 36 CFR Part 60 which results in historic or archaeological properties being listed or determined eligible for listing in the National Register.

Registration requirements. The attributes of significance and integrity qualifying a property for listing in the National Register.

Resource. Any building, structure, site, district or object that is part of or constitutes a historic property.

Resource type. The general category of property – building, structure, site, district or object – that may be listed in the National Register.

Repair. To restore to a sound state by mending, patching or fixing that which is worn, deteriorated, torn or broken.

Replace. To put new material in place of that which is worn, deteriorated, rotten, torn or broken.

Ridge. The horizontal line at the meeting point of the upper edge of two sloping surfaces of a roof; the apex of the roof.

Rose window. A large circular window containing tracery.

Rubbed. A decorative finish achieved by rubbing a brick with a stone, brush, another brick or an abrasive tool to create a smooth surface of consistent color. May highlight entrances, windows, bands, corners, arches, water tables and other elements.

Rubble. Rough stones of irregular shapes and sizes; used in rough, uncoursed work in the construction of foundations, walls and paving.

Rusticated. Said of stone or masonry having strongly emphasized recessed joints and smooth or roughly textured block faces.

Rusticating. Applying a course texture on the face of clay bricks, stone or wood.

Rhythm. The pattern of buildings or features to one another.

Sash. The wooden or metal frame for holding window panes which slides vertically or horizontally within a window casing. Sash windows differ from casement windows which are side hinged and swing inward or outward. Sash windows appeared on the College of William and Mary in 1690 but did not replace casements until the 1730s or 1740s in the South. The use of casements continued, but far less commonly.

Scale. In architectural delineation, the proportion that a drawing of a structure bears to the actual object. 2. The relative portion of a building to neighboring buildings, an element to another element or to a pedestrian or of a building to its surroundings in general.

Scarf joint. A joint in which two members are joined together in the same plane by means of lapping their ends over one another in a variety of ways and securing them with pegs, straps, bolts or nails.

Scrollwork. Ornamental woodwork that has been cut by a scrollsaw in decorative curved patterns. 2. Wrought or cast iron may also be formed into scroll brackets or shapes.

Section. An architectural drawing of an internal wall or part thereof, generally cut through an imaginary plane.

Segmental arch. A circular arch in which the intrados (inner circle) is less than a semicircle; a portion of a semi-circle.

Setback. The minimum distance by which any building or structure must be separated from the front, side or rear lot line.

Shaft. The vertical body of a column or pilaster between the base and capital.

Setting. The quality of integrity applying to the physical environment of a historic property.

Sheathing. A covering or lining fastened to the framing members of a structure over which sometimes another finish layer is placed.

Sidelight. One of a series of window lights flanking a door or other opening.

Significance. The importance of a historic property as defined by the National Register Criteria in one or more areas of significance.

Significance date. The date of an event or activity related to the importance for which a property meets the National Register Criteria.

Sill. The horizontal timber at the bottom of a frame used to support or connect vertical members, such as corner posts and studs, of a superstructure. 2. Also the lower horizontal member of a window or door frame.

Similar. Strictly comparable, alike in substance, form, manner or degree, not differing in the context of these guidelines.

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

Soffit. The underside of any component of a building, specifically, a ceiling; the lower side of a vault or arch; the under surface of the corona of a cornice.

Spacing. The distance between buildings or elements.

Spalling. The flaking of brick or stone due to frost, moisture concentration, hard mortar, chemical reaction, sandblasting, power blasting or other abusive mistreatment and environmental affect.

Spindle. A slender rod or pin on which anything turns. 2. In woodwork, a short turned element such as a baluster.

Spire. In general, a conical, sharp-pointed termination to an object. Specifically, a pointed, polygonal, pyramidal roof forming the upper stage of a steeple or tower.

Splay. Any sloped surface or oblique angle that creates a larger opening on one side than on the other. Splayed jambs are often found at windows, doorways and niches.

Splice. To join two pieces of timber together in a continuous place through the use of a lap or scarf joint.

Standard. A definite rule, principle or measure established by an authority, by law or custom.

State Historic Preservation Officer (SHPO). The official designated by the Governor to administer the state's historic preservation program, the Virginia Landmarks Register and the duties described in 36 CFR Part 61 including nominating properties to the National Register.

State preservation plan. The document that sets forth the process by which a state develops goals, priorities and strategies for preservation planning purposes.

State Review Board. A board, council, commission or other collegial body appointed by the SHPO to review the eligibility of nominated properties and the adequacy of nomination documentation.

State significance. The importance of a property to the history of the state where it is located.

Statement of significance. A written statement that discusses and explains the reasons a property is important or significant and how it meets the National Register Criteria.

Steeple. A tall, ornamental structure attached to a church, meetinghouse, courthouse or other public building, generally consisting of a tower, surmounted by a series of diminishing stages, often ornamented with arches, pilasters and moldings, crowned by a pointed polygonal spire.

Stoop. A small, raised, open platform at the entrance to a house or other building.

Story. The height of a wall measured from the sill to the plate.

Story and a half. A building whose front and back walls rise a short distance above the height of the ceiling joists of the ground floor but do not extend far enough to be considered a full second story.

Structural frame. All the members of a building or structure required to transmit loads to the ground.

Stucco. A granular, calcareous cement used to protect exterior walls or imitate decorative stonework.

Streetscape. The appearance or view of a street, including all architectural and landscape elements, signage, utilities, lighting, sidewalk features and paving.

Stretcher bond. A pattern of brick laid with its long side parallel to the face of a wall; stretched out.

String (Stringer). The sloping support members that form the carriage for the treads and risers of a stair.

String course. See belt course. A horizontal band of masonry, generally narrower than other courses extending across the facade of a building and in some instances encircling such decorative features as pillars or engaged columns; may be flush or projecting and carved.

Structure. A functional construction made for purposes other than creating shelter, such as a bridge.

Style. A distinctive or characteristic mode or form of construction or execution of an object, structure, building or landscape; especially the manner in which a garden, building, or parts of a building are shaped, distinguished by the arrangement, form and particular characteristics of their structure and ornamentation. The mode of a building of an individual, country or period.

Summer. A large bearing beam running the length or breadth of a building that provides support for the floor, supported by either ground sills or girders.

Symmetry. The mutual relationship in size, form and arrangement of parts of an object; a balance and harmony of constituent elements with each other and as a whole. The term was used in the eighteenth and early nineteenth centuries in the same manner as proportion to describe the comparative relationship of various parts in terms of magnitude, position and quantity.

Tenon. The rectangular projection at the end of a piece of timber or other material formed to fit into a mortise for a mortise-and-tenon joint, secured in place by a wooden peg or pin. A mortise-and-tenon joint was the most commonly used on timber frame construction.

Terne. An alloy of lead and tin typically in a ratio of four to one that is used as a coating in producing terneplate -- sheet iron or steel coated with an alloy of about four parts of lead to one part of tin.

Terra-cotta. A fine-grained, brown-red kiln fired clay; glazing allows for darker burned hues; may be used for roof or floor tiles and decorative elements.

Terrazzo. A marble aggregate concrete cast in place or precast and ground smooth; decorative surfacing for floors, walls and pavement.

Theme. A trend or pattern in history or prehistory relating to a particular aspect of cultural development, such as dairy farming, silver mining.

Three-part window. A window with three parallel sashes of the same height in the same plane.

Tie-rod. An iron bar inserted horizontally through the side walls of a building to prevent buckling or separation.

Timber-framed. A building in which the major structural components were heavy timber posts, beams or girts with standard stud spacing, usually twenty four to twenty eight inches on center. Joints typically were pegged with wooden pins or treenails. Heavy down braces and summer beams were common to this well built and sturdy construction used through the mid-nineteenth century. Balloon framing began to slowly replace timber framing well after the Civil War on the east coast, but this method carried over on barn construction longer than residential.

Transom. A horizontal member, usually of wood or stone that separates a door from a window, fanlight or panel above it; sometimes called a transom bar.

Treble sash. A large window divided into three sash frames.

Trellis. An open grating or latticework of either metal or wood. 2. An arbor or framework for the support of vines.

Trellis window. A casement window, fixed or hinged, with glazing bars set diagonally to suggest a trellis; also called a lattice window.

Triglyph. In a Doric frieze, a raised, decorative, rectangular block consisting of two chamfered, vertical channels or grooves in the center known as glyphs and two chamfered edges or half glyphs. The spaces between these three vertical finger bands are called metopes.

Turned. Wood that has been tooled and cut on a lathe, thus turned or rotated into a shape; turned balusters, newel posts, chair legs, etc.

Tuscan order. The plainest, strongest and most massy of the five classical orders of architecture. The base consists of a single torus, resting upon a plinth and crowned by a fifth part, for in these things architects vary. The capital is very plain consisting of an abacus, a quarter-round, astragal and fillet; under the neck there is another astragal and fillet, but these belong to the shaft of the column. The entablature is plain and large consisting of an architrave of one face, a plain frieze and a cornice with a few plain moldings. (Lounsbury quoting Ware, *A Complete Body of Architecture*.)

Utilities. Facilities provided by any agency which, under public franchise or ownership, or under certificate of convenience and necessity, provides the public with electricity, gas, heat, steam, communication, rail transportation, water, sewage collection or other similar service. 2. A closely regulated private enterprise with an exclusive franchise for providing a public service.

Verandah. An open piazza or porch providing protection from the weather.

Vergeboard (Bargeboard). A board, often molded, carved and otherwise ornamented, that runs a sloping angle the length of the gable end of a building and covers the junction between the wall and end rafter pair.

Vernacular Building. A Vernacular Building is not necessarily designed or built by professionals or modeled after pattern books. It generally has less stylistic embellishments that are influenced by provincial examples, and it demonstrates a diverse local or regional traditional value in which form and function largely overrule design.

Virginia Landmarks Register. The Commonwealth of Virginia's list of buildings, structures, sites and districts that have been officially designated as having statewide or national significance. The National Register Warrenton Historic District was first listed on the Virginia Landmarks Register. Equally, the several properties lying in the historic district that are individually listed in the National Register are also considered Virginia Historic Landmarks.

Visitor Center. A facility for the interpretation of a historical site or natural region, usually with a small auditorium, exhibits and an information desk. Established by the National Park Service, forest service, state parks department or other agency accommodating tourists.

Vitrolite. Trade name for structural glass widely used during the 1930s and later. Produced since 1916, Vitrolite is opaque, usually white or black.

Volute. A spiral, scroll forming the principal ornament on an Ionic capital. Composite capitals also have volutes, combined with acanthus leaves.

Wainscot. Wood sheathing or panel work, used to line the walls of buildings.

Water table. The sloping top of a plinth course in a masonry building used to cast water from the foundation.

Weatherboard. Generally, any exterior sheathing enclosing the frame of a building and composed of a series of sawn, lapped or flush-laid boards or planks laid horizontally. Most were lapped over or jointed to shed water.

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

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

Window sill. The lower part of a window frame.

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

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

The preceding definitions have been compiled from the following sources: Bevitt, *Federal Historic Preservation Laws*; Harris, *Dictionary of Architecture & Construction*; Jester, *Twentieth-Century Building Materials*; Lounsbury, *An Illustrated Glossary of Early Southern Architecture & Landscape*; Merriam-Webster's *Deluxe Collegiate Dictionary*; *National Register Bulletin 16: Guidelines for Completing National Register of Historic Places Forms* and "Town of Warrenton, Virginia Zoning and Subdivision Ordinances," 12 February 1991.

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RECOMMENDATIONS

The Town of Warrenton Comprehensive Plan 2000-2025 - Historic Resources - Addition of Objective Number 17:

Although encouraging public interest and participation in the historic preservation program is an important goal, overlooked among the sixteen objectives is one highly recommended for inclusion:

“To promote the local history educational value of the Town’s tangible architectural resources in the historic district.”

The National Park Service program, “Teaching with Historic Places,” uses National Register properties including Mount Vernon, Monticello and Civil War battlefields plus many far less recognized to enliven history, geography or social studies classes in the school system. In a town where John Marshall, the future Chief Justice of the Supreme Court, and John Mosby practiced law for example, the Warrenton National Register Historic District retains buildings related to recognized historic persons in local, state and national history. By demonstrating the value of local cultural history through the tangible buildings, children and adults alike realize their sense of place and belonging and begin to have pride of identify with their community.

Archaeology

The archaeological potential of properties in the historic district has long been overlooked, but Warrenton needs to begin thinking in terms that eighty percent of tangible cultural heritage now lies underground. The Town and citizens should work toward a survey method to identify potential archaeological sites within the district. All new construction could then be undertaken with efforts to protect and preserve those significant archaeological resources.

A NOTE ABOUT CONTRIBUTING OUTBUILDINGS

Referenced in Chapter III, there are several notable residential properties in the historic district with extant nineteenth-century summer kitchens, smokehouses, stables, carriage houses, dairies and barns. Many early twentieth-century properties also retain important outbuildings including detached garages and pigeon houses. Equally important to the larger primary dwellings, store/houses and commercial buildings, no separate guidelines are needed for outbuildings beyond the direction outlined for all buildings in this Chapter VI. Providing valuable evidence of earlier food preparation, processing, agricultural and transportation uses, the survival of these significant outbuildings enriches the understanding of Warrenton’s past and adds character to the residential neighborhood. Preserving outbuildings is in the best interest of maintaining the historic significance and educational value of the historic district.