

HISTORIC DISTRICT DESIGN GUIDELINES

AUGUST 2021



Acknowledgements

HISTORIC DISTRICT DESIGN GUIDELINES

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MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Vision:

Middleburg's Comprehensive Plan

The Town of Middleburg is located along the southern border of Loudoun County in Northern Virginia. Just forty miles from Washington D.C. and within twenty-two miles of Dulles International Airport and the bustling eastern Loudoun County suburbs, Middleburg retains a smalltown charm and historic character that is closely tied to the rural lands and equestrian farms that surround it. Middleburg has traditionally been the hub of an agricultural region, providing supplies and services to rural residents. In the early 20th century the Town became widely known as a center for horse breeding and equestrian sports, increasing its profile and attracting tourism.

Today tourism continues to increase with the vast growth of the Washington D.C. region, the opening of the Salamander Resort within the Town, and the addition of wineries and other agritourism attractions nearby. Faced with growth pressure from its eastern boundaries, Middleburg continues to balance its roles as tourist center and economic hub, while seeking to preserve its history, rural heritage, and small-town charm. Middleburg is a unique and special town with a village-like atmosphere. Set among rural fields yet close to the activity and commerce of an expanding major urban area, Middleburg is both a friendly and intimate community and a destination for those who want to experience its history and charm.

While the Town benefits greatly from a quaint, vibrant, and authentic atmosphere, these attributes did not occur by accident; they have been stewarded by Middleburg citizens and community leaders since the Town's founding in 1787. Today Middleburg residents continue to plan for a productive and prosperous future for their town.

It is a major focus of the townspeople to preserve this small, scenic, rural community in a historical, agricultural, quiet, and natural setting. Preservation must be actively pursued, both through efforts within the Town and partnership with the County to protect the surrounding rural areas from overdevelopment. Simultaneously, Town government must continue to protect the historic quality of Middleburg, while supporting the many efforts of citizens and community groups to maintain and promote their Town's historic identity.



The introduction of the Middleburg's vision on this page comes directly from the Town's most recent comprehensive plan update of 2019.

B. Historic District Goals & Strategies

Protect and promote the historic character of the Town's traditional commercial core and historic neighborhoods, while ensuring future growth conforms to local design themes by developing the following strategies:

- 1. Update the Town's Historic District
 Design Guidelines to continue to ensure
 new development and renovations are
 compatible with the historic character
 of Middleburg. (This publication is the
 accomplishment of this strategy.)
- 2. Cooperate with Loudoun County in seeking ways to prevent modern development from encroaching on the Town's distinctive rural surroundings.
- 3. Enhance the eastern and western entrances of Town to welcome visitors to Middleburg with a better sense of arrival and departure.
- 4. Maintain the street wall of the commercial core of Town and the outdoor space it creates.
- 5. Maintain the existing street grid of the Town.
- 6. Support the efforts of private individuals, businesses, and non-profit groups to preserve and maintain the historic archaeological resources of the Town and the surrounding area and to identify historic landmarks for visitors.

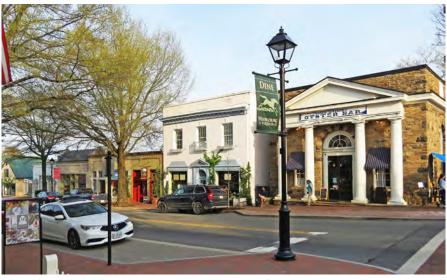


Photo by David Edwards, Virginia Department of Historic Resources



These images capture the unique architectural charm of the town with distinctive architectural styles, different building periods, varied forms, a mix of materials, scales, and setbacks, along with select intervals of landscaped spots.

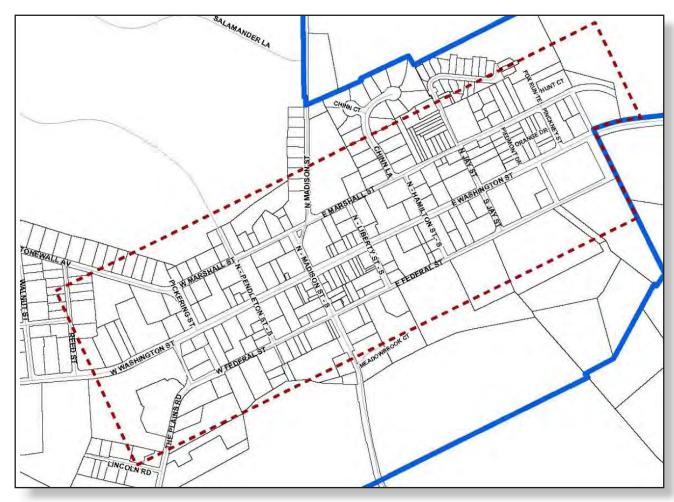
C. Historic Designations

Under the Code of Virginia, there is state enabling legislation to give localities the power to create preservation ordinances (See: 15.2-2306: Preservation of historical sites and architectural areas). In general, this state legislation allows communities to pass an ordinance that establishes a locally designated historic district and creates a review board with powers to review changes to the exterior of a historic building or to review any new construction or addition within the district.

1. Local

In Middleburg's Zoning Ordinance: ARTICLE XVII. OVERLAY ZONING DISTRICTS, (Part 1. Middleburg Historic District Regulations District) is a set of regulations based on the Code of Virginia as identified above that explains in more detail the local ordinance and its provisions. The Town established the Middleburg Historic District as an overlay zoning district in 1975. The boundary of the district includes all properties within 300-feet of the Town boundary as mapped in 1854, bordered by Marshall, Independence, and Federal Streets, and what was once Constitution Street.

NOTE: The boundaries of the local overlay historic district largely follow the boundaries of the state and national designated district with some exceptions on the district edges.



The red dashed lined rectangle designates the boundaries of the locally designated historic district, while the blue line segments reflect part of the Town boundaries.

2. State & National

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

The Virginia Landmarks Register, also established in 1966 and managed by the Department of Historic Resources, is the state's official list of properties important to Virginia's history. The same criteria are used to evaluate resources for inclusion in the state register as are used for the National Register. Middleburg's historic district listing on the Virginia Landmarks Register occurred in 1981 and listing on the National Register of Historic Places followed in 1982.

Listing on these two registers does not require owners to seek permission to make changes to their property whereas the Middleburg local overlay historic district does. However, if an owner wishes to take advantage of the state and/or federal historic rehabilitation tax credits, then the owner must submit plans (both exterior and interior of the project) for state and/or federal review as a part of the tax credit application process. (For more information on the tax credits, see page 2.10.)

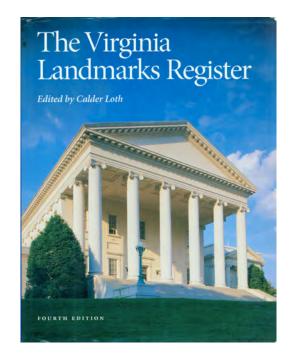
The local historic district includes over 160 buildings, including two of which are also listed individually on the National Register of Historic Places and/or the Virginia Landmarks Register even though they are already within the historic district. They are as follows:

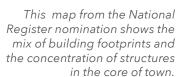
- Red Fox Inn (259-0162-0055)
- Shiloh Baptist Church (259-0162-0007
- Much Haddam (259-0162-0007) while in the Town's limits, is not in the Town's Historic District, but is individually listed on the state and national registers.

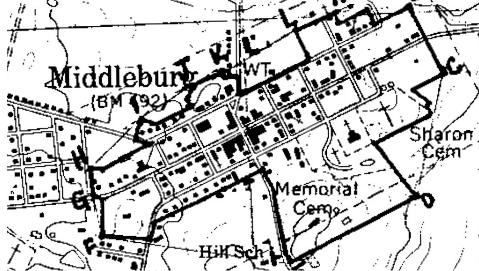
For more information on the National Register, visit the website of the National Register of Historic Places. https://nationalregisterof-historicplaces.com/va/

For more information on the Virginia Landmarks Register, visit the website as follows and scroll down to Loudoun County listings to view the Middleburg entries:

https://www.dhr.virginia.gov/historic-register/







D. Role of Design Guidelines

- 1. What Guidelines Do:
 - Assist in the preservation and rehabilitation of historic buildings in the district;
 - Provide guidance up front before property owners, architects/designers, and contractors make plans and present to the HDRC;
 - Give more detailed guidance to property owners and the Historic District Review Committee (HDRC);
 - Result in appropriate changes to historic buildings and improve the quality of new development in the district;
 - Help resolve specific design concerns that may be present in the district;
 - Assist the building industry to better understand the districts' physical character;
 - Help protect property values in the district:
 - Increase public awareness about the community vision for the district;
 - Help provide an objective and fair basis for the HDRC's review of projects; and

- Help reduce the frequency of appeals by providing clearly stated guidelines for both the property owner and the HDRC.
- 2. What Guidelines Do Not Do:
 - List specific standards for building size requirements, landscaping standards, detailed parking requirements, sign regulations and other specific elements of a building project. Many of these requirements are found in the zoning ordinance and other local regulations;
 - Regulate amount or location of new development (zoning categories define those aspects);
 - Increase new construction or rehabilitation activities, (that activity is the role of the private market and reflects local and regional economic factors);

- Improve maintenance of existing properties, (locally adopted maintenance codes contain those requirements);
- Regulate interior design (the HDRC does not review interiors, but building codes have a wide variety of requirements for the entire building dependent upon its proposed use); and
- Provide specific advice for every circumstance. Some projects may have unique issues, locations, topography, site elements or prior improvements that are not specifically covered in this document. In these cases, the HDRC must use common sense and fairness while continuing a commitment to its goal of preserving the historic character of the district.



This rendering captures the wide variety of colors, roof types and building forms found along different segments of Washington Street.





Planning Your Project

MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Determine the Location of Your Property

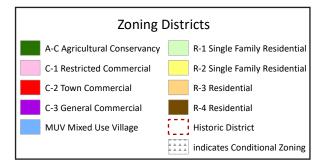
If your property is in the locally designated historic district, you need to go before the Historic District Review Committee (HDRC) and obtain a Certificate of Appropriateness (COA) if you are planning to make changes to the exterior of your building, construct a new building, or demolish or move an existing structure. See the historic district map boundaries in dashed red lines to determine if your property is within the district.

B. Zoning Ordinance & Building Codes

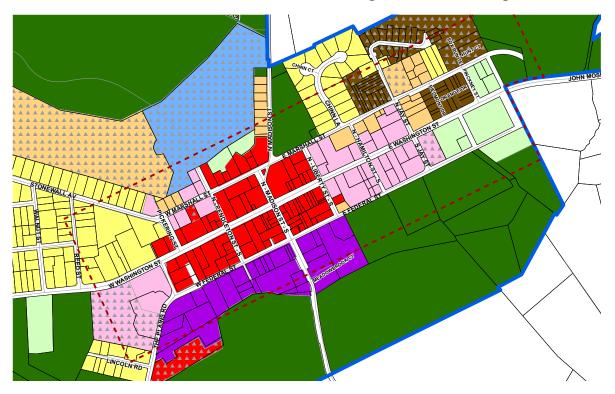
While you may or may not need to get a COA from the HDRC for some work, you may likely need other permissions, permits, or inspections from the Department of Planning & Zoning. Various provisions of the Middleburg Zoning Ordinance and the Virginia Uniform Building Code provide more specific requirements when undertaking a project throughout the town. Some of these provisions may apply to your project. Besides potentially needing a COA for changes to your historic property, you also may need:

- 1. A zoning amendment;
- 2. A sign permit;
- 3. Building permits & inspections;
- 4. An approved site plan;
- 5. A conditional use approval; or
- 6. Other types of permissions.

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



This map shows the wide variety of zoning categories within the historic district (the area within the reddashed line).





C. Understand the Design Review Process

The Historic District Review Committee (HDRC) acts on applications for Certificates of Appropriateness (COAs) for changes to properties within the Middleburg Historic District. This locally designated historic district was established to preserve and protect the unique historical, architectural, cultural, and archaeological heritage represented by the original section of the Town and all significant historic and archaeological resources within the Town.

- 1. When a COA Is Needed
- No exterior changes subject to view from a public street to any property within the Historic District may be made unless and until a COA has been approved by the HDRC. Such changes include, but are not limited to:
 - a. Demolition of any building or structure, in whole or in part
 - Alterations to any building or structure, such as building additions, replacement roofing or siding, alterations to or replacement of doors or windows, changes to any exterior paint colors
 - c. Construction or erection of new buildings, structures, or features, such as primary structures, sheds, fences, signs (also requires a sign permit), detached garages, gazebos, decks, etc.
 - d. Routine maintenance and exact, in-kind repairs or replacement are excluded from needing a COA. However, please keep in mind that ANY change in form, material or color requires a COA.

- 2. Applying for a COA
 - a. Optional Pre-application Review Procedure. Prior to the preparation of construction drawings and specifications or getting bids from contractors, prospective property developers, owners or agents may prepare preliminary scale drawings and outline specifications, including color samples for outside work, for review and informal discussion with the HDRC. The purpose of this review is to acquaint the developer, owner or agent with standards of appropriateness of design that are required of the proposed development. This optional pre-application review does not require a formal application but it does require notice to be given to the zoning administrator and subsequent notification of the chairman at least ten days before the date of the meeting at which the preliminary drawings are to be discussed.
 - b. Minor Projects. In the case of minor projects involving alterations to existing buildings or structures, the HDRC, if the preliminary drawings and other data are sufficiently clear and explicit, may approve such projects following such pre-application review, provided that the applicant shall submit an application conforming to the pre-application submission.

- c. Exemptions. Should the information submitted for pre-application review show that the alterations, remodeling, or repairs are not changing the exterior appearance of a building or site, the administrator may exempt the application from the need for a COA application and approve a permit under the provisions of this ordinance. Typical items not needing a COA may include:
 - Replacement of missing or broken window panes, roofing slates, tiles, or shingles, outside doors, window frames, or shutters where no substantial change in design, color or material is proposed.
 - ii. Ordinary maintenance, including repair and replacement, of other exterior architectural features, such as siding or fencing, with the same design, color, and material.
 - iii. Repainting resulting in the same color. (Original painting of masonry surfaces is not exempted from review.)
 - iv. The addition or deletion of storm doors or storm windows and window gardens.
 - v. Minor landscaping structures, such as walks, low retaining walls, small fountains, ponds and the like which will not substantially affect the character of the property and its surroundings.



However, if any of the above repairs or replacement, in the opinion of the Zoning Administrator, will perpetuate a condition or treatment that is considered inappropriate or incompatible with the character of the district, as indicated by the Middleburg Historic District Guidelines or previous decisions of the HDRC, they will not be exempt from applying for a COA.

d. Obtaining the COA

The prospective property developers, owners or agents submit a complete COA application along with all accompanying materials and associated fees no later than fourteen (14) days before the next scheduled meeting. The HDRC generally meets at 5:30 p.m. on the 1st Thursday of the month in the Town Office. Please contact Planning & Zoning staff if you have any questions about the application process or whether or not you need a COA.

e. Required Submission Information for a COA

The application should indicate the proposed use of the building, structure, or land and be accompanied by one-quarter inch minimum scale plans and specifications (herein "plans") as may be required by the HDRC. The plans shall include, but not be limited to, the part or parts of the building, structure or land that are, or will be, subject to view from a public street, public way, or other public place. The plans should show the proposed exterior architectural and features of such building, structure or land, which shall include, but shall not

- necessarily be limited to, the general design, arrangement, texture, materials, and colors proposed to be used in the project, and the type of windows, exterior appurtenances and accessory structures which will be subject to public view from a public street, public way or other public place.
- f. HDRC Review Options & Review Criteria
 The HDRC may either approve a COA,
 with or without conditions, or with modifications of the plans as the committee
 deems necessary to achieve the intent
 of this ordinance, or the committee may
 disapprove the COA after consideration
 of the following criteria:
 - Exterior architectural features, including all signs, which are subject to public view from a public street, way or place.
 - ii. Design, arrangement, and relative size.
 - iii. Texture, material, and color.
 - iv. The relation of the above factors to similar features of buildings and structures in the immediate surroundings.
 - v. The extent to which the building or structure would be harmonious with or obviously incongruous to the historic aspect of the surroundings.
 - vi. In the case of a building to be razed or moved, a primary consideration shall be the extent to which its continued existence would tend to protect irreplaceable historic places

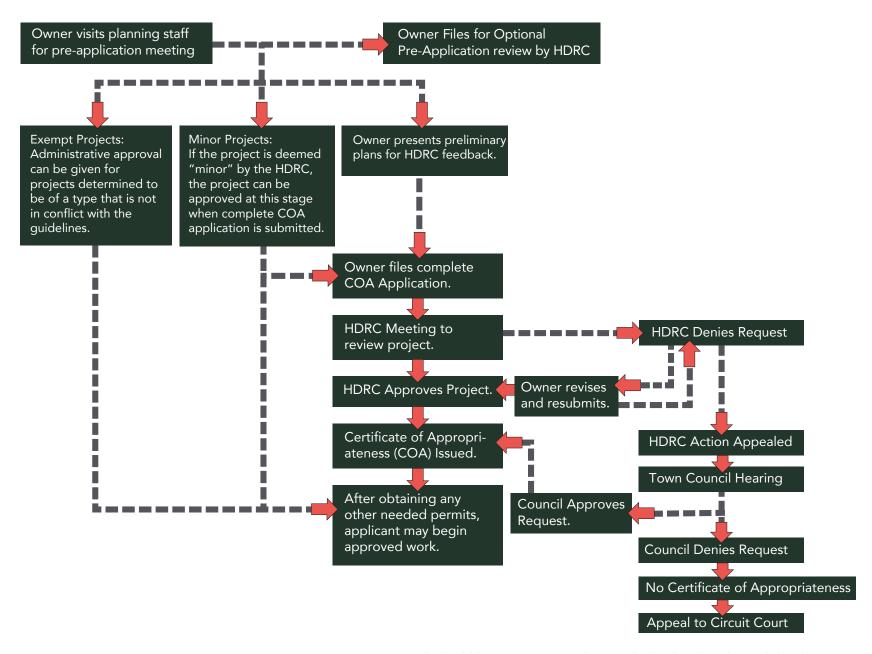
- and preserve the general historic atmosphere of the town.
- vii. The extent to which the building or structure will promote the general welfare of the town and all citizens by the preservation and protection of historic places and areas.
- viii. The extent to which said preservation and protection will promote the general welfare by maintaining and increasing real estate values, generating business, creating new positions, attracting tourists, encouraging study and interest in American history, stimulating interest and study in architecture and design, educating citizens in American culture and heritage, and making the town a more attractive and desirable place in which to live.
- ix. The extent to which the proposal adheres to these Historic District Guidelines for the Town of Middleburg adopted by the Town Council.

g. Appeals

An applicant may appeal the decision of the HDRC to the Town Council by filing a petition with the Clerk of the Council setting forth the basis of the appeal within one week of the HDRC decision. The council may reverse, modify or affirm the HDRC decision. If the applicant is not satisfied with the council decision, the applicant may appeal that decision within 30 days to the Circuit Court of Loudoun County setting forth the alleged illegality of the council's action.



GOING BEFORE THE HISTORIC DISTRICT REVIEW COMMITTEE (HDRC)



D. Understand Your Historic Property's Architecture & Significance

Since your historic property also is likely located within the state and nationally designated historic district (see map on page 2.1), review the National Register of Historic Places Middleburg Historic District nomination form on the Virginia Department of Historic Resources (VDHR) website.

https://www.dhr.virginia.gov/historic-registers/259-0162

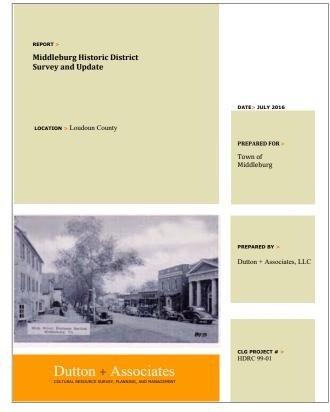
The nomination document will give you an overview of the historic district and its history and significance. It also will let you know if your building is a contributing or noncontributing building in the historic district.

Most of the buildings in the district are known as contributing buildings because of their age, style, and integrity of their original design. Buildings considered noncontributing may not fall within the period of significance of the district, may have been remodeled extensively, or may be structurally deteriorated. Contributing building rehabilitation projects in the state and federal historic district boundaries may be eligible for state and federal tax credits. See Section I.1 below for more information about these financial incentives.)

In 2016, the Town of Middleburg updated its historic district survey which is a detailed report of each of the buildings in the district. Find your property by its address to read a very brief overview of its style and age. A pdf of this report can be found on the HDRC page of the Town's website. https://www.middleburgva.gov/DocumentCenter/View/452/2016-Historic-District-Survey-PDF

-		Recreation Service	1,000	HCR5 use only
	ry—Nomina	of Historic P		entered
4-4		lation if OFM National Register Forms		u man a mana a
Type all entries—	-complete applicable	sections		
1. Name	e			
historic	MIDDLEBURG HIS	TORIC DISTRTCT		
and/or common	n/A			
2. Loca	tion			
street & number	U.S. Route 50	at VA routes 626 am	d 776.	not tor publication
city, town	Middleburg	N/A vicinity of	congressional district 1	Oth (Frank R. Wolf)
state	Virginia com	se 51 county	Loudour	code 107
3. Class	sification			
	Ownership	Status	Present Use	
district . bullding(s)	public private	oceupled unoccupied	agriculture X commercial	museum park
	private _Xboth	work ir progress	_X_educational	park private residence
	Public Acquisition	Accessible	entertainment	_X_religious
object .	in process being considered	_X yes: restricted yes: unrestricted	government Industrial	scientific transportation
	N/A	no	military	other:
4. Owne	er of Prope	rty		
name	Multiple Owne	rship		
street & number	N/A			
city, town	N/A	N/A vicinity of	state	N/A
5. Loca	tion of Leg	al Description	on	
courthouse, regist	ry of deeds, etc. Louis	loun County Courthou	se	
street & number	N/A			
city, town	Lee	burg	state	Virginia
6. Repre	esentation	in Existing	Surveys	
Virginia CommisSic	Historic Landmar	ks has this pro	perty been determined el	egible?yesx_no
date 1977, 198	81		federalsta	tecountylocal

The National Register of Historic Places form for the Town dates from 1981 and contains general historic information about the historic district along with a more detailed inventory of each building within the district.



The updated historic district survey of 2016 can be found on the HDRC page of the Town's website and owners or tenants of properties in the historic district can find more detailed information about their building here.

E. Identify the Architectural Style & Elements of Your Building & Property

1. Building Style & Character-Defining Building Features

Read Chapter 3 for more information about the most common architectural styles and building types found in the historic district. Review the photos throughout the section and find the category of style that is most similar to your building. The summary description of your style will help determine the major character-defining features of your building and its style. These features are the individual elements of the exterior design that help define its historic character unless they have been replaced by newer elements that do not relate to the historic design. Once identified, these important elements should be preserved and retained in any rehabilitation project.

Character-defining features generally include:

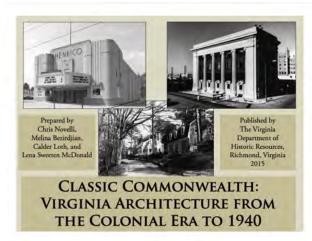
- a. Exterior wall materials;
- b. Original roof materials or in-kind replacements;
- c. Original foundation materials;
- d. Original windows, shutters, and doors or replacements of the same design;
- e. Original chimneys;
- f. Original porches;
- g. Original cornices and other decorative details; and
- h. Early changes to the building that because of their age and design, have acquired their own significance and become character-defining features.

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

Preservation Brief #17

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

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



This publication from the Virginia Department of Historic Resources gives a broad view of the various architectural building and style types to 1940. It can be found on their website at https://www.dhr.virginia.gov/publications/

Character-defining site features also contribute to the overall context of a property such as the distinctive hedge and other plantings of this site (right). 2. Character-Defining Site Features

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

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

These site features along with the building characteristics make up the context of a property. When planning your project, you should study the context of all of the surrounding properties including both sides of the entire block where your property is located to ensure that your project will respect this existing historic context.











F. Choose an Appropriate Treatment for the Historic Building

There are several approaches or treatments that should be studied as you plan which is the most appropriate for your property. They are as follows:

- 1 Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. Limited and sensitive upgrading of mechanical, electrical, and plumbing systems, and other code-required work to make properties functional, is appropriate within a preservation project.
- 2. Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural value. This approach acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. This approach must not damage or destroy historically significant materials, features or finishes and requires that any changes be compatible with the building and its

- context. However, greater latitude is given to replace extensively deteriorated, damaged or missing features using the same material or compatible substitute materials. These guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation* listed on page 2.9 that reflect this treatment approach.
- 3. Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.
- 4. Reconstruction is defined as the act or process of depicting, through new construction, the form, features and detailing of a non-surviving site, landscape, building, or structure to replicate its appearance at a specific period and in its historic location.
- 5. Remodeling or Renovation, while commonly used layman's terms, within this context of historic definitions, they have a different meaning. Remodeling or renovation makes changes to the property without necessarily taking into consideration or maintaining the historic character-defining features of a building. In many cases, what is commonly called a historic remodeling or a historic renovation is a rehabilitation project for the purposes of these definitions.

G. Consider Additional Criteria of Your Building

- 1. Level of Significance Your historic building may be very significant within the historic district if it is older than most others, is a rare example of a form or style, and retains a large degree of its exterior design and materials. In some cases, you may want to consider a preservation approach on the exterior of the building; and perhaps consider a reconstruction approach if some items are missing and there is good documentation of their original appearance.
- 2. Physical Condition Likewise, if the historic exterior features of your historic building are in good condition, you may want to consider a preservation approach. In other cases, if the building requires more extensive repairs and replacements, then it may be a better candidate for a rehabilitation approach.
- 3. Proposed Use While many historic buildings adapt readily to different uses than the original use, there may be instances where the new use requires functional changes to the exterior that would irreparably compromise the historic integrity of the design. In those cases, another use should be found for the historic building that retains the integrity of exterior design.



H. Review the Secretary of the Interior's Standards for Rehabilitation

These standards are the basis of many of the recommendations of this guide as interpreted by the Town of Middleburg staff and the HDRC when reviewing your project. First developed in 1979, these guidelines have been expanded and refined several times. They are used by the National Park Service to determine if the rehabilitation of a historic building has been undertaken in a manner that is sensitive to its historic integrity.

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

The guidelines in this publication are based on The Secretary of the Interior's Standards for Rehabilitation.

https://www.nps.gov/tps/standards/rehabilitation/rehab/stand.htm

The Secretary of the Interior's Standards for Rehabilitation are as follows:

- 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building, its site, and its environment.
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, other visual qualities, and

- where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- 8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



Review Financing Options and Potential Financial Incentives

Historic Rehabilitation Tax Credits

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

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

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

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

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

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

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

1. Federal Tax Credit Program

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

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

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

https://www.nps.gov/tps/tax-incentives/application.htm

2. Virginia Tax Credit Program

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

The state program's threshold to use the tax credits is different from the federal requirements. For owner-occupied structures, at least 25% of the assessed value of the building must be spent on the rehabilitation to receive the state credit. For all other eligible structures, at least 50% of the assessed value must be spent. The Virginia tax credits may be carried forward 10 years, but there is no carryback. Under the state program there is no continuing ownership requirement following completion of the rehabilitation.



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

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

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

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

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

1. Lead Paint

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

Preservation Brief #37:

Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing.

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

2. Asbestos

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

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

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



K. Create a Conceptual Plan for Your Project

1. Develop your architectural program

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

2. Review these Guidelines

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

3. Consider Architectural Design Assistance If your project is complicated, consider employing an architect or designer experienced in working with historic buildings or with new construction in historic districts. In larger commercial, office, multi-family, or institutional buildings you must work with a licensed architect or engineer to receive building permits and other approvals.

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

This is an important early step to determine what types of documents, drawings, and specifications you will need for review by Town officials. It will also keep you from wasting time and money on a project that would not meet design review, codes, zoning and other requirements. This may also be the time to present a conceptual design, particularly for an addition or a new building, to the HDRC before seeking formal approval.

5. Create a Schematic Design

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

6. Meet with Contractors

At this stage, you will have a good understanding of your project and the requirements of the Town. By meeting with several contractors, you can:

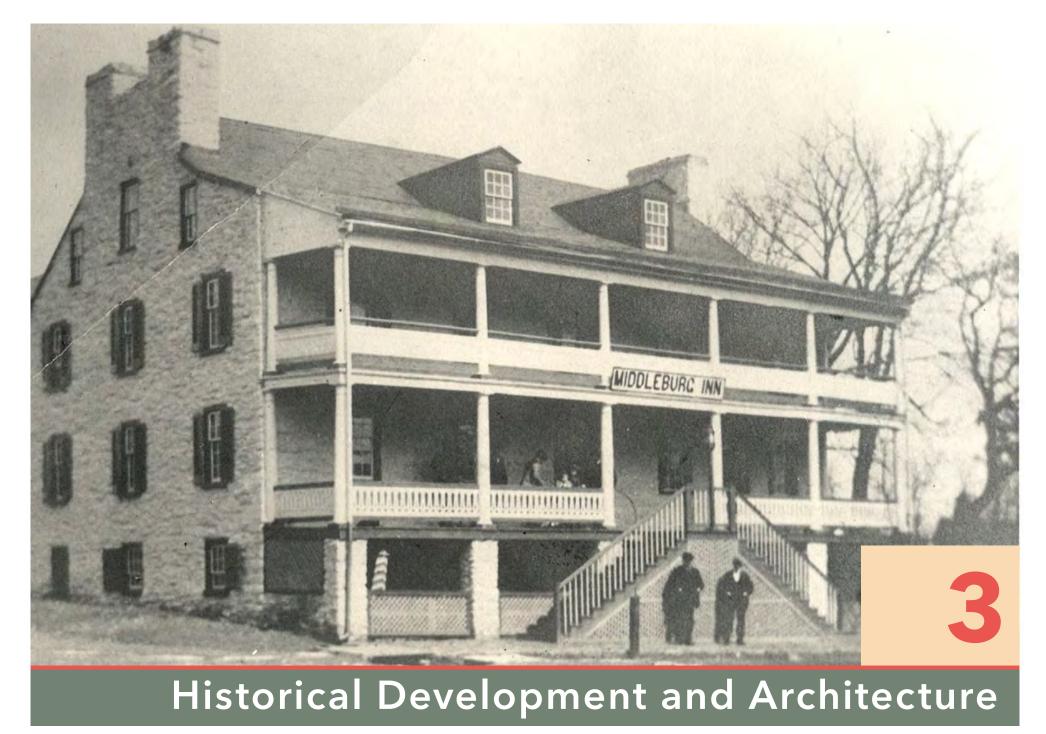
- a. Review their experience working on historic buildings that have gone through HDRC and Town review;
- Get detailed cost estimates and perhaps find ways to reduce those costs without affecting the historic character of the project;

- c. Ask for a list of references of prior similar projects; and
- d. Ask for a sample contract to review before your final selection of a builder.
- 7. Make Final Applications to the Town for Your Project

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

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





MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Brief History of Town's Development

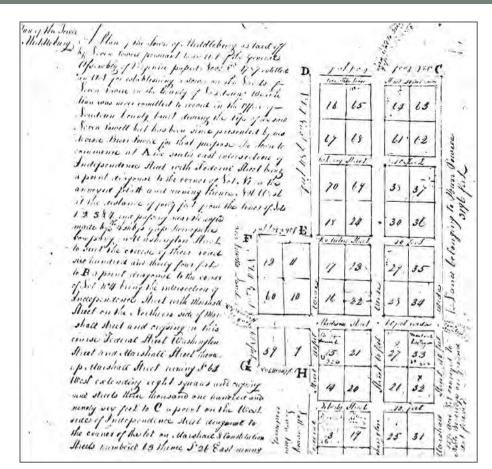
1. Early Years

Founded in 1787 by Leven Powell, a revolutionary officer and regional federalist leader, the town derives its name from its location as a midway point between Alexandria and Winchester, Virginia. It soon developed as a convenient coach stop and relay station on the Ashby's Gap Turnpike. By mid-century, it had become an important commercial center for lower Loudoun County and upper Fauguier County.

The actual site of Middleburg and its surrounds was part of a 500-acre tract of land bought by Powell from Joseph Chinn in 1763 for \$2.50 an acre. The area was then known as Chinn's Crossroads, after the descendants of Rawleigh Chinn, Joseph's father.

In 1787, Powell subdivided fifty (50) acres of his property into seventy (70) lots for the development of the town of Middleburg. The rectangular grid plan established the streets, named for prominent friends of the Constitution. Powell regulated the disposition of town lots, requiring each lot owner to build a house at least 16 feet square with a brick or stone chimney. Despite his dedication to the Town's operations, when Powell died in 1810, only seventeen of the original seventy lots had been laid out and developed.

Powell's son, Burr Powell, remained dedicated to establishing and growing the town.
When the War of 1812 ended, road and river



Original 1816 plat from D + A Report

transportation infrastructure in Northern Virginia greatly improved. In 1816, Burr Powell established five new trustees of the Town who were residents or business owners in Middleburg. Its economy benefited from wheat mills within the surrounding area and there were eighteen flour mills in a ten-mile radius. By the 1830s, the Town had a population of 430 and had eight places of business, including two taverns, a private bank, a tin shop, a locksmith, a saloon, a blacksmith

shop, and a cobbler's shop. Even though Middleburg's wagon trade was adversely affected by the completion in 1836 of the B&O Railroad, which diverted valley trade to Baltimore, markets for Loudoun County's wheat and flour continued to expand. Stage coach service became more frequent at this time as well. Due to these factors, Middleburg's growth was sustained into the second half of the 19th century and, by 1853, had a population of approximately 600.



2. Civil War & Post War Years

Northern Virginia soon divided over the national issue of slavery. There were many Quakers in northern Loudoun County who opposed slavery, while many landowners in the Middleburg area tended to be proslavery due to their reliance upon slave labor. When the Civil War began in 1861, citizens of Middleburg supported Virginia's secession from the Union.

The Confederate officer, Lt. Col. John Singleton Mosby visited the town frequently for food and shelter as well as to elude capture. Thus, Middleburg gained a reputation for fierce Confederate loyalty among the Union troops in the Civil War. Following the Battle of the Wilderness in 1863, the townspeople took in more than 1,200 Confederate casualties, with the Baptist and Methodist churches serving as hospitals. Later a monument was erected in the Sharon Cemetery to the memory of the numerous unidentified soldiers who died in Middleburg. This is said to be the first memorial in the United States to honor unknown soldiers.

At the conclusion of the war, the U.S. War Department established a Freedman's Bureau in the town to provide assistance to recently freed slaves and their families. It was located in the Danning House on the corner of Jay and Marshall streets and was later a private residence known as the Hansborough House. The town's northeast quarter is known as Bureau Corner acknowledging the history of this log house that successfully served the newly freed Black population and assisted in creating a wide variety of Blackowned businesses of the time.

In 1872, Middleburg was incorporated as a Town by a charter of the Virginia General Assembly which enabled Middleburg to elect a mayor. In this post war era, Middleburg entered a state of economic decline and by the mid-1880's there was little new construction in the town and its population was about 410. The census of 1910 recorded 263 people in the town, marking the town's decline. At the turn of the century, Middleburg had two general stores, a small farmer's bank, a drug store, a jewelry store, and one physician's office.



Built in 1827, the Red Fox Inn was originally known as the Middleburg Inn. The front porches were likely a later 19th c. addition to the building's facade.



3. Twentieth Century

The Town's 20th century renaissance is due in part to the advent of the Piedmont Fox Hounds in 1840, the Orange County Hunt in 1900, and the mass migration of wealthy northern families into the area. Harry Worcester Smith and some friends leased the Colonial Inn located at 2 West Washington Street, for a clubhouse and inaugurated local interest in fox hunting and horse racing. With the organization of the Middleburg Hunt in 1906, settlement by equestrians continued. Over the next twenty years the town became a thoroughbred horse breeding, showing, and racing center for the United States. This activity brought investment capital to the town for new construction and for the preservation of Middleburg's historic architecture.

AUDDIEBURG NATIONAL BANK

Early photograph of Middleburg National Bank (left) from www. middleburgva.gov/ gallery.aspx.

The rise of the automobile weakened the ties that had bound the town and the country-side in close interdependence. New owners and stores would soon supplant the old country stores, and residents from a much wider area would come to the town to shop. Many residents began commuting to Winchester and Washington, D.C. These changes advanced the commercial revitalization of the town.

By 1937 Middleburg had come full circle in the course of a century. The town now had seventy-five (75) places of business including eight stores, several restaurants, and a modern bank. There was town electricity, an operating municipal water system, a modern sewage system, and a new stone firehouse with a corps of volunteer firefighters on 24-hour call. Middleburg's character as the center of Virginia Hunt Country had become permanently fixed. The Middleburg Hunt, the Orange County Hunt, the Piedmont Fox Hounds, and the Glenwood race course all placed Middleburg as a leader of fox hunting and steeplechase racing in the world.

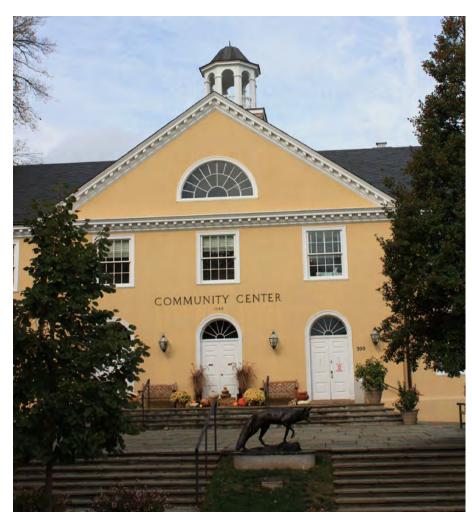
The weekly published Middleburg Chronicle was founded in 1937 as a proponent of fox hunting and steeplechasing and later changed its name to The Chronicle of the Horse as readership became worldwide. This publication helped complete Middleburg's identification with the comfortable and hospitable ways of its hunt country lifestyle. The recent expansion of The Chronicle offices and addition of a National Sporting Library and Museum on the Vine Hill property indicates the continued importance of Middleburg's sporting community.



Early picture of East Washington Street from www.middleburgva.gov/gallery.aspx.

The granting of a new charter from the General Assembly in 1944 and the construction in 1948 of the Middleburg Community Center confirmed the town's renaissance by mid-century. Middleburg came into greater public prominence in the early 1960's, through its association with President John F. Kennedy, who rented a home in the area.

In the later part of the twentieth century, Middleburg continued to thrive with more visitors, new shops and restaurants, and the construction of additional residences. With the coming of the twenty-first century, the town saw a major traffic calming project and streetscape enhancement completed by the Virginia Department of Transportation to improve and upgrade U.S. Route 50 throughout the region. In addition, this unique community saw the coming of a new internationally recognized hotel, the Salamander Resort & Spa, that is located within the town limits and connects to the historic district.



Middleburg Community Center constructed in 1948.



B. The Character of the Historic District

The Town of Middleburg's commitment and passion for the preservation of its contributing historical resources, has created a very unique and diverse village feel. The result truly captures the aura of the same small town that was originally laid out over two hundred and thirty years ago.

With its tree-lined streets, brick and stone sidewalks, and harmonious scale, the town has developed its own distinctive and charming character over the years. Historic buildings designed in a variety of architectural styles and types, provide a rich tapestry of materials, colors, and forms. There is a village scale created by the one-to three-story buildings, their random spacing, and varying setbacks. Street trees, planters, and small landscaped spaces, many with various fence forms and types, add a richness at the pedestrian level.

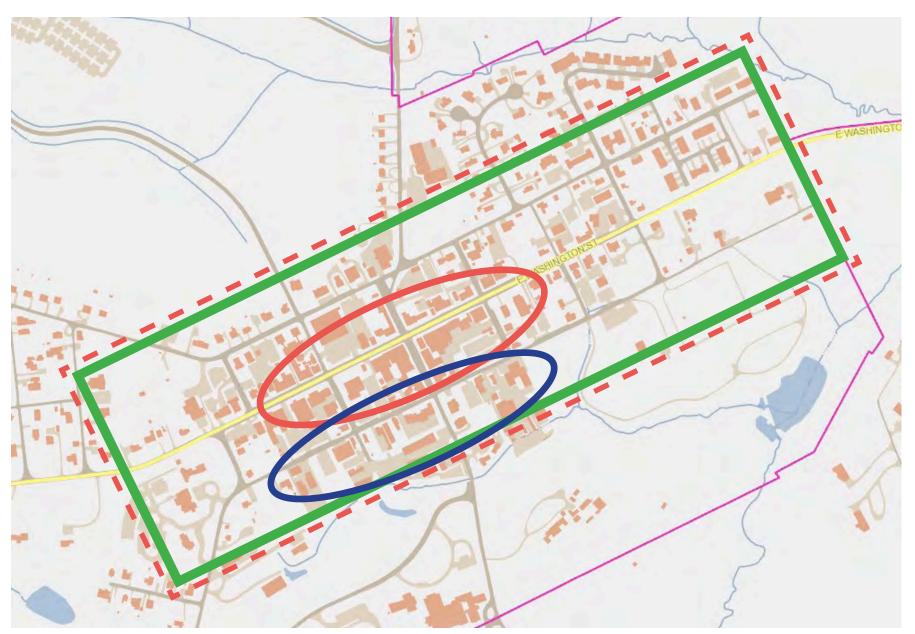
The overall linear "Main Street" space of Washington Street is well defined by the street wall of the historic facades while the wide variety of building elements, porches, storefronts, cornices, signs, and window patterns continue to result in a remarkable and unique context. Beyond Washington Street's commercial core, the historic district spreads out with residences mixed in with other commercial and institutional structures on nearby and connecting streets. On-site parking is commonly tucked into sites behind the historic heart of the district.

The town has a diversified mixture of architectural styles reflecting the taste of each generation from its 18th century settlement to its 20th century renaissance. There are Federal style townhouses, a Gothic Revival church, stone American vernacular structures, Colonial Revival commercial buildings, and a Neoclassical former bank building along with various residential styles ranging from late Georgian and Federal styled dwellings to early-twentieth century bungalows. The adaptive use of many of these historic buildings into new shops, offices, and dining has maintained the historic character of the community and continues to help the town survive and flourish.



There is a certain rhythm of the "Main Street" buildings as they march down the street. While there is much variety among them, the overall effect is one of a cohesive block of commercial structures.





The historic district has subtle subareas where the architectural character changes from residential (green) to dense commercial (orange) to a combination of newer service and residential buildings (blue).



C. Architectural Styles and Building Types

1. Late Georgian/Federal (1790-1830)

Most of the earliest and largest residences in Middleburg were designed in this style and are of brick construction. Georgian or Federal styled structures were rectangular in plan with a center hall or side passage plan and a side gable roof. Windows were six-over-six, double-hung sash type, often with nine-over-six patterns on the main level of the building. Openings were organized in a symmetrical pattern and cornices generally were molded brick or simple three-part wood variety. The Federal style owes much to the designs of the English architect, Robert Adam and reflected the rise of the new American republic.

Georgian dwellings had few decorative features and smaller paned windows.

Semi-circular arches may be present above the main entry and the overall effect is of a simple, heavy, brick box. In contrast, Federal styled houses seem lighter in feel and decoration. Window muntins are slender and windows are larger and wider. Broader elliptical arches cap entry doors, sometimes with sidelights and slender columns support one-story entry porticoes.



1824 Federal-2 W. Washington Street



1830 Federal-106 E. Washington Street



1800 Federal-111 E. Washington Street



2. Greek Revival/Roman Revival/Classical Revival (1820-1860)

With the popularity of explored ruins of classical Greece and Rome in the eighteenth century, came new architectural forms and elements, particularly columns, pilasters, elaborate cornices, and porticoes. As the United States grew, these new styles suited the growing democracy based on classical ideas of representative government. Public buildings, schools, and other institutions were designed in this new style.

In terms of Greek Revival architecture, the prominent feature is the pedimented gable oriented to the front of the building. Most buildings are constructed of brick with symmetrical facades and may have gable or hipped roofs with large boxed plain cornices. Entrances have transoms and sidelights that are rectangular and windows may be tripartite. Openings may have shouldered trim and motifs may include Greek key frets and egg-and-dart moldings. Classical columns that support porticoes reflect the orders of Greek or Roman architecture. Roman orders are popular in this part of Virginia due to the influence of Thomas Jefferson's preferences and this variation is also known as Jeffersonian Classical Revival.



1850 Greek Revival-former residence and now Emmanuel Church Parish House.



3. Gothic Revival (1840 - 1880)

The Gothic Revival represented an interest in the Middle Ages and was a reaction against the order of the Greek and Roman Revivals. Gothic architecture was widely accepted for homes, churches, and prisons. It was introduced by the architect, Alexander Jackson Davis and presented in books by Alexander Jackson Downing.

The style is characterized by its steeply pitched roofs and use of the Gothic or pointed arches for doors and windows. As in the ancient cathedral, functional decoration was often added in the form of towers, clustered columns, bay windows, stained glass, and intricate woodwork. The buildings often were asymmetrical and painted in strong earthy colors.

In Middleburg as in most communities, Gothic Revival buildings are, for the most part, churches. The style also features side buttresses that allows for larger arched openings, often filled with decorative glass. Tudor-shaped arches also may be present and chimneys are tall, may be clustered, and have decorative caps. Houses in this style have board-and-batten or stucco walls with one-story verandas. Bay windows are common and the steep gable roofs may have front facing gables as well, often with decorative bargeboards.



1843 Gothic Revival-Emmanuel Episcopal Church



1913 Gothic Revival-Shiloh Baptist Church



4. Neo-Classical Revival (1900-1930)

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



1924 Neo-Classical-1 E. Washington Street

5. Colonial Revival (1900-1950)

The Colonial Revival style is based on the earlier Georgian and Federal periods of American architecture in the late-eighteenth and early-nineteenth centuries. This domestic style often has a rectangular plan, symmetrical façade, a center hall, and is typically constructed of brick or wood. The roof may be a gable or a hipped design. The Dutch Colonial version has a gambrel roof.

The details are always classical and porticos over entrances are common. As in earlier periods, the windows have small panes and framed with shutters. However, their proportions are often more horizontal and the first floor may contain paired or triple windows. Doorways can have various elements including sidelights, fanlights, pediments, and columns or pilasters. The commercial version of this style can be seen throughout Middleburg's central core.



1930 Colonial Revival-302 W. Washington Street



1930 Colonial Revival-3 E. Washington Street



1958 Colonial Revival-Middleburg National Bank



6. Bungalow (1910-1940)

A Bungalow is a smaller dwelling whose name is derived from the Hindu word "banla" meaning traveler's rest. This house design became the most popular residence for middle-class families during this era and came out of the British Arts and Crafts movement.

One of the more common variations is the sweeping side-gable roof form that contains a large central dormer and extends over a front porch. Other variations include cross-gable and hipped roof forms. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Stone or brick tapered piers support various column designs.

Windows may be in pairs, and there are frequently side bays. Materials are often combined on bungalows and may include stone, brick, shingles, stucco, wood, and combinations of the above. Colors were of naturally weathered materials and earth tone paints. The selection of materials and the decorative details often relate to the stylistic version of the bungalow design which can reflect Craftsman, Tudor, or Colonial Revival influences.



1930 Craftsman Bungalow-107 W. Marshall Street



7. Vernacular (1780-1940)

This term is associated with building forms that are simple forms, have minimal decoration, and generally are smaller scale. They are not consciously designed like an academically styled building, but reflect the lives of everyday people and events. Early such structures are made of local materials and traditions; log cabins, barns, and outbuildings are just several examples. In Middleburg, many of the smaller and simpler dwellings and commercial buildings reflect this form while also containing later additions. The result is frequently a small-scaled structure with various sections, differing roofs and a mix of materials, all creating a pleasing evolution of the original structure.

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

https://www.dhr.virginia.gov/publications/





1910 - 13 E. Washington Street



1875 - 306 E. Marshall Street

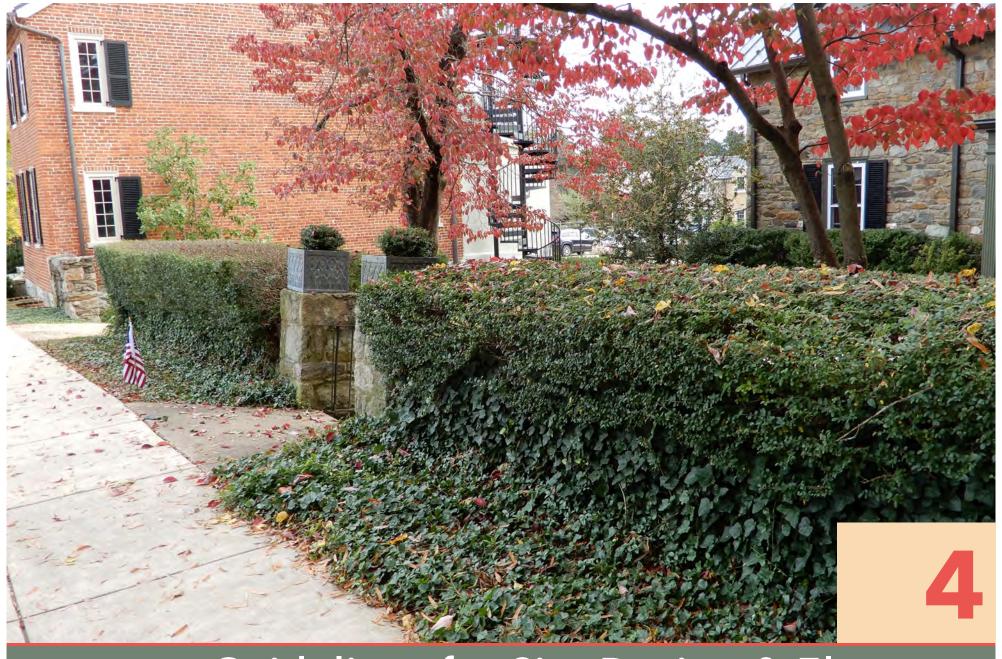


1910 - 13 E. Washington Street



1900 - 21 W. Federal Street





Guidelines for Site Design & Elements

MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES

GUIDELINES FOR SITE DESIGN & ELEMENTS



This graphic highlights how important the site is in defining its setting in relation to the building's location. In addition, the plantings, open space, walkways, driveways and outbuildings also contribute to the distinctive nature of the overall property. Retention of important historic site features helps define the historic district character as does the introduction of sensitively designed and placed new site features that respect that existing character.

Site design is the relationship between a historic building and its site elements such as landscaping, walkways, outbuildings, and other elements within the property boundary. These site features often help define the historic character of the property and may be considered an important part of any project. Site features help define Middleburg's unique commercial area of the historic district with its small landscaped areas, historic fences, and random open spaces, many of which are contained within the narrow area. between the sidewalk and the building. These small-scaled site features along "Main Street" add a rich variety to the pedestrian experience. In other sections of the historic district, residences may be set back further and the dominant site element is the front lawn as well as walkways, some driveways, and additional plantings including large trees. Rear areas of the site may contain garages, other outbuildings, appurtenances, and other site features. See Chapter 16 Appurtenances for more information.

NOTE: Many of the sections of these site design guidelines also have more detailed requirements and standards in Middleburg's Zoning Ordinance. Please obtain more information from the Planning & Zoning Department when planning changes to a site.



A. Walkways, Driveways & Parking

Most of the parcels in the commercial historic district do not have these features although some of the businesses have steps and railings to access their storefront. Likewise, there are several narrow walkways to connect the front sidewalk to rear sections of the site. Residential district properties usually have walkways and some have driveways for parking.

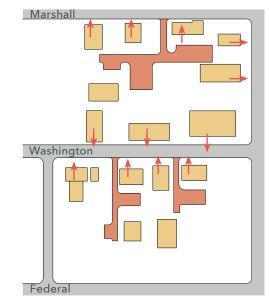
GUIDELINES

- 1. Retain existing historic driveways that are considered contributing site features to the historic character of the property.
- 2. In general, driveways should be located only on large, wide parcels that can accommodate such a feature and when this feature is found on other surrounding historic properties.
- 3. Parking areas must be screened in some manner so that the parking is not the dominant visual feature of the property.
- 4. Retain existing historic paving and edging materials used on walks and driveways such as brick, bluestone, slate, native stone, and patterned concrete from earlier eras.
- 5. If possible, repair damaged areas with materials that match the original paving in color, size, texture, and finish.
- 6. Ensure that any new paving material is compatible with the context of traditional materials found on surrounding sites.

7. In large private parking areas, divide the overall space with landscaping, pedestrian walkways, seating areas, and other features. Connect pedestrian paths to buildings on site and to surrounding public sidewalks.

INAPPROPRIATE TREATMENTS

- 8. Avoid placing driveways on small, narrow lots. Such a feature would have a major negative visual impact on the site.
- 9. Do not place either hard paved or graveled parking areas in the front lawn. All driveways for residential uses should extend at least to the rear building line.
- 10. Avoid large expanses of bright, lightly colored concrete.
- 11. Asphalt paving should not be used for walks, curb cuts, or aprons.
- 12. Do not demolish contributing historic buildings for new parking areas or structures.



Private parking in Middleburg generally is located to the rear of buildings and accessed by a narrow driveway at the front, side, or rear. Buildings are close to and oriented to the street. Garages are generally to the rear of the property.

In this example, parking is screened from the street view by landscaping and from the adjacent house by fencing. All treatments are in scale with the building and the street.





GUIDELINES FOR SITE DESIGN & ELEMENTS



This parking area is screened by landscaping.



Access to rear parking from a narrow front driveway finished with tan pea gravel.







Walkways, whether on public or private land, include a variety of materials such as stone, brick, and pea gravel.



B. Plantings & Trees

Like the placement of a structure on its site, the surrounding landscape also contributes to the character of the historic district. From large street trees to small flower beds and planters on Washington Street and well-kept lawns and foundation plantings on residential lots, Middleburg's landscape is an essential part of its unique character.

GUIDELINES

- 1. Retain existing trees and plants that help define the district's character.
- 2. Replace diseased or dead plants and trees with indigenous species.
- 3. Repeat the dominant landscape design (plant, size, and species) found in the historic district when installing new plantings.
- 4. Remove invasive species and volunteer plant growth that is not intended as part of the landscaping and that may harm historic features such as walls, walkways, and foundations.
- 5. When constructing new buildings, additions, or outbuildings, identify and take care to protect significant existing trees and other plantings.
- 6. Take cues from surrounding properties' historic landscape design and indigenous plant materials when creating landscaped borders, and selecting species of screening plants and ground covers.
- 7. Use landscaped borders of small trees, shrubs, or hedges to screen parking areas of private sites in the commercial section of the historic district.

INAPPROPRIATE TREATMENTS:

- 8. Do not replace front lawns with paving or gravel for parking areas.
- 9. Select mulching and edging materials carefully, and do not use plastic edgings, lava, crushed rocks, artificially colored mulch, or other materials that would clash with the existing character of the landscape design in the district.



There is a rich variety of plant materials, landscaped edges, and street trees that all contribute to the unique informal nature of the historic district.









C. Fences, Walls & Gates

Fences, walls, and gates are a prominent site feature on many properties within Middleburg's historic district. Masonry walls are constructed frequently with native stones and sometimes with brick. There also is a rich tradition of wrought iron fences scattered along Washington Street and sometimes in combination with a stone base. Other sites are defined by wooden picket fences, and some residential parcels with flat or gently sloping lots have front lawns without such features.

GUIDELINES

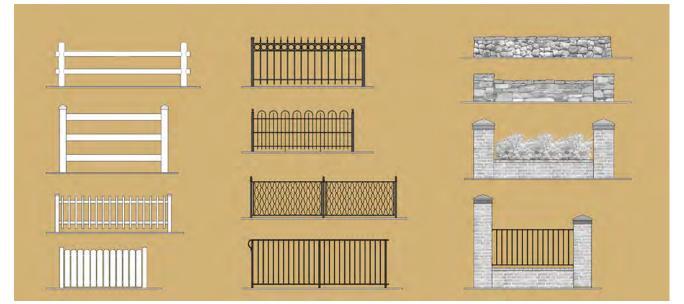
- 1. Retain any existing historic fences, walls and gates.
- 2. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location when possible.
- 3. Replace deteriorated historic fences and gates by matching the material, height,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

- 5. The design of new fences, walls and gates should blend in with the materials and designs found in the historic district and should generally reflect the era and style of the surrounding area. Commonly used materials are stone or brick for walls, and wood or metal for fences and gates. Planted hedges also are used to define edges of properties.
- 6. Fences and walls on corner lots must meet sight distance standards of the Virginia Department of Transportation.
- 7. Wood picket fences and gates should be painted or stained with an opaque stain to complement the historic character of the building and street.
- 8. The structural members of any fence should face inward to the property being fenced. Fenc-

es where the structural members are an integral part of an overall design, and where both sides of the proposed fence are identical, are appropriate.

INAPPROPRIATE TREATMENTS

- 9. Privacy board fences generally are not appropriate for front or side lawns or other highly visible areas. They may be appropriate where necessary to provide screening for delivery, storage or utility areas otherwise visible from a public-right-of-way. Where permitted, solid board fences over four feet in height should be landscaped to soften their appearance
- 10. Chain link, vinyl, split rail, or unpainted pressure-treated wood fences, or walls of concrete block or horizontal wood landscaping timbers where visible from public rights-of-way, are not appropriate in the historic district.



These graphics show typical designs of fences, both wood and decorative metal, along with stone examples that can be found throughout the district.





Historic stone walls laid in random ashlar patterns are a strong site element and can be found in town and throughout the region.



This wood picket fence design is a classic example of creating a strong edge to the property and is installed on a low stone wall.



This more formal brick and metal fence defines the edge of the property and the vertical brick piers help break up the long expanse of this site element.



This historic decorative metal fence is a rare surviving site element and requires continual maintenance for it to remain a unique feature on this property.



D. Site Lighting

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

GUIDELINES

- 1. Retain any historic light fixtures on the site of the residence or the commercial building.
- 2. Repair and refurbish historic light fixtures when possible. Use full cut-off shielded fixtures and bulbs that eliminate glare and spillover to other properties. This is a fixture in which all emitted light is projected below the horizontal plane of the fixture.

- 3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
- 4. Use fixtures that are compatible with the character of the historic building and the surrounding area.
- 5. Choose full cut-off fixtures whose light levels provide for adequate safety but do not spill over or trespass onto neighboring properties. Existing porch lights or lit storefronts often are sufficient.
- 6. Parking areas and building lighting on commercial properties should have shielded lighting sources that adequately light the site and pedestrian paths. Use full cut-off fixtures when installing new lighting or retrofitting existing fixtures.

Shielded fixtures light this narrow passageway.

- 7. Building facade lighting can be attained with lit storefronts. If storefronts are not part of the facade, entry lighting and/or full cut-off shielded fixtures may be considered to provide safe lighting for customers.
- 8. Site lighting's light temperature generally should be between 2,700 to 3,000 Kelvins.

INAPPROPRIATE TREATMENTS

9. Avoid bright security lighting mounted at eave heights of buildings that are not shielded.



This fixture is located under the awning and subtly lights the entrance and stairs.



A typical freestanding traditional light fixture on a painted metal pole can be found on many properties in the historic district.



E. Outbuildings & Garages

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

GUIDELINES

1. Retain and repair historic outbuildings following the existing building guidelines chapters.

This garage may have been used for wagons and carriages as well as the automobile that arrived later.

- 2. Follow the applicable zoning requirements by placing new outbuildings, such as garages or sheds, to the rear or rear sides of lots that are large enough to accommodate them. A zoning location permit is required for any accessory building. Accessory structures must be located in the side or rear yard. A building permit from Loudoun County is also required for all accessory structures greater than 150 square feet in floor area.
- 3. Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, roof form and colors. Their design should emphasize that they are auxiliary structures. For more information on appropriate new construction, see Chapter 7.
- 4. If a prior outbuilding was located on the site and its location and design can be determined, it may be appropriate to reconstruct it if it will not detract from the design integrity of the present building.
- 5. When designing a new garage, the garage doors should face away from the street where possible and should utilize traditional building materials or acceptable substitute building materials.
- 6. New patios, terraces, decks, or pools should be sited in rear yards and if they are not visible from a public right-of-way, they are not subject to HDRC review. Also gardens not visible from a public right-of-way are not subject to review.

- 7. Locate and attach decks so that the features and materials of the historic building are not damaged or obscured.
- 8. If decks are visible from a public-right-ofway, their design should be kept simple and have traditional style balusters to complement the design of the historic building.
- 9. Decks should be stained with an opaque stain or painted to blend with the colors of the historic building.

INAPPROPRIATE TREATMENTS

- 10. Prefabricated outbuildings that are not typically in keeping with the historic character of the district are not appropriate if visible from the public street.
- 11. Deck additions should not be installed on façade or side elevations of a historic building.



This small barn is one of very few surviving building types found in the town.





Guidelines for Existing Buildings - Elements

MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Foundations

The foundation forms the base of a building, is a character-defining feature, and its condition is extremely important to the overall stability of the entire structure. Most buildings in Middleburg's historic district have masonry foundations of either stone or brick. Buildings constructed after the turn of the 20th century may have poured concrete or concrete block foundations. Brick masonry buildings often show no delineation between the foundation and wall plane.



Local stone is a very common foundation material used on earlier structures in the town.



GUIDELINES

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

INAPPROPRIATE TREATMENTS:

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



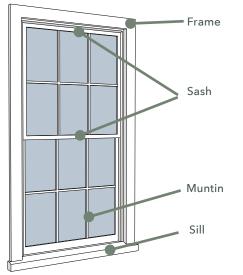
These brick planters conceal the masonry foundation along this building facade.



The historic stone material very effectively blocks moisture from weeping up or through the foundation.

B. Windows

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





Careful repair of original wood windows can extend their life indefinitely.

Commercial buildings with upper levels typically contain windows that help define the character of the building and may provide a pattern of openings with neighboring buildings. Façade windows may be more decorated than windows on secondary elevations, which may be more utilitarian and may have been blocked in or covered up. Smaller buildings may have dormer windows within the roof structure and storefronts are typically just large openings containing display windows. Early dwellings may have taller windows on the main level and shorter ones on the upper floors.

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

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

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

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

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

BEFORE REPLACEMENT OF HISTORIC WINDOWS

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

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



GUIDELINES FOR WINDOWS

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

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

INAPPROPRIATE TREATMENTS

- 8. Do not replace any historic windows without undertaking a condition survey of the existing windows.
- 9. Do not remove existing windows and fill in the openings on primary elevations visible from a public right-of-way.
- 10. Do not remove historic dormer windows and do not add new dormer windows where they historically were not located.
- 11. Do not install replacement windows that do not fit the opening.
- 12. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, reflective quality or color of glazing, or the appearance of the frame.
- 13. Do not use clip-in/false muntins and removable internal grilles to mimic divided lights.
- 14. Do not use vinyl windows when replacing historic windows.

TECHNICAL INFORMATION

Preservation Brief #9

The Repair of Historic Wooden Window

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

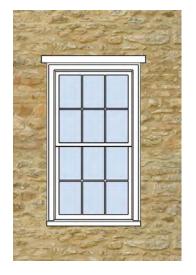
Preservation Brief #13

The Repair and Thermal Upgrading of Historic Steel Windows

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



Typical Window Types



















One-over-one light



Eight-over-eight lights



Typical Window Types







Craftsman-style multi-light over single light



Dormer windows















A variety of shed dormer windows

C. Shutters

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

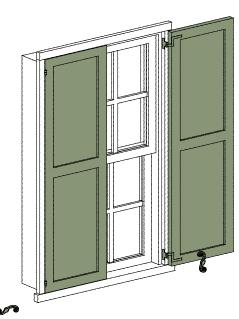
GUIDELINES

- 1. Retain original shutters and hardware.
- Repair existing historic shutters following the guidelines for wood in the materials chapter.



These louvered shutters are installed correctly with hinges and shutter dogs so that they are operable as originally intended.

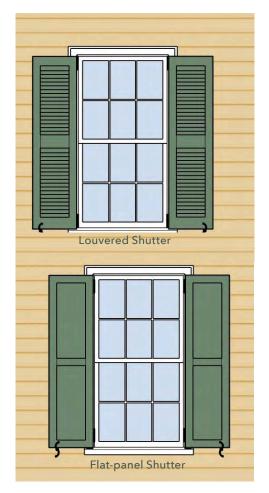
- 3. Replace shutters that are beyond repair in kind according to the following criteria:
 - a. Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.
 - b. Shutters should be sized to fit the window opening and result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



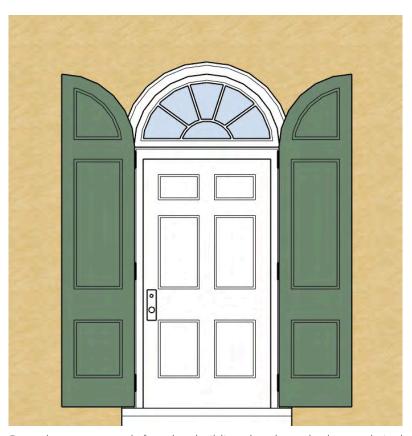
Shutters should be attached with hinges located within the window's frame & secured with shutter dogs. Shutters should not be installed flat & screwed into surrounding wall material.

INAPPROPRIATE TREATMENTS

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











Door shutters are rarely found on buildings but the arched example in the photo is an unusual design with its alternating panels of horizontal and vertical louvers. The example on the far right shows a paneled example on a more recently constructed building.

D. Doors

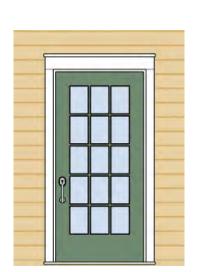
Doors are an important focal point of a store-front, an entrance or porch, and they are often a character-defining feature of the architectural style of a building. Residences may have a variety of door types reflecting the variety of styles of dwellings. Commercial buildings typically have their original wood-and-glass doors, or they may have more recently installed aluminum frame doors. Door details including the frame, any glass, and the hardware are also part of the character-defining features of this element.

GUIDELINES

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

INAPPROPRIATE TREATMENTS

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









There is a variety of glass commercial doors in Middleburg; many have a series of small panes while some are a more typical single pane.





This graphic shows a variety of six-panel door types, one with only a transom, one with a transom and sidelights, and one with sidelights and an elliptical fanlight. The last example has only a semi-circular fanlight but also has the rare set of door shutters.



This former residential doorway contains a six-panel door with flanking sidelights capped with a transom.



This commercial doorway consists of a single pane door with a transom above.



E. Storm Windows & Doors

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

GUIDELINES

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

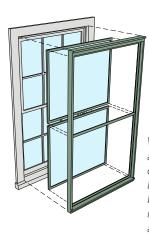


A storm door may be a single light in order to reveal the design of the door underneath or it may have a division to correspond with the paneled door design (below).



INAPPROPRIATE TREATMENTS

- 9. Do not install unpainted aluminum storm windows or doors in a historic building.
- 10. Cast aluminum or plastic decoration on a storm door is not appropriate.



While storm windows are typically a oneover-one light, the Middleburg example below copies the multiple lights of the actual window.



F. Porches & Porticoes

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



Colonial Revival styled dwellings may have a small classically inspired portico as seen here like earlier Federal or Greek Revival examples may have had.

GUIDELINES

- 1. Retain original or later character-defining porches and porticoes since these elements are often critical to the design integrity of the building.
- 2. Stone or brick steps and historic railings may be an entry feature on commercial buildings or on residences with a limited setback and should be retained.
- 3. Repair and replace damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
- 4. Keep porches open to provide shade and reduce heat gain during warm weather.
- 5. Replace an entire porch only if it is too deteriorated to repair or is completely missing. The new porch should match the original as closely as possible and be based on physical evidence and/or historic photos.



In this graphic, the same era residence has a longer porch-like portico.

INAPPROPRIATE TREATMENTS

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

TECHNICAL INFORMATION

Preservation Brief #45

Preserving Historic Wooden Porches

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



GUIDELINES FOR EXISTING BUILDINGS - ELEMENTS



A classically inspired door surround.



A hipped roof supported by decorative brackets.



A typical portico without classical details.



A classical portico design but the fanlight is covered.



A full-length front porch with side steps due to no setback.



This front porch is classically designed with its Roman Doric columns supporting a simple entablature.



This front porch is contained within a sloping roof similar to a bungalow design.



The American Foursquare styled dwelling has a full-length front porch, a typical feature of that style while the neighboring structure has a two-story side gallery porch, a rare feature in town but common on historic houses in Charleston, SC.



G. Architectural Details & Trim

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

TRA A Somewhat Inc.

These pairs of pilasters frame the sidelights of this entryway and their classical details add interest to overall composition.

GUIDELINES

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



This decorative scalloped cornice extends up the rakeboard to the chimney and is an unusual detail on this dwelling.

INAPPROPRIATE TREATMENTS

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



Classically styled posts, dentils and brackets help provide details on this porch.



H. Cornices, Parapets & Gutters

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

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

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



GUIDELINES

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

This classically inspired cornice contains small modillion blocks or large dentils as a part of its design.



Cornices define the transition from the wall or porch to the roof as illustrated here. Cornices are frequently an element in a storefront that allows space for wall signs.



- Inspect the entire gutter system carefully every year. Clean out existing gutters and downspouts, and provide ongoing maintenance to prevent blockages that may cause water retention and deterioration.
- Ensure that gutters are installed with minimal slopes to ensure that water runs off and does not stand in the gutter. One-quarter inch per 10 feet of gutter is the minimum pitch to use.
- 7. Replace gutters and downfalls according to the illustrations provided. In most instances, the historic profile of the gutter is a half-round rather than an ogee, "K," square, or rectangular shape.



These downfalls empty into the porch gutter below, a common feature on buildings with porches or one-story wings.

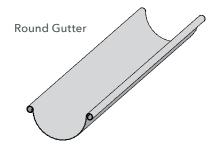
- 8. Make sure that new gutters and downfalls are of the appropriate size and scale. Larger gutters and downfalls may be needed when installed on roofs with large expanses of roof area to avoid overflow. Over time, this overflow can cause deterioration of the cornice and wall areas.
- Ensure that the finish color is compatible with the overall color scheme for the building. Some more recent gutter materials may be finished with a baked-on enamel coating.

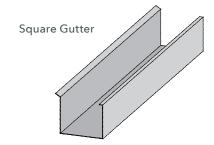


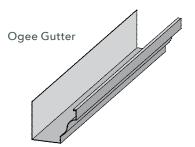
Large expanses of roofs require more than one downfall and the gutter needs to be installed to slope in both directions for proper drainage.



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









I. Chimneys & Flues

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

GUIDELINES

- 1. Clean chimney flues on a regular basis if the flue is in use.
- 2. Retain historic chimneys, and repair the masonry as recommended in the materials chapter.
- 3. If a severely deteriorated chimney must be replaced, rebuild it in the same design. Use the same type of masonry, in the same pattern, and the same masonry joints as the original.

- 4. Brick chimney caps are constantly exposed to extreme weather conditions and frequently may need repointing. See the section on masonry in the chapter on materials for more detailed guidance.
- 5. If a hood, shield, or screening is needed to protect the flue from moisture and/or birds, select or construct this element to minimize its visual presence to the overall design and scale of the chimney.
- 6. Small metal flues, plumbing vents and attic exhaust vents required for contemporary functional standards should be located on visually inconspicuous areas of the roof. Such metal flues and vents should be painted to match the existing color of the roof material in order to reduce visibility.

INAPPROPRIATE TREATMENTS

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

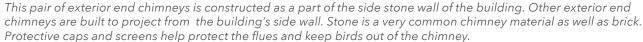


This frame dwelling's stone exterior end chimney ties into the matching stone foundation.













J. Roofs

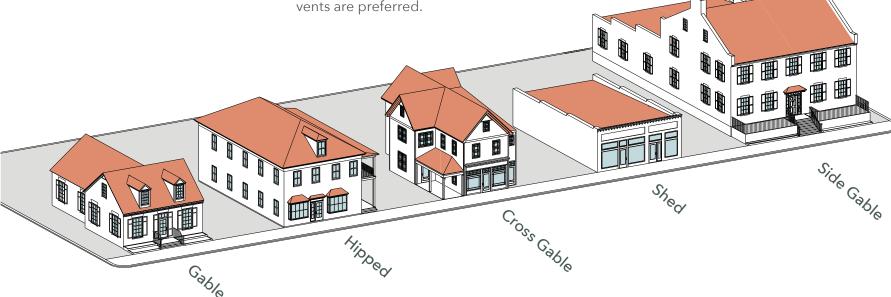
One of the most important elements of a structure, the roof serves as the cover to protect the building from the elements. Its visibility, shape, and materials make it one of the most important character-defining elements of a historic building. Good roof maintenance is critical for the roof's preservation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

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

GUIDELINES

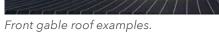
- 1. Retain original or historic roof materials, such as slate, standing-seam metal, or metal shingles, particularly when they are highly visible character-defining elements of the building.
- 2. Preserve original roof shapes and pitches.
- 3. Retain architectural features including chimneys, roof cresting, finials, dormers, cornices, and exposed rafter tails.
- 4. Repair of roof materials and elements should be made in-kind with materials that duplicate the original materials.
- 5. Replace roof coverings when necessary by using new material that matches the original roof covering as closely as possible in composition, size, shape, color, and texture
- 6. Ridge venting is discouraged on all roof types. Traditional gable vents or louvre style vents are preferred.

- Standing seam metal roofs should be specified with a crimped ridge and without a ridge cap.
- 8. Fiberglass or asphalt shingle roofs are appropriate on contemporary buildings but not on historic structures as are architectural grade shingles in darker colors.
- Place solar collectors, satellite dishes, and other antennae including emerging technology equipment, on less visible locations of the roof. Ensure that any such installations minimize damage to historic fabric.
- 10. Place roof-mounted mechanical equipment behind a parapet wall or a screen integral to the building's architectural design or locate them in setback locations away from the edge of the roof to minimize their visibility.

























Mansard roof example.



Hipped roof example.



INAPPROPRIATE TREATMENTS

- 11. Do not change the historic roof material to asphalt shingles or other non-historic materials if the original or a close facsimile is available.
- 12. Do not add dormers, vents, skylights, dish antennae, or solar panels to the roof if viewable from a primary elevation. They should be placed inconspicuously on secondary elevations of the building.
- 13. Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original. For example, some current, pre-coated metal roofs are designed for new industrial buildings with wide V-shaped snap lock seams. This type of installation does not replicate a historic standing-seam roof that has a thin raised seam at the joints created by mechanically or hand-folding and locking the seam.
- 14. Do not replace slate roofs if the material is not deteriorating; slate from Buckingham County Virginia may last at least 150 years. Pennsylvania slate may begin to delaminate after 75 years. Leaks in slate roofs usually are due to the deterioration of associated flashing and fasteners or due to wood deterioration surrounding hidden gutters or cornices.
- 15. Do not paint metal roofs or install new pre-coated metal roofs with bright colors. More appropriate colors would be shades of gray, dark green, dark brown, bronze or black. See Chapter X Guidelines for Painting for further guidance.

TECHNICAL INFORMATION

Preservation Brief #4

Roofing for Historic Buildings

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

Preservation Brief #19

The Repair and Replacement of Historic Wooden Shingle Roofs

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

Preservation Brief #29

The Repair, Replacement, and Maintenance of Historic Slate Roofs

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

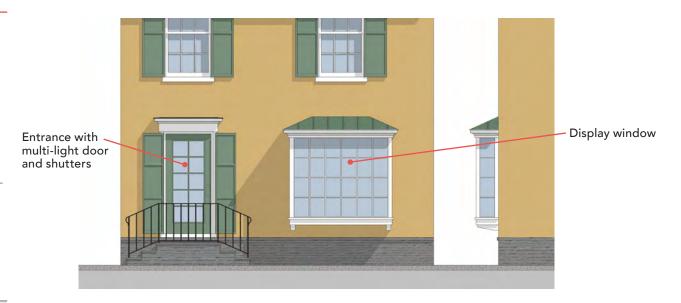


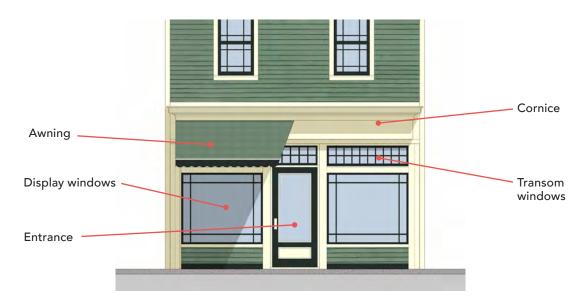
K. Storefronts

The storefront is one of the three significant sections of a typical facade of a historic commercial building, and is the most visible since it is located on the main (pedestrian) level of the structure. Its transparent windows were designed to draw the customer or client to the business within, as well as, to display the merchandise sold there. At night, the lit storefront helps illuminate the sidewalk and adds visual interest for downtown visitors. Many of the traditional storefronts in Middleburg's central business district date from the late 19th century to the first half of the 20th. There is a wide variety of storefront designs within Middleburg which adds a visual richness to the pedestrian scene.

GUIDELINES

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







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



This storefront is capped with an unusual row of small three-part transom elements.

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



Separate projecting display bay windows are a common feature on many the Town's commercial structures.

INAPPROPRIATE TREATMENTS

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



L. Rears of Commercial Buildings

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

GUIDELINES

- Retain any original doors and windows that define the character of the building when possible. In general, avoid closing existing openings.
- 2. Repair deteriorated windows and doors; add storm windows or storm doors if necessary. Reopen blocked-in windows when possible.
- 3. If rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen while maintaining the character of the windows from the exterior.
- 4. If security bars need to be installed over windows, choose a type appropriate for the window size, building style, and required level of security.

- Consolidate and screen mechanical and utility equipment in one location when possible.
- 6. Install adequate shielded lighting for customer and store security. A fixture's lighting temperature generally should be from 2,700 to 3,000 Kelvins.
- 7. When a supplemental entrance is used at the rear of a building, or when the rear of a building is seen from a public street, add a walkway to the secondary entrance.
- 8. Consider installing signs and awnings for rear entrances.
- 9. Consider adding planters, or a small planting area, to enhance the rear entrance.
- 10. If the building includes uses such as a restaurant, coffee shop, and related businesses, consider creating an outdoor seating space for customers.
- 11. Note building and ADA codes when, and if, changing the dimensions or design of a rear entrance. Meet all handicapped accessibility and egress requirements as needed.



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



The rear elevation of this building has a one-story addition that offers the opportunity to create an attractive rear entry directly off of the adjoining parking lot.





Guidelines for Existing Buildings - Materials

MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES

A. Wood

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



Wood siding, wood shutters, wood windows, and wood shingles within the gable end of this building reveal the versatility and popularity of this building material.



While this wood frame home also has a wood based porch, its rear addition is stone and stucco reflecting three common local building materials.



This one story frame commercial structure also uses the same wood material for its storefront.



Wood framed dwellings with stone foundations are a frequent combination of local materials.

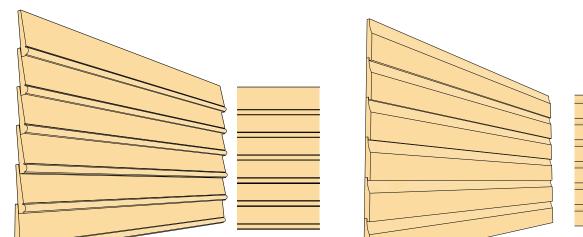


Wood shingles are used in this bungalow along with stone foundation and porch piers.

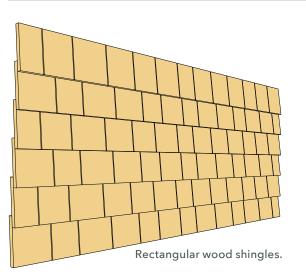


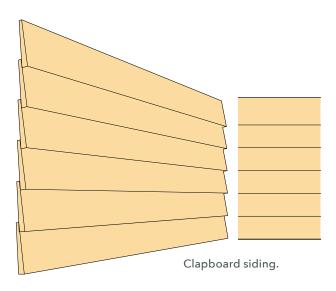
GUIDELINES FOR EXISTING BUILDINGS - MATERIALS

Wood Siding Varieties

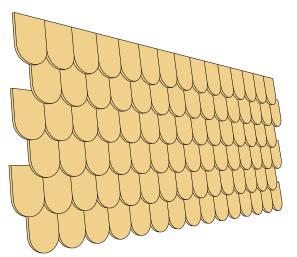


Wood Shingle Varieties





Beaded siding.



German or novelty siding.

Scalloped or fishscale wood shingles.



GUIDELINES

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



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

MAINTENANCE

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

INAPPROPRIATE TREATMENTS

- 14. Do not use liquid siding. See Chapter 10 Painting for more information on this treatment.
- 15. Do not use cementitious siding to replace original, irreparable wood siding. It may, however, be approved for use in new construction in the district.
- 16. Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
- 17. Do not use high-pressure power washing to clean wood siding because the pressure may force moisture behind the siding where it can lead to paint failure and rot.
- 18. Do not caulk under individual siding boards or window sills because this action seals the building too tightly and can lead to moisture problems within the frame walls and subsequent paint failure.



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



B. Masonry: Brick & Stone

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

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

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













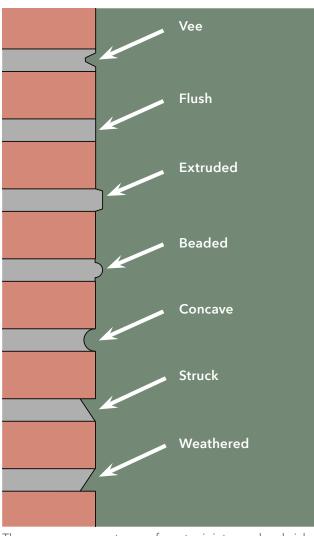








Stone is laid in a variety of ways depending on the stone and how it was quarried and finished. The top photograph shows random rubble while the other photographs show stone rubble that is laid in rough courses.

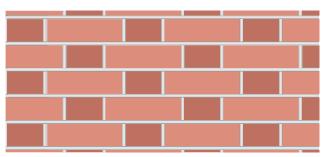


There are numerous types of mortar joints used on brick and stone applications.

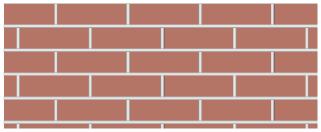
- 1. Retain masonry features that are important in defining the overall character of the building.
- 2. Leave unpainted masonry unpainted.
- 3. Repair or replace a masonry feature when necessary by using a replacement material with the size, texture, color, and pattern of the historic material, as well as, the same mortar joint size and tooling.
- 4. Repair by repointing only areas where mortar has deteriorated. Sound mortar should be left intact.
- 5. When repairing masonry, remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Approximately a one-inch depth of existing mortar should be removed, if possible, to allow for the new mortar.



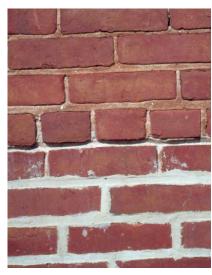




Flemish bond consists of alternating brick stretchers and brick headers.



Running bond consists only of rows of stretchers and is frequently used as a veneer over a frame structure.



Poor repointing in only portland cement in this photo demonstrates the result when compared to the originally laid brick above.

- Duplicate replacement mortar in strength, composition, color, and texture; an analysis of a mortar sample can aid in identifying its composition.
 - a. Appearance: Duplicate old mortar joints in width and profile (see the Mortar Joint Profile illustration on page 6.5).
 - b. Color: Match the color of the new mortar to that of a clean section of existing mortar.
 - c. Strength: Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and heating conditions, and old mortar moves to relieve the stress. If a hard mortar with too much Portland cement is used, the mortar will not flex as much, which can cause the brick to crack, break, or spall.
 - d. Composition: Mortar of older brick buildings has a higher lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime if the mortar mix is no more than 20 percent Portland cement.
- 7. If painted masonry needs repainting, follow these steps:
 - a. Remove deteriorated paint to the next sound layer by hand-scraping. Do not completely remove paint that is well adhered because breaking that bond could damage the masonry.

- b. Clean with a low-pressure water wash if the building is dirty. (See #11)
- c. Allow masonry to dry for at least 14 days before applying the paint.
- d. Prime with an appropriate masonry primer.
- e. Repaint with an appropriate masonry paint system as recommended by the paint manufacturer.

MAINTENANCE

8. Prevent water from entering masonry walls by ensuring that the ground slopes away from the wall, the roof is secure, flashing is maintained, and gutters and downfalls are working properly.



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



6

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



This brick building was cleaned by applying baking soda under pressure.

INAPPROPRIATE TREATMENTS

- 16. Do not sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser since these methods can do irreparable damage.
- 17. Do not repoint masonry with a synthetic caulking compound or Portland cement as a substitute for mortar.
- 18. Do not use a scrub coating—a thinned, low-aggregate coat of mortar brushed over the entire masonry surface and then scrubbed off the bricks after drying—as a substitute for traditional repointing.
- 19. Do not remove mortar with electric saws or oversized grinders that can damage the surrounding masonry.

20. Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to breathe through the masonry. Use an anti-graffiti coating on masonry areas that have seen repeated vandalism and where improved shielded lighting and other security measures have not been successful.

TECHNICAL INFORMATION

Preservation Brief #1

Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

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

Preservation Brief #2

Repointing Mortar Joints in Historic Masonry Buildings https://www.nps.gov/tps/how-to-preserve/briefs/2-re-point-mortar-joints.htm

Preservation Brief #15

Preservation of Historic Concrete

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

Preservation Brief #39:

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

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



C. Stucco

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



Rough and smooth finish stucco is found on buildings throughout the historic district.





- 1. Maintain historic stucco as a character-defining material of the building. A stucco surface may also have been applied to a building as an early alteration. As a secondary material, it may have acquired its own significance over time and should be retained if now considered a character-defining feature.
- 2. Do not paint original, unpainted stucco.
- 3. Use a replacement stucco mix that is weaker than the masonry to which it is being applied and that replicates the visual qualities of the historic stucco.
- Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
- 5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture.
- 6. Use a professional plasterer for stucco repair. A qualified tradesperson will assess the damage and perform an analysis to match the new stucco composition to the existing material.



- 7. Existng stucco may be tinted or pigmented and was sometimes whitewashed or color-washed. When replacing or repairing this colored stucco, match the color or tint of the existing material. After repairs have been made, stucco buildings may require repainting. Use properly formulated masonry silica stains that allow the stucco to expel moisture vapor. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
- 8. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.

MAINTENANCE:

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

INAPPROPRIATE TREATMENTS

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

TECHNICAL INFORMATION

Preservation Brief #22

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



A stone foundation protects the frame stucco wall above from moisture penetration.



A rough finish stucco is used as the wall material on this church.



Stucco was used on the original section of this dwelling and on both additions as well.



D. Metals

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

Decorative metal fences are a common feature on various properties within the district.

GUIDELINES

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



Standing-seam metal roofs are present on many of the town's buildings. Newer metal roofs may be made of heavier gauge steel and precoated in various colors. Properly applied without a large steel cap, the effect is similar to earlier hand-crimped seam roofs.

MAINTENANCE

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

INAPPROPRIATE TREATMENTS

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

TECHNICAL INFORMATION

Preservation Brief #27

The Maintenance and Repair of Cast Iron

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



E. Glass

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

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

GUIDELINES

- 1. Retain original or historic window glazing when possible. Decorative glass may have been covered up by wood panels, particularly in transoms over storefronts.
- 2. Retain character-defining applications of decorative or historic structural pigmented glass.
- 3. If necessary, replace glass with new glass to match the original with the same color, thickness, and glazing method.
- 4. If original prism glass in a transom has been removed, and it can be documented that it was previously installed, consider reinstalling a reproduction prism glass with similar visual characteristics.

- 5. Repair, rather than replace, cracked structural glass panels. Repair will prevent further damage from moisture infiltration. Small repairs can be made by using flexible caulk in a color that matches the historic glass.
- 6. If it is necessary to remove structural glass panels due to adhesive failure, commercial solvents should be used to dissolve the hardened mastic and allow the panels to be removed without damage.
- 7. Pigmented structural glass panels should be reapplied to a clean surface with an asphalt mastic adhesive that is similar to the original, rather than with silicone, butyl, rubber, or an epoxy product.
- 8. Pigmented structural glass is no longer manufactured, so finding replacement pieces can be difficult. Consolidate the original materials to the most prominent location, and use substitute materials on less visible elevations.
- 9. Spandrel glass may be an appropriate substitute for the historic glass panels if the color, size, and reflectivity of the original materials can be approximated.







Glazed windows have many shapes, sizes and types as seen on this storefront, church, and dwelling.

TECHNICAL INFORMATION

Preservation Brief #33

The Preservation and Repair of Stained and Leaded Glass https://www.nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm



F. Slate

Slate is a quarried rock used for roof tiles on some of Middleburg's early buildings. Likely, most of the slate is from Buckingham County, Virginia, where the slate is still quarried. It is of a uniform dark gray color and is one of the hardest slates available. Its life expectancy is approximately 150 to 175 years.

GUIDELINES

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

TECHNICAL INFORMATION

Preservation Brief #29

The Repair, Replacement and Maintenance of Historic Slate Roofs

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



Slate shingled roofs of Virginia Buckingham slate have a life expectancy of over 150 years.



Slate is used for the roof of the dormer window as well as the for the building itself.



G. Substitute & Imitative Materials

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

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

More recently, fiber cement siding is used in new construction; and an artificial slate made of rubber and other composites is used for roofing shingles. Exterior insulation and finish system (EIFS) has been developed as a synthetic stucco to resemble stone for both wall and detail applications. Plastics made from various polymers have continued to be developed throughout the 20th century into building applications from siding to molded architectural details and elements. These composites can range from

polyvinyl chloride (PVC) to fiber-reinforced plastic (FRP) to create building features as well. Some of these composites can be cut and painted like wood and are becoming very popular in new residential construction.

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

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

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

- i. Often, property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve exterior building problems for a lifetime. Vinyl siding is usually guaranteed for 20 years, not a lifetime. (Guarantees over 20 years are usually prorated.)
- ii. Several quality paint jobs may cost approximately the same as replacement siding. Exterior paint applied according to the manufacturer's instructions may have a warranty of 15 years or more. Properly maintained wood siding has been found to last hundreds of years.
- iii. Painting of vinyl or aluminum siding can be a challenge because paint may not adhere well to these materials.Painting may also void your warranty.
- iv. Vinyl and aluminum siding are not weatherproof. Time and extreme temperatures can take a toll on artificial siding. Over time, some artificial siding may dent, warp, cup, become brittle, buckle, break, fade, and become dirty due to numerous environmental factors.
- v. Unlike wood, substitute siding materials are difficult to repair to match the existing material. Factory colors, styles, and finishes change over time.



2. Cementitious Siding

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

3. Composite Trim Materials

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

INAPPROPRIATE TREATMENTS

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

TECHNICAL INFORMATION

Preservation Brief #8

Aluminum and Vinyl Siding on Historic Buildings https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm

Preservation Brief #16

The Use of Substitute Materials on Historic Building Exteriors

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



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





Guidelines for New Construction and Additions

A. Introduction

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

These are GUIDELINES, not prescriptive standards or numerical regulations for the most part. Those requirements are found within the local zoning ordinance and the state building codes that local officials must follow.

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

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







These examples of newly constructed buildings within the district show how their design allows them to fit into the overall historic character of their surroundings due to their scale, massing, roof forms, materials, and details such as porches, storefronts, and dormers.







B. Context

The following guidelines are all important when considering whether a proposed new building design is appropriate and compatible; however, the degree of importance of each criterion may vary within each area as conditions vary. For instance, the distinctive character of Middleburg's historic district is derived not only from architectural style and building forms, but also from the character of the street created by building setback, spacing, mass, and building height as well as the landscape quality.

This context can be divided into the three following parts:

- 1. The Public Realm: This consists of the public street, any planted verge and the public sidewalk. It may contain public plantings, street trees, public street furniture, utility structures and features, sidewalk designs and materials as well as necessarily encroaching elements of private buildings including steps, railings, awnings, and projecting signs.
- 2
 Semi Public
 Realm
 Semi Public
 Realm

This graphic shows a typical context of commercial buildings within the historic district. The public realm is the street itself and sidewalk. The semi-pubic realm is the space between the sidewalk and the rest of the site. When designing a new building within the district, the existing context of the surrounding properties along both sides of the subject block should be studied to ensure the new building respects this historic context.

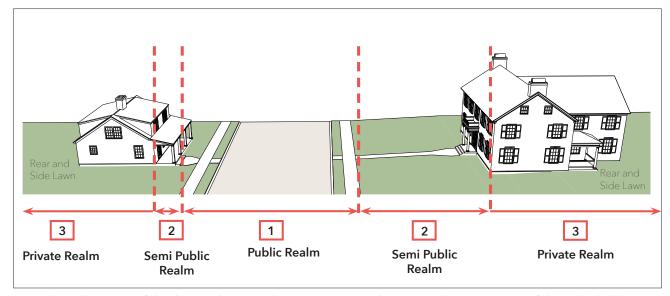
- 2. The Semi-Public Realm: This is the privately owned site area between the sidewalk and the private building. Depending on the building type, its siting, and its use, this area may be a large front lawn or a very small setback space. It is semi-public since it is very visible and the public uses it to gain access to the private building (commercial or residential). It may contain elements such building setback and spacing, plantings, planters, seating, outdoor dining, walls and fences, trees, lawns, walkways and lighting fixtures among others. An open front porch of a residence may be part of this area as well.
- 3. The Private Realm: This is the building part of the overall context of an area. It may contain a private residence or a commercial use and the public needs to have permission to enter this space through invitation of an owner or by the fact that the commercial space is open to entry. The style, building type, size, massing, scale, opening patterns, elements, materials, colors, and roof form all make up the context of the building. The rear area of the site is also part of the private realm and generally is not visible from the public realm. It may contain a rear lawn, parking areas, outdoor spaces and features, accessory structures, and various appurtenances.



GUIDELINES

- Any new building design and its site design should be carefully considered within the context of the above three realms and this context should extend to both sides of the entire block in which the new site is located.
- 2. Copying historic designs or features from other parts of the historic district outside of this immediate context may not be appropriate if the new design is going to be a good neighbor to its nearby properties.
- 3. Likewise, if some of the properties within the subject block of the proposed new construction are not contributing historic buildings, their attributes should not be included in any analysis of the historic context.

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



In residential sections of the district, there may be more variety in the existing historic context, if the individual houses have different setbacks and a corresponding larger or smaller front lawns.



C. Setback

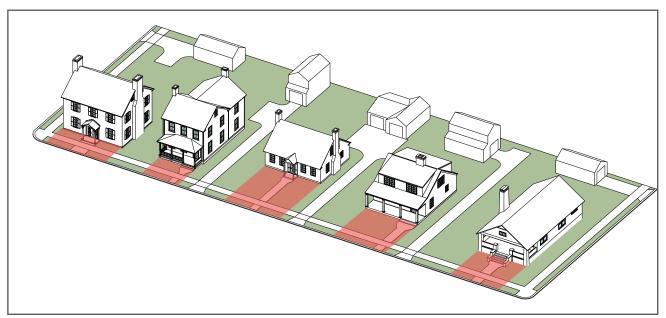
Setback is the distance between the building wall and the property line or right-of-way boundary at the front of the lot.

GUIDELINES

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



The historic district is distinct in its variety of setbacks as illustrated here in both the commercial areas (above) and residential areas (below).

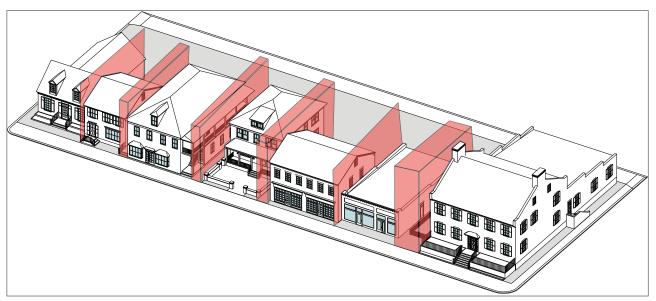




D. Spacing

Spacing refers to the side yard distances between buildings.

- Space new construction according to the historic precedent in the immediate surroundings of the proposed new construction. This includes sites on both sides of the street in the block of the proposed new construction.
- 2. Consult with Department of Planning and Development staff regarding applicable zoning regulations.



There is limited spacing between most of the buildings in the commercial sections of the district but some have a wide enough gap to provide pedestrian access to areas behind the buildings.



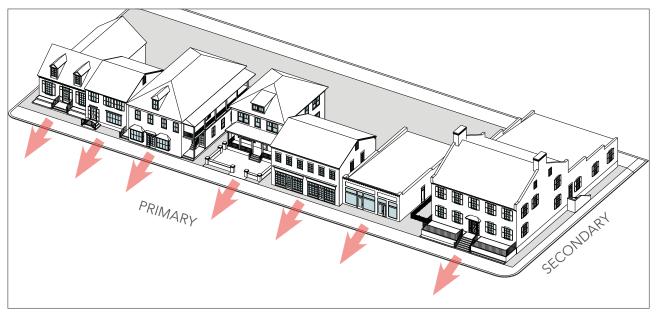
Spacing on residential streets typically is wider and may include driveways as well.



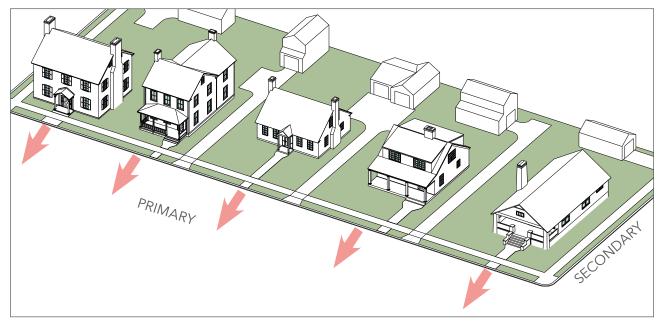
E. Orientation

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

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



As expected the typical commercial building in the district orients its facade to the street.



Residential areas contain dwellings that also orient their fronts to the primary street of a block.

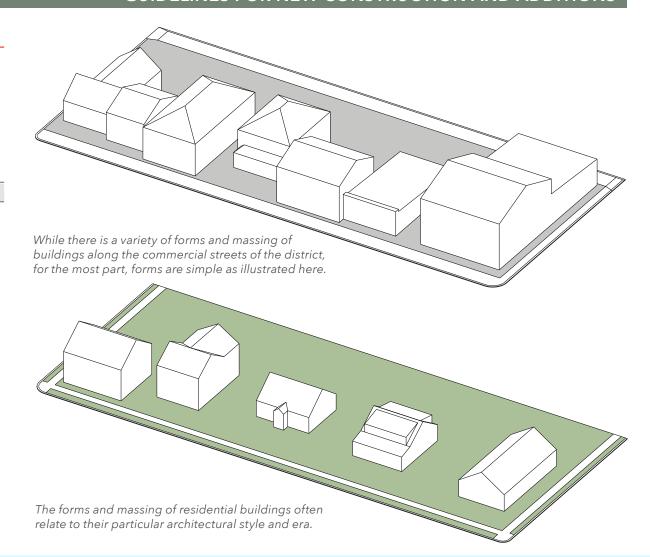


F. Complexity of Form & Massing

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

GUIDELINES

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



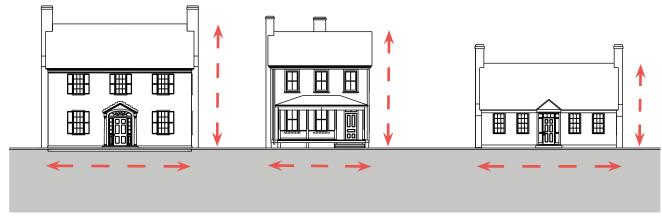




G. Height & Width

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

- 1. The height and width of a new building should be compatible with neighboring historic buildings. The height of a proposed building should be within 10 percent of the average height of historic structures on both sides of the block to achieve visual compatibility. Depending on the zoning of parcel's location and its proposed building type, maximum allowed height may be 30 to 35 feet.
- 2. Design new buildings to respect the existing width of original structures in the district. The space should be within ten percent of the average spacing of the other contributing buildings on both sides of the subject block.



Residential buildings may have similar heights and widths resulting in more square shapes or they may be wider than tall for a more horizontal appearance.



The commercial sections of town may have different heights and widths but since the buildings are close together and their scales are similar, the overall effect is of a continuous block with slight variations.

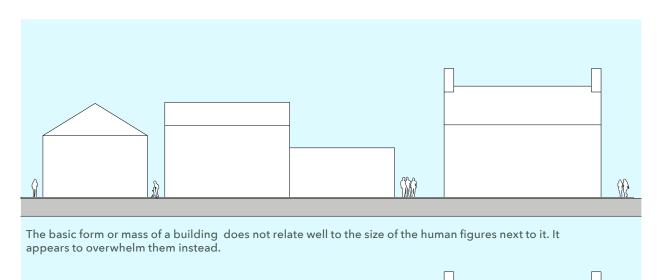


H. Building Scale

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

GUIDELINES

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



First floor elements such as porches, storefronts, and entrances begin to provide features that relate more to the size of a human and help visually reduce the mass of of the the building.



Different types of windows, materials, and details further assist in reducing the building's scale.

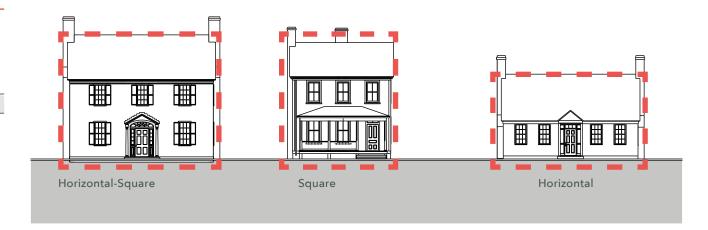


I. Directional Expression

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

GUIDELINES

1. Make sure that the directional expression of new residential buildings is compatible with that of the surrounding houses in the block. If the majority of the existing houses within a block is relatively square, the new dwelling should have similar proportions. If there is more variety in the proportions of existing houses on a block, the designer of a new dwelling may select from those options. Commercial buildings in the core of the historic district have a variety of proportions depending on their design, age, style, and presence of any additions. This variety adds a richness to the commercial area so there may be more flexibility in the design of a new commercial structure but it should still respect the scale of surrounding existing historic buildings on both sides of the block in which it is being constructed.





For the most part, buildings in Middleburg are either horizontal or square in their overall directional expression.



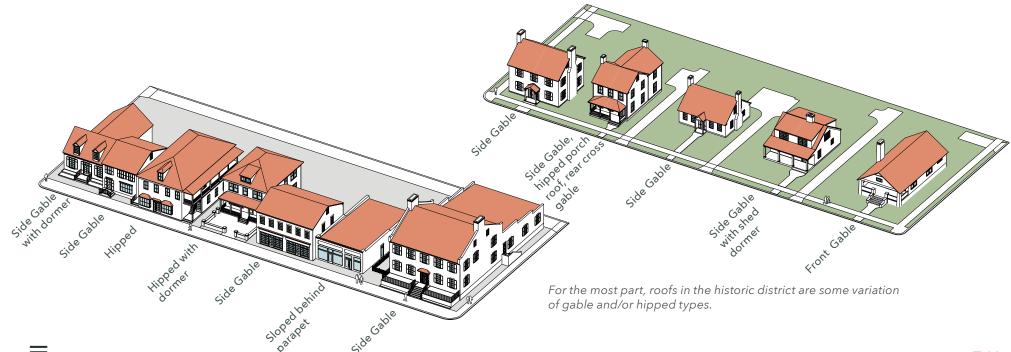
J. Roof Form & Materials

The form of a roof is an important visual element in defining a building and, with its materials, helps create continuity and rhythm in the historic district. The pitch and orientation of gables and hips are important aspects of roofs and there is a wide variety of applications of these features. Likewise, there are various designs for roof dormers that correlate to a particular building style. Dormers are a frequent feature in many of Middleburg's existing historic buildings. Details such as exposed roof rafters and eave brackets also help to articulate certain architectural styles. Roofing materials in the district vary and include standing-seam metal, asbestos shingles, asphalt, or occasionally slate, as well as rubber membrane roofs on commercial buildings.

- 1. Use roof forms, such as gable, hipped, or combinations of forms, in the design of new buildings that relate to existing surrounding examples.
- 2. Consider employing roof dormers if they are commonly used in nearby historic buildings.
- 3. Reflect the pitch and gable orientation of surrounding historic buildings in the design of a new dwelling or commercial building.
- 4. Use eave design and materials that complement those frequently found on surrounding buildings.
- 5. See Chapter 11 Energy Conservation and Chapter 16 Appurtenances for further guidance on placement of solar panels, antennae, satellite dishes, etc.



Since Chimneys are a prominent feature in Middleburg, they should be considered important features for new construction, particularly residential buildings.



K. Cornices

Most of Middleburg's historic dwellings have some sort of cornice as do commercial buildings that may also have a cornice above their storefront. Most cover the intersection of the roof and the walls of a building. Thus, they often cover the end of the roof framing. Similarly on a commercial building's storefront, they cover the intersection of the storefront framing and the wall above. On porches and porticoes, they provide a similar role. In addition, they add scale to a building and help stop the eye when viewing the structure.

GUIDELINES

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



The color area highlights the location of the various cornices on these commercial structures.



Wood is the most common material used for a building's cornice although some brick buildings may use brick for the cornice as well, and it is often decorative.



L. Door & Window Types & Patterns

The size, proportion, rhythms, pattern, and articulation of door and window openings help to give a building its individual style and character. The ratio of solid wall to voids created by openings also gives a building its particular style. There is a wide variety of style and character of these openings within buildings in the historic district. Studying these elements of doors and windows of existing buildings within the context of the proposed new design will help better define what might be appropriate treatments for a new building.

GUIDELINES

1. Ensure that the rhythm of elements on a primary elevation of a new building is compatible with the rhythm of the majority of existing buildings within the block and across the street as well.

- 2. Relate window and door openings for new construction to the historic context in the following ways:
 - a. The ratio of solids (walls) and voids (windows and doors).
 - b. The rhythm and placement of window and door openings.
 - c. The proportion of window and door openings (the ratio of width to height).
 - d. The general size of windows and doors.
- 3. Respect the traditional design of openings. For instance, windows and doors are generally recessed on a masonry opening while the element is surrounded by raised trim on a frame building. New construction should follow these methods as opposed to designing openings that are flush with the rest of the walls.

- 4. Construct doors of wood (preferred material). Metal-clad, fiberglass, or metal doors may also be considered for new construction on a case-by-case basis. Relate the design of new doors to the door styles found historically in the district.
- 5. Use windows with true divided lights, or interior and exterior fixed muntins with internal spacers to refer to traditional designs and match the style of the building. Avoid false muntins and internal removable grilles because they are not compatible with the historic character of the district.
- 6. Do not use tinted or mirrored glass on major elevations of the building. Translucent or low-e glass may be strategies to minimize heat gain.
- 7. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening. Shutters should be mounted on hinges. Do not use shutters on composite or bay windows.



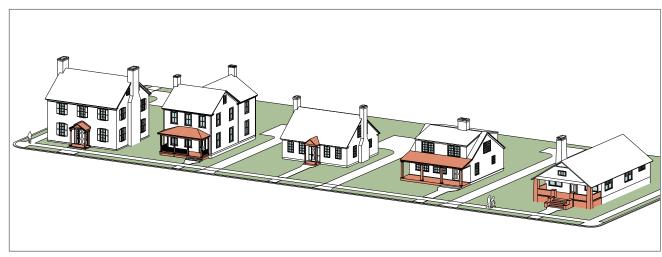
This graphic shows the patterns and rhythm of windows along a block of buildings. The voids of these openings also break down the scale of these facades.



M. Porches & Porticoes

A porch or a portico may be a façade element on a historic building. Because of their decoration and articulation, these features may help to add variety and rhythm to each block. Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence. New residential buildings may blend in better with the historic district if a porch or portico is incorporated into the design depending on its context. The historic district in Middleburg has a variety of porch types from which design cues may be taken.

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



Most historic residences have some sort of porch or portico depending on their style and era of construction.





These more detailed examples show a full porch type with side stairs (left) and a portico (right).



N. Storefronts

In Middleburg's commercial core of the historic district, many of the buildings have a storefront due to their commercial nature. The rich variety of the town's commercial buildings results in a wide range of storefront designs as well.

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





The historic district has a rich combination of storefront types.

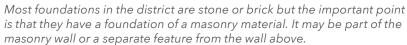


O. Foundations

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

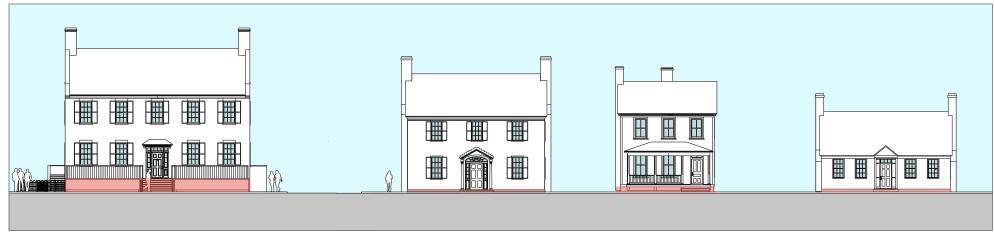
- 1. Relate the new foundation's design to the height, materials, and textures of foundations on surrounding historic buildings.
- 2. When the technique within the context of the new building is to distinguish the foundation from the rest of the building, repeat this treatment with a different material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











Foundations may be raised or at grade depending on the type and style of the building.



P. Materials & Textures

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

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

- 1. Use compatible traditional materials such as brick, stucco, stone, and wood for new construction. Avoid split-faced block, and any material, color, or texture that is in stark contrast to the context of the new construction.
- 2. While wood is the most appropriate material for siding on new houses, non-grained cementitious siding may be appropriate for new construction as well.



The siding on this new house is cententitious but appears like wood and can be painted as well.

- 3. While wood is the first choice for elements such as trim, porch elements, and other decorative features, substitute materials may be considered for trim details. Some currently available composites are available in custom-formed lengths, such as urethane, while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board but are not able to be worked in the traditional manner of wood. Vinyl, aluminum, or other metal sidings are not appropriate on new buildings in the historic district.
- 4. Consider using materials that have a paint finish, can receive paint coatings, and are designed to retain them.



A view down Washington Street showing the wide variety or materials used from wood to brick to stone to stucco.



This building dating from 1850 exhibits all the materials found in Middleburg from stone to wood to stucco.



Q. Architectural Details & Decorative Features

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

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



The trim portico details are very simple on this Federal style building dating from 1800.



Originally the post office, this building has rich cornice detailing with shingles in the pediment.



This 1820 building includes simple cornice and window trim however the porch is later and has more detailing.



This commercial building on W. Washington Street has a detailed roof cornice and a paneled and multi-paned storefront.



R. Outdoor Lighting

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



Goose-neck lights focus on the sign and help light this commercial building.



A projecting shielded light fixture illuminates the signs of this business in the evening hours.

- 1. Lighting for new structures in the historic district should be designed to be an integral part of the overall design by relating to the style, material, and/or color of the building.
- 2. Fixtures should utilize incandescent or incandescent-like LED sources.
- 3. Fixtures should be the full cutoff variety to limit the impact of lighting on neighboring properties and on the night sky.



This former residence has flanking lights on either side of the entrance along with a porch ceiling pendant fixture.

- 4. A combination of free-standing and wall-mounted fixtures is recommended to yield varied levels of lighting.
- 5. Commercial buildings may include wall mounted shielded fixtures to illuminate their facades, particularly on structures that have limited openings or on rear elevations. Buildings with storefronts and upper story windows often emit sufficient light without adding shielded facade up-lighting.



Coach type lamps flank the entrance of this commercial building.

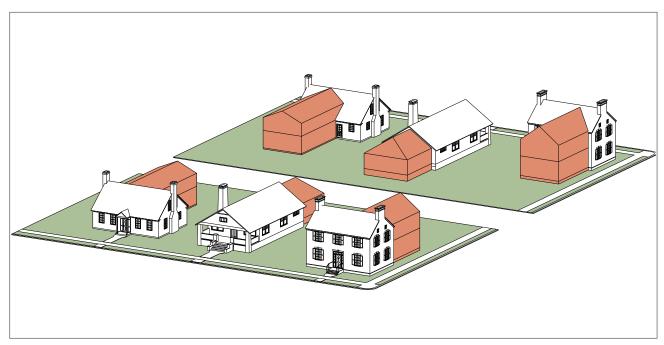


S. Additions

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

- 1. Attempt to locate the addition on the rear elevation so that it is minimally visible from the street.
- 2. Attach new additions or alterations to existing buildings in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the historic building would be unimpaired. A short narrow connector or small hyphen can provide the link between old and new that limits damage to the historic fabric of the original.
- 3. Limit the size of the addition so that it does not visually overpower the existing building; it should be subordinate to the historic structure.
- 4. Maintain the original orientation of the structure. If the primary entrance is located on the street façade, it should remain in that location.

- 5. The new design should not use the same wall plane, roof line, cornice height, and identical materials that make the addition appear original to the historic building.
- 6. The new work should be differentiated from the old while being compatible with its massing, form, scale, directional expression, roof forms and materials, foundation, fenestration, and materials.



Additions for most historic buildings in the district should be located to the rear of the main structure and their height and width should be less than it as well.



GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS

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

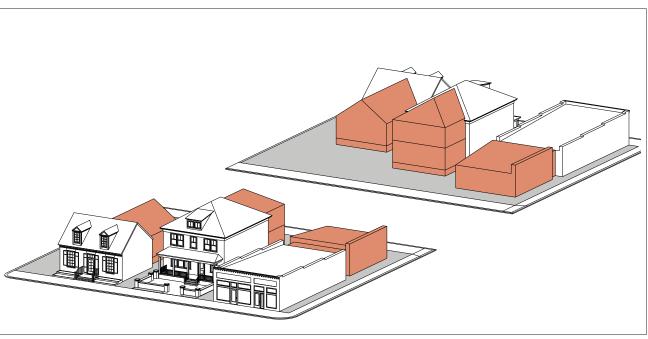
It may be challenging to design an addition to a historic building, and in that regard, it is highly recommended that the owner(s) and their architect or designer read the following brief before starting such a project.

TECHNICAL INFORMATION

Preservation Brief #14

New Exterior Additions to Historic Buildings: Preservation Concerns

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

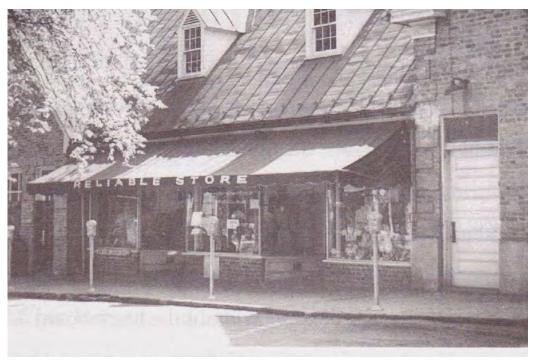


When designing additions to commercial buildings, there is the opportunity to create an attractive rear facade with entry for pedestrians from a rear parking area.





MIDDLEBURG, VA HISTORIC DISTRICT DESIGN GUIDELINES



This historic photo of 8 S. Madison Street shows a fabric awning with a valance sign.

A. Introduction

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

- blocks the sun to reduce heat gain;
- protects products displayed in windows;
- shields customers and other pedestrians passing by the business; and
- adds a colorful element to attract more customers.

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

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

REQUIREMENTS

- Awnings may require a building permit from Loudoun County Department of Building and Development to ensure compliance with the Virginia Uniform Statewide Building Code (USBC).
- 2. Awnings with signs must also obtain a sign permit from the Zoning Administrator and must comply with the sign provisions of Article XIV of the Middleburg Zoning Ordinance.
- 3. Awnings extending over a public sidewalk must be a minimum of 7'6" above the sidewalk. Awnings with ground supports that encroach on the public right-of-way require approval of an encroachment ordinance by the Town Council. Encroachment requests should be directed to the Town Administrator.



B. Types

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

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

C. Materials

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

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

There are a variety of awnings in Middleburg from traditional sloped awnings (top right) to curved awnings on a newer building (middle right) and the more contemporary first floor three-part windows (bottom right).



Type: Standard Sloped.



Type above & below: Curved.



D. Attachments

- Awnings may be attached by a variety of ways as discussed in the introduction. Likewise, they may be extended and retracted by various mechanisms, or they may cover a fixed frame.
- Existing hardware associated with an awning should be maintained and preserved if it is a historic feature of the building.
- 3. Do not remove or damage historic materials of the building to install an awning.
- 4. On masonry buildings, awnings should be anchored through the mortar joints rather than directly into the masonry.



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



E. Design & Placement

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

F. Fabric & Color

- 1. Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but overly bright or complex patterns are not. Single color awnings are usually appropriate for buildings with extensive façade ornamentation and striped awnings are generally appropriate on buildings with simple unadorned facades.
- 2. Avoid using shiny, plastic-like fabrics.





The light under the awning illuminates the entrance to this business.



This small sloped awning provides coverage over the entrance door.



Signs are better read on the awning valance while logos work well on the slope.

G. Signs

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

H. Lighting

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

TECHNICAL INFORMATION

Preservation Brief #44

The Use of Awnings on Historic Buildings: Repair, Replacement and New Design

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





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

See Article XIV of the Middleburg Zoning Ordinance for further details regarding sign requirements. This section of the guidelines does not contain all the requirements for signs and sign types. Besides getting a Certificate of Appropriateness (COA) from the Historic District Review Committee, the applicant also must get a sign permit from the Planning & Zoning Department.



This free-standing pole mounted sign is quite visible to pedestrians.



Businesses located in buildings that are set back from the sidewalk often use a free-standing pole sign like this one.



Projecting or blade signs are to be viewed by pedestrians while the flat sign above the storefront is placed to be seen from passing vehicles

A. Placement

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

B. Number & Size

The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter. Total sign area for a business is one square foot of sign for each 2 linear feet of building frontage with a maximum sign area of 36 square feet. Wall, window, or awning signs can be no larger than 20 square feet.



C. Design & Execution

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

D. Shape

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



Signs mounted on a storefront window or door are designed to let the pedestrian know that they have arrived at a particular business.

E. Materials

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

F. Color

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



Custom designed brackets are an important part of these projecting signs.



G. Illumination

If illuminated, signs must be indirectly lit with a shielded light source. A fixture's lighting temperature generally should be from 2,700 to 3,000 Kelvins. Internally lit signs are prohibited not only in the historic district, but Town-wide. Awnings should not be illuminated.

H. Buildings with Multiple Tenants

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



Small spot lamps light both sides of this projecting sign.



I. Sign Types

1. Wall Signs

Wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, on the pier that frames display windows, generally on flat, unadorned surfaces of the façade, or in areas clearly designed as sign locations.

2. Projecting Signs

A projecting sign is one which is attached perpendicular to the wall of a building; and it should be sized to be compatible with the facade. There should be sufficient height for clearance for pedestrians—at least 7.5 feet to the bottom of the sign, but the sign generally should not be higher than the window sill of the second story or 12 feet above grade. Projecting signs should be hung at ninety degrees to the face of the building and may have two sides. A scrolled metal bracket is the preferred projecting support element for such a sign.

For residential buildings used for commercial purposes, small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch.

3. Awning Signs

Awning and canopy signs should generally be placed on the valance area only and cannot project below the lower edge of the awning. Letters may be painted, screened, or sewn on the fabric and their recommended height is six inches. The awning must be at least 7.5 feet above grade.



This graphic shows many of the frequent types and locations of signs along a typical block of commercial buildings.



A symbol can be an interesting part of a sign as seen in this example with scissors for the hair salon.



Awning signs are usually mounted on the valance of the awning.



4. Window Signs

Window signs are generally painted letters or applied decals. Window signs should sit approximately at eye height for good pedestrian visibility. Optional locations could include near the top or bottom of the display window glass or on the glass panel of the entry door. The total area of window signs within one window should not exceed 25 percent of the window area. The total area of window signs is included in calculating the total area of all allowed sign types on a building.

5. Marquee Signs

This type of sign is not appropriate to be installed in Middleburg Historic District.

6. Free-Standing Signs

A free-standing sign is one suspended from braces, beams, or other supports connected to a pole implanted upright in the ground.

7. Banner Signs

A banner sign is made of lightweight fabric or similar material with no enclosing framework that is mounted to a building or other structure at one or more edges. This type of sign is not generally appropriate in the Middleburg Historic District; the only exception are event banners on the Town's streetlights.



This is an example of banners signs (from elsewhere) that are not allowed in the Middleburg Historic District.



Sandwich signs may also be changeable as in this example of a chalkboard sign.

8. Sandwich Sign

A sandwich sign board is a portable sign which is constructed of durable materials and which has two flat faces, with or without changeable copy. It is designed to be displayed on the ground, but it is allowed only where it will not inhibit pedestrian circulation. These signs cannot be larger than six square feet. Only one sign per location is allowed and it cannot be illuminated. Signs can be used only during the hours of operation. Authentic chalk boards are allowed however dry erase/white boards, plastic sandwich boards and vinyl lettering are not allowed.

9. Integral & Historic Signs

This category is exempted from review when made an integral part of the structure. It includes names of buildings, dates of erection, monumental citations, commemorative tablets, etc. Historically significant signs are rare survivors on most historic buildings. Occasionally, a historic sign may remain from a prior business that was a prominent, long-term establishment in the historic district. If the historic sign can be preserved without adversely affecting the current business, it should be retained if possible.

TECHNICAL INFORMATION

Preservation Brief #25

The Preservation of Historic Signs

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





A. Means & Methods

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

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

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



This block of Washington Street shows how paint colors can bring together an entire row of buildings while highlighting individual details such as openings, storefronts, and signage.

GUIDELINES

- 1. Remove loose and peeling paint down to the next sound layer using the gentlest means possible. Hand-scraping and hand-sanding are best for wood and wire brushes for metal.
- 2. Evaluate if any wood surfaces need maintenance and repair by using an epoxy or a matching wood material.
- 3. If the paint build-up is heavy and failing, a condition known as "alligatoring"—where the paint cracks through all its layers—occurs and correction may require removing the paint down to the original material. In these cases, use chemical strippers to supplement other removal methods, such as hand sanding, or use thermal devices, such as infrared heaters, to carefully remove the layers. Remove any flammable debris behind the wood features, and take care not to damage the wood by limiting the time the feature is exposed to heat.
- 4. Follow all environmental regulations for removing older paint layers since they may contain lead. For more information on lead paint hazards, see Chapter 2, J. Determine the Role of Health & Safety Issues in Your Project.
- 5. Prep, prime, and paint one side of the house before moving on to the next. Otherwise, the surface of other sides may become dirty before receiving the protective coat.
- Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash bare wood with trisodium phosphate (TSP), then rinse with water.

- 7. Prime surfaces if bare wood is exposed or if you are changing types of paint.
- 8. Caulk any cracks and joints around other elements such as doors, entrances, trim, etc. Siding joints are not caulked so that the historic siding can "breathe" and not cause moisture build-up behind it.
- 9. Use a high-quality paint and follow the manufacturer's specifications for application.



Proper and careful preparation is essential when repainting historic building elements such as this window sill.



Priming and painting materials should be part of a system that comes from one paint company.

- 10. Painting existing historic standing-seam roofs requires proper preparation, cleaning, and application of new paint in ideal weather conditions. In some cases, the new paint will not bond to the existing surface or to a new galvanized roof for the following reasons:
 - a. New galvanized metal is coated with a layer of oil to prevent rusting, and if it is not removed, paint will not adhere properly.
 - b. Alkyd/oil paints initially will adhere to galvanized metal but will fail because the zinc of the galvanizing will chemically react with the alkyd binder in the paint and create a soapy film (saponification) causing the paint to fail.
 - c. If new galvanized metal is painted during cold or humid conditions, the curing of the paint is retarded and the paint may lose its adhesion.
 - d. If unpainted galvanized metal is weathered enough, the protective zinc coating will oxidize, and the underlying steel will rust.
- 11. The solution to the above conditions is to remove the galvanized metal's protective layer of oil with a water-soluble cleaning agent. If the metal has already rusted, it needs to be cleaned with a stiff brush to remove white rust or a wire brush to remove iron rust before priming the metal. Consider seeking the advice of an expert roof painting firm before undertaking such a project.





Properly prepared wood siding, shingles, and detailed trim is essential before a quality paint application.

MAINTENANCE

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

INAPPROPRIATE TREATMENTS

- Do not paint masonry that is unpainted because it would radically alter the appearance of a character-defining material of a historic building.
- 16. Do not completely remove paint from wood siding or trim to achieve a natural finish unless there is evidence that a natural finish was an appropriate treatment for that part of the building.
- 17. Do not use sandblasting or a high-pressure water wash to remove paint from masonry, soft metal, or wood.
- 18. Do not use an orbital sander, caustic paint-removers, or an open flame torch to remove paint.
- 19. Do not apply latex paint directly over oilbased paint because it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer.

- 20. Liquid siding is a mix of resins and polymers that is a vinyl-like compound and is sprayed directly over siding. Do not use these liquid coatings because:
 - a. Permeability: These coatings may not allow historic structures to properly disperse moisture, which could cause an accelerated rate of structural decay hidden by the coating.
 - Diminishment of Details: The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
 - c. Reversibility: This product has not been shown to be easily removable; therefore, it may cause a potential negative impact to the historic fabric of the structure and the district.



B. Color & Placement

Painting a building is an element that can be changed in the future and does not affect its design or material integrity and its future preservation. In some cases, commercial building owners or tenants may desire a certain color or shade of colors to reflect their personal preference or the brand or logo of their business. However, care should be taken to avoid overly bright and garish color selections, or the use of too many colors to highlight multiple details, that would be visually jarring in the historic district.

GUIDELINES

- 1. Select a color scheme appropriate to the period in which your building was constructed and that is generally compatible with adjacent structures.
- 2. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.

- 3. Paint unpainted aluminum-frame storm windows and doors to match wood trim.
- 4. Avoid bright and obtrusive colors.
- 5. For most buildings, limit the number of colors to three: a wall or field color, a trim color, and an accent color for doors, shutters and sash.
- 6. Designs in certain periods of architecture may have more elaborate facades and more decorative details; additional colors may be used to highlight these features.
- 7. For commercial buildings, trim (including cornices), the storefront, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash, doors, and any bulkhead panels may be painted a different accent color.



In Middleburg, many buildings are of natural materials such as stone and brick and only the trim, doors and shutters should be painted. Unpainted masonry should remain unpainted.



In general, buildings in the historic district are painted with one trim color and either natural material walls or painted siding. Accent colors are used on roofs, shutters and doors.



- The choice of colors may differ according to architectural style, so the following recommendations are general guidelines. Instances may arise when certain colors or combinations of color are appropriate, attractive, and differ from the following:
 - a. Vernacular: These buildings are generally very simple designs with plain detailing. One color should be used for the trim, and a contrasting color should be used for the wall.
 - b. Early 19th century Federal: Generally, these brick buildings were not painted or were painted with light shades of tan, gray, or white. Trim would be white; shutters and doors would be dark green, dark blue, or black. While most of the original roofs from this era would have been wood shingles, standing-seam metal roofs became a popular replacement material later in the 19th century. Typical colors for these roofs would be dark grays, a red oxide, silver, dark greens, or black.
 - c. Early 20th century Colonial Revival and American Foursquare: Softer colors such as white, light gray, tan, and yellow should be used on these buildings since the style is a return to classical motifs. Trim is typically is a shade of white, while shutters and doors are dark colors.
 - d. Early 20th century Bungalow: This style favored natural earth tones for siding, wood-shingled surfaces, and trim. A variety of artificial shingles (asphalt, asbestos, metal, and clay) were used during this era, and their colors were typically dark, natural shades.



This vernacular building has a warm gold color on its stucco walls while all the details such as windows, cornices and the front porch are highlighted in white.



This Colonial Revival styled dwelling is painted in a similar way to the building above: a gold field (wall) color with white accents on all other elements.

C. Murals

It is the policy of the Historic District Review Committee to not approve murals. While mural art is widely considered one of the oldest methods of artistic expression, mural art historically has not been part of the Middleburg Historic District. Without historic precedents, the introduction of murals to the district would not serve the purpose of the historic district regulations, which is to preserve the unique historical, architectural and cultural, and archaeological heritage of the Town and all significant historic and archaeological resources within the Town. As such, murals are not appropriate in the Middleburg Historic District.

TECHNICAL INFORMATION

Preservation Brief #10

Exterior Paint Problems on Historic Woodwork https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm





A. Introduction

The installation of antennas, satellite dishes, and utility facilities, such as electric and gas meters, gas tanks, cable television boxes, and free-standing pad mounted utility structures, as well as heating, ventilation and air conditioning (HVAC) equipment, exhaust and supply fans, pipes and vents, and outside storage areas visible from a public right-of-way require review and approval of a Certificate of Appropriateness from the Historic District Review Committee. While all of these facilities are important contemporary functional elements of a habitable structure, such facilities are generally incompatible with the character of the historic district, and their inappropriate location can have a negative visual impact on the district. To the greatest extent practicable such facilities must be hidden from view. For guidance on solar collectors and panels, see Chapter 12 - Guidelines for Energy Conservation

B. Town Requirements

Electrical, gas and HVAC work must meet the requirements of the Virginia Uniform Statewide Building Code (USBC). An appropriate permit is required from Loudoun County for the installation of such facilities. Zoning clearance may be required from the Town Zoning Administrator prior to the County issuing these permits. Check with the Loudoun County Department of Building and Development.

C. Installation of Antennas & Utility Services

GUIDELINES

- 1. Antennas, satellite dishes, electric lines, utility meters, gas tanks, cable television service boxes, transformers, HVAC equipment, exhaust and supply fans, exhaust pipes and vents, garbage containers, and similar facilities must be located in the most inconspicuous location on or adjacent to a building.
- 2. Underground electrical, cable TV, and telephone services are required.
- 3. If gas or electric meters or cable TV service boxes must be located in a prominent visual location on a building, screening with an enclosure or vegetation is required. Such meters and boxes should be painted a color to match the predominant facade color on which they are located.
- 4. Freestanding pad transformers and HVAC equipment must be screened with a material and color compatible with the principal structure on the property.
- 5. Exhaust and supply fans should be located in visually inconspicuous sections of a building, such as the rear roof and painted the predominant color of the surface on which they are located so that they are not prominent visual components of facade.



This utility screen complements the building in its design while allowing air circulation for the mechanical unit.



This frame enclosure around site appurtenances provides an attractive solution to reducing the visual impact of such necessities.



- 6. Satellite and other antennas, including television and wireless internet antennas, must be as small as possible consistent with the requirements for reception and transmission. If located on the ground, screening with compatible materials or vegetation is required. If located on a building, they should be hidden behind architectural features, such as a parapet, or if there is no parapet, they should be mounted as far back from the roof line as possible and painted to match the predominant color of the roof to limit visibility from a public right-of-way.
- 7. Service entrances should be designed not to compete with the main building entrances.
- 8. Refuse storage containers should be neatly contained in sheds or separate enclosures to shield them from public view. Screening of commercial refuse storage areas is required. A masonry enclosure designed to be compatible with the principal building that it serves is preferred.

INAPPROPRIATE TREATMENTS

- 9. Underground electrical, cable TV, and telephone services are required. Electrical conduit should not be installed on historic facades.
- 10. Exhaust and supply fans must not hide, obscure, or cause the removal of historic architectural details.
- 11. Rooftop HVAC equipment is discouraged on small structures and the front roofs of buildings because they create visual disruption of the historic streetscape and are difficult to screen effectively.
- 12. Window air conditioning units are discouraged if they interrupt the unified design of a building facade. Through-the-wall units are also discouraged on historic structures because of their adverse visual impact as well as the loss of historic building material that results from their installation.

D. Small Cell and Other Wireless Antennas & Infrastructure

In 2018, the Federal Communications Commission (FCC) issued guidance and adopted rules to streamline wireless infrastructure siting review processes to facilitate the deployment of next generation wireless facilities. To address the growing demand for wireless technology across the United States, cellular providers propose to increase the capacity of their networks by deploying small cell infrastructure, a new low-er-powered antenna technology, to reduce data traffic load on larger cell towers. This new technology requires infrastructure to be installed in closer proximity to the users on the ground and this infrastructure will affect the aesthetics of public spaces.

In its order, the FCC concluded that aesthetics requirements are not preempted if they are reasonable, no more burdensome than those applied to other types of infrastructure deployments, and objective and published in advance. As with other types of antennas and utility facilities providing contemporary functionality, small cell antennas (and its supporting equipment) and other wireless antennas, such as those providing municipal wi-fi, are generally incompatible with the character of the historic district, and their inappropriate location can have a negative visual impact on the district.



GUIDELINES

- 1. To the greatest extent practicable, such facilities must be hidden from view.
- 2. Any small cell or other wireless antenna must be as small as possible consistent with the requirements for reception and transmission, but in no case shall any antenna exceed three (3) cubic feet in volume.
- 3. All other wireless equipment associated with any such facility must also be as small as possible consistent with the requirements for reception and transmission, but in no case shall such equipment have a cumulative volume of more than 28 cubic feet.
- 4. If located on or adjacent to a building, such facilities must be located in the most inconspicuous location.
- 5. In no case shall any installation of such facilities to a building be done in such a manner that the method of attachment will cause harm or degradation to the building facade, architectural features or any structural element.
- 6. Such facilities should not be mounted on front roofs of buildings because they create visual disruption of the historic streetscape and are difficult to screen effectively. Such facilities shall not disrupt the architectural character of a structure; rather, they should be hidden behind architectural features, such as a parapet. If there is no parapet, they shall be mounted as far back from the roof line as possible and painted to match the predominant color of the roof to limit visibility from a public right-of-way.

- 7. Conduit and cabling should not be installed on building facades that may be seen from the public right-of-way. If there is no practicable alternative such as interior cabling or location on a non-visible facade, then any such conduit or cabling must be as minimal in size as possible and of a color compatible with the structure.
- 8. Any facilities collocated on existing utility poles or on new support structures shall be in a matte black finish.
- Aside from antennas and cabling, no other facilities should be collocated on existing utility poles. Any additional required facilities (e.g. equipment cabinet) should be ground mounted.
- Aside from antennas and cabling, no other facilities shall be located on a new support structure. Any additional required facilities (e.g. equipment cabinet) shall be ground mounted.
- 11. Any ground mounted facilities shall be completely enclosed and screened with vegetation. When located adjacent to a building, such ground mounted facilities may alternatively be screened with an enclosure of material and color compatible with the building.

- 12. In 2016, previously existing wood utility poles for streetlights were removed on Washington Street between Jay Street and The Plains Road and replaced in a streetscape improvement project with Town-owned decorative, pedestrian-scale streetlights. Aside from these decorative streetlights, there are no utility poles in this core section of the Middleburg Historic District. Attachment of facilities to these decorative streetlights is not appropriate.
- 13. New support structures (i.e. poles) for such facilities are not appropriate on Washington Street between Jay Street and The Plains Road. This core section of the Middleburg Historic District is predominantly characterized by buildings sited directly to, and sometimes encroaching into, the public right-of-way. Coupled with often narrow sidewalks and decorative streetlights, this tree-lined section of Washington Street does not offer an appropriate setting for new support structures and facilities. Alternatively, applicants should look to existing utility pole infrastructure located off of, and behind structures along, Washington Street for collocation of such facilities.
- 14. If collocation on existing utility pole infrastructure is not feasible, any new support structures for such facilities should be sited alongside existing utility pole infrastructure located off of, and behind structures along, Washington Street in existing rights-of-way or utility easements. Location away from existing sidewalks and streets is preferred.



- 15. Any new support structure that must be located along or adjacent to an existing sidewalk or street shall be round, smooth metal in a matte black finish, should be no larger than 6" in diameter and shall provide for interior cabling. The height of any such structure shall be no higher than necessary consistent with the requirements for reception and transmission, but in no case shall exceed 30 feet in height. Deployments needing additional height shall collocate on an existing building or utility pole or on a new support structure located away from existing sidewalks and streets.
- 16. Any new support structure located along an existing sidewalk or street shall align with existing features such as utility poles and trees as to maintain organization and keep out of the pedestrian path.
- 17. New support structures located away from existing sidewalks and streets, and alongside or in line with existing utility poles, may match such existing utility poles in design and material. Such new support structures should be no taller or larger in diameter than such existing utility poles. Cabling along any wood support structure shall be within conduit or otherwise covered, with such conduit or covering to be in a matte black finish.
- 18. In no case shall any new support structure or facilities impede safe and convenient pedestrian circulation or vehicular traffic, to include VDOT standards for sight distances, nor create any conflict with access to and from public or private parking spaces.

- 19. In no case shall any new support structure or facilities violate applicable local, state or federal law, including the Americans with Disabilities Act.
- 20. In no case shall any new support structure or facilities be located within 15 feet from an existing fire hydrant or building's fire department connection.
- 21. Any proposed pruning or removal of trees, shrubs or other landscaping in conjunction with the location or collocation of such facilities must be approved by the Town. In all cases, tree "topping" or other improper pruning is prohibited. In no case shall the Town be obligated to approve removal of a tree from the public right-of-way or from private property where such tree is required by a site plan governing the property's development.

E. Automatic Teller Machines & Vending Machines

Automatic teller machines (ATM's) and similar machines for dispensing money, tickets, postage, and similar paper records and providing electronic transactions and services, that are visible from a public street or right of way require a Certificate of Appropriateness. ATM's are a popular feature of modern financial institutions, but are generally incompatible with the historic character of the Middleburg Historic District. However, due to the widespread use of ATM's, the Historic District Review Committee has approved such machines within the district.

Exterior vending machines that dispense drinks, food and the like and that are visible from a public street or way require a Certificate of Appropriateness. Vending machines are also incompatible with the historic character and streetscape of the historic district. They also serve as illegal internally illuminated signs. The policy of the HDRC is to not approve exterior vending machines. In addition, vending machines inside buildings that are visible from a public right-of way and act as signs are not permitted.

ATM REQUIREMENTS

ATM's and similar machines must meet the requirements of the Americans with Disabilities Act for accessibility. A zoning location permit from the Town is required and, where a wall is altered, a building permit from the Loudoun County Department of Building and Development will be required.

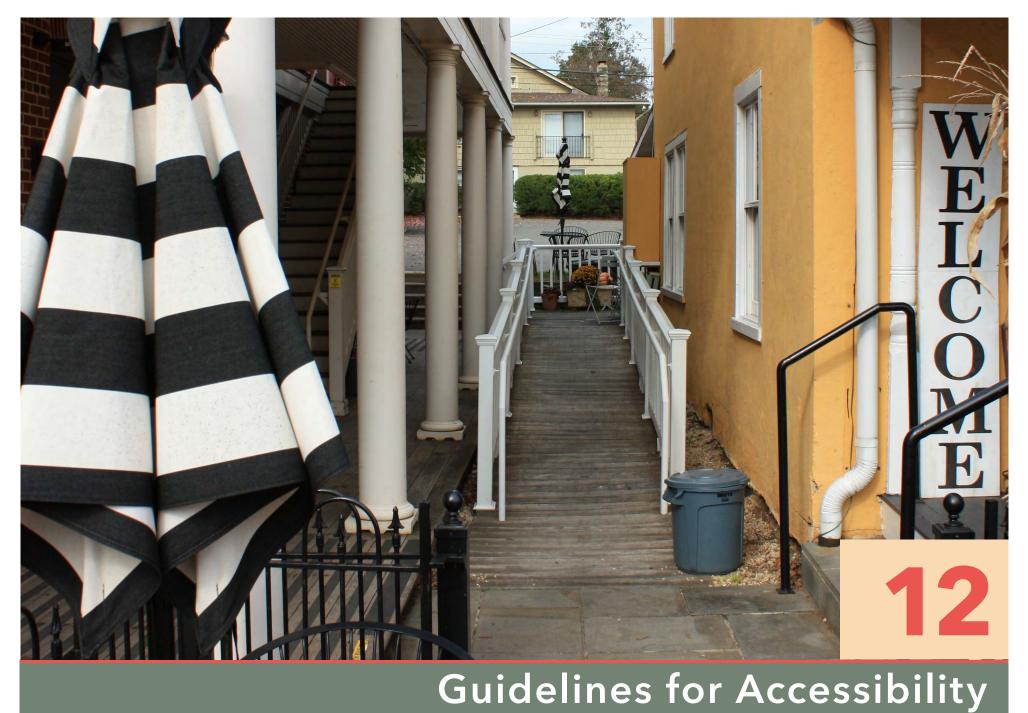


GUIDELINES

- 1. ATM's should be located in the least visually prominent location on the building, not on the most architecturally important facade, and preferably in recessed areas such as entryways and courtyards.
- 2. ATM's should be a small as possible.
- 3. Installation of ATM's should not harm historic architectural elements.
- 4. Lighting of ATM's must be fully shielded and at as low a level as possible consistent with security concerns.
- 5. Any sign associated with the ATM should be as small as possible and must meet Town sign regulations and be submitted with the ATM application.



This ATM is placed at the rear of a secondary elevation of this historic structure.



A. Introduction

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

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



Some historic buildings that have raised foundations and have very limited setbacks make providing accessibility provisions very difficult to achieve.

B. Review Historic Significance

Chapter 2, D. Understand Your Property's Architecture & Significance, contains information on determining the significance of a contributing historic building in the historic overlay district and on identifying its character-defining features. Make efforts to avoid negative effects on primary historic materials, elements, and spaces when designing and installing accessibility projects. Secondary spaces, materials, elements, and non-significant spaces can usually be modified without adverse effects to the historical significance and character of the property.



This at-grade threshhold makes access easier for wheelchairs.

C. Assess the Property's Accessibility

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



This ramp and accessible entrance is conveniently located adjacent to the handicapped parking space.

D. Evaluate Accessibility Options

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

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

E. Possible Accessibility Solutions

1. Building Site

Provide convenient parking and an accessible route to the entrance. Any slopes should be less than five percent if not designed to accessible ramp code. Routes should be clearly marked with signage.

2. Entrances

Since most historic buildings were not designed to be accessible, they typically have steps, landings, and thresholds that the disabled may find challenging. By carefully regrading, adding a ramp, installing a lift, creating a new entrance, and modifying doors, hardware, and thresholds, solutions can be found.

a. Regrading

If the difference between the entrance and the surrounding site is minimal and the entrance is not highly significant, there may be an opportunity to regrade the area around the entrance so that the path/walkway is at the same elevation as the entrance. Do not destroy historic elements like steps when regrading; rather, preserve them by burial in place.

b. Incorporating Ramps

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

c. Installing Wheelchair Lifts

These units can be used when the difference in height between the entrance and the path below is between three and 10 feet. A lift can be used when there is not enough room for a ramp. Their compact size limits their visibility, depending on location, and some models can extend underground to further limit their visibility. Disadvantages include that someone in the building must operate them, and their maintenance in an outdoor location can be problematic.

d. Considering a New Entrance

If no other solutions exist, it may be possible to locate a new accessible entry on a nearby secondary elevation or to convert a window into a door.



e. Retrofitting Doors, Hardware, & Thresholds

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

f. Consider an Addition

If part of a historic building rehabilitation includes a new addition, it may be the best location for designing an accessible entrance and interior features.

See Chapter 7, R: Additions for further quidelines about their design.

TECHNICAL INFORMATION

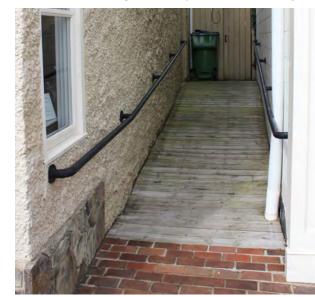
Preservation Brief #32:

Making Historic Properties Accessible

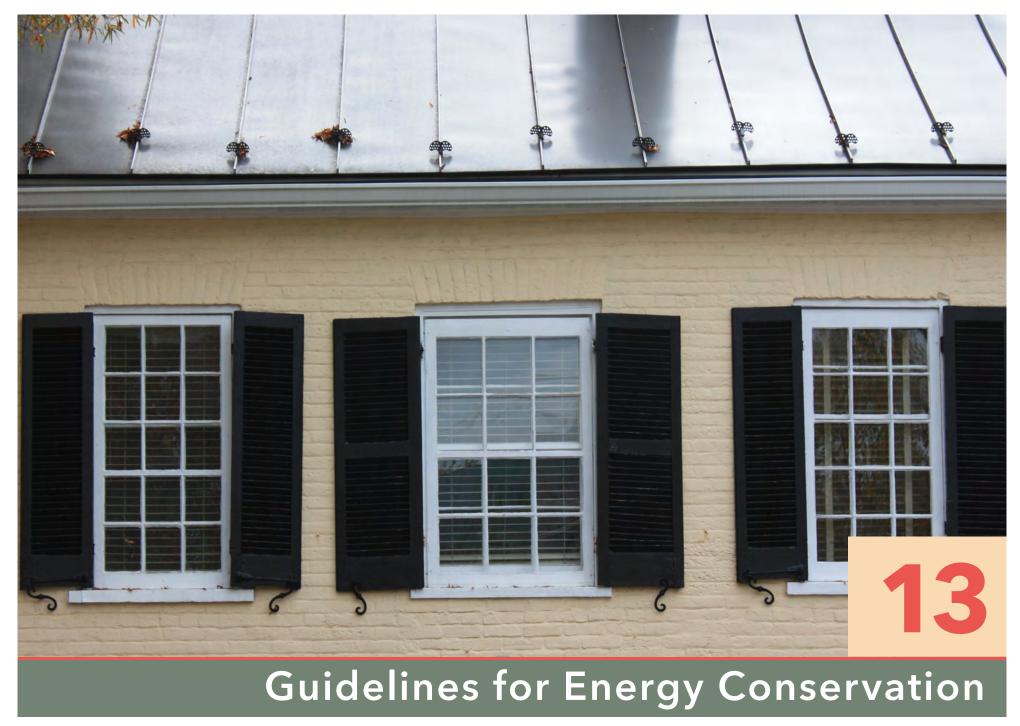
https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm



There are options for incorporating ramps on residences by locating them on the sides or rear elevations and connecting to a front porch or a rear entry.



Here is an existing solution for a ramp between two commercial buildings in Middleburg.



A. Introduction

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

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

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

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

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



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



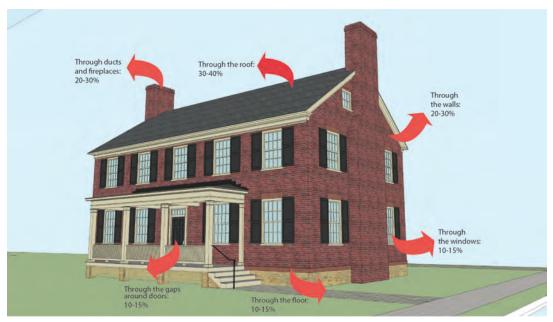
B. Planning for Energy Conservation

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

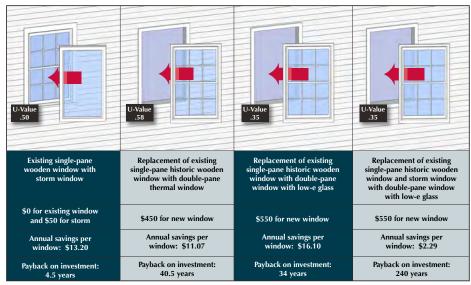
When planning changes, remember to keep in mind the character-defining elements and materials of the historic building, and attempt to minimize any negative impacts on them. Based on the audit, create a plan of action to address the three following areas: air leaks, insulation, and HVAC equipment. Also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



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



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



Credit: Collingwood, NJ, Proud Neighborhoods of Collingwood and the Collingwood Historic Preservation Commission The most cost effective way to improve energy loss through windows is to add a storm window to an existing historic window as shown in this chart.

GUIDELINES

- 1. Add deciduous trees to the site to increase shading in the summer and increase sun absorption in the winter.
- 2. Retain original porches in their historic configurations to provide shade.
- 3. Retain and make operable existing wood shutters to reduce heat entering the structures and to reduce energy bills.
- 4. Take advantage of the patterns of window and door openings built before the invention of air conditioning that created cooling using cross ventilation.
- 5. Keep fireplace dampers closed when not in use, and install where needed.
- 6. Install interior or exterior storm windows with existing wooden windows rather than replacing the windows.
- 7. Use fans and dehumidifiers to reduce the need for air conditioning.
- 8. Where historically appropriate, use lighter exterior paint colors to reflect heat.
- 9. Install sash locks on the meeting rail where the upper and lower sash meet to decrease any gap between them.
- 10. Caulk & install weather-stripping.
 - a. Install weather-stripping of spring bronze, felt, or new vinyl beading between doors and windows and their frames to prevent drafts and air leaks around the edges of windows and doorways.

- b. Metal strips/plastic spring strips can be installed on rails and when space allows, between sash and jamb.
- c. Caulk joints/seams around the edges of window frames to avoid moisture penetration.
- d. Use rubber gaskets behind outlets and switch plates on exterior walls.
- e. Replace deteriorated glazing putty on windows, and repaint to create a weathertight seal.
- f. Caulk baseboards where they meet the floor.
- g. Caulk any exterior wall penetrations such as plumbing, electrical, cable, and telephone installations.
- h. Insulate around wall or window air conditioning units.
- 11. Insulate unconditioned attic spaces. Most heat loss occurs through the attic, not through doors and windows.
 - a. Ensure that there is a vapor barrier under attic insulation.
 - b. Use a combination of insulation batts and blown cellulose insulation to reach the R-38 to R-60 recommendation for attics in Virginia. (The R value is the measure of insulation's ability to resist heat travelling through it.)
 - c. Ensure that any attic vents are not blocked.

- d. Seal any electrical boxes in the ceiling below, and install covers in the attic for any holes created by recessed lights.
- e. Install removable insulation covers for attic fans, hatches, and pull-down attic stair openings.
- 12. Insulate unconditioned crawl spaces.
 - a. Add insulation batts to space between joists above crawl space.
 - b. Add two inches of rigid foam board around foundation walls.
 - c. Spray foam and seal area on sill plate and any openings.
 - d. Install plastic sheeting on the ground of the crawl space and glue to foundation sides under rigid board.
- 13. If the basement is a conditioned space, the walls should be insulated to at least a R-19 level.
- 14. Inspect the HVAC ducts for leaks, and seal them with insulation tape.
- 15. Insulate ducts, any water heaters, and hot water pipes, particularly where they travel through unconditioned space.
- 16. Inspect HVAC equipment annually.
- 17. Consider replacing older systems with newer, more energy-efficient units. Select a system that will minimize damage to existing historic features and finishes.



C. Alternative Energy Systems - Solar System Types

1. Photovoltaic (or PV System)

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

2. Solar Shingles (or PV Shingles)

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

3. Freestanding Panels or Panel Arrays
Not allowed in the Middleburg
Historic District.



This solar panel example (from elsewhere) is on a shallow sloped roof that is not visible from the street.

GUIDELINES

- 1. Solar panels and photovoltaic cells should be placed in locations with no visibility—such as on a flat roof, a shallow-pitched roof, on a secondary roof slope, on a rear addition, or behind a parapet wall of the primary building.
- 2. Solar panels and photovoltaic cells should be installed in a manner that limits their impact on historic materials and features of the building.
- 3. Solar panels' installation should be set back from the edge of the roof to eliminate visibility.
- 4. Solar panels' color should be compatible with the color of the existing roof in order to blend this new roof element with the existing roof as much as possible.
- 5. Geothermal heat pumps should be installed in locations that do not negatively affect the historic character or features of the site. These systems offer many advantages of long-term lower operating costs, require less equipment space, provide better zone space conditioning, maintain better humidity levels, and are quieter since they don't require external air compressors.
- 6. Wind mills or turbines are not practical in Middleburg's historic district since this region does not have high enough wind speeds, and the equipment's visual impact could be overpowering to the existing historic district character.

TECHNICAL INFORMATION

Preservation Brief #3:

Improving Energy Efficiency in Historic Buildings https://www.nps.gov/tps/how-to-preserve/briefs/3-im-prove-energy-efficiency.htm

Preservation Brief #24:

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

The Secretary of the Interior's Standards for Rehabilitation

Illustrated Guidelines on Sustainability for Rehabilitation Historic Buildings

https://www.nps.gov/tps/standards/rehabilitation/guide-lines/index.htm

Sustainability

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





A. Introduction

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

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

B. State Guidelines for Archaeological Resources

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

- 1. Archaeological resources should be protected and preserved in place.
- 2. If such resources must be disturbed, mitigation measures should be undertaken.
 - a. Review the property's classification in the historic district as contributing or noncontributing.
 - b. In general, noncontributing properties may not have significant remaining archaeological artifacts due to their location, level of previous disturbances and current building on the site.
 - c. In addition, their significance may not relate to the historic context(s) of the district.
- 3. Keep records of any artifacts found lying on the surface of your property.
- 4. Report sites discovered on your property to the Department of Historic Resources or to professional archaeologists at local institutions like Washington & Lee University or James Madison University. Your report will not trigger any land use decisions but will aid in scientific research and preservation planning.

- 5. Do maintain your site in its natural condition and protect it from inadvertent destruction.
- 6. Do learn more about your site and other nearby sites. Encourage scholarly research to interpret the prehistoric and historic assets of your property.
- 7. Don't allow unqualified persons to "collect" or "dig" at your site. Report any unauthorized activities—"looting"—to the State Archaeologist and local police.
- 8. Don't conduct any earth moving or construction in the immediate vicinity of your site without considering its potential to provide information from its archaeological resources and attempt to seek professional advice before construction.





C. Archaeological Resources

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

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

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

■ City of Williamsburg

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

■ James City County

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

■ City of Alexandria

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





Guidelines for Vacant Buildings

A. Introduction

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

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



The vacant Asbury Church dating from 1829 has been subject to various stabilization projects by the Town to prepare it for new ownership and new use.

B. Threats to Vacant Buildings

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

- 1. Moisture/Condensation: Moisture will cause the decay of original materials, which leads to wood rot and growth of mold and fungi and provides a hospitable environment for insects. Precipitation can directly enter the building through windows, doors, roof openings, damaged mortar joints, and ice dams. It may also take the form of condensation caused by temperature and humidity shifts within the building. Improper drainage and uncontrolled vegetation can also contribute to moisture problems.
- 2. Extreme Weather Conditions: If building elements are not properly secured, high winds may remove or seriously damage some building elements and leave others open to further damage. Likewise, heavy rains may cause flooding on the lower levels of the building and water penetration in other unsecured areas.
- 3. Vandalism: Not only can historic fabric be destroyed when vandals force entry into a structure, but that opening may then allow the direct entry of vermin, wind, and water. Vandals may also damage the interior, remove important interior architectural features, or start fires in the building.

- 4. Vermin: When birds, bats, bugs, rodents, snakes, termites, bees, and wasps make a vacant building their home, it increases the likelihood of damage to many parts of a building. These vermin may make new openings in the building. Birds' nests can be a fire hazard and their droppings a disease threat. Rodents, like mice or rats, may chew on the building's wiring; and insects may bore into wooden structural framing as well as other elements made of wood.
 - a. Larger animals like groundhogs and skunks may make homes under the foundation or in the crawl space, and entire fox families have been known to move into the main rooms of a vacant structure. Squirrels can gnaw on window frames and other wooden elements. Vermin droppings can be a serious health hazard.



C. Mothballing Checklist

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

1. Site

- a. Remove any trash, dead trees, and other deteriorated site elements.
- b. Trim shrubs, trees, and other landscaping, and remove unwanted vegetation.
- c. Keep grass mowed regularly on all areas of the lawn.

2. Roof

- a. Repair all leaks.
- b. Make sure all flashing is secure.
- c. Allow air to flow under the roof if the building will remain heated.
- d. Make sure the soffit and eaves are vented.
- e. Place insulation on the floor of the attic rather than the underside of the roof.
- f. Inspect the roof after icy weather, and clear ice dams when possible.
- g. Provide routine roof maintenance during mothballing period.
- h. Clean and paint any rusting metal roofs to prevent further deterioration.

3. Chimneys

- a. Make sure all chimneys are in good repair and that there are no loose bricks that may fall and create an avenue for moisture penetration.
- b. Install a securely ventilated chimney cap to protect against moisture and pests while providing air flow.
- 4. Gutter Systems/Downspouts/Drainage
 Observe the roof of the building during a hard rain to ensure that water runs off the roof and away from the building. Improperly functioning gutters may cause water damage to exterior wood trim.
 - a. Reattach loose gutters.
 - b. Repaint and repair gutters as needed.
 - c. Ensure that water drains away from the building, and if necessary, mound dirt near the foundation to create a slope and cover with grass or straw.
 - d. If the building does not have gutters, consider the installation of a metal drip edge or inexpensive aluminum gutters and downfalls to keep water away from the building foundation walls.

5. Exterior Walls

- Repoint masonry foundation and walls as needed to prevent moisture from entering the building.
- b. Repair any wood siding or wood trim where rot is present.
- c. Maintain sound layer of paint on previously painted buildings.

- d. Check for signs of insect/rodent damage, and have an exterminator treat for current activity.
- e. Remove any plantings and trees that may affect the foundation or that may be covering the exterior walls.

6. Ventilation

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

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





Ventilation louvered panels have been added to this mothballed historic building.

7. Windows & Doors

First floor entry points, such as windows and doors, should be secured to prevent damage and entry from vandals. Care should be taken during this process not to damage historic elements and finishes.

- a. Fit windows with locks.
- b. Attach louvers and shutters or plywood across windows from the interior while providing ventilation.
- c. Add screen to openings to prevent insect infiltration.
- d. Identify the door to be used for interim access. Block other doors with heavy plywood and/or barricades from the interior side of the opening.
- e. Test locks and boarded-up windows to ensure that they are tamper-resistant.

- 8. Utilities, Maintenance, & Security
 - a. Turn off the water supply to the property, and drain all pipes, water heater, toilets, etc., to prevent flooding from a vandal or freezing event.
 - b. Turn off other utilities such as telephone, cable, gas, and electricity. Note that if heat is turned off, water pipes may freeze, interior finishes, such as paint, may deteriorate, and the floor may begin to warp with cold weather.
 - c. Consider removing significant decorative architectural elements—such as mantels, historic hardware, historic light fixtures, and stained glass—and transferring them to a more secure location off site.
 - d. If electricity is left on, consider installing a security system, or use a battery-powered system. Also consider exterior lighting set on a timer or with a photo-electric motion detector.
 - e. Notify local law enforcement and fire authorities about the mothballed building, and provide them with keys to the property.
 - f. Inform neighboring property owners that the building is vacant, and ask them to notify authorities of any suspicious activity.
 - g. Have a neighbor provide a periodic inspection to ensure that the property has not been entered and that all openings are secure from vandals, vermin, and weather.
 - h. Have a landscape service provide regular maintenance to the site.

- Document the entire site and building with photographs to have a record of the property's condition and location of various elements.
- j. Check with the insurance company to determine if the property can still remain insured.

NOTE: If a property owner is considering undertaking a mothballing project, that person should read the following preservation brief and seek advice from the expert disciplines discussed in that publication. If a vacant property has been uninhabited for any length of time and exhibits severe deterioration, extreme care must be taken before entering such a property. A number of specialized inspections will likely need to occur, and repairs may need to be made before general entry is allowed.

Preservation Brief #31

Mothballing Historic Buildings

 $\frac{https://www.nps.gov/tps/how-to-preserve/}{briefs/31-mothballing.htm}$







A. Introduction

Historic buildings are irreplaceable community assets, and once they are gone, they are gone forever. With each succeeding building relocation or demolition, the integrity of the historic district is further eroded. Therefore, the relocation or demolition of any contributing building in a historic district should be very carefully considered before approval is given. Sometimes a building can be moved to another location but because this is expensive and irrevocably changes the historic context of the building and site, it is usually a solution of last resort.

The Historic District Review Committee cannot act upon requests for demolition before a public hearing on the application has been duly advertised and held. The general policy of the HDRC is to preserve the existing historic buildings within the town to the greatest extent possible, while attempting to accommodate property owners' needs to make contemporary use of the property.

B. Town Requirements

- 1. Demolitions must meet Loudoun County Building Code requirements, including issuance of all appropriate county permits.
- 2. Removal of less than 25 square feet of an exterior wall, roof or other exterior surface is not considered demolition, but rather an alteration.
- 3. Denial of a request to demolish may be appealed to the Town Council within one week of the decision under the provisions of Section 244 of the zoning ordinance.
- 4. Under State law, an owner may demolish a structure following denial of a demolition request if the structure is offered for sale for a specified period of time and no bona fide offer to purchase the property is made during the specified time period, in accordance with the provisions of Title 15.2-2306 of the 1950 Code of Virginia, as amended. A copy of these provisions is available in the Town Office.

C. Additional Application Requirements:

In addition to the information required for any Certificate of Appropriateness application, including a plot plan accurately showing the extent of the proposed demolition, demolition requests must include:

- 1. Written reason for the demolition and alternatives explored;
- 2. For structures that are compatible, but not significant, clear record digital photographs;
- 3. For significant structures, items 1 and 2, plus a written history to include at a minimum the date of construction and any major alterations, information about persons or events associated with the structure, general architectural characteristics and background on the designer or architect and the builder;
- 4. For significant structures, document the building thoroughly through photographs and measured drawings according to Historic American Building Survey Standards. This information should be retained in the Town's Department of Planning and Zoning as well as with the Virginia Department of Historic Resources;
- 5. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the historic district;
- 6. Plan to salvage architectural elements, reuse building materials, and recycle any building materials that cannot be reused.

Note: The home on Federal Street featured on the Chapter 16 title page was moved from the west side of Town to its current location by a team of oxen during the 1920's.



D. Demolition & Moving Guidelines

In general, there must be a compelling reason for the demolition or moving, either in whole or in part, of a significant historic structure. The HDRC promotes retention of the town's historic fabric and strongly discourages the demolition of any portion of an 18th or early 19th century structure. In some cases, the HDRC may require a structural analysis of the building by a licensed professional engineer to assist the committee in making an informed decision regarding the structural integrity of a structure being proposed for demolition or moving, either in whole or in part. Applications for any demolition or moving site that is to remain vacant for a period of time following the demolition must include a plan for landscaping and maintaining the site.

- 1. Continuing existence would tend to protect irreplaceable historic places and preserve the general historic atmosphere of the town;
- 2. The extent to which the structure will promote the general welfare of the town and all citizens by the preservation and protection of historic places and areas; and
- 3. The extent to which the structure's preservation will promote the general welfare by maintaining and increasing real estate values, generating business, attracting tourists, encouraging study and interest in American history, stimulating interest and study in architecture and design, educating citizens in American culture and heritage, and making the Town a more attractive and desirable place in which to live.

E. Additional Relocation Criteria

- 1. Whether there are definite plans for the property to be vacated and what the effect of those plans on the character of the surrounding area will be.
- 2. Whether the building, structure, or object can be moved without significant damage to its physical integrity.
- 3. Whether the proposed relocation area is compatible with the scenic, cultural, aesthetic, historical, and architectural character of the building, structure, site, or object.



F. Recommended Steps for Relocation

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



G. Archaeological Considerations

The demolition or moving of a structure either in whole or in part may affect archaeological resources. Archaeological resources may include, but are not limited to: ceramic or glass fragments in the backyards of historic properties; brick-lined shafts in yards or basements; brick kilns: foundations, footings, postholes and trenches or non-extant buildings; landscape features such as walkways and gardens; and even Native American artifacts that pre-date colonial Middleburg. While these clues to the town's past may appear to be unimportant debris, such artifacts, if recovered and researched, may provide significant information about the town's history. Any application to the HDRC that involves significant ground disturbance may require investigation by a trained archaeologist to determine whether or not significant archaeological resources may remain on the property.





NOTE: This glossary contains a wide variety of historic architectural terms and other terms related to building materials and practices. These are not legal definitions as found in the Zoning Ordinance. Some of these terms are for information purposes to help describe architecture more accurately and are not found in the guidelines text.

Α.

ABACUS. A flat slab forming the uppermost member or division of the capital of a column.

ACCOLADE. A sculptural embellishment of an arch.

ADDITION. A new part such as a wing, ell, or porch added to an existing building or structure.

AISLE. Subsidiary space alongside the body of a building, separated from it by columns, piers, or posts.

ALLIGATORING. A condition of paint failure that occurs when the layers crack in a pattern that resembles the skin of an alligator.

ALTERATION. Any change, modification, or addition to the exterior any building or structure or any part thereof.

APPURTENANCE. An accessory property element, such as an outbuilding or mechanical unit.

APRON. A raised panel below a window or wall monument or tablet.

APSE. Vaulted semicircular or polygonal end of a chancel or chapel.

ARCADE. Passage or walkway covered over by a succession of arches or vaults supported by columns. Blind arcade or arcading: the same applied to the wall surface.

ARCH. A curved structure capable of spanning a space while supporting significant weight.

ARCHITRAVE. Formalized lintel, the lowest member of the classical entablature. Also the molded frame of a door or window (often borrowing the profile of a classical architrave).

ARTICULATION. The manner or method of jointing parts such that each part is clear and distinct in relation to the others, even though joined.

ASHLAR. Masonry of large blocks cut with even faces and square edges.

ATRIUM. In a multi-story building, a top-lit covered court rising through all stories.

ATTIC. Small top story within a roof above the uppermost ceiling. The story above the main entablature of a classical façade.

B.

BALUSTER. One of the vertical members contained within a railing. Often balusters are found in pairs at each stair tread. They are usually turned pieces of wood.

BAND, BAND COURSE, BANDMOLD, BELT. Flat trim running horizontally in the wall to denote a division in the wall plane or change in level.

BANNER SIGN. A sign made of lightweight fabric or similar material with no enclosing framework that is mounted to a building or other structure at one or more edges.

BARGEBOARD. A sometimes richly ornamented board placed on the verge (incline) or the gable to conceal the ends of rafters.

BARREL VAULT. An architectural element formed by the extrusion of a single curve (or pair of curves, in the case of a pointed barrel vault) along a given distance.

BASEMENT. Lowest, subordinate story of building often either entirely or partially below ground level.

BATTEN. The vertical member which is located at the seam between two adjoining pieces of wood, often used in exterior wood siding and doors.

BATTERED PIER. A pier which tapers from the bottom up so that the top dimension is smaller than the bottom dimension. Often associated with the Craftsman style.

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers.

BAY WINDOW. Fenestration projecting from an exterior wall surface and often forming a recess in the interior space.

BEAD, BEAD MOULDING. A wooden strip with a round molded edge against which a window slides or door closes or a cylindrical molding resembling a string of beads.

BELT COURSE. A slender, horizontal band that projects from an exterior wall often at windowsill or interior floor levels.

BEVELED GLASS. A type of decorative glass on which the edges of each pane are cut to an angle less than 90 degrees.





BLINDS. An external or internal louvered wooden shutter on windows or doors.

BOARD AND BATTEN. Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival style buildings.

BOND. The arrangement of bricks (headers and stretchers) within a wall. Types include English, Flemish, running, and American or common bond.

BOX CORNICE. A bulky box-shaped, hollow cornice often concealing a roof gutter.

BRACKET. A wooden or stone decorative support beneath a projecting floor, window, or cornice.

BROKEN PEDIMENT. A pediment where the sloping sides do not meet at the apex but instead return, creating an opening that sometimes contains an ornamental vase or similar form on a pedestal.

BULLNOSE. A convex rounding of a horizontal member as the edge of a stair tread.

BUTTRESS. Vertical member projecting from a wall to stabilize it or to resist the lateral thrust of an arch, roof, or vault. A flying buttress transmits the thrust to a heavy abutment by means of an arch or half-arch.

C.

CAME. The soft division piece which is located at the seams in glass in either a stained glass or leaded glass window.

CANOPY. A protective projecting element permanently fixed to a building, usually over an entrance and often constructed of metal and glass with decorative elements.

CAPITAL. The upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open inward or outward.

CASING. The exposed trim molding, framing, or lining around a door or window; may be either flat or molded.

CAULKING. A non-hardening putty used to seal the joint at an intersection of two different materials.

CEMENTITIOUS SIDING. Also referred to as fiber-cement siding it is made from Portland cement, ground sand, wood fiber, and in some instances, clay. Available in a variety of historic siding profiles and shingle patterns it may be more resistant to rot and insect damage than wood.

CHAMFER. A beveled edge or corner.

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

CLADDING. Any exterior wall covering, including masonry.

CLASSICAL. Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

CLIPPED GABLE ROOF (Jerkin-head roof). A roof type in which the gable ends are cut back at their peaks and a small roof section is added to create an abbreviated hipped form.

COLONNETTE. A small slender column.

COLUMN. A vertical support, usually supporting a member above.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers.

COMPOSITION BOARD. A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

COMPOSITE ORDER. One of the classical orders of Roman architecture characterized by a capital with large Ionic volutes combined with acanthus leaves of the Corinthian order.

CORBEL. A masonry unit or series of masonry units that progressively step out from a supporting wall or column.

CORINTHIAN ORDER. One of the classical orders of Greek architecture characterized by a carved capital decorated with acanthus leaves.

CORNER BLOCK. A block placed at the corner of the casing around a wooden door or window frame, usually treated ornamentally.

CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

CORNICE. The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

CORNICE RETURN. When the cornice is terminated by itself by turning in at a right angle towards the gable.





COURSES. Parallel layer of bricks, stones, blocks, slates, tiles, shingles, etc., usually horizontal, including any mortar laid with them.

CRAWL SPACE. The space located beneath the first floor. The space has not been fully excavated and is often used for mechanical equipment.

CRENELLATION. A series of square indentations in a parapet giving a castle-like appearance.

CRESTING. A decorative ridge for a roof, usually constructed of ornamental metal.

CUPOLA. A small, most often dome-like, structure on top of a building.

D.

DENTILS. Small square blocks found in series on many cornices, moldings, etc.

DOME. A roof structure that is the shape of a portion of a sphere.

DORIC ORDER. One of the classical orders of Greek architecture characterized by a simply capital composed of an abacus about a simple molding and a fluted shaft without a base.

DORMER. A small window with its own roof projecting from a sloping roof.

DOUBLE-HUNG SASH. A type of window with lights (or windowpanes) on both upper and lower sashes, which move up and down in vertical grooves one in front of the other.

DOWNSPOUT. A pipe for directing rainwater from the roof to the ground.

DRESSED. Descriptive of stone, brick or lumber, which has been prepared, shaped or finished by cutting, planning, rubbing or sanding one or more of its faces.

E.

EAVE. The edge of the roof that extends past the walls.

ELEVATION. A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENGLISH BASEMENT. The lowest, mostly above grade, floor of a residential building. The main entrance to the dwelling is at the level of the floor above.

ENTABLATURE. This is an element of classical architecture which refers to the area located above the column. It is composed of the architrave, cornice, and frieze. It also refers to the elements of a classical cornice.

ESCUTCHEON. A protective plate, sometimes decorated, surrounding the keyhole of a door, a light switch, or similar device.

ETCHED GLASS. Glass whose surface has been cut away with a strong acid or abrasive action into a decorative pattern.

F.

FACADE. The exterior front face or elevation of a building.

FANLIGHT. A semi-circular window with radiating muntins, located above a door.

FASCIA. The horizontal member which serves as the outer edge of the eave, often the location where a gutter is installed.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLUSH SIDING. Wooden siding which lies on a single plane. This was commonly applied horizontally except when it was applied vertically to accent an architectural feature.

FLUTING. A recessed groove found on a column or pilaster.

FOOTPRINT. The area on a plane directly beneath a structure, that has the same perimeter as the structure.

FOUNDATION. The base of a building that supports the structure below the first floor construction, or below grade, including footings.

FRETWORK. A geometrically meandering strap pattern; a type of ornament consisting of a narrow band which is folded, crossed and interlaced.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief, located immediately below the cornice.

FRONTISPIECE. A decorated chief pediment or ornamental details on the bay of a building.



FULLY SHIELDED FIXTURE. A light fixture in which all emitted light is projected below the horizontal plane of the fixture.

G.

GABLE. A triangular portion of an end wall between the edges of a sloping roof.

GABLE RETURN. A gable end with the majority of the pediment removed leaving only two small sections meant to emphasize the corners of the gable.

GABLE ROOF. A pitched roof in the shape of a triangle.

GAMBREL ROOF. A roof in which the angle of pitch changes part way between the ridge and eaves.

GAUGED BRICKWORK. (Rubbed brickwork) Brickwork constructed of soft bricks rubbed to achieve a fine smooth finish with narrow joints between courses. After rubbed, the brick is lighter in color and used to highlight corners or exterior walls around a window or door.

GAZEBO. A freestanding pavilion structure often found in parks gardens and public areas.

GERMAN SIDING. Wooden siding with a concave upper edge which fits into a corresponding rabbet in the siding above.

GLAZING. Another term for glass or other transparent material used in windows.

GOTHIC ARCH. A sharp-pointed arch, formed of two arc segments (parts of a circle).

Н.

HEADER. A brick laid across the thickness of a wall to bond together different wythe of a wall; the exposed end of the brick.

HIPPED ROOF. A roof where all four sides slope from the ridge to the eaves.

HYPHEN. A section of a building that connects two parts of it; it is usually smaller than the sections to which it is connected. This type of connector often is used to attach a new addition to any existing historic building.

Ι.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

INTEGRITY. Authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic period.

IONIC ORDER. One of the classical orders of architecture characterized by a carved capital with volutes.

J.

JACK ARCH. A straight masonry arch without a keystone. Also called a flat arch.

JAMB. The vertical member on each side of a window or door opening.

JOINTS. The mortar between adjacent bricks or stones.

K.

KEYSTONE. The center unit of an arch that locks other pieces into place.

KICK. The flared portion of projecting eaves, often on gambrel roofs.

L.

LATTICEWORK. An ornamental framework consisting of small wood strips in a criss-crossed pattern.

LEADED GLASS. Glass set in pieces of lead.

LIGHT. A section of a window; the glass or pane.

LINTEL. A horizontal beam over an opening carrying the weight of the wall.

LOGGIA. A gallery formed by a colonnade open on one or more sides. The space is often located on an upper floor of a building overlooking an open court or garden.

LOUVERS. A series of baffles designed to shield a light source from being viewed directly within certain angles.

LUNETTE. A semicircular wall area or opening, above a door or window.

M.

MANSARD ROOF. A curb hip roof in which each face has two slopes, the lower one steeper (and usually containing windows) than the upper; from the French mansarde.

MARQUEE. It is similar to a canopy (a permanent projecting element over a building's entrance) but larger and usually has some sort of signage, often lit and changeable as on a movie theater.



MODILLION. A block or bracket in the cornice of classical architecture.

MOLDING. Horizontal bands having either rectangular or curved profiles, or both, used for transition or decorative relief.

MORTAR. A mixture of Portland cement, lime, putty and sand in various proportions used for laying bricks or stones. Until the use of hard Portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION. A vertical bar of wood, metal or stone which divides a window into two or more parts, not to be confused with a MUNTIN (see next).

MUNTIN. A glazing bar that separates panes of glass.

N.

NEWEL. An upright post that supports the handrail of a stair railing and forms the terminus of the railing at the lower and upper end of the staircase.

O. None

Р

PALLADIAN WINDOW. A neoclassical style window that is divided into three sections. The middle section is larger than the other two and is usually arched.

PANE. A flat sheet of glass, cut to size for glazing a window, door, etc.; often a small size, larger ones being usually called "sheets." Once installed, the pane is referred to as a light or window light.

PANEL. A thin, flat piece of wood framed by stiles and rails as in a door or fitted into groove of thicker material with molded edges for a decorative wall treatment.

PARAPET. A low wall built up above the level of a roof to hide the roof or equipment on it or to provide protection.

PARGING. Plaster, mortar, or a similar mixture used to coat walls or chimneys.

PATINA. Usually a green film that forms naturally on copper and bronze by long exposure or artificially (as by acids) and often valued aesthetically for its color.

PAVILION. A freestanding structure near the main building or an ending structure on building wings.

PEDESTAL. A base for a column or for a piece of sculpture.

PEDIMENT. A triangular section framed by a horizontal molding on its base and two raking (sloping) moldings on each of its sides. Used as a crowning element for doors, porticoes, and windows.

PENDANT. An ornamental feature that hangs down from a supporting structure or architectural feature.

PIER. An upright structure of masonry serving as a principal support.

PILASTER. A pier attached to a wall with a shallow depth and sometimes treated as a classical column with a base, shaft, and capital.

PITCH. The degree of slope of a roof.

PLINTH. The base or platform upon which a column, pedestal, or structure rests.

POINTING. Filling the mortar joint between two bricks.

PORCH. A covered entrance space projecting from or integrated into the facade of a building.

PORTE-COCHERE. An exterior shelter often used to cover a portion of the driveway area on the side of a house.

PORTICO. An entrance porch often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

PORTLAND CEMENT. A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

PRESERVATION. The sustaining of the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

PRIMARY ELEVATION. The principal façade of a building, usually containing the main entrance and the highest level of ornamentation.

PRIMER. A base coat used prior to painting to prepare a surface.

PYRAMIDAL. A roof form in which all four sloping sides peak at the intersection of one point.



Q.

QUOINS. Large stones, or rectangular pieces of wood or brick, used to decorate, accentuate and reinforce the corners of a building; laid in vertical series with, usually, alternately large and small blocks.

R.

RAKE. (Rake-board) The diagonal outside facing edge or edge board of a gable.

RAFTER. A sloped roof beam that supports the roof covering.

RAFTER TAIL. The portion of a rafter that extends beyond the exterior wall to support the eave.

RAIL. The horizontal framing member found between panels in a door.

REHABILITATION. Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features that are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION.

RESTORATION. Accurately recovering the form and details of a property and its setting as it appeared at a particular period of time, by removing later work and/or replacing missing earlier work.

RETROFIT. To furnish a building with new parts or equipment not available at the time of original construction.

REPOINT. To remove old mortar from courses of masonry and replace it with new mortar.

REVEAL. The depth of wall thickness between its outer face and a window or door set in an opening.

RISER. Each of the vertical board closing the spaces between the treads and stairways.

RISING DAMP. A condition in which moisture from the ground rises into the walls of a building.

ROSETTE. A conventionalized circular (floral) motif, usually sculptural.

RUSTICATED. A coarse surface finish resembling stone. Often used to describe foundation material.

S.

SASH. The movable part of a window holding the glass.

SCORE. To cut a channel or groove in a material with a hand tool or a saw so as to interrupt the visual effect of a surface or otherwise decorate it.

SECONDARY ELEVATION. A semi-public façade that may contain an additional entrance or front a public right-of-way.

SEGMENTAL ARCH. It is a type of arch with a circular arc of less than 180 degrees.

SEMI-CIRCULAR ARCH. (Roman arch) A round arch that is one-half of a circle.

SETBACK. The distance between a building and the front of the property line.

SHED ROOF. A simple roof form consisting of a single inclined plane.

SHEET METAL. A flat, rolled metal product, rectangular in cross section and form; when used as roofing material, it is usually terne or zinc-plated.

SHINGLES. Wood, slate, metal or asphalt tiles for covering roofs and walls.

SHUTTER. A hinged panel that covers a door or window opening.

SIDELIGHTS. Narrow windows flanking a door.

SILL. The horizontal water-shedding member at the bottom of a door or window.

SOFFIT. The finished underside of an overhead spanning roof member.

SPALLING. A condition in which pieces of masonry split off from the surface, usually caused by weather.

SPANDREL. The space between two arches or between an arch and a rectangular enclosure.

SPIRE. A tall, narrow, steep roof structure ending in a point, rising from a tower or roof peak.

STABILIZATION. The re-establishment of a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it currently exists.

STANDING-SEAM METAL ROOF. A roof where long pieces of metal are joined with raised seams.





STILE. A vertical framing member of a paneled door.

STREETWALL. The effect created on a historic commercial block of buildings by the limited setback and attachments of the subject buildings.

STRETCHER. A brick or stone laid with its length parallel to the length of the wall.

STOOP. A platform, generally connected to a short series of steps, that bridges the area between grade level and an entrance.

STORY. The space in a building between floor levels or between a floor and a roof above.

STRING COURSE. A continuous horizontal band of masonry used for decorative purposes.

STUCCO. An exterior finish, usually textured, composed of Portland cement, lime and sand, which are mixed with water; older-type stucco may be mixed from softer masonry cement rather than Portland cement.

SURROUND. The molded trim around a door or window opening.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, or other material to resemble a variety of authentic wood siding types.

T.

TERNE-PLATE. Sheet metal coated with terne metal which is an alloy of lead containing up to 20% tin.

TERRA COTTA. Fired clay cast in molds, often in a white color and often used for decorative elements or to clad a building's exterior.

TIN. (1) A lustrous white, soft and malleable metal having a low melting point; relatively unaffected by exposure to air; used for making alloys and coating sheet metal; (2) to coat with a layer of tin.

TRANSOM. The window area above the front door.

TREAD. The horizontal board in a stairway on which the foot is placed.

TUDOR ARCH. (Four-centered or depressed arch)It is a low, wide type of arch with a pointed apex. It is much wider than its height and gives the visual effect of having been flattened under pressure.

TURRET. A small tower placed at the corner of a building and extending above it.

TUSCAN ORDER. (Roman Doric order). It is similar to Doric but has a slimmer column, no fluting on the shaft and stands on a low base.

U. None

V.

VENEER. Thin sheets of wood made by rotary cutting or slicing of a log. Also, an outside facing of brick, stone, etc., that provides a decorative, durable surface but is not load-bearing.

VERNACULAR. Indigenous architecture, often of simple forms and traditional materials that generally is not designed by an architect and may be characteristic of a particular area.

VERANDA. A roofed porch or balcony attached to the exterior side of a building.

VOLUTE. A spiral, scroll-like ornament that forms the basis of the lonic order.

W.

WALL DORMER. A dormer that is flush with the facade of the building.

WEATHERBOARD SIDING. A horizontal exterior wallboard laid on edge overlapping the next board below.

WING. (Wing wall) A lateral part or projection of a building such as a wing wall or a subordinate part of a building.

WINDER. Tapered treads in a staircase allowing the stair to turn as it climbs.

WROUGHT IRON. Iron that is rolled or hammered into shape, never melted.

WYTHE. Parallel vertical layers of masonry units that make up the thickness of a wall.

X. None

Y. None

Z.

ZINC. A hard bluish-white metal, brittle at normal temperature and not subject to corrosion; used in making alloys and for galvanizing sheet metal.



A. LOCAL

The Middleburg Museum https://www.themiddleburgmuseum.org/

Destination Middleburg-A Walking Tour Into the Past produced by Middleburg Beautification and Preservation Inc. (MBP) researched and written by Maral S. Kalbian, Architectural Historian and Leila O. Boyer, Historian.

B. STATE

Virginia Department of Historic Resources http://www.dhr.virginia.gov/

Preservation Virginia https://preservationvirginia.org/

Virginia Main Street Program https://dhcdvms.wordpress.com/about/

C. NATIONAL/FEDERAL

National Trust for Historic Preservation https://savingplaces.org/

National Main Street Center https://www.mainstreet.org/home

National Park Service Technical Preservation Services https://www.nps.gov/tps/index.htm

National Alliance of Preservation Commissions http://napcommissions.org/



A. DESIGN REVIEW CHECKLIST

SITE	DESIGN			pedestrian access by pathways/crossings	G.	Ligh	nting
& 	pennectivity Between Areas Neighborhoods pedestrian and vehicular links to neighborhoods/public places visual compatibility with area/ neighborhood continuity of pedestrian routes	E.	O O Pla	reinforce streetwall minimal curb cuts architectural compatibility of structured parking bicycle parking facilities landscaping antings & Open Space			light fixture he coordinate lig landscape pla appropriate n pedestrian-sc shielded build appropriate to
	pedestrian links between buildings, parking and green spaces crosswalks at vehicular access points and building entrances visibility of crosswalks compatibility of paving materials		00 000 00		H.	000 000	ns (site and/or placement on respectful of a compatibility with building minimal numb Town's outdoodirect illumina areas and streemonument signal.
0 0000	contiguous street presence	F.	Wa	high-quality materials compatibility with site buildings height corresponding to adjacent sites setback for placement of utilities and plantings texture/modulation of design paint or stain pressure treated wood Town requirements for sight distance planting density to provide year around	l.	Utili Serv	opaque backg ities, Commun vice Areas locate to mini screening of coloring docks utilities under placement of rooftop scree
D. Pa	reduced scale by division into modules with plantings, pedestrian paths screening from street and adjoining development			visual screen			

eight ghting plan with nighttime illumination caled light poles ding accent lighting o neighboring uses

building)

- building adjacent businesses of colors and materials per of colors
- or lighting requirements
- ation away from residential
- gns with landscaping
- ground for internally lit signs

nications Equipment &

- imize visual impact dumpsters, service areas,
- rground or to rear of site
- noise-generating features
- ning



BUILDING DESIGN

4. E	Building Mass, Scale & Height	D.	ROOT Forms & Materials	п.	Color
	division of large facades into bays variety of materials appropriate mass for site modulated mass of transitional buildings use of mass reducing techniques		 ☐ form complementary to building design/contributes to human-scale ☐ shed roof screened with parapet wall ☐ large expanse of roof mass broken with gables, dormers, etc. 		 coordinated palette with limited numbe of colors primary colors should be natural tints reserve bright colors for accents color to reduce mass/provide
_	Architectural Style neighborhood identity diversity of traditional local materials		 key roof pitch to adjoining neighborhood where appropriate use of quality materials on visible roof areas 		visual interest avoid use of color that turns building into sign
	smooth transition between developments compatibility with Town vision upgrade of existing development	E.	 screen rooftop equipment from view Details details to create designs of interest 	I.	 Appurtenances □ screening from streets, adjacent sites, development access roads □ placement on least visible elevations
C. F	 acade Composition orientation to street or public space hierarchy of entry design partial orientation of shopping areas 		 human-scaled elements avoid blank walls scale of decorative elements compatibility of elements with architecture 		coordination of colors
(((to adjoining neighborhoods avoid blank walls use of three-part facade design regular pattern of solid and voids openings consistent with context of building	F.	Awnings coordination with overall color scheme not a primary design element not an illuminated sign material compatible with building		
Ç	respect architectural traditions of region storefronts at street level	G.	 Materials & Textures □ material changes to reduce mass and provide interest □ avoid monotonous surfaces □ use of quality materials on all visible sides □ avoid concrete block, vinyl and aluminum siding 		

B. MAINTENANCE INSPECTION CHECKLIST

A. Roofs/Chimneys: Items to Look for:

sagging gutters and split downspouts;

		33 3 3 7 7
		debris accumulating in gutters and valleys;
		overhanging branches rubbing against the
	_	roof or gutters;
		plant shoots growing out of chimneys;
		slipped, missing, cracked, buckling,
		delaminating, peeling, or broken roof
		coverings;
		deteriorated flashing and failing connec-
		tions at any intersection of roof areas or of
		roof and adjacent wall;
		bubbled surfaces and moisture ponding
	_	on flat or low sloped roofs;
		evidence of water leaks in the attic;
		misaligned or damaged elements, such
	_	as decorative cresting, lightning rods, or
		antennas; and
		cracked masonry or dislodged chimney
	_	caps.
	_	·
3.		terior Walls: Items to Look for:
		misaligned surfaces, bulging wall sections,
		cracks in masonry units, diagonal cracks
		in masonry joints, spalling masonry, open
	_	joints, and nail popping;
		and potentially damaging vegetative
	_	growth;
		deficiencies in the attachment of wall
		mounted lamps, flag pole brackets, signs,
		and similar items;
		potential problems with penetrating
		features such as water spigots, electrical
		outlets, and vents; and

		excessive damp spots, often accompanied by staining, peeling paint, moss, or mold; and General paint problems
C.	Ор	enings: Items to Look for:
		loose frames, doors, sash, shutters, screens, storefront components, and signs that present safety hazards;
		slipped sills and tipped or cupped thresholds;
		poorly fitting units and storm assemblies, misaligned frames, drag marks on thresh- olds from sagging doors and storm doors
		loose, open, or decayed joints in door and window frames, doors and sash, shutters, and storefronts;
		loose hardware, broken sash cords/chains worn sash pulleys, cracked awning, shutte and window hardware, locking difficulties, and deteriorated weatherstripping and flashing;
		broken/cracked glass, loose or missing glazing and putty;
		peeling paint, corrosion or rust stains; and window well debris accumulation, heavy bird droppings, and termite and carpente ant damage.
D.		ojections (Porches, Dormers, Balconies etc.) ms to Look for:
		damaged flashing or tie-in connections of projecting elements;
		misaligned posts and railings;
		evidence of termites, carpenter ants, bees or animal pests;

	damaged lamps, unsafe electrical outlets or deteriorated seals around connections;
	loose marker plaques, signs, or mail boxes; and
	rust and excessive wear of structural, anchorage, and safety features of balconies and fire escapes.
E.	undations & Perimeter Grades: Items to ok for:
	depressions or grade sloping toward the foundation; standing water after a storm;
	material deterioration at or near the foun- dation, including loss of mortar in masonry, rotting wood clapboards, or settlement cracks in the lower sections of wall;
	evidence of animal or pest infestation;
	vegetation growing close to the foundation, including trees, shrubs and planting beds;
	evidence of moisture damage from lawn and garden in-ground sprinkler systems;
	evidence of moss or mold from damp conditions or poorly situated downspout splash blocks; and
	blocked downspout drainage boots or clogged areaway grates.

NOTE: This information is taken from a National Park Service publication written by Sharon C. Park, FAIA entitled: Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings

For further detailed information about building maintenance, see this entire document that includes a list of additional sources for maintenance recommendations:

https://www.nps.gov/tps/how-to-preserve/ briefs/47-maintaining-exteriors.htm

A4

Sample Existing Window Conditions Assessment Address:

Date:

Window	Orig.	Material	Туре	Component Condition		n	Notes
				(See below)			
Number	y/n/uk			Frame	Sash	Sill	
					•••••		
					•		
L		I			l .	I	

Originality y=original to building/n=appears to be a replacement window or window sash/uk=unknown

Material W = wood M = metal O=Other

Type Type: DH = double hung DH/T = double hung/transom C = casement O = Other (Specify in Notes)

Component Condition: NOTE: If poor, estimate % of rot/corrosion

Frame: G = good F = fair, minor corrosion/rot P = poor, major corrosion/rot

Sash: G = good F = fair, minor corrosion/rot/warping P = poor, major corrosion/rot/warping/missing or damaged parts

Sill: G = good F = fair, some rot, consolidant needed P = poor, major damage, some parts replecement needed



The Virginia Department of Historic Resources has a very helpful page on their website with resources for disaster preparedness for historic buildings. See:

https://www.dhr.virginia.gov/natural-disaster-recovery-advisory/

Included in this appendix is the DHR Disaster Planning Checklist for Property Owners.



DISASTER PLANNING CHECKLIST FOR PROPERTY OWNERS

PRE-DISASTER PREPARATION

Establish baseline conditions:

- Photograph your property:
 - o Exterior
 - o Interior
 - Outbuildings
- o Create an inventory of your belongings
- Retain at least one copy of your photos and inventory off-site
- Store valuable documents in a flood/ fire resistant home safe; retain copies off-site

Maintain your property:

- o Keep roof shingles and flashing secure
- Keep gutters and downspouts clear/secure
- Ensure downspouts appropriately direct water away from foundations
- o Inspect and maintain exterior siding
- Inspect and maintain windows
- Check smoke detectors and change batteries regularly
- o Trim tree limbs over buildings and utilities
- Secure and protect doors and windows
- Seal the cap and base of your chimney

Secure your property before an event:

- Secure/store outdoor furniture and accessories
- Confirm all doors and windows are tightly closed
- Protect doors and windows with shutters, plywood or storm panels
- o Provision food and water
- Fill bathtub(s)
- Move valuables off of the floor and away from windows; use plastic containers
- Follow utility company recommendations for preparing services

POST-DISASTER RECOVERY

Before clean up and repair efforts:

- o Document all damage to your property
- Contact your insurance agent to determine what damage is covered by your policy
- Use tarps to temporarily protect damaged roofs or walls
- Use temporary wood or plastic to cover broken windows or damaged doors
- o Install temporary bracing where necessary
- Contact DHR Easement Staff for technical assistance

During clean up:

- Remove debris from around and under building and structures
- Ventilate building(s) by opening doors, windows, and vents
- Remove debris from around and under buildings and structures; salvage any displaced historic materials
- Run interior dehumidifiers only after natural ventilation is no longer effective
- Inspect building exterior for damage
- Inspect building interiors for indications of water infiltration
- Prioritize repairs (consult DHR Easement Staff with questions)
- Remove only material that is damaged beyond repair in consultation with DHR Easement Staff
- Facilitate drying of all materials. Allow ample time to completely dry before initiating finish repairs.





DISASTER PLANNING CHECKLIST FOR PROPERTY OWNERS

PERSONAL STORM PREPARATIONS

Electronics

- Charge any device that provides light:
 Laptops, tablets, phones (even old ones!)
- o Charge external battery backups.
- Unplug all electronics before the storm to avoid power surge damage.

Personal:

- Place items that are important/necessary in a backpack or small file box that is easy to grab. Include your wallet with ID, phone, charger, hand sanitizer, snacks.
 - Photograph important documents and place the paper version in protective sleeves.
- Pack a small suitcase in case you need to evacuate quickly.
- o Have cash on hand.
- o Refill any medications.
- Determine your emergency safe place and store needed items there.
- Determine an out of area contact person who can convey important information to others, or serve as a coordination point should that be necessary.
- o Shower before the storm.

Pets:

- Collar your pets and be sure to attach the correct contact info.
- o Stock pet food and water.

Water Provisioning:

- Fill bathtubs and sinks with water. Cover them with saran wrap to prevent dust intrusion.
- o You can fill a top-load washing machine

- with water and leave the lid open for additional water storage.
- Fill old water bottles and other containers with water and keep near the sink for handwashing.
- Wash all household trashcans and fill with water for flushing toilets.
- Fill your freezer with as many storage containers filled with water and store in the freezer. This will help keep freezer contents cold longer and act as back up water supply if it thaws.
- Freeze a cup of water, place a coin on top after it is frozen. Keep it in your freezer to help gauge the temperature.
 If the coin stays on top, the food stayed frozen; if it falls into the water, the freezer thawed and food will likely need to be thrown out.

Household:

- o Gas up your car. Fill a spare container too.
- o Fill your propane tanks.
- Lower your interior A/C temperature and refrigerator temperature in advance of the storm
- Prep coolers for beverages and frequent refrigerated snack items. If the power goes out, refrain from opening the refrigerator or freezer to retain cold temperatures.
- Gather candles, flashlights, lighters, matches, batteries and store them in safe but accessible location.

Housekeeping:

- Purchase hand sanitizer, baby wipes and Clorox wipes.
- Wash all dirty clothes and bedding.
 Anything dirty will begin to smell quickly without A/C.
- Toss expiring food and empty trashcans in the house. If you don't have trash pickup before the storm, find a dumpster.
- o Run your dishwasher.
- Clean the bathrooms, kitchen and floors, if power is out for days, you are at least starting from a clean environment.

DHR STAFF CONTACTS:

Easement Properties:

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Megan.melinat@dhr.virginia.gov

Historic Properties in Northern Region:

<u>Cities of:</u> Alexandria, Fairfax, Falls Church, Fredericksburg, Harrisonburg, Manassas, Manassas Park, Staunton, Waynesboro, Winchester

<u>Counties of:</u> Arlington, Augusta, Bath, Clarke, Culpeper, Fairfax, Fauquier, Frederick, Greene, Highland, King George, Loudoun, Madison, Orange, Page, Prince William, Rappahannock, Rockingham, Shenandoah, Spotsylvania, Stafford, Warren

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