Town of Strasburg Virginia

Historic Districts Design Guidelines

Town of Strasburg Virginia

Historic District Design Guidelines

For:

Town of Strasburg, Virginia

August, 2011

Prepared By:

Frazier Associates

Architecture ■ Urban Planning ■ Wayfinding

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1 Introduction

A. PURPOSE AND INTENT

The purpose of the Strasburg Historic Districts Guidelines is to ensure that the historic architectural character of individual buildings – and the historic districts as a whole – are retained as change occurs over time.

As the Town of Strasburg developed through time, each generation left its physical imprint. The result is periods of various architectural styles, building types and forms, street patterns, and open spaces throughout the district.

These individual buildings, streetscapes, and neighborhoods have become more distinctive, treasured, and unique as they survive subsequent generations of development.

Strasburg has a rich history, much of which is conveyed by the preservation of the structures within the historic districts. The Town has completed a number of basic steps crucial to this effort. The first phase in identifying historic resources is to conduct a historic buildings survey to identify and recognize the architectural, historic, and cultural significance of these areas.

Based on the survey, and additional research and documentation, Strasburg has one historic district that has been listed on both the Virginia Landmarks Register (VLR) and the National Register of Historic Places (NRHP). The Strasburg Historic District was listed on the VLR and the NRHP in 1984.

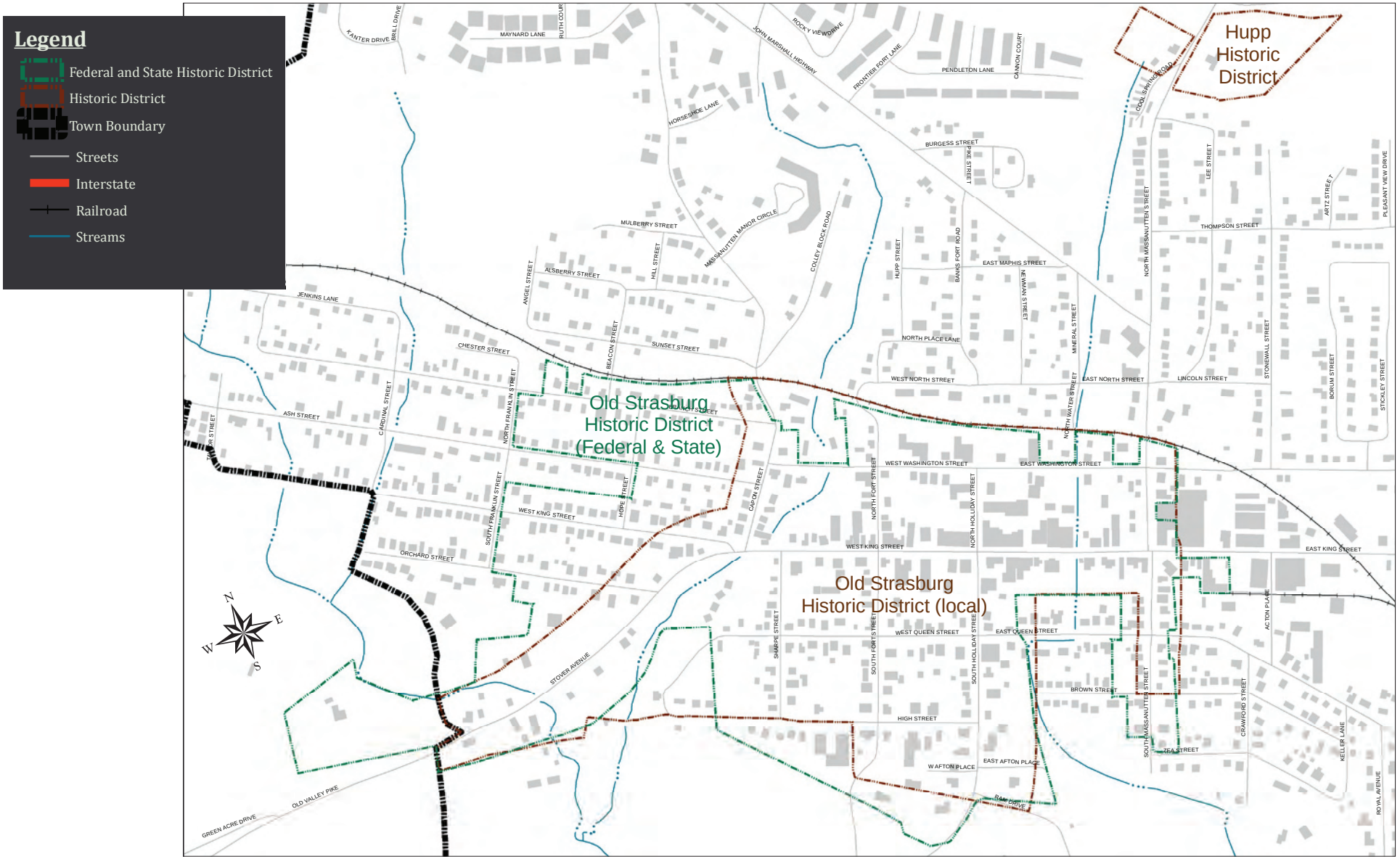
Listing on the state and national registers, however, provides no protection for the preservation of these local resources. In 1989, the Town of Strasburg adopted its first Historic Preservation Ordinance (HPO) establishing two local historic districts, the Old Strasburg Historic District and the Hupp Historic District. The local boundaries cover a smaller area than the state and national districts (see map). The ordinance also established architectural review procedures for certain exterior improvements and demolitions.

Town Council adopted a revised HPO in June of 2009. It strengthened the review authority of the Architectural Review Board (ARB) and for the first time, requires that property owners apply for and receive a Certificate of Appropriateness (COA) prior the start of certain improvements.

To help guide property owners in making historically and architecturally appropriate improvements and to help the ARB issue decisions, the HPO stipulates that the Town Council adopt a set of design guidelines.

A pole-mounted sign heightens awareness, letting motorists and pedestrians know that they have entered the historic district.

Historic Districts



Prepared by the Town of Strasburg, this map outlines the local historic districts which come under review by the ARB in brown. The National Register of Historic Places and Virginia Landmarks Commission district boundary is shown in green. If your property is within the green boundary, you may be eligible for the state and federal historic tax credit rehabilitation programs detailed in the Appendix.

What Guidelines Do

- Provide guidance up front before property owners, architects/designers, and contractors make plans
- Give much more detailed guidance to property owners and the ARB
- Result in more appropriate changes in the district
- Help resolve specific design concerns that may be present in the district
- Assist building industry in the understanding of district character
- Improve quality of new developments
- Protect current property values in the district
- Increase public awareness about the vision for the district
- Review demolition of historic structures

What Guidelines Don't Do

- Increase new construction or rehabilitation activities
- Improve maintenance
- Regulate amount/location of new development (zoning does that)
- Regulate colors or interior design
- Ensure highest quality design
- Have a sufficient impact if property owners are not made aware of them
- Prohibit demolition or change

These design guidelines were developed to expand upon the general criteria listed in the Zoning Ordinance. They are designed to help property owners and the ARB to decide what are appropriate changes for structures in the historic districts as well as appropriate new construction.

As a property owner, you are a partner in preservation and should refer to these guidelines whenever you plan changes to your property. These guidelines help to clarify what is valuable and worth preserving in the districts. They explain how you can respect these features as you make changes or repairs to your historic building or design a new building.

By becoming familiar with these guidelines and planning your work according to them, you will be using the same tool that is used by the ARB to decide whether your proposed change is appropriate to the district.

These guidelines are tailored to your community. They are based on the study of Strasburg's historic districts, the types of buildings found in those districts, preservation issues, and the current Town policies.

It is not the intent of these guidelines to dictate particular architectural features or styles but rather to point out the range of solutions and design possibilities available to property owners. The ARB can waive a strict interpretation of these guidelines if a proposed design situation meets the spirit and intent of these policies in a better manner. The durability of design improvements along with aesthetic harmony is of primary concern.

B. HISTORY

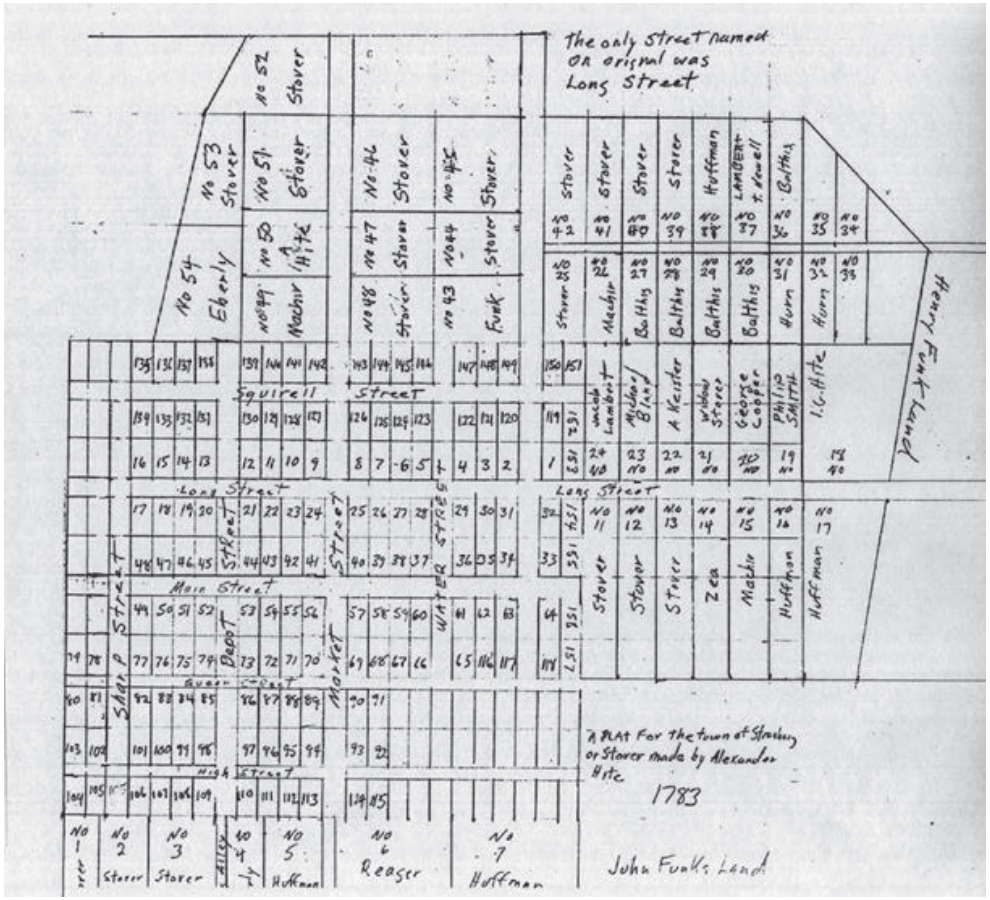
The Town of Strasburg, with a population estimated at 6,200, is located in north-central Shenandoah County at the northern end of the Shenandoah Valley. The town lies on the North Fork of the Shenandoah River in a small basin formed by the river as it loops through the valley.

U.S. Route 11 and State Route 55 intersect in the center of town, and Interstate 81 is located approximately one and one-half miles to the west and north of downtown. Interstate 66 joins Interstate 81 about four miles north of town and provides direct access to the Washington, D.C. metropolitan area. The town is located ten miles west of Front Royal, 81 miles west of Washington, D.C., 18 miles south of Winchester, and 15 miles east of the West Virginia state line.

The first mention of the settlement of Strasburg occurs in the records of Moravian missionaries who established a church and trading post there in 1748. In the following year, Peter Stover received a grant for the land, and in 1761 the House of Burgesses established the town. The town's early growth and settlement was primarily due to its location at the crossroads of major colonial trade routes. The small town witnessed an Indian attack in 1763 and required rebuilding after the Revolution.

The town's original plan consisted of five square blocks and was surveyed by Alexander Hite. Most of the town's early settlers were Germanic immigrants from York County, Pennsylvania. Others may have arrived from Alsace, and chosen the town's name to honor their heritage.

The Town of Strasburg is noted in large letters on this ca. 1793 map. Also note the smaller lettering for Spangler's Mill to the west and for Hupp to the north of the town. The undulating path of the north fork of the Shenandoah River to the south is also clearly represented.



A later rendering of the 1783 town plat for Strasburg, also known as Stover. The original plat was surveyed by Alexander Hite.

Strasburg is well known for its pottery. The local pottery industry began in 1761, and there were at least seventeen potters that produced earthen and stoneware commercially, during a period that lasted from the late eighteenth century into the early twentieth century (1908). The expansion of the railroad network in the mid-nineteenth century Shenandoah Valley including the Winchester and Potomac Railroad which reached Winchester in 1836 and in 1854, the arrival of the Manassas Gap Railroad in Strasburg, allowing pottery to be shipped by rail directly. This led to Strasburg being referred to as "Pot Town." The current Strasburg Museum building was originally built as a pottery factory in 1891 and later became the depot for both the B & O and Southern Railroads.

In addition to pottery, the milling of grain was an important local enterprise. While mid-eighteenth-century milling operations were focused on local consumption, by the end of that century export to Alexandria was commonplace.

The town continued to grow in the nineteenth century, and by 1835 it was noted that there were 470 residents and 78 dwellings; a factory making stoneware and earthenware; an apothecary shop; a plasterer and a tinner; two taverns and gunsmiths; three churches, schools and mercantile stores; three bricklayers; four blacksmiths shops and cooper shops; five cabinetmakers and tailors; six boot and shoe factories; and six physicians.

Strasburg was an important part of the Valley Campaign in the early part of the Civil War when Stonewall Jackson captured enemy steam engines in Martinsburg, Virginia, and pulled them by horse across roads to place them back on the rails at Strasburg. The strategic location of the town resulted in construction of earthworks and Bank's Fort, battles at Fisher's Hill and Cedar Creek, street fights between Union and Confederate cavalry, and damage to the local network of rail lines. Spengler Hall served as headquarters for both Confederate and Union generals, and town churches were used as stables, arsenals, and hospitals. The town was also in the midst of the counties burned by General Philip H. Sheridan to eliminate the productivity of this "breadbasket of the Confederacy."

Taken ca. 1920, this view looks east on King Street from the approximate location of the current post office building.

This aerial view looks east on King Street near the present location of the Town offices. Note the mix of residential and commercial building forms highlighted by the roofscapes.

Looking west from the present location of the Town fire department, this pre-1905 view shows a number of commercial buildings with galleried porches as well as trees located in the unpaved right-of-way.

After the Civil War, the rail lines connecting Strasburg to its markets were restored, and the Baltimore and Ohio line was extended from Winchester to Strasburg. By the 1890s, Strasburg was a regional railroad town and had a reputation throughout Virginia for its printing and publishing enterprises. Prosperity led to expansion of the town's corporate limits, installation of municipal power and water, and construction of its first bank and high school, as well as the first steam operated pottery factory. Growth of apple orchards in the valley, coupled with Strasburg as a terminus of the B & O and the Manassas-Harrisonburg line of the Southern Railway, combined to make the town a storage and distribution center for the industry.

In the twentieth century, the Town was incorporated (February 1922), new industries such as vinegar production were introduced, and milling and printing operations were modernized. Mass-production and changing tastes, however, saw the decline of the local pottery industry. Throughout the twentieth century, Strasburg adapted to changing economic times. While interstate highways have become the favored travel route and the railroads are no longer the region's main freight carriers, the Town has successfully attracted new industries, including paper processing, and has built a tourism industry based on the area's Civil War history and its unofficial status as the "Antiques Capital of Virginia."

This view looks west near the intersection of King and Fort streets. The building to the right, known as the Central House, was built in 1853 (without the porch) and has been used as a residence, hotel, professional offices and retail shop in the past 150+ years. Historic photos can help document changes over time, such as the porch, likely added in the late nineteenth century shown here but now missing.

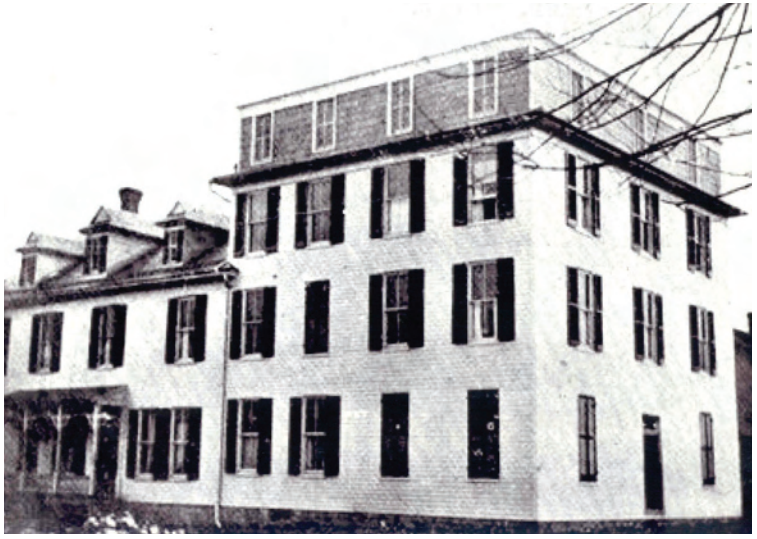
The character of Main Street changed over time with paved streets, parallel parking, and projecting and neon signage as shown in this mid-twentieth-century image.

"Strasburg is gifted in not having so many social classes and clans. If you are honorable, you are honored; and you are respected for what you are - not what you are worth, what you set yourself to be, not for what your forefathers were. Hence, if you win the respect of Strasburg, your friends are many and you soon love the town, its people, and the entire community as a home." - excerpt from the Strasburg News (May 10, 1917).

Preservation of Strasburg began in the 1920s when a fire on New Year's Day 1926 destroyed what was then thought to be the oldest house in town, a log structure located at the corner of Holliday and Queen streets. A local author wrote an article pondering the history that was lost with the house and surmising its place in the region's history from early settlement, through the Revolution, and westward exploration and expansion.

In the 1930s, town leaders recognized the importance of heritage tourism to the local economy, and efforts began in earnest to preserve individual "buildings of antiquity." Crystal Caverns at Hupp's Hill just north of town was opened as a tourist attraction. Although preservation efforts waned for a period in the mid-to late twentieth century, by the 1980s the community sought to protect the history of the whole town and provide economic incentives for rehabilitation.

Historic photographs, such as this 1895 view of the Christian Church parsonage, often can aid homeowners in restoration efforts. Victorian era residences often lose their detailed woodwork over time due to deferred maintenance. These images can also be a guide for the application of paint colors, roof materials, and site features.



The house to the left and its ca. 1902 addition were used as the Strasburg Hospital until conversion to a hotel in 1915. Note that the current porch was not an original feature of the addition.

This view of the C. L. Kneisley House, built by the owner of the local drug store in the early twentieth century, shows a rough-faced, coursed stone wall with jagged top course, a common Strasburg feature.

C. DESCRIPTION OF THE HISTORIC DISTRICTS

1. Old Strasburg Historic District

Strasburg's overall character is defined by its setting between the Shenandoah River and Three Top Mountain to the south and east and Cedar Creek and Little North Mountain to the north and west. State Routes 11 (Old Valley Pike, Valley Pike, West King Street and Massanutten Street) and 55 (East King Street, Front Royal Road, Strasburg Road, and John Marshall Highway) are the main approaches to the historic district and intersect just inside the district's eastern boundary.

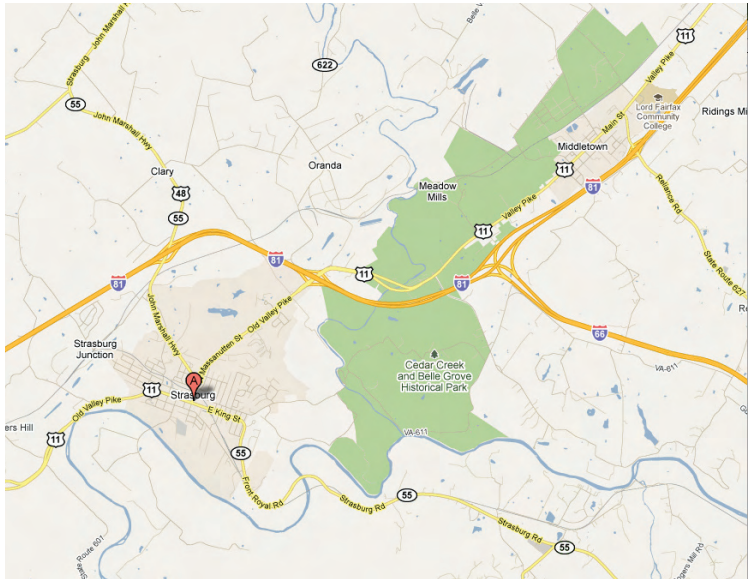
The architecture of the district spans multiple eras of development, and there are no clearly discernible sub-areas. Most structures in the district date from the early- to mid-nineteenth through mid-twentieth centuries, with a few dating to the eighteenth century. This span can occur within one block. There can also be a mix of residential and commercial styles within one block. This is especially evident on King Street where a number of formerly residential structures spanning the period of the town's development have been converted to business use. The fire station and town offices are also located on King Street. Churches punctuate the residential areas in the district.

Except for the loss of the original open central square, the streets follow the original plat and are laid out in a grid pattern except for those instances where the railroad tracks or topography require adjustment. Old brick and concrete sidewalks, some with a grass verge strip, border the streets throughout the district. In a number of locations, the sidewalk is being replaced with concrete stamped in a brick pattern. Bradford pear street trees, planted pots and baskets line King Street.

Most structures, whether residential or commercial, are between one and one-half and two and one-half stories in height. While those structures built for commercial purposes often have flat or shed roofs, the variety of roof shapes on residential structures includes gable, hip, complex, gambrel, and mansard.

Roof coverings may be wood shingles, standing-seam metal, metal shingle, slate, cement-asbestos, or asphalt shingle. Wall materials found in the district include wood weatherboard, German or novelty siding, brick in Flemish, American, and running bond, native limestone, log, rusticated concrete block, cast stone, structural clay tile, stucco, wood shingles, and later asbestos shingles and aluminum and vinyl siding.

Dwellings often have porches. These include a one-bay entry portico, a partial-width porch on an L-shaped Victorian house, full-width porches, covered stoops, partial to full-width porches tucked under the main roofline, and two-story porches, as well as the second-story galleried examples on King Street commercial structures.



Strasburg is located near the intersection of U.S. routes 81 and 66 and near the Shenandoah River and numerous Civil war sites including the Cedar Creek and Belle Grove National Historical Park.

a. King Street - Commercial

When entering the district from the west, Spengler's Mill (ca. 1794) and the Federal-style Spengler Hall on the hill overlooking the town limits mark the district's western boundary and are representative of the milling history of the town.

King Street became the commercial core of the town after the Shenandoah Valley Turnpike was realigned from Queen Street in 1842, and it remains so today. The gradual commercial development of King Street lends a random and eclectic feeling to the central business district. King and Massanutten streets were fully rebuilt and paved in 1936-37, as part of the federally funded modernization of Route 11. It was also at that time that many of the character-defining stone walls were built, as well as the stone bridge for the railroad.

While several predominantly two-story, three-to-five bay, brick residences predate this occurrence, it is likely that some were converted to commercial/ mixed-use by the mid-nineteenth century. *George Eberly House – 226 West King Street, 258/266, 263 West King Street, 115, 278, 284 East King Street – the Virginia Hotel.*

During the mid- to late nineteenth century, a number of commercial structures were built on King Street. Many of these buildings are of frame construction and are two-to-three stories tall with storefronts at the street level and distinctive galleried porches above that extend over the sidewalk. There are a variety of storefront designs that may include recessed entrances, brick bulkheads, two- and four-paned storefronts, and multi-paned transoms. *211-221, 168 West King Street, 115 and 177(?) East King Street.*

Spengler's Mill is located on State Route 11, the Old Valley Pike/King Street at the western edge of the Strasburg Historic District.

At the eastern edge of the district, this row of structures on East King Street, just west of its intersection with Massanutten Street, represents the mid-nineteenth-century commercial development of King Street after the realignment of the Shenandoah Valley Turnpike in 1842.

The early twentieth century is also well represented on King Street. In addition to the First Bank complex of classically inspired Beaux Arts-style buildings at the corner of King and Holliday streets and in the 100-block of West King, and the Colonial Revival post office, there are a number of one-story vernacular storefront commercial structures.

By the middle of the twentieth century, the Art Deco/Moderne Home Theatre and the Modern-styled bank on the southwest corner of King and Holliday, added yet another generation of development in the commercial section of the district.

Residential development continued along the street as well, although many of these predominantly vernacular Victorian and bungalow residences have been converted to business use in recent years.

Although developed over a span of nearly two centuries, the minimal setback of most structures along King Street helps to unify the disparate scale; namely, the one-story early log building and early-twentieth-century vernacular commercial structures to the three-story vernacular Victorian storefronts with their galleried porches and a variety of eras of two-story buildings in between.

Recent streetscape improvements such as the decorative pots and planters and plans for historic street lamps and stamped brick sidewalks will further unify the commercial area.

On the right hand side, earlier frame residences converted to commercial use are dwarfed by the size and scale of the Italianate commercial structure with its bracketed cornice. Across the street, the one-story commercial structures with aluminum and glass storefronts and canopies or awnings indicate a still later period of development.

This block of West King Street is indicative of the street's development with (left to right) a Victorian-era frame residence, next to an early-twentieth-century auto-oriented building with a setback, then a mid-nineteenth-century 5-bay residential form and ending with a one-story early-twentieth-century storefront with a parapet front.

b. Residential

The residential portions of the district are located to the north and south of King Street. Most residential streets have concrete or brick sidewalks and on-street parking. There are many street trees in the residential areas of the district.

Like the commercial portion of the historic district, these residential areas grew over time. While a large variety of architectural styles and vernacular adaptations are present, these structures are unified by a shallow to moderate setback that increases through time.

Lots lines are often delineated by limestone or brick retaining walls; stone walls, some capped by sharp stones, others by wrought iron fences or concrete caps; hedges; wrought iron, double wire, wooden picket, and chain link fences; and privacy fences.

Site plantings are often informal and asymmetrical. They may include large deciduous trees, foundation and edge plantings, and evergreen borders. Several lots have pole-mounted light fixtures, but typically exterior lighting is located on the porch ceiling or wall-mounted flanking the front entrance.

Early-twentieth-century frame garages/carriage houses found in the district, clad in horizontal wood or board-and-batten siding, are a reminder that during the nineteenth century many of the district's dwellings would have had numerous outbuildings to provide that which residents were later able to buy at the local grocery/market. Later metal sheds, carports, and prefabricated storage buildings are also found on some sites.

This symmetrically massed early-nineteenth-century frame residence on Queen Street was updated in the Italianate style. Note the window caps, scroll-sawn bargeboard in the gable end, and three-bay porch with bracketed columns and scroll-sawn balusters.

The varied setback of residential structures within the same block is shown in the contrast between the deeper setback of the bungalow to the left and the L-shaped vernacular Victorian residence with its more shallow setback to the right.

By contrast to the image above, the residences on Holliday Street shown here all have a relatively consistent setback reinforced sometimes by fencing.

Dwellings are predominantly modest in scale although there are several larger structures built during each period of development. The nearly ubiquitous use of limestone as a foundation material also serves as a unifying factor in the district.

The majority of dwellings in the historic district were built in the late nineteenth and early twentieth centuries and represent a time of growth and good fortune for the town. They often were built over old log houses, which predominated in the pre-Civil War era.

Decorative details on Victorian-era dwellings in the district include several examples of noteworthy carving in the Eastlake style. This carving is displayed on carved wooden cornices, porch elements, and gable ends. There are also examples of metal roof cresting popular during the period.

Strasburg's prosperity continued into the twentieth century, and the historic district is interspersed with residences constructed in the popular styles of the early- to mid-twentieth century. Typically, these houses have a deeper setback on the lot than their predecessors.

This block of residences on South Massanutten Street are unified by their setback and consistent front porches.

Larger scale late-nineteenth and early-twentieth-century structures in the residential areas of the district, often have larger lots than earlier structures but are rarely deeply setback on those lots.

2. Hupp Historic District

The Hupp Historic District includes three parcels located northeast of the more developed area of the town adjacent to the Valley Turnpike (State Route 11) and Hupp Spring, which feeds the Town Run that bisects the downtown. The complex was listed on the Virginia Landmarks Register in 1996 and on the National Register of Historic Places in 1997.

The district also adjoins the sites of several Civil War happenings including:

- The engagement at Bank's Fort
- The Battle of Hupp's Hill/Battle of Stickley Farm
- The confederate retreat following the Battle of Cedar Creek

The three tracts in the district are representative of the approximately 1,000 acres owned by the Hupp family in the mid-nineteenth century.

The Hupp family has been associated with these properties since Peter Hupp left Pennsylvania to settle in the Strasburg area ca. 1732. In addition to farming interests, later generations of the Hupp family-owned charcoal and iron furnaces in Shenandoah and Hardy counties, operated a general store on Queen Street in Strasburg, and served in the War of 1812 and the Civil War. In the early twentieth century, the family raised watercress and operated Crystal Caverns, formerly known as Hupp's Cave, located on family property.

This stone bank house is known as Frontier Fort or Hupp House. Constructed in the mid-eighteenth century, the frame wing, entry porch, and decorative woodwork are later additions.

This late-eighteenth-century stone structure was used as a distillery before its conversion to a dwelling.

Located across U. S. Route 11 from the other properties in this district, the Classical Revival style Hupp Mansion incorporates an earlier small stone residence in one wing.

Among the structures associated with the Hupp family is a stone bank house, also known as Frontier Fort. Believed to have been constructed ca. 1755 by Germanic settlers, it is thought to be one of the best examples of its type in Shenandoah County. It is a rare, exceptionally early surviving example of Germanic masonry practices in the Shenandoah Valley.

A second structure, adjacent to the bank house, includes a late-eighteenth-century building used as an early distillery. During the Civil War it was used as the headquarters for General Sheridan's escort. It was later converted to a dwelling.

The Hupp Mansion is located across Route 11 on the third parcel included in the district. Originally a small stone residence, it was enlarged in the late nineteenth and early twentieth centuries in the Classical Revival style. It served as the headquarters for Confederate Lt. General Thomas J. Jackson in 1862 and as Sheridan's temporary residence in October, 1864.

A. HISTORIC PRESERVATION ORDINANCE

If you own property within one of the locally designated historic districts, improvements to your property may require the review and approval of the Architectural Review Board. Recently, the Town Council approved a new set of regulations that affect properties within these districts. The regulations are contained in Chapter 46 of the Town Code and seek, among other things, to promote the "identification, recognition, preservation, and enhancement of buildings, structures, and neighborhoods that have special historical, cultural, social, economic, political, artistic, architectural, or archaeological significance."

The recently adopted regulations separate modifications to the exterior of an existing building into two categories: minor and major modifications. Each requires that an Application for Proposed Improvements in the Historic District be filed, however, minor modifications typically require less supplemental information.

According to the *Town Zoning Ordinance (Sec. 2-12)*, major modifications are considered:

- Significant restoration, rehabilitation, and/or reconstruction.
- Actions having a substantial impact on the character of the historic district.
- Any action that changes the architectural style and details of the building or structure including porches, rooflines, windows and trim.
- Buildings or structure additions which create additional floor space and accessory structures that are equal to or greater than 150 square feet.

According to the *Town Zoning Ordinance,* an application is also necessary for the following actions:

- Demolition of any building or structure, in whole or in part.
- New buildings, structures, and site features when any part of the structure or feature is visible from a public or private right-of-way or a public space including accessory exterior site features such as walls (not fences), patios, decks, accessory garages
- New signage
- Movement or relocation of any building or structure.

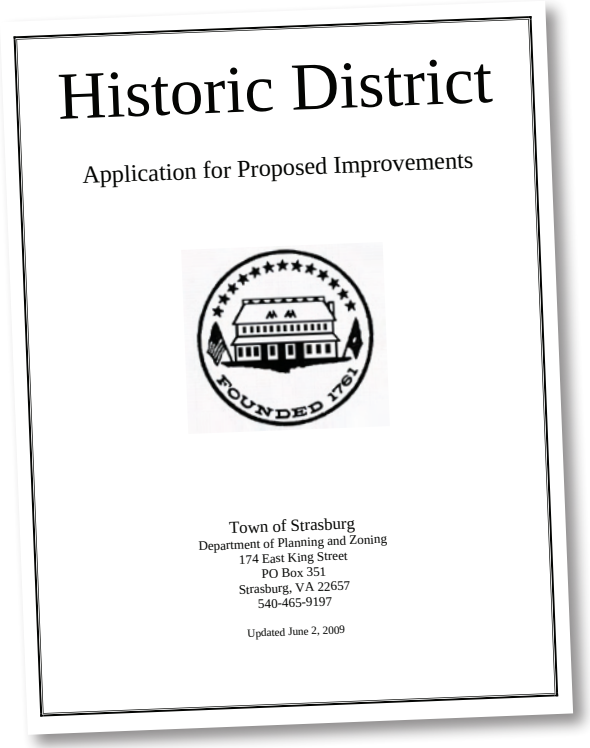
According to the *Town Zoning Ordinance,* minor modifications are "those modifications and repairs that do not impact the overall architectural style of the building."

No application is needed for:

- Routine repairs, color changes, and fences according to the *Town Zoning Ordinance*

Applications are available on the Town website or from the Planning and Zoning Department in Town offices. The application form includes information on the necessary supporting material for each type of project as well as the associated fees.

B. CERTIFICATE OF APPROPRIATENESS PROCESS



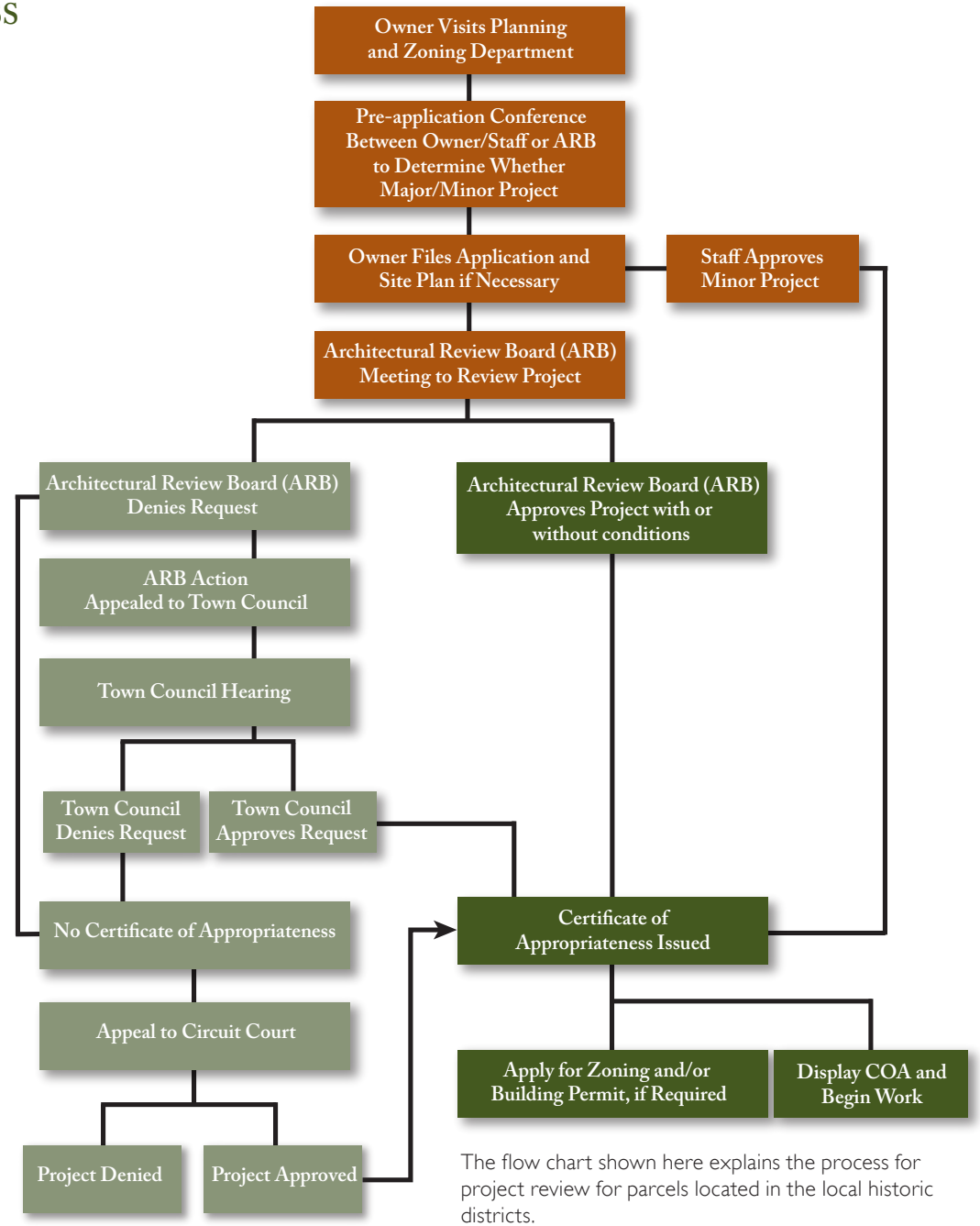
Historic District

Application for Proposed Improvements

Town of Strasburg
Department of Planning and Zoning
174 East King Street
PO Box 351
Strasburg, VA 22657
540-465-9197

Updated June 2, 2009

Applications for Proposed Improvements in the Historic Districts are available on the Town's website under the Planning and Zoning link and at the Town offices.

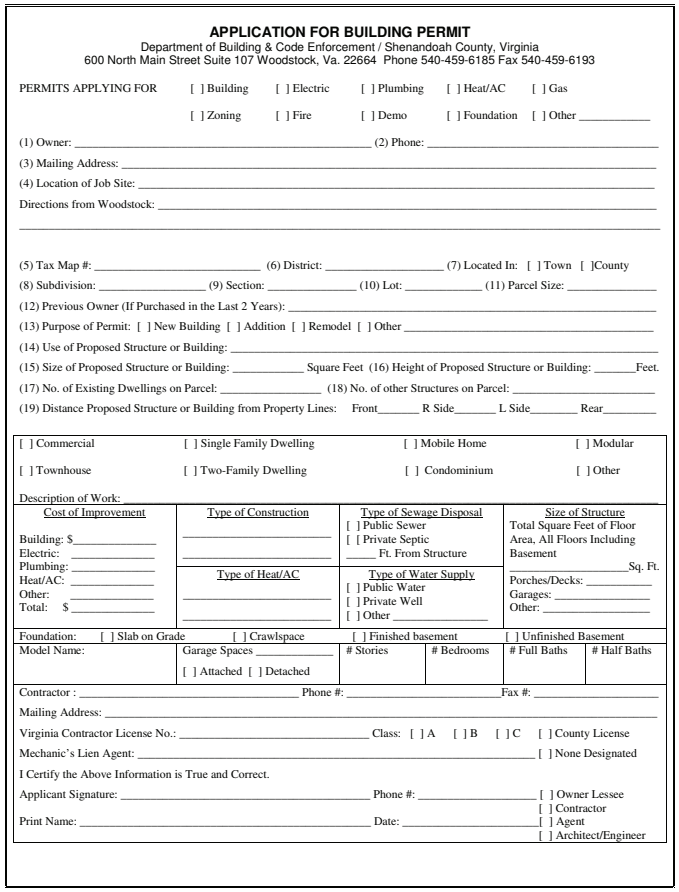


The flow chart shown here explains the process for project review for parcels located in the local historic districts.

C. WHEN IS A PERMIT NEEDED?

Once you have received a Certificate of Appropriateness, you may also be required to obtain a building permit available from the County of Shenandoah Building Inspection Department.

Please note that although you may not need a building permit for the projects listed below, many of them still require that an *Application for Proposed Improvements in the Historic District (APIHD)* be submitted and approved by the Town's Architectural Review Board.



APPLICATION FOR BUILDING PERMIT
Department of Building & Code Enforcement / Shenandoah County, Virginia
600 North Main Street Suite 107 Woodstock, Va. 22664 Phone 540-459-6185 Fax 540-459-6193

PERMITS APPLYING FOR [ ] Building [ ] Electric [ ] Plumbing [ ] Heat/AC [ ] Gas
[ ] Zoning [ ] Fire [ ] Demo [ ] Foundation [ ] Other _____

(1) Owner: _____ (2) Phone: _____
(3) Mailing Address: _____
(4) Location of Job Site: _____
Directions from Woodstock: _____
_____

(5) Tax Map #: _____ (6) District: _____ (7) Located In: [ ] Town [ ]County
(8) Subdivision: _____ (9) Section: _____ (10) Lot: _____ (11) Parcel Size: _____
(12) Previous Owner (If Purchased in the Last 2 Years): _____
(13) Purpose of Permit: [ ] New Building [ ] Addition [ ] Remodel [ ] Other _____
(14) Use of Proposed Structure or Building: _____
(15) Size of Proposed Structure or Building: _____ Square Feet (16) Height of Proposed Structure or Building: _____Feet.
(17) No. of Existing Dwellings on Parcel: _____ (18) No. of other Structures on Parcel: _____
(19) Distance Proposed Structure or Building from Property Lines: Front_____ R Side_____ L Side_____ Rear_____

[ ] Commercial [ ] Single Family Dwelling [ ] Mobile Home [ ] Modular
[ ] Townhouse [ ] Two-Family Dwelling [ ] Condominium [ ] Other

Description of Work: _____

Cost of Improvement	Type of Construction	Type of Sewage Disposal	Size of Structure
Building: $_____ Electric: _____ Plumbing: _____ Heat/AC: _____ Other: _____ Total: $_____	_____ _____ _____	[ ] Public Sewer [ ] Private Septic _____ Ft. From Structure	Total Square Feet of Floor Area, All Floors Including Basement _____Sq. Ft. Porches/Decks: _____ Garages: _____ Other: _____
	Type of Heat/AC	Type of Water Supply	
	_____ _____ _____	[ ] Public Water [ ] Private Well [ ] Other _____	

Foundation: [ ] Slab on Grade [ ] Crawlspace [ ] Finished basement [ ] Unfinished Basement

Model Name:	Garage Spaces _____ [ ] Attached [ ] Detached	# Stories	# Bedrooms	# Full Baths	# Half Baths

Contractor : _____ Phone #: _____Fax #: _____
Mailing Address: _____
Virginia Contractor License No.: _____ Class: [ ] A [ ] B [ ] C [ ] County License
Mechanic's Lien Agent: _____ [ ] None Designated
I Certify the Above Information is True and Correct.
Applicant Signature: _____ Phone #: _____ [ ] Owner Lessee [ ] Contractor
Print Name: _____ Date: _____ [ ] Agent [ ] Architect/Engineer

The County building permit process may require a COA from the Town for certain types of projects.

In Shenandoah County, building permits are needed for all projects except:

- Construction of detached utility sheds that cover an area less than 150 square feet and 102 inches in wall height when an accessory to any group building use except Use Group E or F, however, a zoning permit is needed for all sheds. *COA needed.*
- Ordinary repair and maintenance to existing structures providing that like materials are used and no structural repairs, modifications, or removals are being undertaken.
- Replacement of residential doors or windows with the same size units and if there are no structural changes and no fire ratings involved. *COA needed.*
- Repair or replacement of any roofing material which does not exceed 25 percent of the roof covering of the building within any 12-month period. *COA needed.*
- Retaining walls less than four feet above the finished grade and not attached to a structure. *COA needed.*
- Exterior painting.
- Installation of parking lots and sidewalks that are not part of an accessible route. *COA needed.*
- Recreational equipment not regulated by the Virginia Amusement Device Regulation.
- Equipment controlled by a publicly regulated utility service and located on the property by established rights.

For all other projects, contact the County of Shenandoah Building Inspection Department. Visit www.shenandoahcountyva.us/inspection/permits.php to download a permit application or call the office at (540) 459-6185.

D. GENERAL CONSIDERATIONS

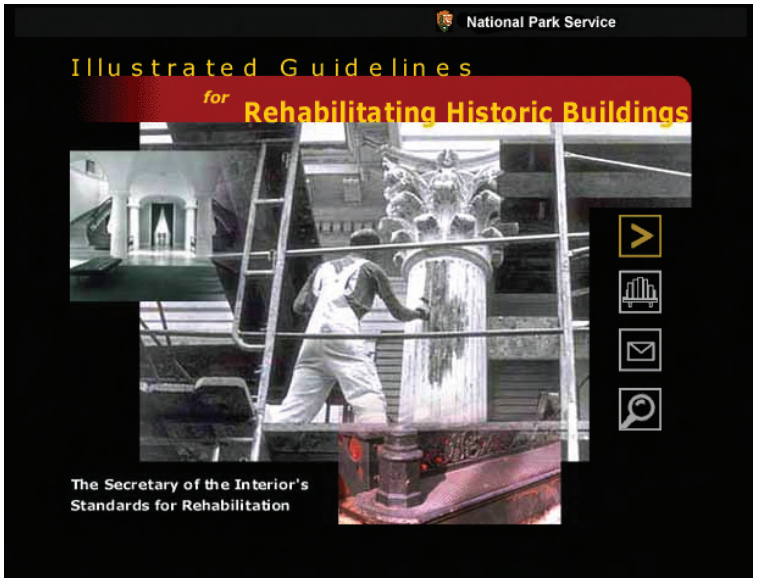
1. Maintenance and Rehabilitation

A building may need rehabilitation for a number of reasons. It may be in poor condition, or it may have been insensitively remodeled in the past. Similarly, certain changes may be desired in order to add modern conveniences to a building.

Before rehabilitation begins, maintenance is crucial. If an older structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out, such as roofs and paint. Good maintenance practices can extend the life of most features of a historic building.

Specific maintenance issues are covered in *Chapters 9 (Rehabilitation) and 10 (Materials)*. If a historic building has been treated insensitively over the years, it may require some rehabilitation to return it to a more historically accurate appearance.

Throughout the guidelines, you will find links to *Preservation Briefs* and other informative resources. The *Preservation Briefs* are a series of over forty technical bulletins published by the National Park Service and written in accordance with *The Secretary of the Interior's Standards for Rehabilitation* found later in this chapter. These references can provide valuable detailed information for your project.



NATIONAL PARK SERVICE WEBSITE

This website has a number of helpful online resources
www.cr.nps.gov/hps/tps/online_ed.htm

2. Basis for Guidelines: *The Secretary of the Interior's Standards for Rehabilitation*

The *Strasburg Historic Districts Guidelines* are based on *The Secretary of the Interior's Standards for Rehabilitation* published by the National Park Service (NPS). They express a basic rehabilitation credo of "retain, repair and replace." In other words, do not remove a historic element unless there is no other option; do not replace an element if it can be repaired, and so on. *The Standards* are adopted as the basis for Strasburg's historic districts guidelines.

If you are considering submitting an application for the state and/or federal rehabilitation tax credit programs, please refer to Appendix C for more information. These programs require adherence to *The Secretary of the Interior's Standards for Rehabilitating Historic Buildings* in order to be eligible for tax credits and may well exceed provisions of these Historic District Guidelines.

First developed in 1979, these general guidelines have been expanded and refined, most recently in 1995. 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 Standards are very broad by nature since they apply to the rehabilitation of any contributing building in any federally designated historic district throughout the United States. They have been broadly adopted nationally as the "industry standard" for non-federal applications as well. These guidelines are intended to help interpret *The Standards* for Strasburg's historic districts.

The Standards have been published in several forms, the most useful being *The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings (1992)*, an expanded form to be used for guidance in Strasburg applications.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

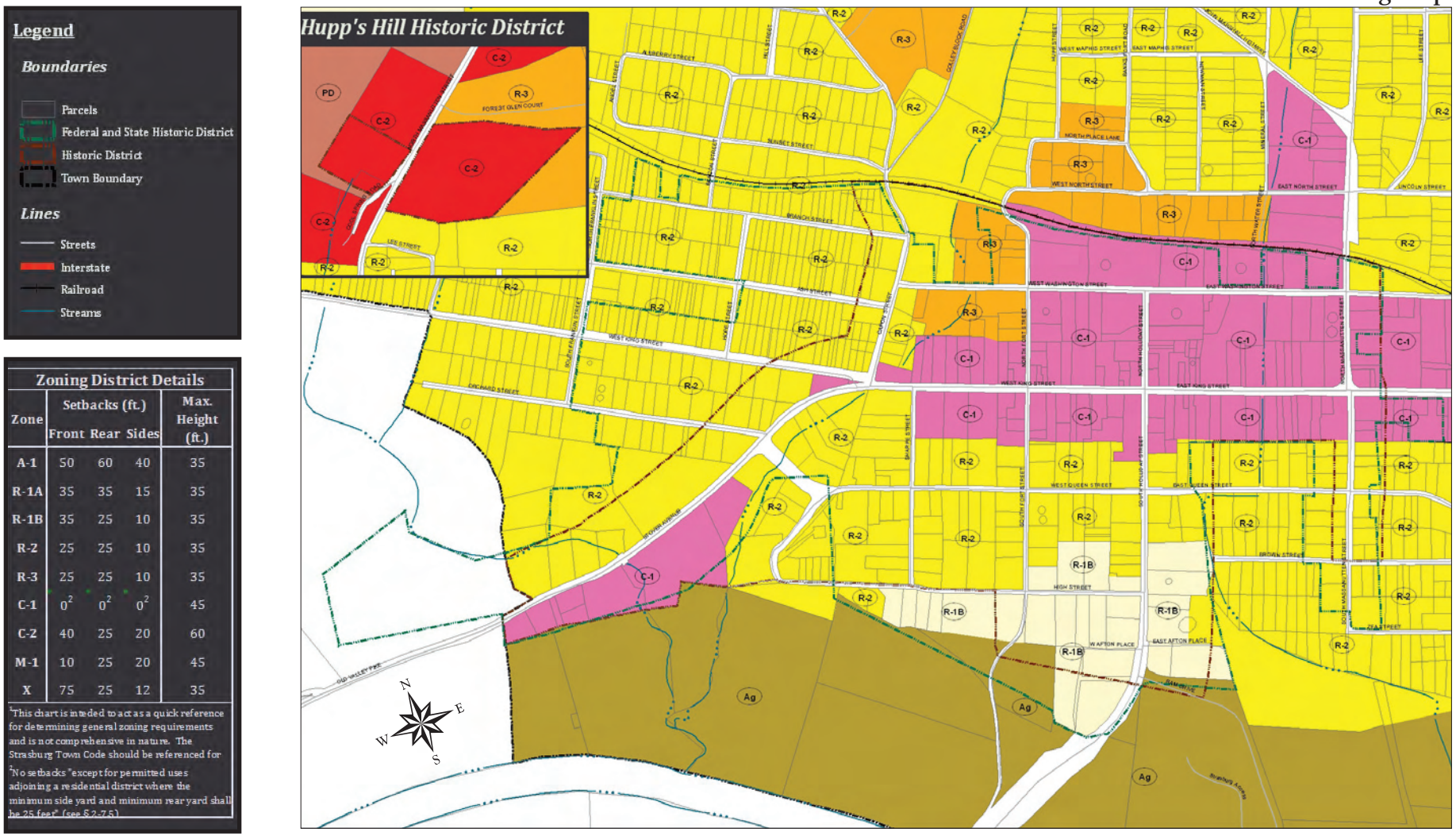
1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

3. Zoning

Any requirements of the Historic Preservation Ordinance (HPO) are in addition to underlying zoning regulations and building codes. Check with the Department of Planning and Zoning to make sure that your plans will be in compliance. These regulations are most likely to come into play during new construction or a change in use.

Please refer to the accompanying zoning map for general information on the zoning classification of your property. The box on the right hand side of the map provides information on required setbacks and maximum height regulations. It is important to understand that due to the HPO overlay, projects must also conform to the historic district guidelines that may be more restrictive in order to preserve the character of the district.

Historic Districts Zoning Map



Zoning District Details

Zone	Setbacks (ft.) Front	Rear	Sides	Max. Height (ft.)
A-1	50	60	40	35
R-1A	35	35	15	35
R-1B	35	25	10	35
R-2	25	25	10	35
R-3	25	25	10	35
C-1	0[2]	0[2]	0[2]	45
C-2	40	25	20	60
M-1	10	25	20	45
X	75	25	12	35

[1]This chart is intended to act as a quick reference for determining general zoning requirements and is not comprehensive in nature. The Strasburg Town Code should be referenced for

[2]No setbacks "except for permitted uses adjoining a residential district where the minimum side yard and minimum rear yard shall be 25 feet" (see § 2-7.5)

4. Project Checklist

- ❑ Look at your building to determine its style, age, and the elements that help define its character. *Chapter 3* should be helpful.
- ❑ Is your building income-producing? If so, review the information on federal tax incentives contained in Appendix C. The state rehabilitation tax credit program is also available for owner-occupied buildings.
- ❑ Review *The Secretary of the Interior's Standards for Rehabilitation* listed earlier in this section. These standards must be followed if you are using either the state or federal tax credits. They are also the basis for many of the recommendations in this publication.
- ❑ Check with the Town of Strasburg Planning and Zoning Department and the County of Shenandoah Building Inspections Department early in the design stages and definitely before work begins.

  By discussing your project with them, you can find out if you need a Certificate of Appropriateness (COA), building and/or zoning permit and if your project meets the requirements of the Historic Preservation Ordinance/design guidelines, the building code and county zoning.

  Even if your project does not require a permit or a COA, it is best to check with these offices to make sure that all requirements are met. The ARB can also provide informal advice and recommendations if requested.
- ❑ Seek advice from or use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.
- ❑ If your project is complicated, consider employing an architect experienced in working with historic buildings.
- ❑ Set up appointments with 2-3 contractors.

  Ask that they provide you with a written estimate that defines:

  - Materials to be used (expect a 10% upcharge)
  - Labor charges
  - Start and end dates
  - Total cost

  Also, ask:

  - How long has he/she been in business?
  - How many projects similar to yours does the contractor complete in a year? Ask to see proof that the contractor is licensed, bonded, and insured for workmen's compensation and liability.
  - Ask around and check references.

  Check with neighbors, business associates, family, and friends who have recently completed projects. Are they satisfied with the work, the price, and duration of the job? Would they hire the same contractor again?
- ❑ Questions to ask perspective contractors for a green project:

  - What is your experience with green remodeling?
  - Will you use local materials/recycled content materials?
  - Are there any opportunities for reuse or recycling of construction waste?
- ❑ Pick a contractor, negotiate a contract, and establish payment terms.
- ❑ Make sure you have the right permits and, as the project progresses, that necessary periodic code inspections are completed. If building inspections are needed, ensure that they have been completed and that the project has passed before making final payment.
- ❑ Locate utilities and other underground features. No matter how small the project, if you need a shovel you need to call Miss Utility (just dial 811) at least three days before you dig.
  Also, make sure you know the location of any wells, septic fields, underground storage tanks, and any easements that may impact the location of your proposed improvements.

E. GREEN PRACTICES

Green design means making informed design choices that will lessen the impact your rehabilitation or new construction project will have on the environment. Reusing an existing building recycles the materials used in its construction, prevents its demolition as well as the resulting addition to the local landfill. Most important, you are saving the embodied energy used in the manufacturing of the construction 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.

1. Embodied Energy

It has been said that the greenest building is the one that is never built. The next best option is the preservation of existing buildings. Historic structures are constructed from wood, masonry, glass, and other natural materials that represent embodied energy. Embodied energy is the energy that has already been expended in the harvesting and production of materials, transportation of those materials to the site, and the labor expended in the construction of an existing building.

2. Permanence

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. Historic buildings represent the original builder's wish to leave something permanent behind, whether a lasting contribution to the local society or the security of a home for future generations of the family.

Well-maintained historic materials are often repairable – brick or stone may need mortar repair, wood or slate may need to be patched – but have already stood the time test of up to two centuries. Newer materials rarely have such a lifespan and may be less able to be repaired, necessitating yet more replacement.

Courtesy of the National Trust for Historic Preservation.

As the caption for this National Trust for Historic Preservation poster published in the 1980s reads, "It takes energy to construct a new building. It saves energy to preserve an old one."

3. Design

Historic buildings often boast more energy-efficient designs than many modern-day buildings. The earliest buildings in the districts are definite examples of form follows function. Chimneys were large to provide heat and cooking functions. They were located outside of the main walls of the structure in the English tradition to minimize heat gain in the warmer months or, in the Germanic tradition, inside the walls to maintain heat in winter.

Double-hung sash windows were designed to allow hot air to escape through an opening at the top while cooler air came in through the lower sash. Mature trees and porches shaded structures from summer heat. The siting of these buildings took into account weather, sun, and wind.

However, compared to twenty-first century construction techniques, there are limitations to the retrofits that may be made to a historic structure. While it may be possible to seal basements and attics to prevent conditioned air from escaping into these unconditioned spaces, it may not be possible to insulate exterior walls without removal of large amounts of historic fabric.

4. Green Materials

You'll hear the word "sustainability" talked about. This means considering whether products you buy are made from renewable raw materials and the amount of energy used to manufacture and transport them to a store near you. The goal of sustainability is to provide what we need for living today without compromising what is available to future generations. Using natural products and materials can also have health benefits. Visit the U.S. Green Building Council's Green Home Guide at www.greenhomeguide.org/

When possible, buy materials that are

- Non-toxic: choose paint that is formulated with low volatile organic compounds (VOC)
- Clean, non-polluting
- Renewable
- Abundant
- Durable
- Natural
- Have recycled content
- Locally grown or manufactured

Select products and materials that are

- Energy efficient
- Take advantage of natural sources of energy

Choose quality products that

- Will last longer and reduce the need to replace
- Work better and need less maintenance and new parts
- Look for previously owned products rather than buying new
- Donate or recycle products for which you no longer have a need

When replacement of an element is necessary

- Determine if a recycled part can be located or if the new item can be made from a sustainable resource.
- Check inventory at second-hand and architectural salvage companies for period-appropriate hardware, lighting and other items.

Keep it local

- Help reduce the energy consumed in transportation
- Contribute to local economy

F. Energy Conservation

Modern day buildings are often built of man-made materials that require far more energy consumption throughout the manufacturing, shipping, and construction processes. Rehabilitation projects often have higher labor costs and lower material costs than new construction. Therefore, more of the money you spend on your project stays in your community rather than going to product manufacturers.

1. Heat Loss

By understanding the way in which your house loses heat, you may be able to reduce your energy costs without a large investment of time or money.

Listed below are a number of projects to reduce heat (and cooling) loss that can easily be completed by most homeowners and result in significant energy savings.

a. The patterns of openings for structures built before the invention of air-conditioning provided for cooling by cross-ventilation. Take advantage of this pattern, and use fans and dehumidifiers to reduce the need for air conditioning.

b. Retain and make operable existing wood shutters to reduce heat entering the structures and to reduce energy bills.

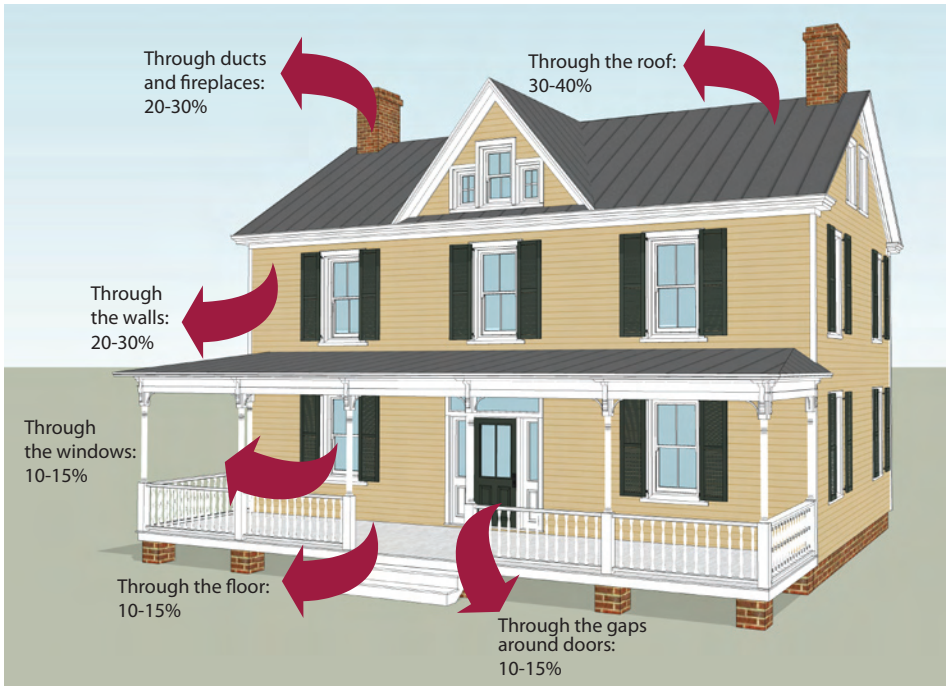
c. Keep double-hung wooden sash windows and transoms operable to provide airflow and reduce the need for air conditioning (though not all early windows have an operable upper sash).

d. Install sash locks on the meeting rail, where the upper and lower sash meet. By increasing the seal between the upper and lower sash, it will reduce air leakage.

e. Use interior or exterior storm windows with your existing wooden windows rather than replacing your windows. Storm windows can reduce heating and cooling costs by up to 30%. Avoid installing storm windows or doors with an unpainted metal finish. Purchase units that are the color of your trim or paint them to match.

f. Restore and retain original porches in their historical configurations to provide shade.

g. Keep fireplace dampers closed when not in use. Install dampers where needed.



The graphic above shows the percentage of heat loss through different elements of your house. By following the suggestions in this section, you can begin to mitigate some of the factors that lead to heat/cooling loss.

h. Where historically appropriate, use lighter exterior paint colors. See *Chapter 10: Section F* for guidance on period-appropriate paint colors.

i. Consider reflective roof materials to reduce heat gain.

j. Add trees or a porch to shade the house in summer.

k. Ask your local utility company about performing an energy audit or conduct one yourself. By conducting your own, and using online resources, you can save enough money to fix the leaks you find and start reaping the benefits of a more efficient home.

l. Weatherstrip, caulk, and paint exterior doors regularly to reduce drafts. Heavy solid wood doors and windows are good insulators if they fit tightly and are weatherized. Caulking and weatherstripping can save 5-30% of your energy costs.

   i. Install weatherstripping 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.

   ii. Metal strips/plastic spring strips can be installed on rails, and when space allows, between sash and jamb.

   iii. Caulk joints/seams around the edges of window frames to avoid moisture penetration.

   iv. Use rubber gaskets behind outlets and switch plates on exterior walls.

   v. Replace deteriorated glazing putty and repaint to create a weathertight seal.

   vi. Install storm doors.

HOW TO FIND LEAKS

Professional energy audits use a blower door to depressurize your house and check for air leaks. You can approximate this by following the steps below during months when it is noticeably cooler outside than inside:

- Close windows, exterior doors, and fireplace flues.
- Turn off combustion appliances such as gas furnaces and water heaters.
- Turn on all exhaust fans (kitchen and bathroom) or use a large window fan to move air out of rooms.
- Using a damp hand or a lighted candle, follow "Where To Look for Leaks" to detect the movement of cool air which will alert you to the location of leaks.

WHERE TO LOOK FOR LEAKS

Once you've sealed your house following "How To Find Leaks" check these locations for the infiltration of cool air from outside:

- Holes in walls for plumbing pipes
- Gaps around the chimney at the roof
- Recessed lights between heated and unheated spaces
- Inside cupboards and closets
- Electrical outlets and switch plates
- Window frames and baseboards
- Windows and doors
- Attic hatches and fans
- Window air-conditioning units

LINK:

What to do When You Find Leaks:
A Do-It-Yourself Guide to Sealing and Insulating @
www.energystar.gov/index.cfm?c=diy.diy_index

m. Insulate unconditioned attic and crawl spaces. Increasing your insulation can save 20-30% on heating and cooling costs.

Most heat loss occurs through the attic, not through doors and windows.

To prevent heat loss into unconditioned attic space:

i. Install covers for any holes created by recessed lights, attic fans, stair openings.

ii. Use a combination of insulation batts and blown cellulose insulation to reach the R-49 recommended for the Strasburg area.

iii. Spray foam insulation into areas not covered by other forms of insulation such as the junction of walls and eaves.

iv. Check HVAC ducts for leaks, clean out, and seal.

To prevent heat loss through the floor into unconditioned crawl spaces:

i. Check HVAC ducts for leaks, clean out, and seal.

ii. Add 2" of rigid foam board around walls and floor.

iii. Spray foam and seal area on sill plate and any openings.

iv. Install plastic sheeting on the ground and glue to foundation sides under rigid board.

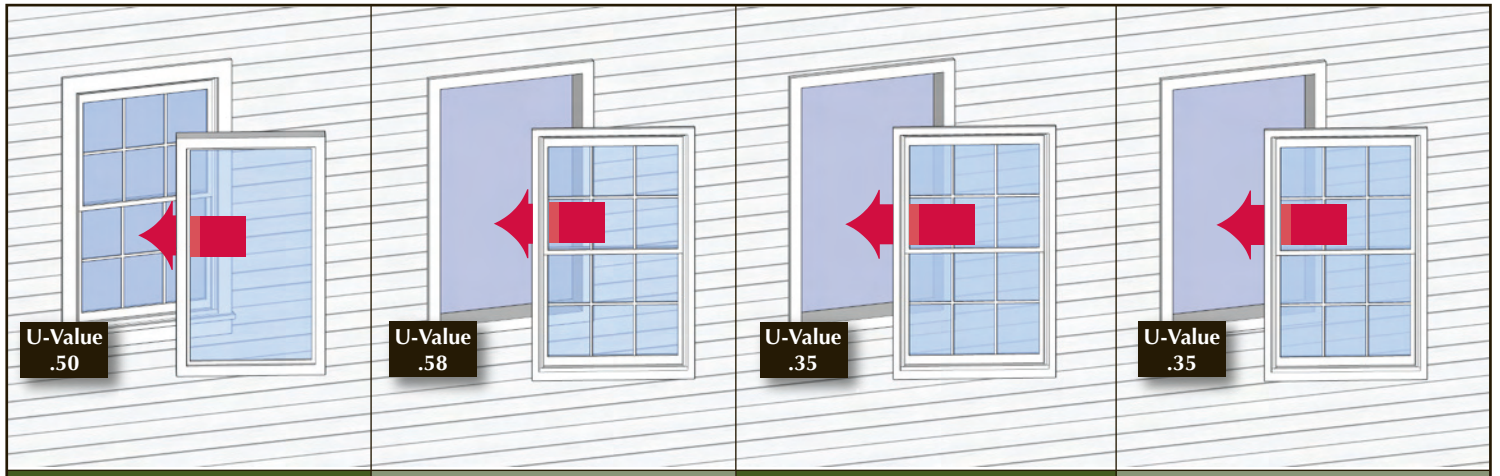
NOTE:

Adding just 3 1/2 inches of insulation to the attic can have three times the impact of replacing single-pane windows with the most energy-efficient replacement windows.

The higher the R-value listed on the product, the more energy savings. Recommended ranges for the R-value of insulation in Strasburg are:

- Attic: 49
- Wood Frame Wall Cavity: 13
  Blow insulation into any uninsulated exterior wall cavity.
- Floor: 30
- Over unheated, uninsulated space.
- Basement Wall Interior: 13-19
- Crawl Space Wall: 25
- Crawl space walls should only be insulated if the crawl space is unvented and the floor above the crawl space is uninsulated.

Department of Energy's Insulation Fact Sheet
www.ornl.gov/sci/roofs+walls/insulation/ins_07.html



KEEP Existing single-glazed wooden window ADD Storm window	REPLACE Existing single-glazed historic wooden window WITH Double-glazed thermal window	REPLACE Existing single-glazed historic wooden window WITH Double-glazed window w/ low-e glass	REPLACE existing single-glazed historic wooden window *and* storm window WITH Double-glazed window w/ low-e glass
$0 for existing window and $50 for storm	$200 - 450 for new window	$300 - 550 for new window	$300 - 550 for new window
Annual savings per window: $13.20	Annual savings per window: $11.07	Annual savings per window: $16.10	Annual savings per window: $2.29
Payback on investment: 4.5 years	Payback on investment: 40.5 years	Payback on investment: 34 years	Payback on investment: 240 years

This graphic compares the expenditure and energy savings for typical new windows versus the retention of existing windows and the addition of an inexpensive storm window. Energy savings are the highest when the U-value is the lowest.

MYTH:

Replacing old windows with new double glazed windows will result in enormous savings as windows and doors are the primary source of home air leakage.

TRUTH:

Only 15% of air leakage is through windows. An existing single-glazed window with a storm window provides roughly the same sealing as a new double-glazed window and costs a lot less. Double-glazing or installing E-glass within the original sash does, however, maintain the historic appearance.

G. AGING IN PLACE

Aging in place is also called universal design. As it relates to design and construction, it combines ease of use for all ages and ability levels with safety for all occupants. With a little advance planning, the ideas in this section can be incorporated into a remodeling project or new addition in the historic districts.

It may be challenging to incorporate many of these suggestions into existing structures within the historic district guidelines and without altering the character-defining features of the building's exterior. As with any modification that comes under the Town's historic preservation ordinance, you will need to check with the Department of Planning and Zoning before work starts.

Many of these suggestions are relatively low in cost but can make a tremendous difference if you become temporarily or permanently disabled or wish to stay in your home as you age. The baby boomers, born between 1946 and 1964, account for almost 27% of the population of the United States - 77 million people. As they age, many will develop functional limitations, some severe. By the time the average American is 75 years old, there is a greater than 50% chance they will have a functional limitation, and a 20% chance their limitation will be severe.

Most seniors, 85%, want to age in place, but 90% of their houses will not allow them to remain at home as they develop functional limitations. By making improvements now, we can create lifetime homes that can age with their owners and have features that will help the house sell when the time comes.

1. **Outside**
   a. Plant low-maintenance shrubs and trees. Many plants are offered in dwarf varieties that will grow more slowly and mature at a small size, therefore, reducing the need to prune frequently.
   b. Leave brick unpainted. Natural brick surfaces are low-maintenance.
   c. Provide a step-free, 3'0" wide entrance from the walkway, driveway, decks, and patio spaces into the main level of the house.
   d. Consider placing the accessible entrance to a historic structure on an elevation not visible from a public right-of-way.

2. **Garage**

   If the lot is large enough to accommodate within the zoning regulations:
   a. Consider a sloped pad/floor to eliminate the need for a ramp.
   b. Ensure that the height and width can accommodate a lift and raised roof van.

3. **Entry**
   a. Install a shielded sensor light at the entry.
   b. Locate the doorbell at an accessible level.
   c. Add both high and low peepholes for safety.
   d. Include a bench to put packages on while opening the door.

Side entrances with driveway access can be sensible choices for creating handicap accessible entries.

4. Floor Plan

If you're remodeling or undertaking an addition to a historic building or planning a new construction project in one of Strasburg's historic districts, consider these suggestions:

a. Remove any existing steps between rooms on the same level.*

b. Locate a bedroom and full bathroom on the main living level.

c. Leave a 5'0" turn space in the main living area, kitchen, and in at least one bedroom and bathroom.

d. Provide a hallway at least 3'0" wide.

e. Consider an addition with universal design features that can serve as a children's playroom, home office, room for caregiver, or be easily converted for an aging parent.

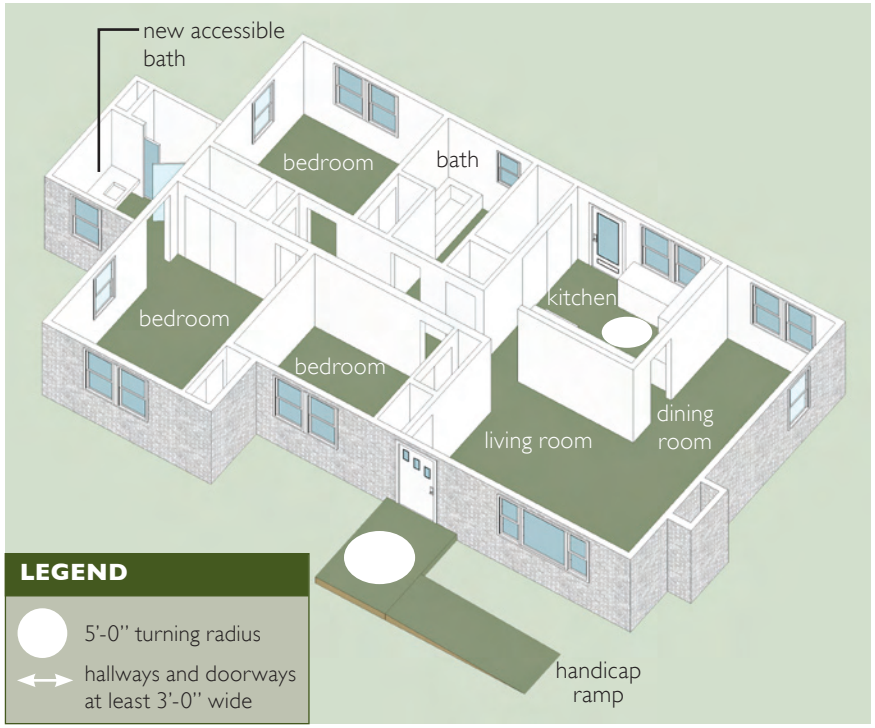
f. Increase the width of doorways to at least 3'0" wide to allow clear passage.*

g. Use lever handles instead of doorknobs.

h. Place new windows so that sill height is lower for ease of operation. This may be considered for new construction, and, in some cases for additions, but should not be undertaken on an existing historic structure.

i. Plan kitchen and bathroom remodeling projects to include varied height countertops, pulls rather than knobs, and open space under the sink, a prep area, and the cooktop. For further suggestions, visit the website listed here.

**If you plan to use state and/or federal tax credits for a major rehabilitation of an existing structure, you will need to preserve the character-defining features of the interior of the structure as well as the exterior and may not be able to incorporate all of these suggestions.*



Simple modifications can increase the functionality of your home as you age. This diagram shows an appropriate turning radius at the front door, in the kitchen, and in the addition that contains an accessible bathroom.

LINKS:

AARP

The American Association of Retired Persons, AARP, website offers more detailed information on retrofits to your home.

www.aarp.org

NAHB - CAPS

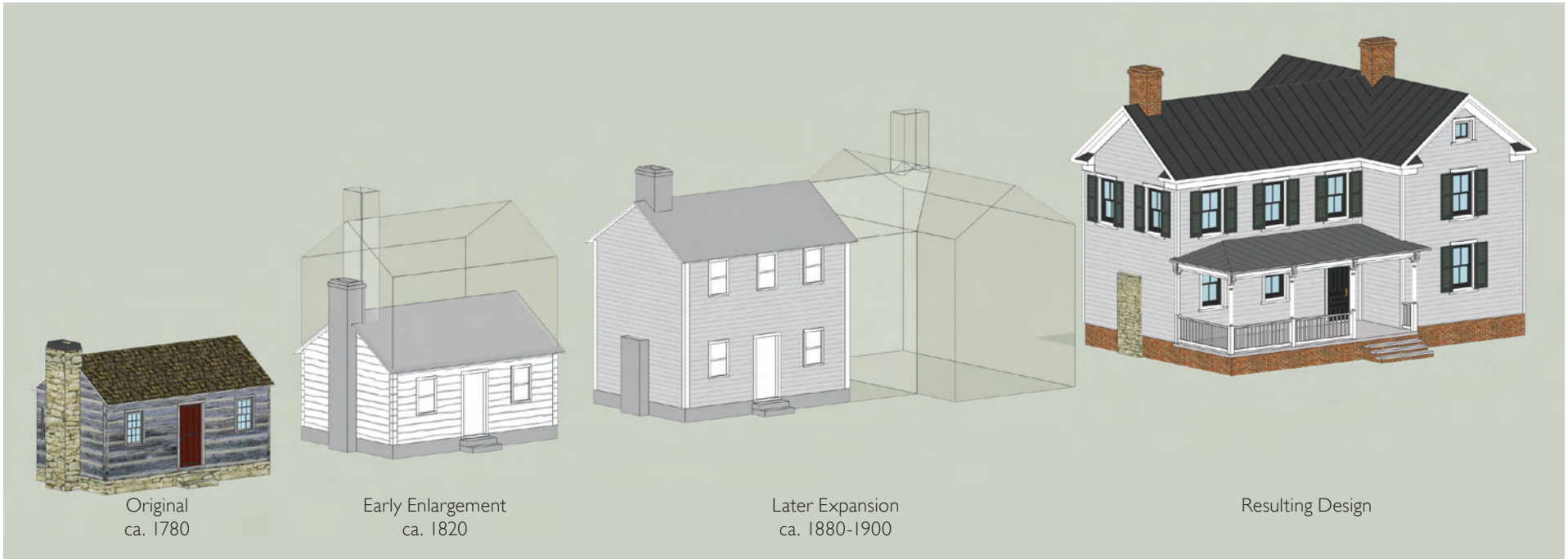
The National Association of Homebuilders maintains a list of certified aging-in-place specialists.

www.nahb.org/caps

A. INTRODUCTION

The following drawings and photographs illustrate the most common architectural styles in Strasburg's historic districts. They show the prototype of the style. Many of the buildings are simplified, or vernacular, versions of these more ornate styles. Some buildings may exhibit elements of several styles. The stylistic features identified in these drawings and photographs are examples of the kinds of distinctive elements that should be preserved when you rehabilitate your building. These illustrations may also provide background information for the design of new buildings in the historic districts. By labeling the character-defining elements of the style, it also enables the owner and the Architectural Review Board (ARB) to use a shared vocabulary when discussing applications for a Certificate of Appropriateness (COA).

The illustration below depicts the evolution of an early, small log structure over time through numerous additions, until it becomes a small part of a much larger vernacular Victorian residence.



Original
ca. 1780

Early Enlargement
ca. 1820

Later Expansion
ca. 1880-1900

Resulting Design

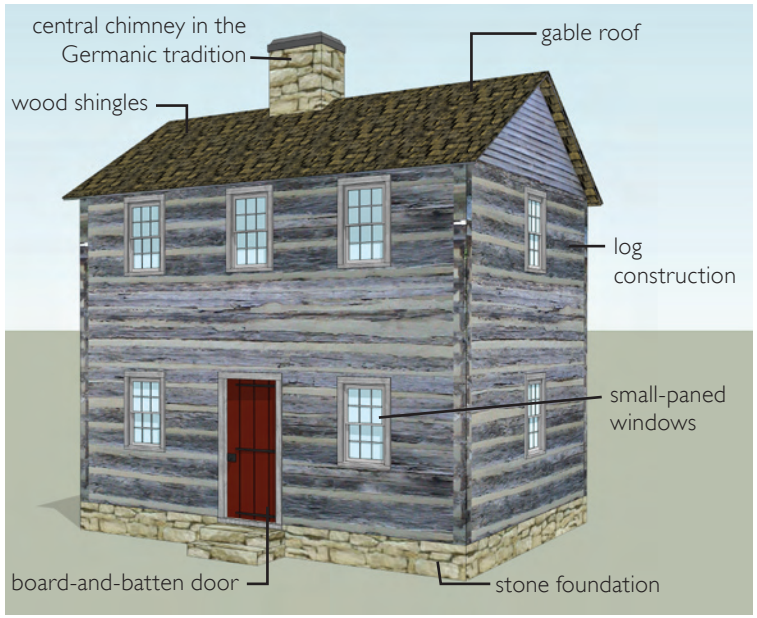
B. RESIDENTIAL

1. Late-Eighteenth- to Early-Nineteenth-Century Vernacular

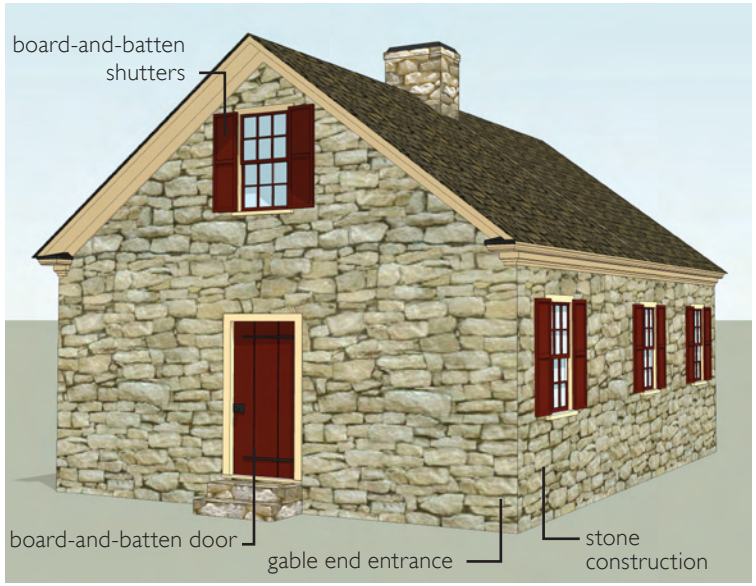
Many of the earliest dwellings in Strasburg reflect the simple building traditions of early settlers to the area. Houses were constructed of log and then were clad in wood clapboards. Other examples, such as the Hupp House, were constructed of native limestone. Forms are rectangular with simple gable roof forms and interior chimneys either located on an end wall or in a more central location aligned with the dwelling's interior room partitions. Windows are small compared to the wall area and had six-over-six or six-over-nine paned patterns.

As the owner's circumstance improved, a dwelling in the vernacular Federal style might be attached to the earlier, smaller structure. While few examples remain from the earliest period of residential development, two examples of two-story log structures *(Sonner House – 208 West Queen and Dosh House on East Washington)* that likely date to the late eighteenth century, as well as one early stone structure *(George Eberly House, 244 W. King Street)* endure.

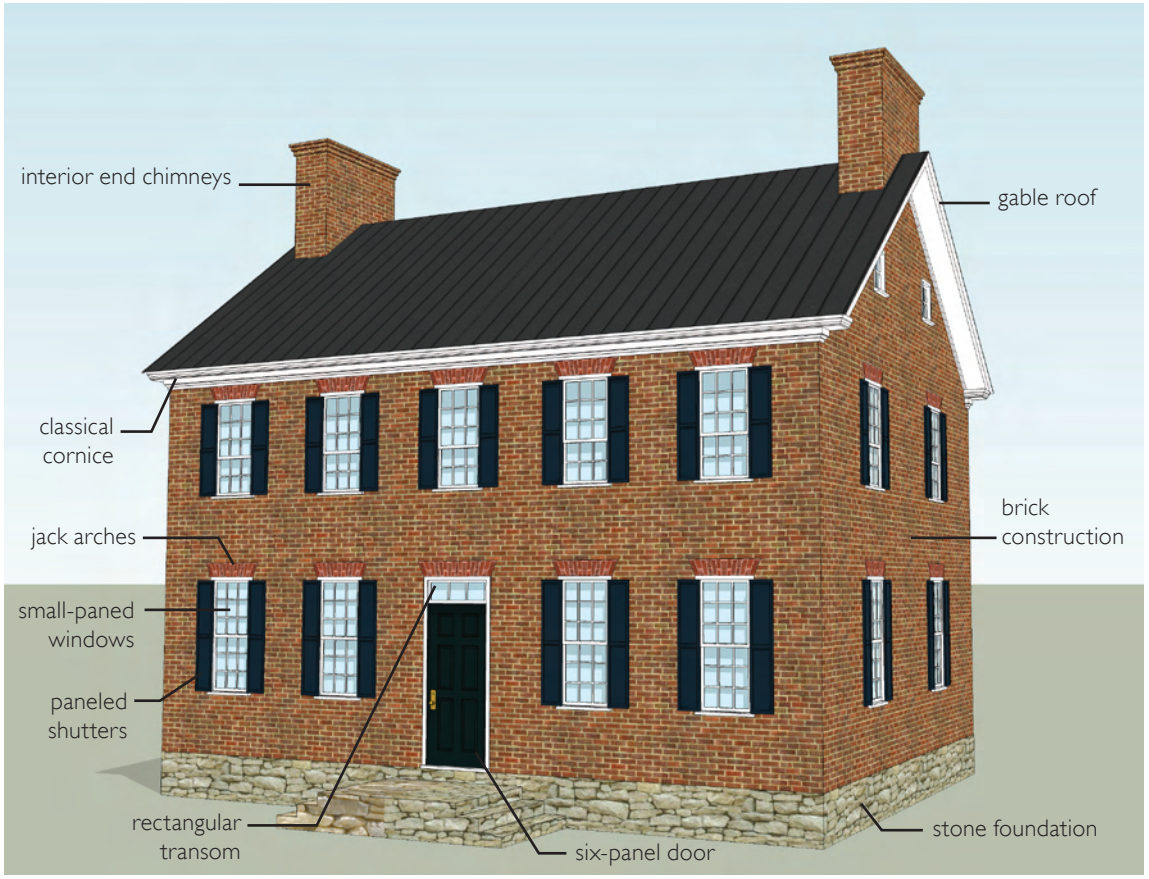
Two-Story Log Vernacular



One-Story Stone Vernacular



This five-bay frame Federal residence sits on a native limestone foundation and has chimneys at each end of the structure. A rectangular transom and small-paned sidelights frame the door. The one-bay upper story gallery shelters the entrance. *Note:* During rehabilitation it was discovered that the first floor on the left side is the original log dwelling from which the house later expanded.



2. Federal

The Federal style was popular for residential and commercial buildings in Strasburg. Some examples are large scale with five bays and a central hall while others are designed in the smaller rowhouse form with a side hall. Brick became a popular material in the early nineteenth century. Strasburg's examples of the Federal style share common characteristics such as symmetrical facades with central entranceways, interior end chimneys, gable roofs, and simple classical cornices. In some examples, fanlights and sidelights surround six-panel doors; in other examples, a simple transom is located over the entrance.

3. Greek Revival

Similar to the Federal style in overall appearance, the Greek Revival style introduced several new elements, including paired windows with larger individual panes than in the Federal style. Also, porticos or pedimented entry bays often shelter a front door framed by a rectangular transom and sidelights. Window lintels often had upper corners accented by symmetrical or "bull's-eye" corner blocks. Low-pitched hipped or gable roofs accentuated with wide trim bands are common attributes of this style.

The larger window openings, deep frieze below the cornice, and symmetrical corner blocks are hallmarks of the Greek Revival style incorporated into this five-bay residence. The detailed porch trim is a later addition, as are the two-over-two windows which likely replaced the earlier six-over-six examples in the late nineteenth century.

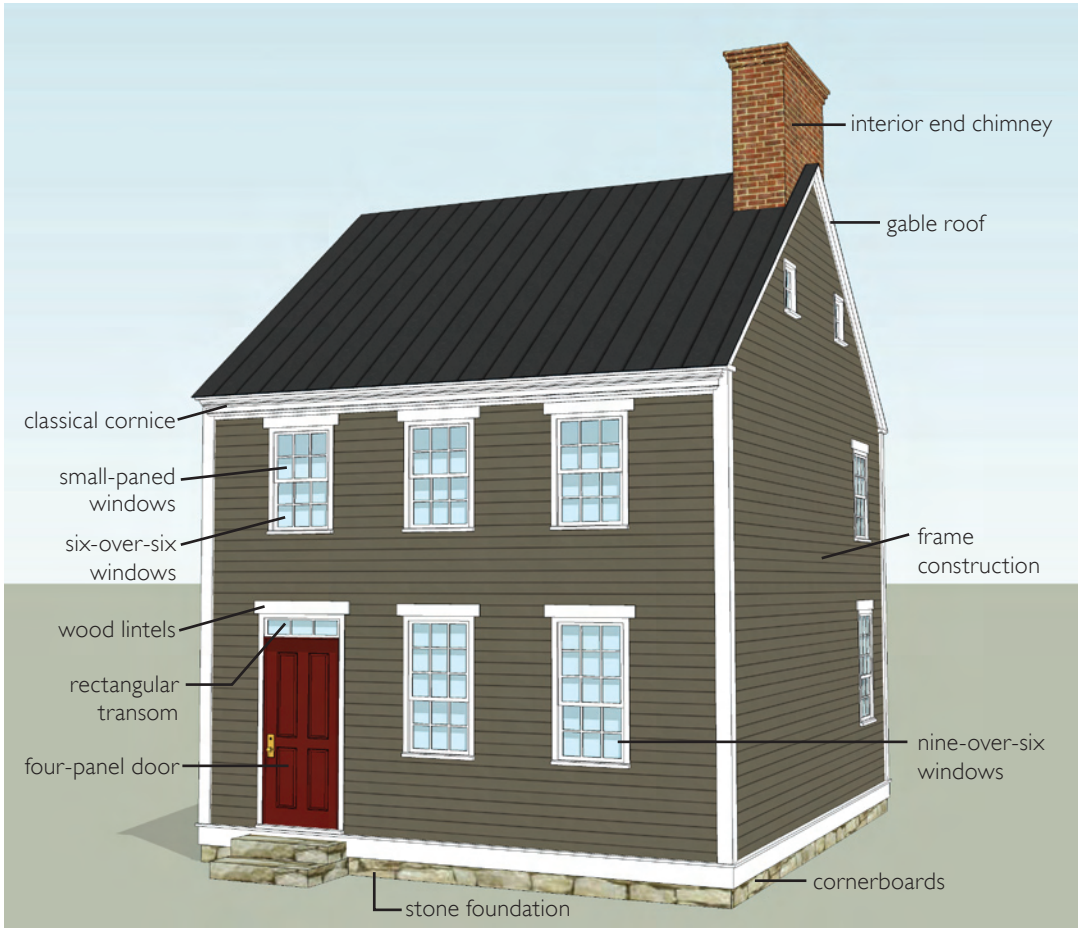
Although the bracketed cornice and transom are indicative of the Italianate style (to the right), this residence displays many hallmarks of the earlier Greek Revival style including its Flemish-bond facade, hipped roof, and classical semi-circular porch.

This vernacular residence has grown over time, likely with the later addition to the left in this image. Note the consistent larger windows on the first floor and smaller windows above. The windows are a late nineteenth century change as is the Italianate entrance feature.

4. Early- to Mid-Nineteenth-Century Vernacular

Simplified examples of the Federal style, these two-story, three-bay dwellings typically had gable roofs and were often clad in wooden clapboard siding. Interior-end chimneys and covered entrances, some supported on brackets, are features of this vernacular adaptation.

In the Old Strasburg Historic District, both center and side passage frame examples are present. In addition to frame examples, there is also a two-story stone vernacular dwelling at 190 North Massanutten Street.

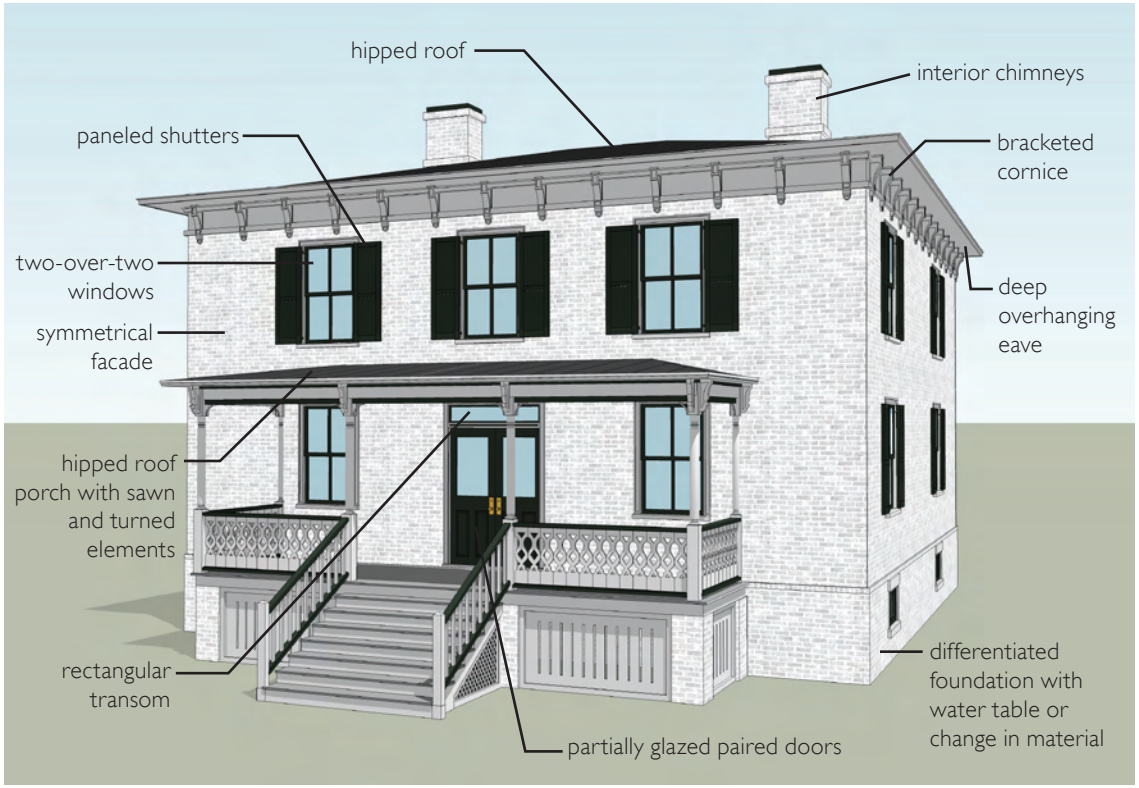


5. Italianate/Second Empire

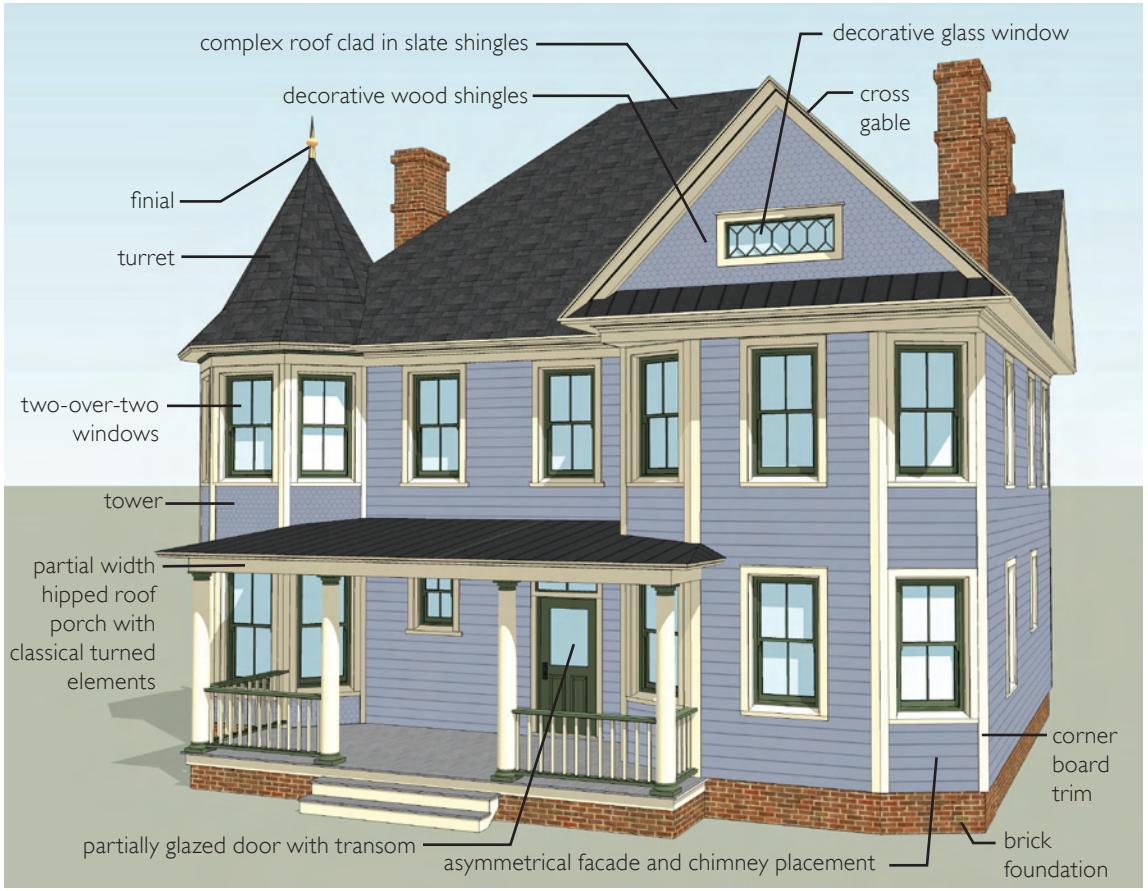
Adapted from picturesque Italian residential examples, the Strasburg derivation of the Italianate style typically exhibits a hipped roof form, a bracketed cornice, and either a classical portico or partial-width porch that dominates the facade. Porches typically have bracketed supports, cornices, and sawn millwork balusters. Among these are both brick and frame examples with paneled friezes and molded window heads (*187 High Street and 147 Washington Street*).

Examples of the Second Empire style in Strasburg feature the trademark mansard roof, as seen on the Strasburg Hotel and the residence at 144 High Street that creates an additional complete level in the building. This roof type is frequently covered in slate shingles. Other typical details are similar to the Italianate style.

This Second Empire residence has a slate-covered mansard roof accented by gable-roofed dormers with arched windows. The arched window and door openings throughout the building are typical of the Italianate style, as is the two-story tower. The wraparound porch displays classical detailing rather than the bracketed style more commonly associated with Italianate structures.



This local example of the Queen Anne style has decorative shingles and diamond-paned divisions in the upper sash of the third floor windows. The turret on the dominant tower is capped by an S-shaped roof and finial.



6. Queen Anne

Characterized by a complex roof, vertical proportions, asymmetrical facades, and a wraparound porch, these dwellings are rare in Strasburg. More elaborate examples are richly decorated with brackets, balusters, window surrounds, bargeboards, and other sawn millwork. The designs may also employ a variety of surface materials such as wood siding, shingles, and brick. Roof turrets, decorative tall chimneys, and a variety of gable forms highlight the rooflines of these large-scale residences.

The Queen Anne style in Strasburg is most notably represented by the brick, two and one-half-story Grove House (*267 South Holliday*), with its turreted stair tower. Other examples are typically frame and may have bay windows, projecting gables, and wraparound porches *(171, 287, 350, 362 West King, 151 Capon, Stover Avenue)*.

7. Vernacular Victorian

Many of the numerous Strasburg residences of the late nineteenth century can be classified as vernacular Victorian. Theses structures are typically frame and either three- or five-bay with a side-gabled roof. Many have central gables located above the center bay that are punctuated with decorative windows or vents. Other examples turn the end gable to the street and may enclose the gable with a cornice. A third adaptation of the style creates an L-shaped structure with one bay projecting to the front of the main wall plane with a end-gabled roof that intersects at a right angle with the structure of the main roof. Scroll-sawn and turned woodwork decorates porches and gables on many of these vernacular dwellings.

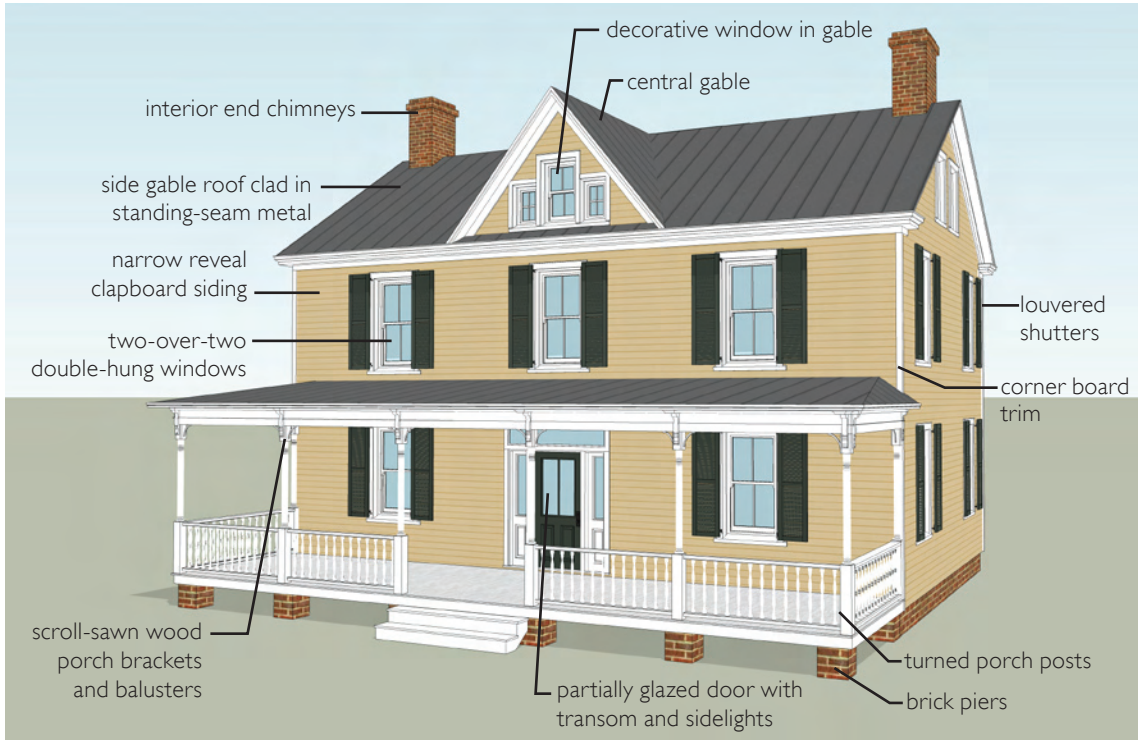
a. I -House (5-bay)

This simply designed house is of frame construction, has two stories, five bays, and usually has a one-story front porch that extends across most of the facade. Many examples include a central gable often highlighted with decorative woodwork or a change in cladding material texture. An original rear "L" wing at one end of the house is common.

b. I -House (3-bay)

Less complex in its design and decoration than the 5-bay example, the 3-bay I-house is one of the most prevalent house styles of the Victorian era. Examples may or may not have a center gable. Other decorative elements are more restrained and may include rectangular porch posts and simple turned balusters. Cornices and trim details around windows and doors are also simplified. An original rear "L" wing at one end is common.

3-Bay Vernacular Victorian I-House



This L-gable vernacular Victorian has many elements typical of the style. A deep cornice or frieze below the eaves and decorative brackets where the cornerboards meet the cornice are local vernacular elements.

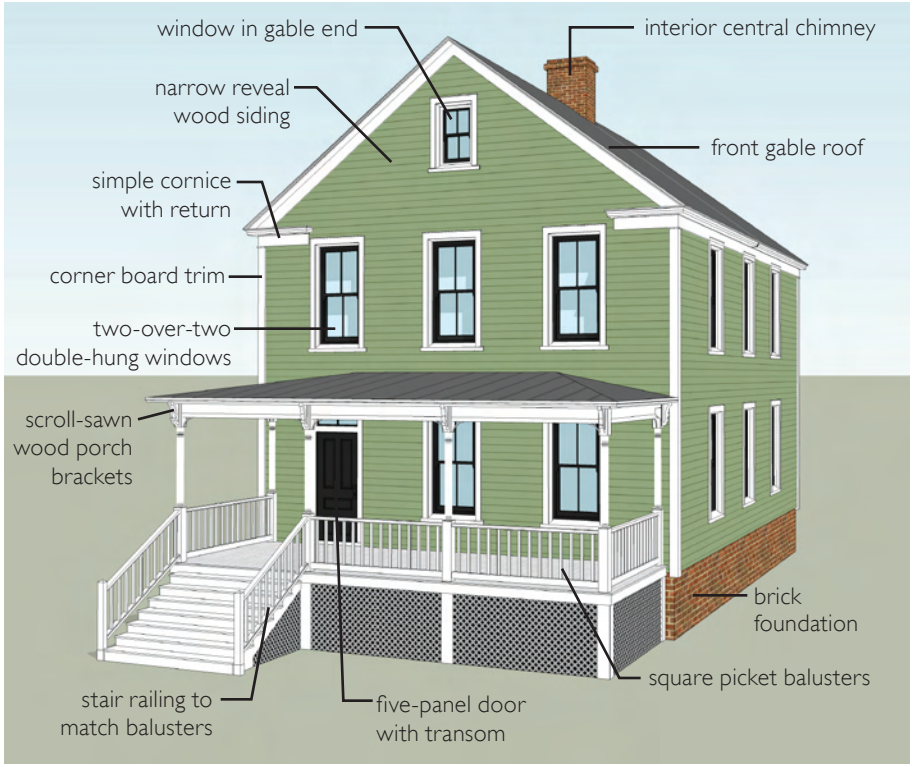
c. L-Gable

This two-story dwelling is another vernacular variation. The L-shaped floor plan is covered by a cross-gabled roof and a one-story porch that repeats the "L."

d. Front-Gable

By turning the 3-bay I-house 90 degrees, the gable end of the roof becomes the front of the structure and heightens its vertical proportions. Like central-gable I-house examples, there is often a window in the gable end of these dwellings. Porches are full width and shelter an asymmetrically placed front door.

Front-Gable Vernacular Victorian

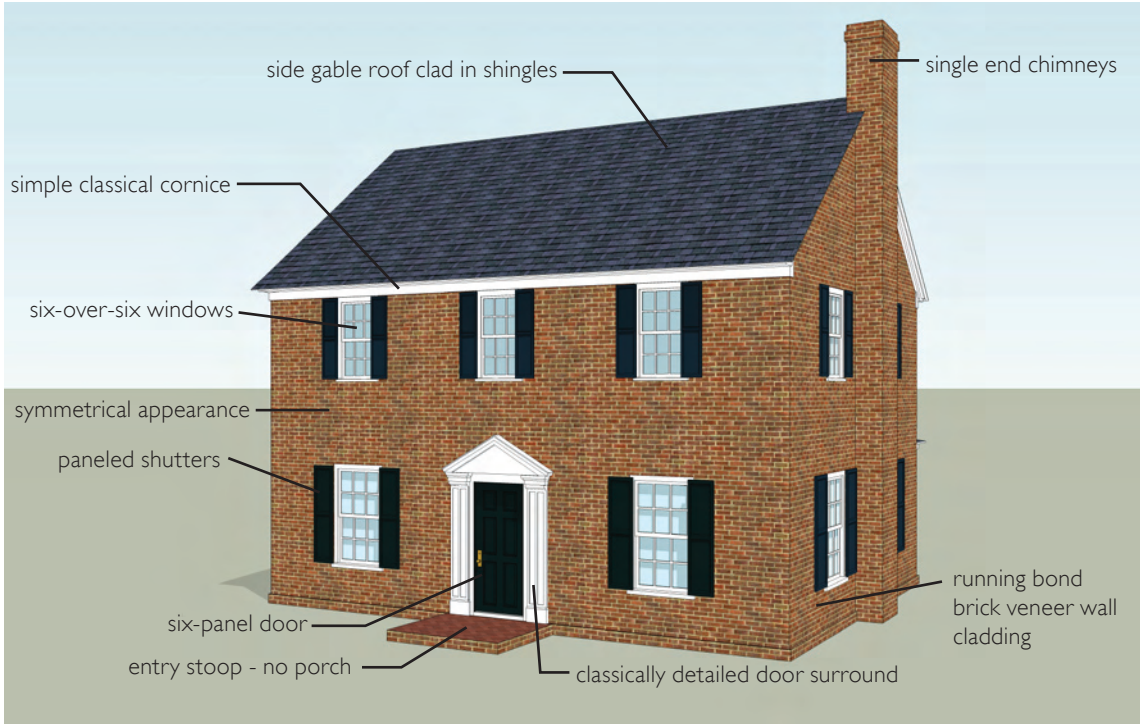


Note the intricately detailed porch cornice and round gable end window as well as the two-story side bay on this local example of a front-gable vernacular Victorian.

8. Colonial Revival

Based loosely on Georgian and Federal precedents, this popular twentieth-century style is constructed of brick or wood, one or two stories high, with gable or hipped roofs. Windows have more horizontal proportions than original examples and upper or both sash may contain small-paned windows. Symmetrical facades may have a classically inspired portico sheltering a doorway with sidelights, fanlights, pediments, and columns or pilasters. The Dutch Colonial version has a gambrel roof.

The Colonial Revival style is well represented in the Old Strasburg Historic District; however, most examples are from the post-World War II era. The ca. 1930 brick Dutch Colonial located at 137 South Holliday Street with its gambrel roof, large shed dormer, portico, and small-paned windows is a notable example of this variation.

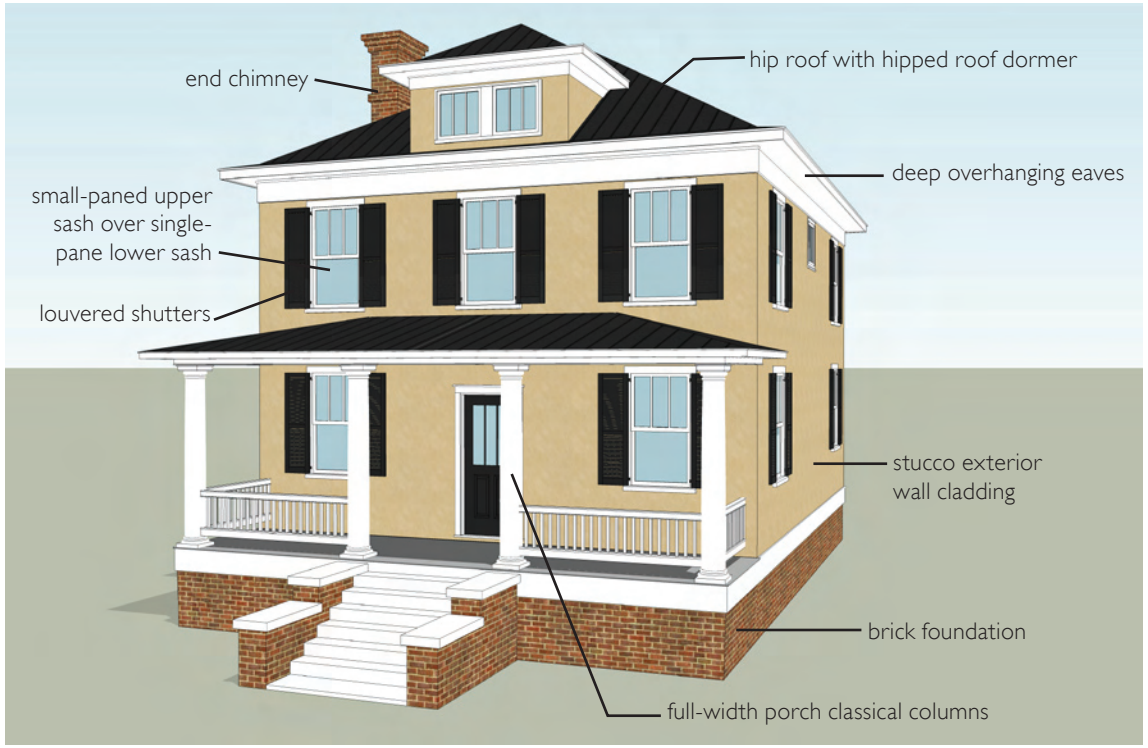


This Dutch Colonial features the gambrel roof associated with this variation of the Colonial Revival style. Note the arched/barrel-vaulted portico and original diamond-patterned roof shingles that echo the design of the porch roof railing.

9. American Foursquare

Identified by its trademark hipped roof with a deep overhang and a dominant central dormer, this style is usually two stories with a full-width front porch. Openings may or may not be symmetrical between floors. Details may reflect the Italianate, Craftsman, or Colonial Revival styles. Its name comes from its square-like shape and four-room plan. Versions of this house were sold across the United States, ready-cut form, adding to its popularity.

American Foursquare examples in the town are located throughout the district. These two-story residences with their dormer-punctuated hipped roofs and full-width porches may be clad in brick, wood siding, or stucco. (*170 South Massanutten Street, 235, 280 West Queen Street*)

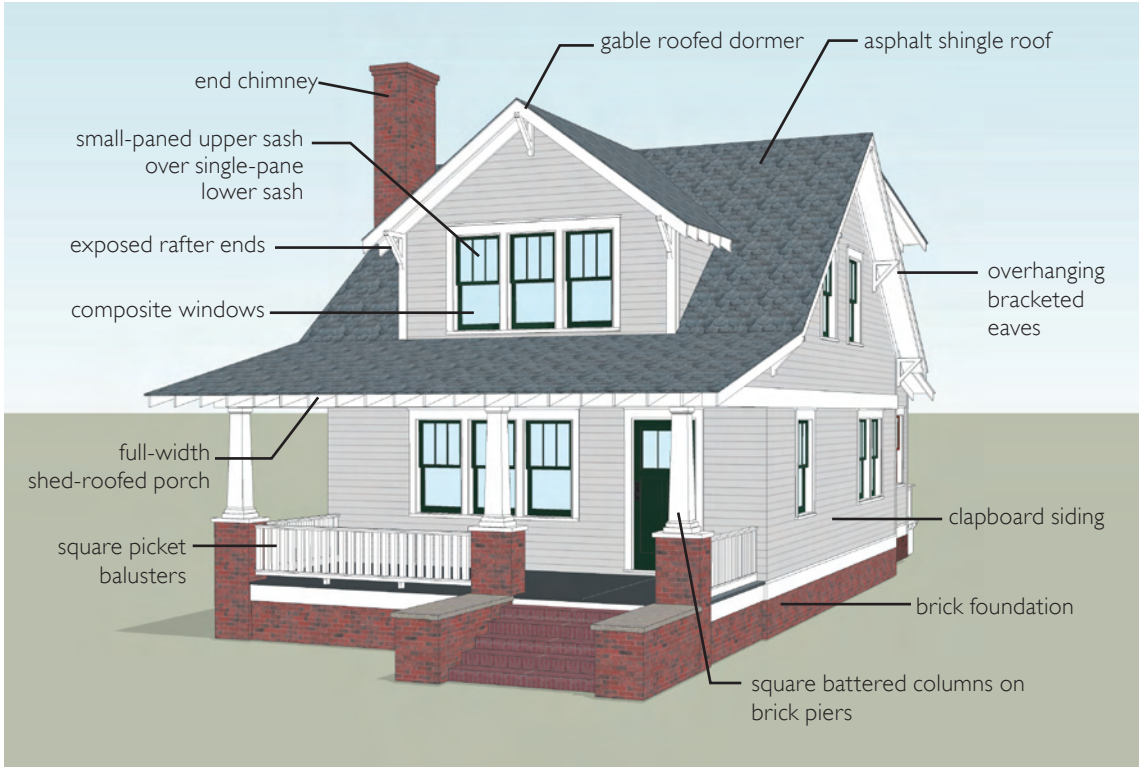


A two-story porch on this two-bay American Foursquare gives it a more vertical appearance than typical examples of this style.

Paired or triple windows are often associated with the American Foursquare style as seen in this example. Also of note are the battered (tapered) porch columns that rest on brick piers. This features is often associated with the Arts and Crafts movement and seen frequently on bungalow style residences.

10. Bungalow

A house form that was often sold in ready-cut form was the Bungalow. Locally, it is usually one and one-half to two stories with a large central roof dormer. The most typical form is the sweeping side-gable form with a massive roof. Most Strasburg examples appear to have shed-roofed, full-width front porches although there are some examples of integral porches located under the main roofline. Deeply overhanging eaves and either gable-roofed or long shed dormers characterize the sloping roofs of these structures. Windows may be in pairs, and there are frequently side bays. Front porch supports usually have short, squat proportions. Although materials are often combined on bungalows and may include stone, brick, shingles, stucco, and wood siding, typically Strasburg examples are clad in either stucco or wooden shingles.
(*276 West King, 162, 265, 286 South Fort*)



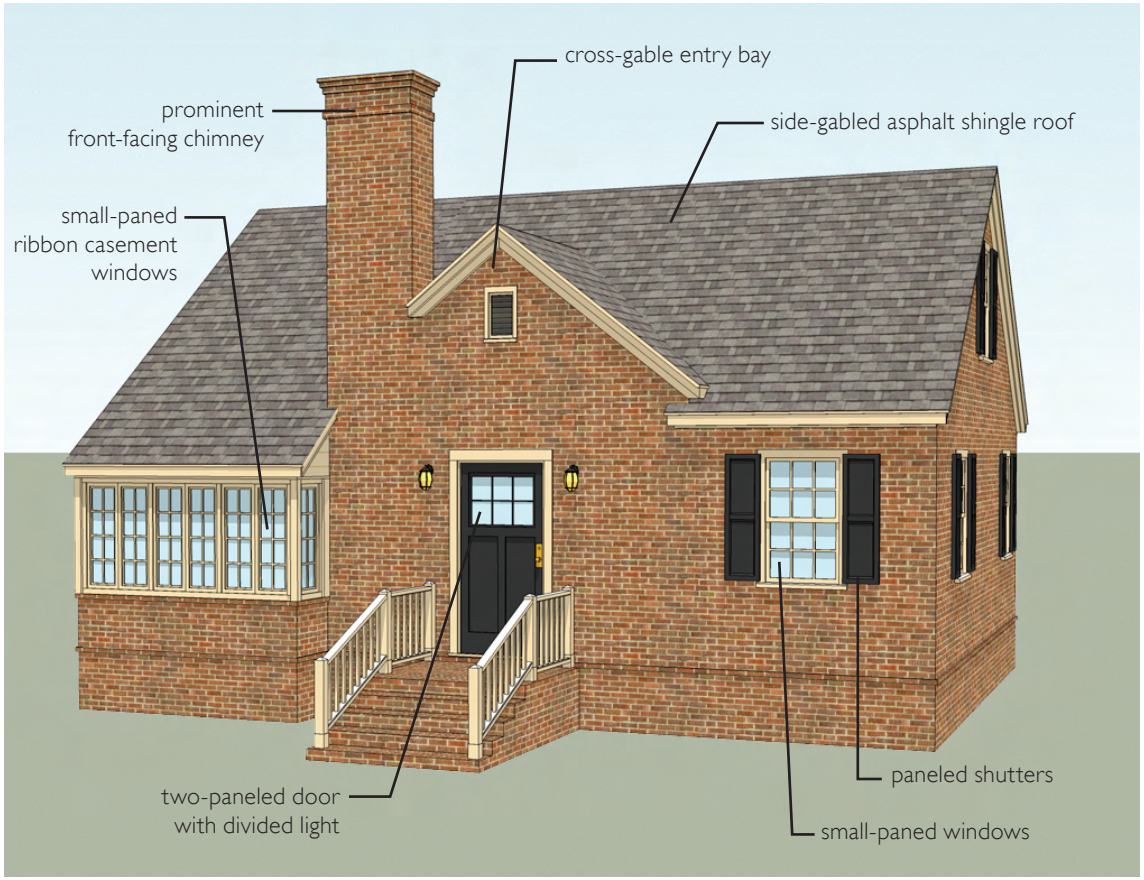
Note the balcony associated with the dormer, the use of shingles on the upper story, and the grouped porch columns that sit on brick piers; features that added a distinctive quality to this large bungalow residence.

In this example the partial width porch is located under the main roof line. The shed-roofed dormer contains three grouped windows, each with small-paned upper sash over a single pane lower sash, a feature that is repeated on the projecting bay on the side of the house.

11. Tudor/English Cottage

Theses dwellings are one or one and one-half stories with steep gables roofs and in some examples a complex gable roofline. Multi-paned windows can be casement, double-hung, or leaded glass. Chimneys are often massive and prominent and may be crowned by decorative chimney pots. Most examples of this style are brick veneer over frame construction and may have decorative stone quoins; large stones that accentuate features of the dwelling such as doors and corners.

The district contains several cottage-style dwellings from the first half of the twentieth century. These examples are one-story brick structures, smaller in scale than most of the other historic dwelling styles. Typically they have stylistic features that relate them to the Tudor Revival style that may include a chimney at the front of the structure, rough cut stonework surrounding the front door, or a projecting entry bay with an asymmetrical sloped roof. An excellent example is 116 South Massanutten Street.



Note the steeply gabled roof and projecting cross-gabled entry bay of this siding-clad cottage.

12. Post- World War II/Mid-Century

As World War II ended, six million veterans returned from overseas. The GI Bill made home ownership available and in 1946 alone 937,000 homes were constructed across the country. This was over eight times the number of home constructed in 1944. Between 1945 and 1965, new home designs emphasized comfort and efficiency and minimized architectural detail. Expansion into the suburbs, made possible by the popularity of the automobile, meant that larger lots were available and one-story designs became more common. Prevalent styles during this period include the Ranch, Cape Cod, Split Level, and the Tudor and Colonial Revival styles.

This one-story, Ranch-style house has a projecting front gable. Note the scalloped cornice on both the projecting gable and porch and the picture window under the porch roof.

NOTE:

Although many companies produced ready-cut houses in many different styles from ca. 1910 to ca. 1940. Sears Roebuck, Montgomery Ward, and Aladdin were leaders in the field. Strasburg examples include 241 East Washington Street and 408 Stover Avenue.

A small Ranch-style, this variation has a partial width porch with brick columns. The porch roof is a continuation of the main roof line, a feature seen in the earlier Bungalow style.

C. COMMERCIAL AND INSTITUTIONAL

1. Eighteenth Century

Southwest of the main commercial area of the historic district is a stone grist mill. Known as Spengler's Mill and associated with Spengler Hall (ca. 1812) located across the Valley Turnpike, this commercial structure may date to 1812. It is likely to be the oldest surviving commercial structure in Strasburg and has been converted to restaurant use.

Note the gable-roofed rectangular mass, stone foundation, weatherboard-clad upper floors (a later replacement of the original stone), and that the remnants of the water wheel remain in place. The elevated mill entry is located on the side of the building that faces the Old Valley Turnpike (State Route 11). This facade is constructed of the same stone as the foundation. The present arrangement of window openings on the mill wheel side likely dates to the building's conversion to a restaurant

2. Federal

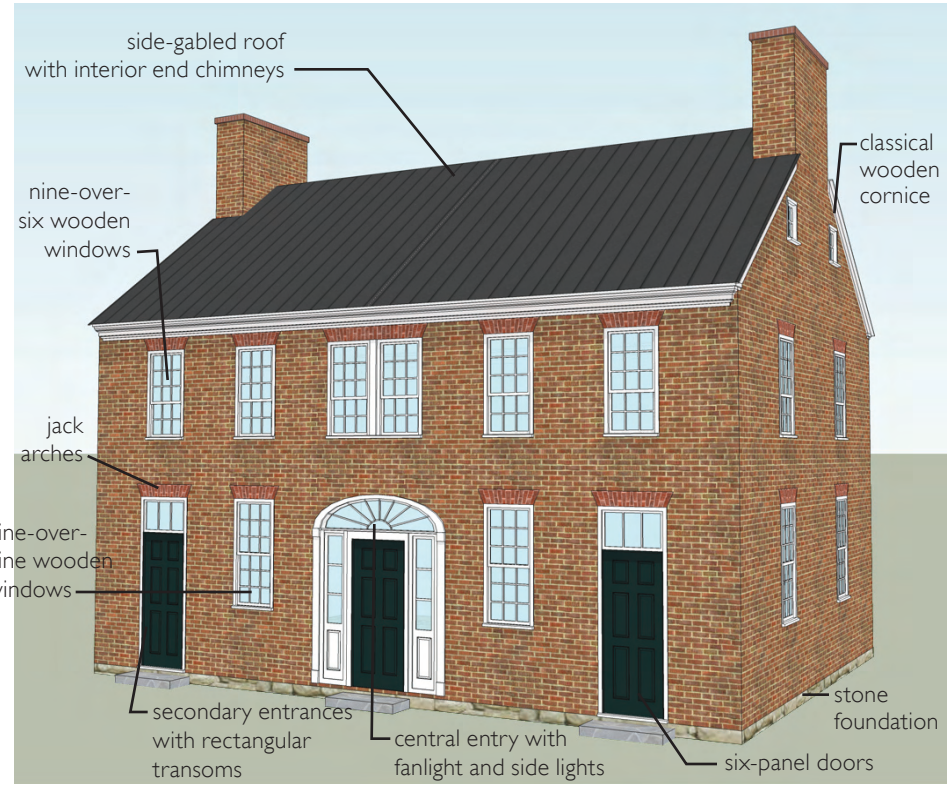
Two-story, five-bay brick residences are found in various locations in the Old Strasburg Historic District. The building located at 278-284 East King Street appears to be such a structure although it may have been built as an inn. It has been known as Spengler's Hotel and as the Virginia Hotel.

3. Early- to Mid-Nineteenth-Century Vernacular

The few commercial buildings from the town's earliest periods mirrored the styles and forms of simple residential structures. Generally of frame construction with small-paned windows and a symmetrical facade, these structures may also have begun as residences and later converted to commercial use.

The front section of the former hotel building at the intersection of East King and North Massanutten streets was built in a Federal residential form adapted to commercial uses.

Federal Commercial



A vernacular adaptation of the more high-style five-bay Federal example seen on the previous page, this frame example has a central chimney and three entrances. While the upper level windows may be original, it appears that the small-paned windows at street level are a later modification as is the awning.

4. Greek Revival

Most often employed in the design of institutional, public and religious buildings, this style is defined by its temple front. The Presbyterian Church on South Holliday Street with its projecting tetrastyle Doric portico is the districts' best example of this style. The brick church was dedicated in 1830, while the portico and tower were added ca. 1876.

The main block of the church is rectangular in plan and symmetrical in appearance. Note the large multi-paned windows capped by wooden lintels with symmetrical cornerblocks, a defining feature of the Greek Revival style. The 1926 two-story addition repeats this feature over the smaller multi-paned windows.

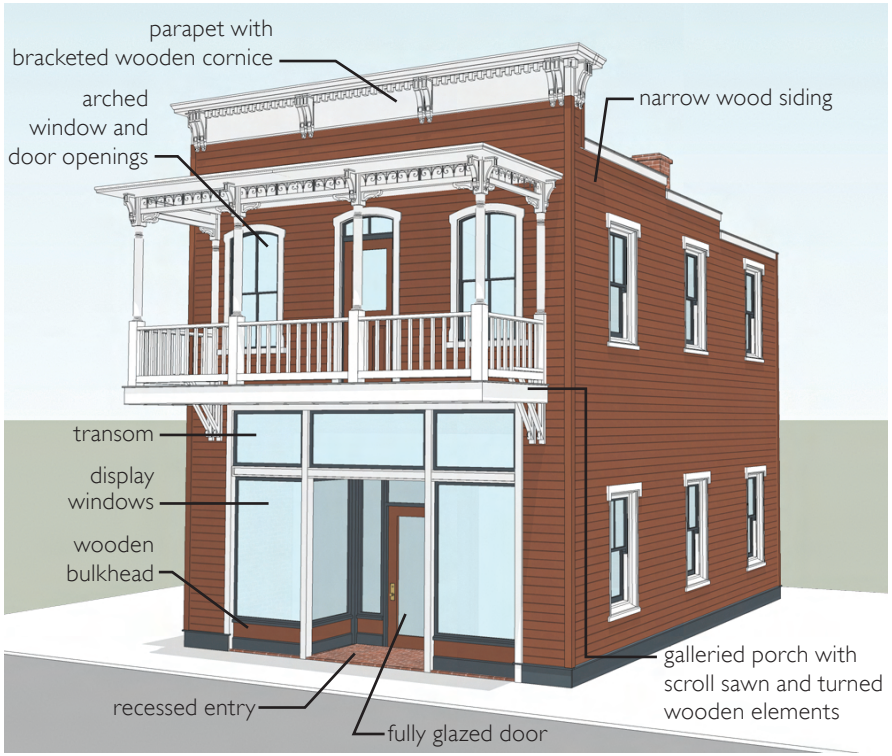
Historic images show that the bell tower once had a polychrome paint scheme and that the shutters were a dark color (see inset). The current white paint scheme is more in keeping with the classical architecture.

5. Italianate

As main streets developed in cities and towns across the state, this style became popular for downtown commercial structures. Its three-part facade is composed of a storefront, an upper facade with windows, and the roofline cornice.

Like its residential counterpart, this style is recognizable by its bracketed or corbelled brick cornice. Large-paned vertical windows may be placed in segmental or arched openings. Storefront voids are usually filled with large display windows, paneled bulkheads, and a recessed entry, capped by a transom and a second decorative cornice.

The four-bay, three-story brick commercial structure at 194 West King has many of these trademark elements including both a bracketed wooden cornice and a decorative brick pendant course directly below. Above the two modified storefronts, the structure retains its lower cornice. The upper floors are characterized by a balanced arrangement of arched window openings with the original two-over-two light wooden sash windows.



Although the storefront has been modified over time, this Italianate commercial building on West King Street has many of the defining features of the style including a bracketed cornice at the roofline and storefront and arched two-over-two windows. Note the detailed brickwork under the cornice and the full-height brick pilasters that divide the facade into two storefronts. These brick elements continue on the side elevation.

6. Gothic Revival

Hallmarks of this style include steeply pitched roofs, often gables, and the introduction of the pointed or Gothic arch either in windows or in decorative accents.

While there are several small commercial structures that have pointed arched openings, this style is best represented by local churches. Examples in the Old Strasburg Historic District, such as Strasburg United Methodist Church at 114 West Washington Street and St. Paul's Lutheran Church at 193 West Washington Street, display Gothic-arched windows with decorative brickwork that accents these openings.

Built on a raised stone foundation, the brick Strasburg United Methodist Church combines the use of gently arched windows in secondary locations with the more pointed arches of the Gothic style at the entrance and in the sanctuary. The square tower with its pointed-arched openings and crenellated parapet help define this structure as Gothic Revival.

The 1844 St. Paul's Lutheran Church was used by Federal troops as an arsenal, stable and hospital during the Civil War. It was repaired after the war and restitution money from the Federal government paid for the reworking of the north and south (front) walls and addition of the bell tower in 1902. It is these features that give the church its Gothic Revival appearance.
Note the brick buttresses between the windows and paired at the corners, decorative pointed arches over the windows, and pendent corbels below the eaves.

7. Romanesque Revival

Its masonry construction, asymmetrical massing, series of arches, highly decorative moldings, engaged columns or pilasters, and decorative plaques convey the massiveness of this style. Roof treatments often include a steeply pitched gable roof supported by brackets, dormers, or towers, and decorative cresting or tiles. Windows commonly are double-hung, often arched, and glazed with single panes in each sash.

The facade of the Strasburg Christian Church is dominated by a series of arched window openings in its bow front and flanked by symmetrically placed end towers with wide arched openings containing paired arched doors, all added to an earlier church.

In 1912, the Romanesque Revival style was chosen when the sanctuary was enlarged and the two towers added to the Strasburg Christian Church.

8. Late-Nineteenth-Century to Early-Twentieth-Century Vernacular

Traditional retail/commercial buildings have one or two stories with a large glazed area for the display of merchandise on the first floor. Like the Italianate style described above, vernacular examples retain the three-part facade organization but may not have the level of detailed decoration seen on high-style examples. The Brill Grocery at 216 East King Street is a good example.

Located on West King Street, this large frame commercial structure contains three storefronts (one modified). The building retains its decorative wood cornice at the roof line and above the storefront. The second-story porch over one storefront is supported by brackets attached to the building and by columns that rest on the sidewalk. Two of the storefronts retain their original glazing pattern, recessed entries, and wooden bulkheads which rest on the building's stone foundation.

Decorative brickwork at the roof line and jack arches over the six-over-six windows are original features of this vernacular commercial building on East Main Street. It appears that the storefront may have been reworked over time as the brick below the storefront does not match the six-course American-bond brickwork seen on the rest of the building. Note the plaque over the central upper story window.

9. Beaux Arts

The classically-based Beaux Arts style is often used for office or institutional buildings, such as banks, in commercial areas. Most often constructed of stone or other masonry, these richly decorated buildings have symmetrical facades highlighted by varied wall planes, paired classical columns, and heavy cornices. Classical details highlight openings and the classically articulated entablatures supported by the columns. Window openings are rectangular with large panes of glass. Low-pitched hipped or flat roofs predominate. Because of their use, they do not have display storefronts or large expanses of glass.

The First Bank, built in 1927 at the corner of King and Holliday streets, provides a local example of this style that became popular in the early twentieth century. A portico in antis supported by two-story tall Ionic columns highlights the cast stone facade. Above the portico a deep frieze and parapet capped by decorative cast stone elements further strengthens this classical facade.

10. Colonial Revival

This popular residential style was adapted for commercial and institutional purposes. Most often executed in brick, like its residential counterparts, this adaptation includes elements from both the Federal and Georgian styles. Gable roofs are often clad in slate shingles, may feature parapet end walls, and a cupola. A prominent cornice with dentils or modillions usually highlights the roof-wall plane junction. Small-paned windows accent a symmetrical facade with a classical entrance. A transom or fanlight and sidelights may frame the doorway.

The U. S. Post Office, built ca. 1936 at 152 W. King Street, is Strasburg's best example of this style. Decorative elements include cast stone keystones over the nine-over-nine double-hung sash windows, a rooftop balustrade and cupola, and a delineated water table.

11. Moderne

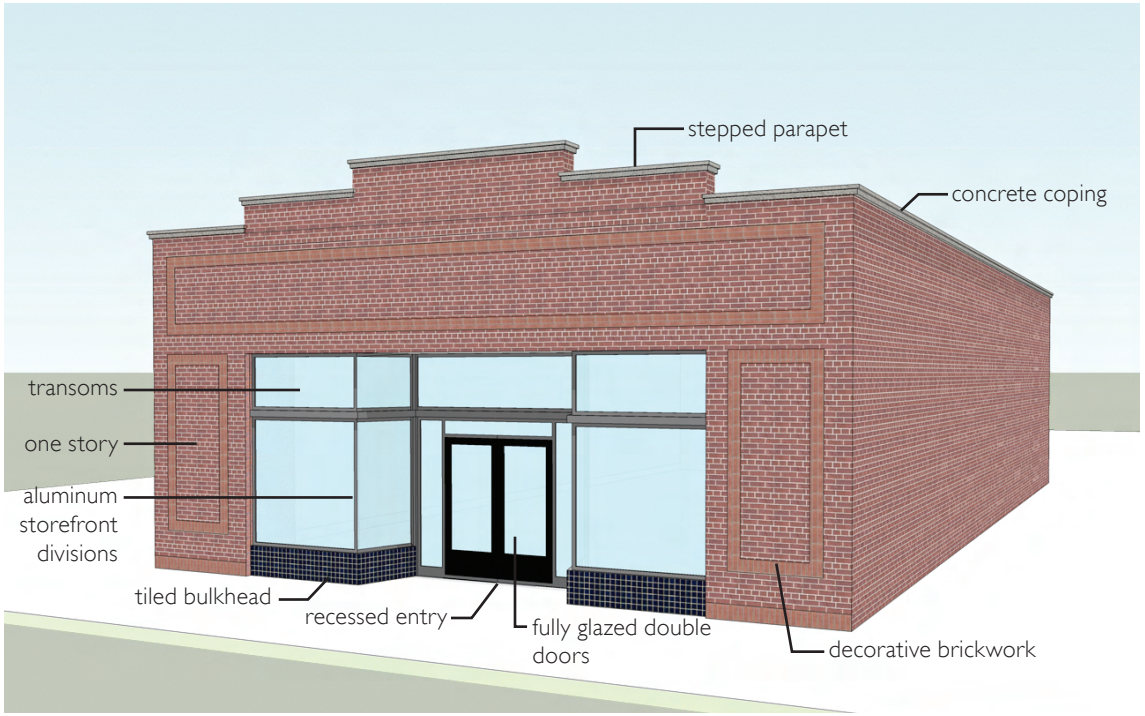
The hallmark of this commercial style is a wall surface without much decoration and more streamlined than in earlier historic styles. Windows, when present, are organized in horizontal bands, and a tower form may add to the massing of the facade. Details may include glass block, Carrara glass panels, and the use of simple aluminum trim around storefronts and other openings.

The Theatre at 151 West King Street displays elements of this style including a simple two-toned brick facade with small-paned, metal-framed windows and glass-block-filled openings. A stepped parapet above the roofline and contrasting darker color brick banding emphasize the horizontal nature of the facade.

12. Early- to Mid-Twentieth-Century Vernacular

In an evolution from the more decorated vernacular commercial structures of the late nineteenth century, commercial structures containing storefronts were increasingly simplified in design in the early- to mid-twentieth century. One-story examples often employed a stepped parapet rather than the storefront and upper-level cornices of earlier commercial structures. Brick veneer was often the wall material of choice, and windows to either side of the typically recessed storefront feature larger uninterrupted spans than in the previous century.

Among the examples of this style in the Old Strasburg Historic District is the Sager Real Estate Office, the former Virginia Restaurant, at 111 East King Street. The treatment of the shaped parapet divided into bays with simple pilasters is both decorative and unusual.



A variation on the illustration above, this one-story building is set back from the street and has three separate storefronts. Some of the multi-paned transoms that provided light to the interior have been covered, and the brick has been painted; but the building retains many original features.

13. Modern/Mid-Century

This umbrella term includes those commercial structures designed in the International style and Bauhaus traditions that became popular in the mid-twentieth century. Most examples are in a simplified form without traditional design features.

The BB&T Bank (115 West King Street), across the intersection from First Bank, provides a study in the Modern style. Its unornamented smooth brick walls, glass corner entrance framed in aluminum and covered by a flat projecting canopy, and wedge-shaped vertical accent that breaks the plane of the flat roofline are hallmarks of this style and of the postwar (1950s-60s) period.

A. INTRODUCTION

Any new construction in the districts needs to be carefully designed so that the new building respects its historic setting. The goal is to preserve the physical character of these areas and not necessarily to challenge or compete with them. Thus, in most cases, the new building should be a "background" design; that is, one that does not draw attention to itself at the expense of its historic neighbors.

Preserving Strasburg's unique character allows the town to provide a physical reminder of the area's rich heritage for present and future generations.

While there are various historic styles in these districts, the buildings were constructed of traditional materials and often have a similar scale and size. Many also had decorative details depending on their era and style, with the exception of simple outbuildings. These materials and details help create a human scale to the building and add visual interest to the design.

New buildings should use traditional materials or new materials that have a similar appearance to the original. These new designs also should have some type of traditional decorative details that fit the building. Most buildings throughout history had some type of decoration until the modern movement of the twentieth century.

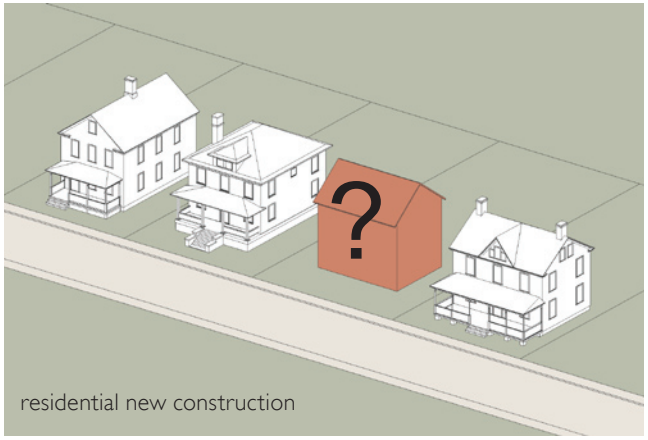
Today, many architects and designers advocate designing a "building of the times," a phrase meaning a more modern design, especially ca. 1945-85. The philosophy of Modernism has been that form should follow the function of the building.

Modern materials such as glass, concrete, and metal were used to reflect the technology of the times. Any decoration was considered unnecessary and a compromise to modernism. Regional architectural traditions or materials were abandoned for a global aesthetic of the postwar era.

It is an obvious challenge to take this modernist approach when designing a new building in the historic districts, if the goal is to respect the existing architectural character of the town's heritage.

Contemporary designs can be created that read as a modern new building but that contain elements and materials that reference the historic character of the districts. Creative architects can design new structures in the districts that don't simply copy historic designs or paste on historic decorative elements or features but reinterpret existing vocabularies in distinctive and new ways. This newer approach, Neo-traditionalism, has been widely accepted in architectural design practice in recent years.

Thus it is obvious that there are several approaches to creating buildings in a historic district. The following guidelines reflect the goal that the design of new buildings should respect the character of the historic district while providing flexibility in the actual design itself.



residential new construction

This chapter provides guidance to help ensure that the design of any new residential or commercial structure in the historic districts respects the historic character of Strasburg.

commercial new construction

B. SITING AND SETBACK

Setback is the distance between the building and the property line or right-of-way boundary at the front of the lot. Setbacks in Strasburg's historic districts vary according the use of the building, its era of construction, and the street on which it is located.

GUIDELINES FOR SITING AND SETBACK:

1. New buildings should be located on a legal public street rather than at the rear of lots behind existing buildings.
2. Relate setback of any new construction to the character of the existing historic structures in that district. Commercial structures generally should have little to no setback.
3. Keep setbacks consistent with the setbacks of a majority of historic buildings on the block and across the street.
4. For new governmental or institutional buildings, either reinforce the building plane through a minimal setback, or use a deep setback within a landscaped area to emphasize the civic function of the structure.
5. Use the historic placement of the type of building that you seek to construct if the building site is located between two distinctive areas of setback, such as between commercial and residential.

New residential construction should reinforce the dominant condition of surrounding properties.

New construction in commercial areas should reinforce the minimal setback historically associated with these areas.

C. SPACING

Spacing refers to the side yard distances between buildings. Zoning regulations in the districts specify minimum side yards. Through the historic district overlay zoning, these may be altered to ensure that new construction is consistent with the historic streetscape. In order to maintain the rhythm and balance established by the spacing of existing historic buildings, new construction should be consistent with the historic pattern of building spacing. As with setback, spacing in the districts can vary from block to block. New buildings should be located on a legal public street rather than at the rear of the lot behind an existing building, when possible.

Common spacing patterns include larger residences on medium-sized lots with ample spacing between structures and medium and smaller-scaled buildings constructed relatively close together. Many commercial and early residential buildings have minimal to no spacing between structures, while some have random spaces between them due to the mixture of converted residences and commercial structures.

Like setback, the spacing of structures throughout the district is sometimes not regular. The best guidance is to space new construction to respect the condition found on adjacent lots.

GUIDELINES FOR SPACING:

1. Look to historic precedents for the size of side yards between buildings on similar sized lots adjacent to your parcel.
2. The relationship of a building to the open spaces between it and adjoining buildings should be visually compatible with the spacing of adjacent buildings and should not vary more than 25% from the existing historic condition.

D. ORIENTATION

Orientation refers to the direction the front (facade) of the building faces.

GUIDELINES FOR ORIENTATION:

1. Orient the facades of structures to the street onto which the lot faces.
2. Orient the primary facade to the major street if the building is to be constructed on a corner lot. It should not project from the front plane of the house.
3. If new construction includes an attached garage, do not orient the garage to the primary street. It should not project from the front plane of the house.
4. Detached garages should follow the historic precedent for placement, at the rear of the lot and facing the street or side yard.

New construction should respect the consistent orientation of the front of each building to the primary street on which it is located.

E. MASSING

The overall massing of a building relates to the organization and relative size of the building sections or pieces of a building. The nature of the mass is further defined by the height, width, and directional expression of the structure.

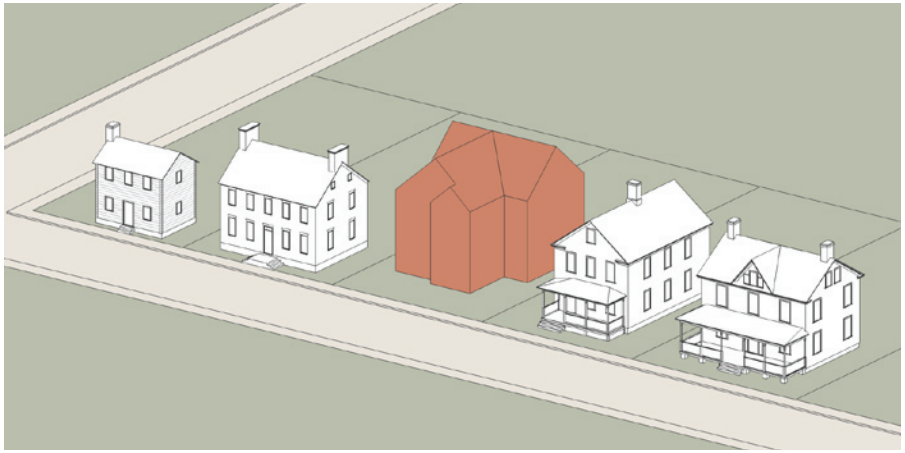
The earliest historic structures in Strasburg were often rectangular in shape and one and one-half to two stories. Over time additions were made to these early structures, attached to one side or to the rear of the structure.

The existing massing of historic structures may be used as a precedent for new construction; however, new additions must be subordinate in their massing to the historic structure. This concept will be covered in more detail in *Chapter 5: Additions*.

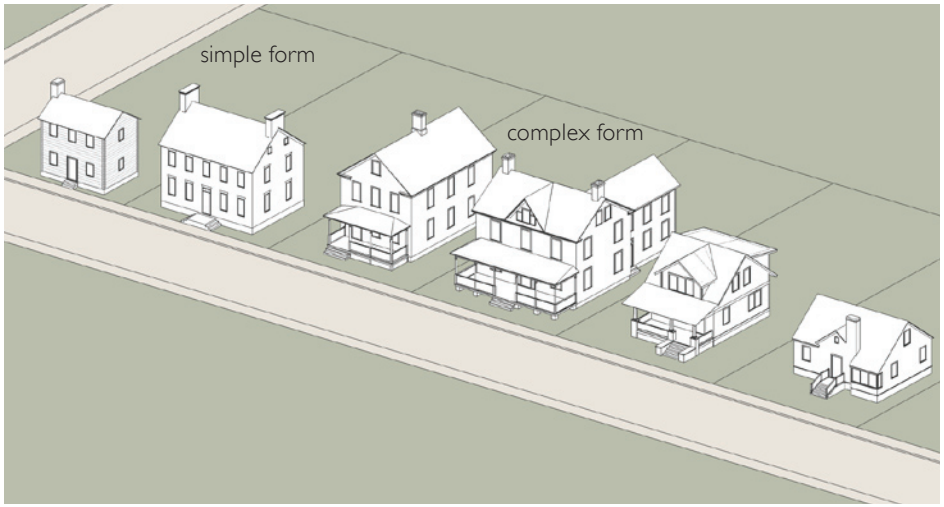
An APPROPRIATE example of mass for new construction relates to adjacent house forms

GUIDELINES FOR MASSING:

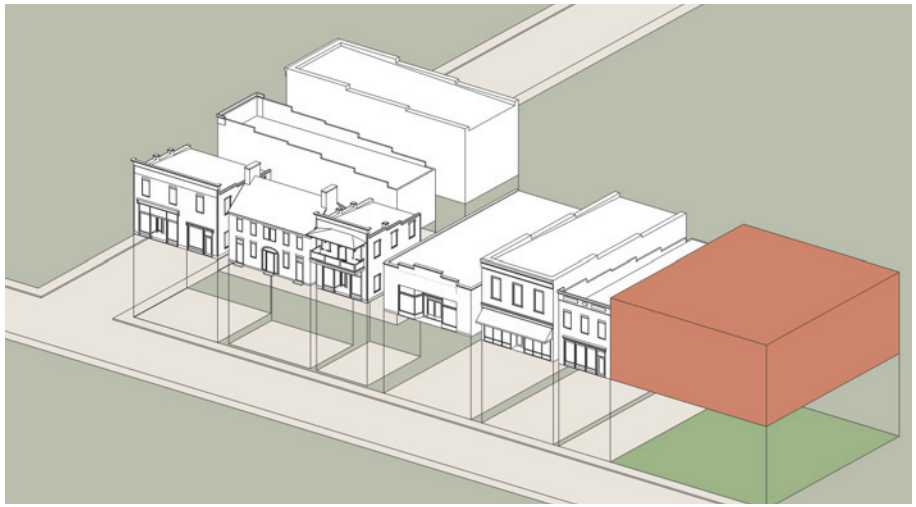
1. In general, use massing that relates to that of existing historic building types on the street. If there are no buildings for reference on the street, relate the new structure to examples of the historic building type in the district.
2. Reduce the perceived mass by dividing the structure into simple intersecting masses with varying rooflines according to existing historic structures.
3. Where the footprint of new construction is larger than historic precedents, look to historic examples of dwellings that grew over time. Later periods of construction are often represented by a series of separate, subordinate masses.



An INAPPROPRIATE example of mass for new construction as shown here breaks the rhythm of the street and looks out of place with its counterparts.



Most historic dwellings in the districts have simple forms. More complex forms are found when the structure has been added on to over time or in higher-style examples of the Victorian period.



It is easiest to judge the form of commercial structures by their footprint. As seen above, most commercial structures have simple rectangular forms. Note that the new construction (shaded) may appear too large for this block. Illustrations on the following page will show how to reduce its perceived mass.

F. COMPLEXITY OF FORM

A building's massing and form can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style or type of building.

GUIDELINES FOR FORM:

1. Use forms for new construction that relate to historic precedents in the district. Most early structures in these districts reflect a simple form. Through their development, the districts' structures have retained this simple massing, often adding a side addition or a rear ell to the original rectangular structure to create an L-shaped or T-shaped structure.
2. For structures much larger than historic examples, it may not be feasible to accommodate all uses within one simple rectangular form and roof mass. Look to local precedents for complex massing that evolved from simple forms over time to inform new construction.

G. SCALE

Scale is the relative relationship between forms; and in architecture, it is the relationship of the human form to a building. It is also the relationship of the size of one building to another. A building can reflect a monumental or a human scale that can be created by its overall height and width. Perception of scale can, in some cases, be influenced by architectural details. The actual size of a new building can either contribute to, or be in conflict with, the existing structures in a historic district.

GUIDELINES FOR SCALE:

1. Design new buildings to respect the width and bay divisions of historic structures along the street. Flexibility in the width of new structures may occur due to different eras and styles of construction and the structure's placement on the lot.
2. Establish the height of a proposed building within twenty percent of the average height of adjacent historic structures to achieve visual compatibility, except when the adjacent structure is only one story, in which case two stories is acceptable.
3. Reinforce the human scale by including functional elements that reinforce the character of the district, such as porches and porticos for residential buildings and traditional storefronts for commercial structures.

A side-by-side comparison of the same house with and without a porch shows how a porch can be used to reduce the perceived size of the structure and relate it to a human scale.

Scale of this unmodulated mass is reduced, as seen below, by dividing it into three vertical bays with storefronts on the first floor and both storefront and roofline cornices.

H. DIRECTIONAL EXPRESSION

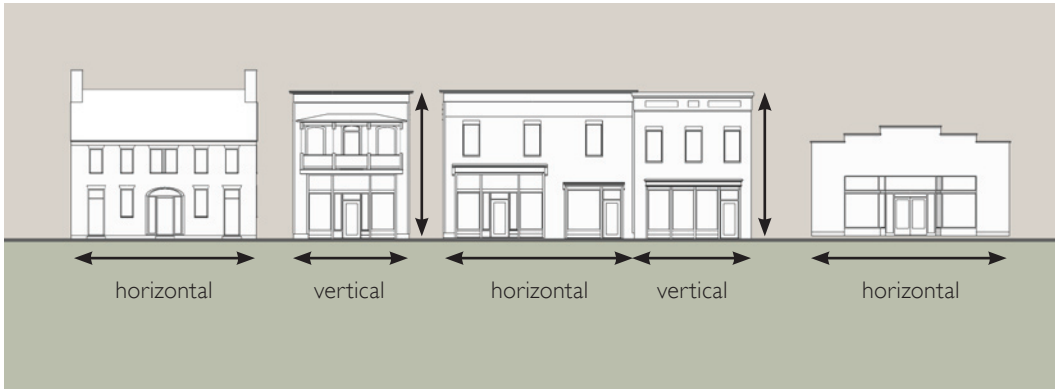
The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building's directional expression often relates to its era, its original use, and its architectural style. Early buildings in Strasburg are generally more horizontal in appearance, whether used for residential or commercial purposes.

Commercial structures built in the latter part of the nineteenth or early twentieth century tend to be more vertical while mid-twentieth century and later structures are often more horizontal due to increased street frontage and fewer stories. Many Federal, Colonial Revival, and Bungalow residential designs share a horizontal expression, while the Victorian house styles from the mid-nineteenth century through the turn of the century are often more vertical.

The residential structures in the districts vary in their directional expression. These variation are often tied to the architectural style of the house and the period in which it was built.

GUIDELINE FOR DIRECTIONAL EXPRESSION:

1. Reflect the directional expression of adjacent historic structures.



Traditional late-nineteenth and early-twentieth century "main street" commercial buildings typically have a vertical expression while earlier and later structures may have more horizontal proportions.

I. ROOF FORM, FEATURES, AND MATERIALS

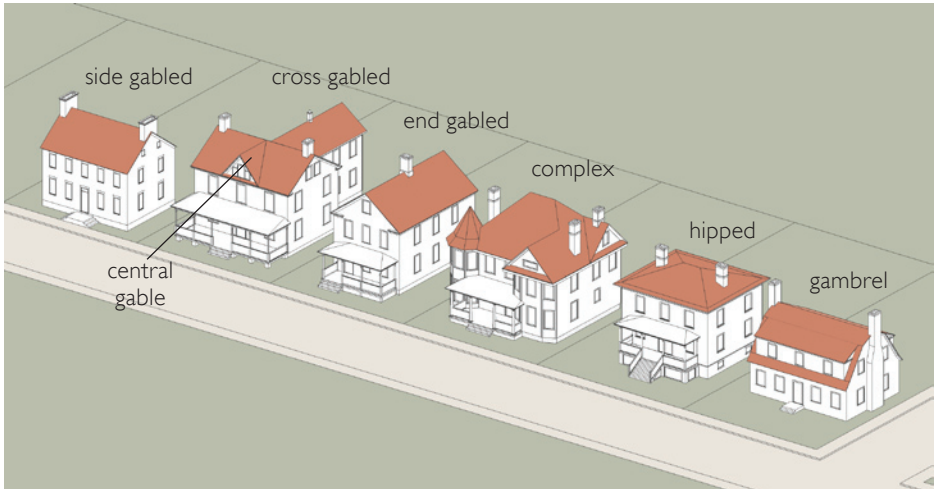
Roof form plays an important role in defining the form of a building, while the materials of the roof help to define its character and create continuity and rhythm in the district. Refer to *Chapter 10: Materials* for guidance on appropriate roof materials and dimensions.

Roof features may be divided into three categories:

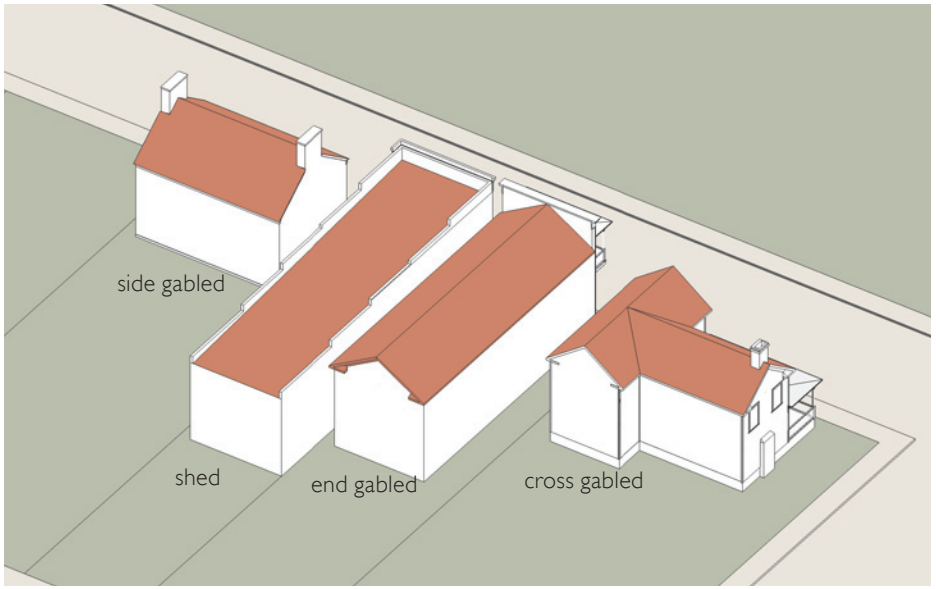
- Design features such as dormers, light wells, skylights, and cupolas or belvederes. Their historical purpose was to bring light and/or air to the building's interior before the age of electricity and air-conditioning.
- Decorative roof features such as finials and cresting. These features are rare in the districts.
- Modern mechanical features including solar panels, satellite dishes and mechanical equipment.

INAPPROPRIATE TREATMENTS

- Avoid creating a large mass that will result in a very tall steeply pitched roof.
- Skylights are not on visible elevations of the roof.
- Continuous dormers, i.e., raising most of the roof, is prohibited on the street side.
- Avoid thick split wooden shakes as a roof material.



Residential roof forms vary by style and include gabled and hipped examples.



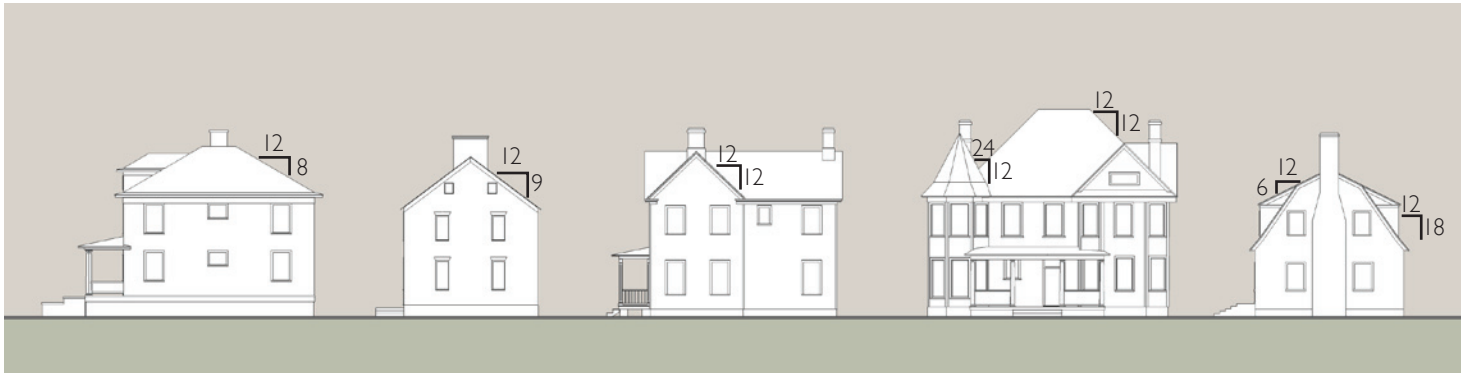
The majority of historic commercial buildings have shallow shed roofs concealed behind cornices, but gable roofs are found as well, especially on residences that have been converted to commercial use.

GUIDELINES FOR ROOFS:

1. Respect the roof forms and pitch(es) of nearby historic buildings of similar use in the district when designing new buildings.
2. Use roof forms that relate to adjacent historic examples.
3. Consider the use of dormers for new residential construction. By punctuating a large sloping roof with dormers, it may reduce the perceived mass of the roof. Continuous dormers, i.e. raising most of the roof, should be avoided on the street side.
4. Scale the dormers proportionately to the scale of the building and roof masses. Look to historic precedents for appropriate size ratios, rhythm and dormer locations.
5. Match the slope or pitch of the dormer roof to that of the roof of the main structure.
6. Consider the use of features that bring light and air into the structure. Many historic features have been reintroduced as part of the green design movement and should be considered as a way to reduce the energy consumption of new construction. Examples include cupolas, light wells, and double-hung windows in which both the upper and lower sash are operable. Cross-ventilation also helps to move air limiting air-conditioning use.
7. Locate skylights, solar panels, satellite dishes, and various types of roof-mounted mechanical equipment on the rear or side of the roof where least visible from public roads, walkways, and neighboring properties.
8. Use solar panels that are the same size and dimension as shingle roofing materials or that fit within standing-seam metal panels.
9. For commercial structures, use a parapet wall or other roof feature to screen modern appurtenances such as satellite dishes and mechanical equipment that cannot be placed in an out-of-site rooftop location.
10. Use roof materials that approximate a historic appearance.
    a. Appropriate materials in the districts include standing-seam metal, wood, and slate. Some metal products are available pre-painted to reduce maintenance.
    b. Fiber-cement shingles that approximate the historic profile of wood shingles, or artificial slate may also be used. These products are preferable to asphalt.
    c. In some instances, the ARB may approve the use of dark, consistently colored, very heavy, architectural-grade asphalt composition shingles that look similar to wooden or slate shingles.

BY THE NUMBERS:

The first number in the pitch is the number of inches measured horizontally and is generally set at twelve. The second number, usually between seven and twelve for historic residential structures, is the rise in height in twelve inches. Therefore, an eight-in-twelve pitch means that the roof is rising eight inches in height for each foot of slope.



Respect the roof types and pitches historically found on the houses in the districts.

J. CHIMNEYS AND OTHER ROOF FEATURES

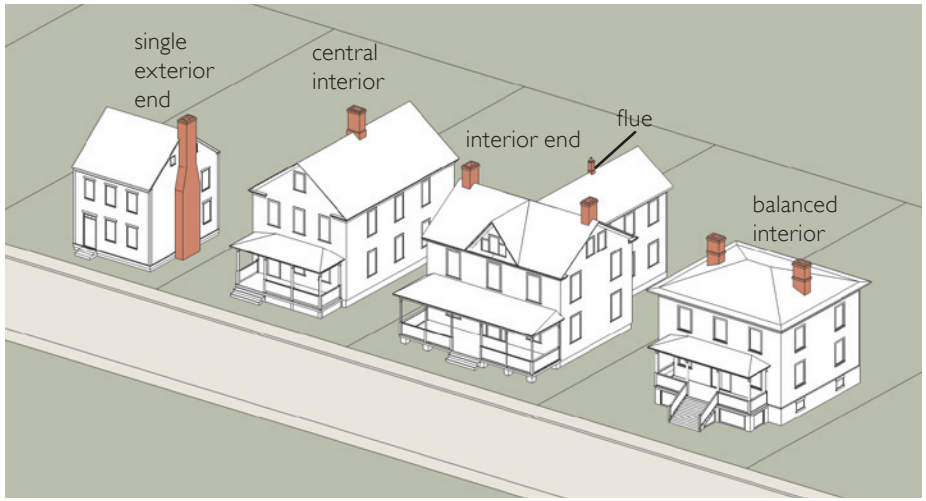
Masonry chimneys are a character-defining feature of dwellings in Strasburg's historic districts. They were, and may still be, an integral part of a house's heating system. Early chimneys were either centrally located within the structure in the Germanic tradition or to the exterior of the structure. Typically these chimneys are constructed of local limestone or brick. Later chimneys are predominantly located to the interior of the structure, at one or both ends, and are constructed of brick. With the increased use of stoves to heat dwellings, stovepipes were directed up chimneys which could now be located to the interior of the structure; and by the end of the nineteenth century, square masonry flues replaced chimneys as a source to vent stoves and furnaces. They are often seen on rear ells where kitchens were located.

INAPPROPRIATE TREATMENTS

- Do not use exterior metal pipe chimneys.
- Do not clad exterior chimneys in wood siding.
- Do not use artificial materials that simulate brick or stone.
- Concrete masonry units (CMUs) are not appropriate.

GUIDELINES FOR CHIMNEYS AND OTHER ROOF FEATURES:

1. Construct the visible portions of chimneys of brick or locally available limestone in a historically accurate color range for the districts. Local historic examples also include combination designs in which the lower section of the chimney is stone and the upper section brick.
   a. Historically, brick chimneys were laid in a running-bond pattern. New chimneys should follow this precedent in areas where they are visible.
2. Locate chimneys according to historic precedents. Most often this will be to the interior of the structure.



Chimney placement is dependent upon the period of construction and style of the dwelling. Symmetrical architectural designs often feature balanced chimneys at each end while asymmetrical designs locate chimneys according to the irregular layout of the floor plan.

K. CORNICES

The cornice is the embellishment of the junction between the roof and the wall and may also be found on porches or above a storefront. Their material and design depend on the style and character of the rest of the building.

INAPPROPRIATE TREATMENT

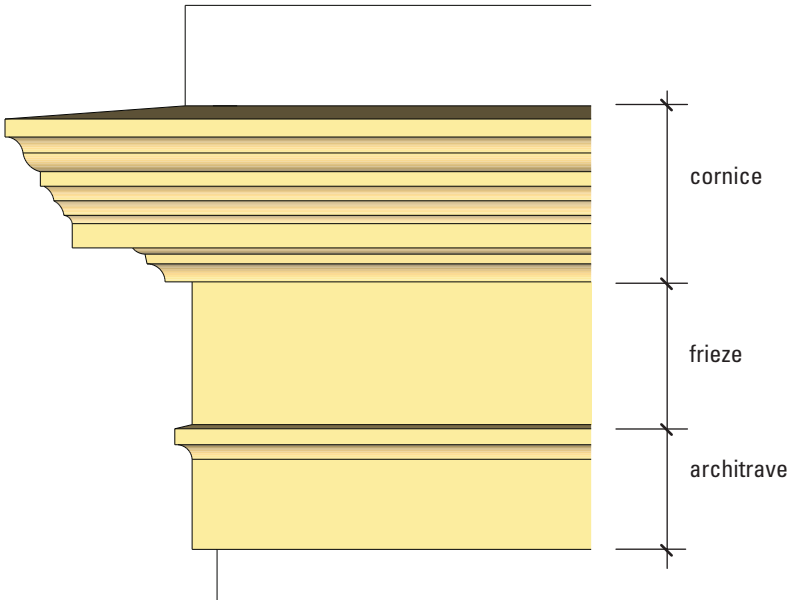
- Do not use exaggerated or oversized cornices and cornice elements on new construction.

Cornice are a defining feature of commercial structures in the district.

GUIDELINES FOR CORNICES:

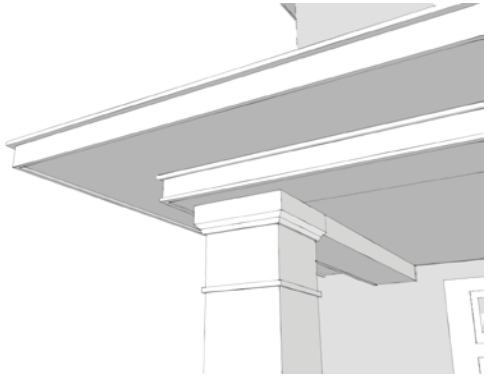
1. Consider the uses of a cornice, overhang, or parapet at the roofline of new construction in the districts.
2. Look to historic precedents to inform the design and provide good information on scale and placement.
3. The type of cornice should reflect the style of the new construction and the historic character of adjacent buildings.
    a. Commercial and office buildings with flat fronts should include cornices that are either projecting, perhaps with brackets or consoles, or that are a flat articulation of the wall material. Brick cornices are also acceptable.
    b. New storefronts should incorporate a cornice, preferably with a sign band.
    c. Residences may have simple boxed eaves, bracketed eaves, or exposed rafters depending on the style of the dwelling, instead of a molded cornice.
4. Use materials that complement those found in the area where the new building is being constructed.

Elements of a Classical Entablature (Cornice)



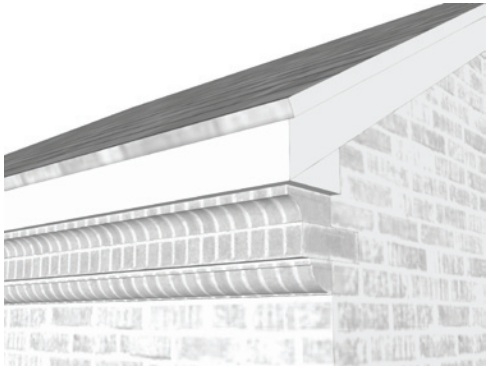
A simple, classical style cornice may be composed of an unadorned frieze and architrave.

A classical cornice with modillion blocks.

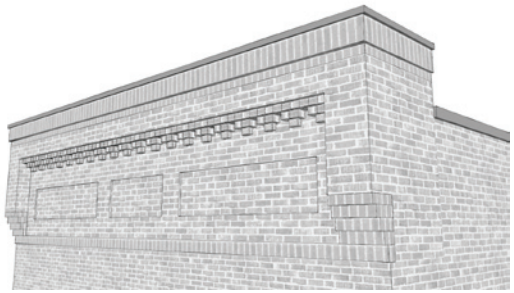


An overhang is often seen on Bungalow and American Foursquare architectural styles and is the exaggerated extension of the roofline past the wall plane.

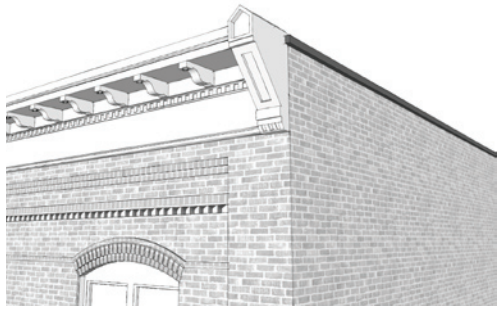
Vertically oriented brackets are often found at the corners of Victorian porches and may also be incorporated into the building's cornice.



Shaped brick, called brick mold or molded brick, may be used below the eave of a masonry structure.



Brickwork in the form of soldier courses, corbelled pendants, and recessed plaques may decorate the cornice of late-nineteenth and early-twentieth century commercial buildings.



Commercial buildings may also have wood cornices, sometimes accompanied by decorative brickwork on masonry examples.

L. OPENINGS

The size, proportion, pattern, and articulation of window and door openings help to give a building its character. Windows and doors help to define a building's particular style through the rhythm, patterns, size, proportions, and ratio of solids to voids.

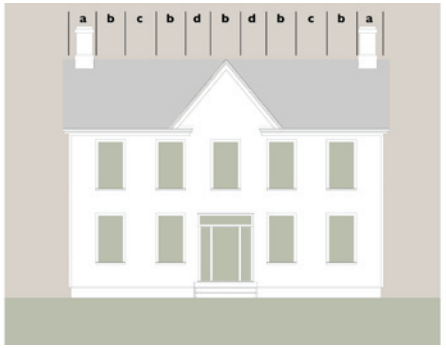
GUIDELINES FOR OPENINGS:

1. Relate and make compatible the ratio of solids (walls) and voids (windows and doors) of new buildings to that of historic structures in the district.
2. Make sure the rhythm and placement of window and door openings are compatible with those of historic structures in the district.
3. Ensure that the size and proportion of window and door openings, or the ratio of width to height, are compatible with those on nearby historic buildings of the same use. If the structure is larger than its historic neighbors, consider openings that are proportionately sized rather than respecting the historic size.
4. Respect the traditional design of openings that are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the rest of the wall.

RATIO OF SOLIDS TO VOIDS

Most historic buildings have a high ratio of wall area to window area.

RHYTHM OF OPENINGS



Most buildings in the district are symmetrical in appearance and have a regular pattern or rhythm of openings. The illustration above notes the various widths of solids and voids on a vernacular Victorian house.

PROPORTION OF OPENINGS

Most residential and upper story windows in commercial buildings are vertical in proportion.

M. WINDOWS

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. From the late eighteenth through late nineteenth centuries, both the size of individual glass panes and the overall opening size of windows increased incrementally. In the early twentieth century, a number of revival styles saw a return to smaller, six-over-six sash in the Colonial manner, or sometimes six-over-one; a new adaptation.

In a technique known as diminution of fenestration, windows on the second level of historic buildings were often smaller (e.g. six-over-six) than those on the ground or first level (e.g. nine-over-six). Most window trim was flat, plain wood although some examples have a beaded detail. In some brick construction examples, a flat brick or jack arch was used to crown the window opening. In the Victorian period, ornamented lintels were common.

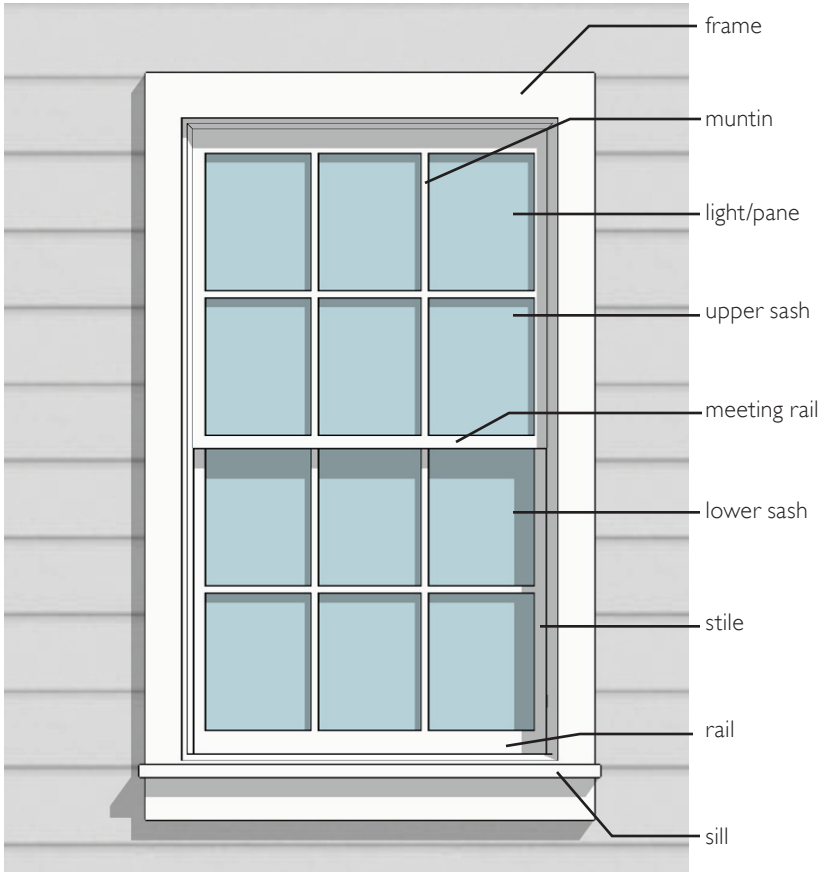
INAPPROPRIATE TREATMENTS

- Do not stain or leave windows, doors, and their frames a natural wood color. Historically, wood was painted to increase the longevity of the building material.
- Do not use false/snap-in muntins or internal removable grilles because they do not present a historic appearance.
- Avoid designing false windows in new construction.
- Do not use mirrored glass on any building in the historic districts. Tinted or low-e glass may be strategies to reduce heat gain and preserve the interior.
- Do not use large, single-paned bay windows as there is no precedent for their use in the districts' historic structures. Three-sided angled bay windows with multiple sash and panes, however, can be found on styles from the 1870s to the present.

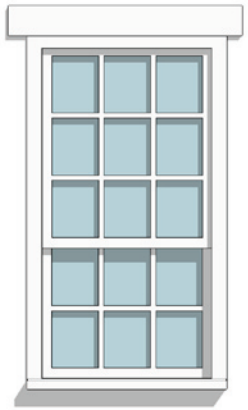
GUIDELINES FOR WINDOWS:

1. Use windows with true-divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building.
2. Construct windows of wood (which may be vinyl- or metal-clad), or a wood composite that visually approximates the appearance of wood.
3. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in the districts.
4. Steel casement windows and glass block may be considered in appropriate instances.
5. Install exterior storm windows and doors so that they do not obscure the windows or doors.

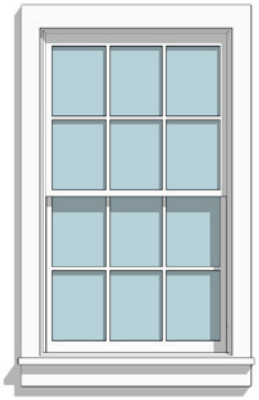
ELEMENTS OF A DOUBLE-HUNG WINDOW



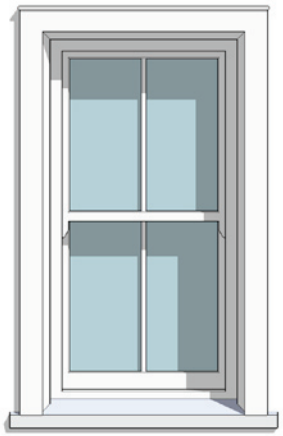
TYPICAL WINDOW TYPES



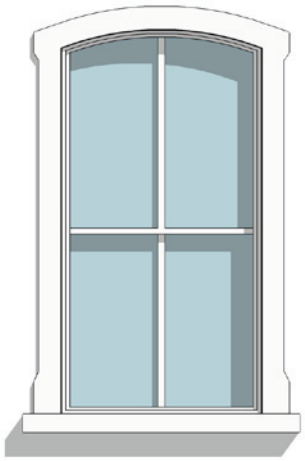
nine-over-six



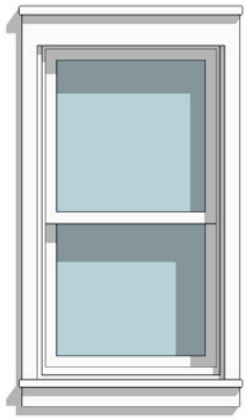
six-over-six



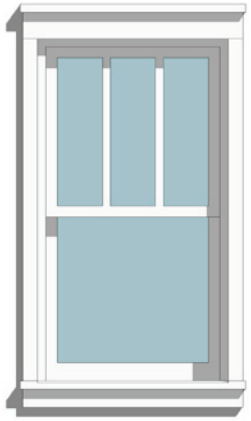
two-over-two



two-over-two, arched

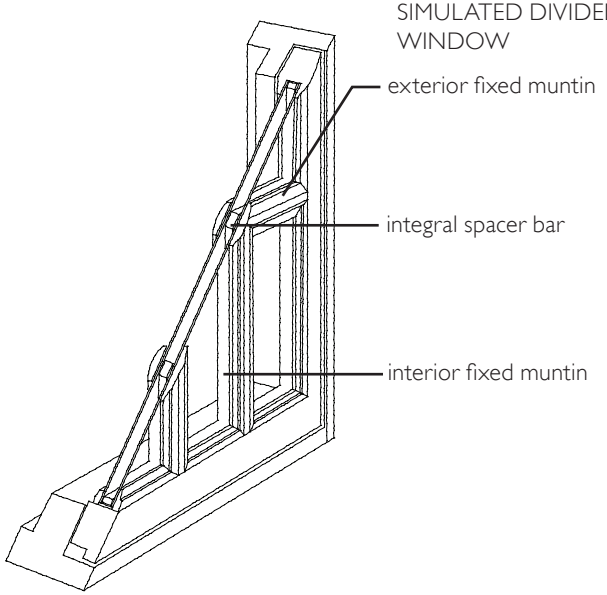


one-over-one

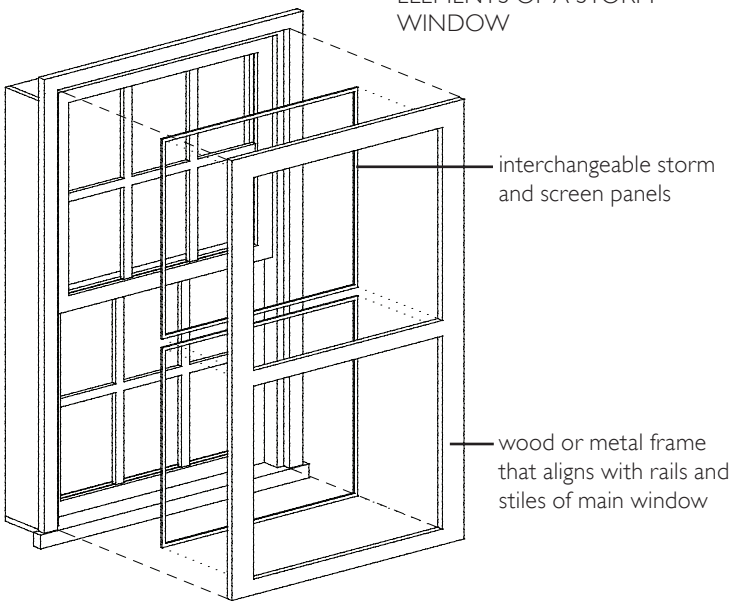


three-over-one

ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW



ELEMENTS OF A STORM WINDOW



N. DOORS

Doors allow access to the interior of a building and combine a functional purpose with a decorative one. Secondary entrances are often more utilitarian. Original doors and doorways can be found on many houses in the districts and may provide a guide for the design of new doors.

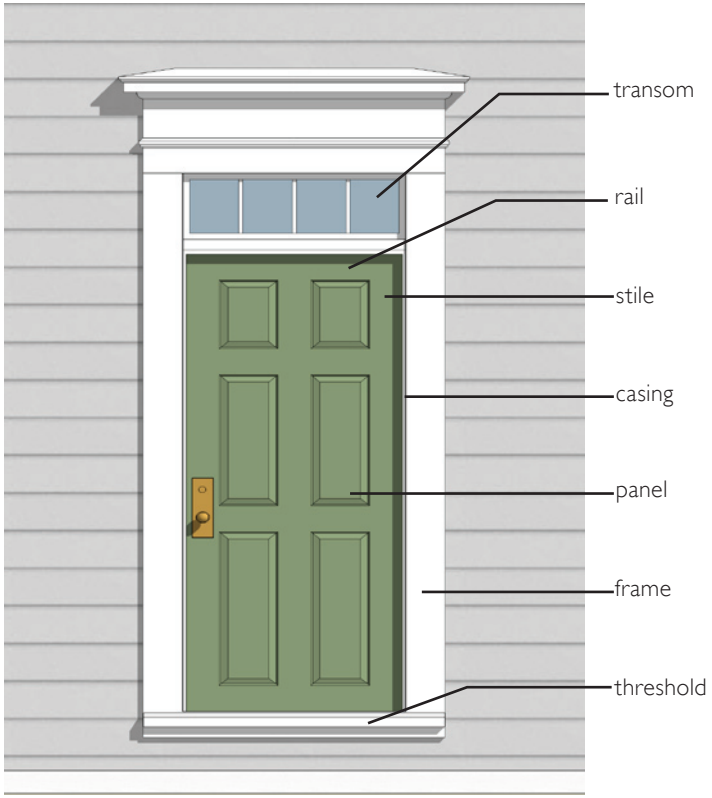
INAPPROPRIATE TREATMENTS

- Do not stain or leave doors and their frames a natural wood color. Historically wood was painted to increase the longevity of the building material, except in the case of Victorian style doors, which may be stained and varnished.
- Do not use unfinished aluminum as a finish for doors or storm doors. Doors should be painted to match the house trim.
- Avoid flush-panel doors.

GUIDELINES FOR DOORS:

1. Relate new doors to the door styles found historically in the districts.
2. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in the districts.
3. Construct doors of wood (preferred material). Composite products may also be considered for new construction depending on design and visual appearance.
4. Storm and/or screen doors should be of a full-view design that allows a complete view of the front door. These designs should not reference a particular architectural style or period.

ELEMENTS OF A DOOR



O. SHUTTERS

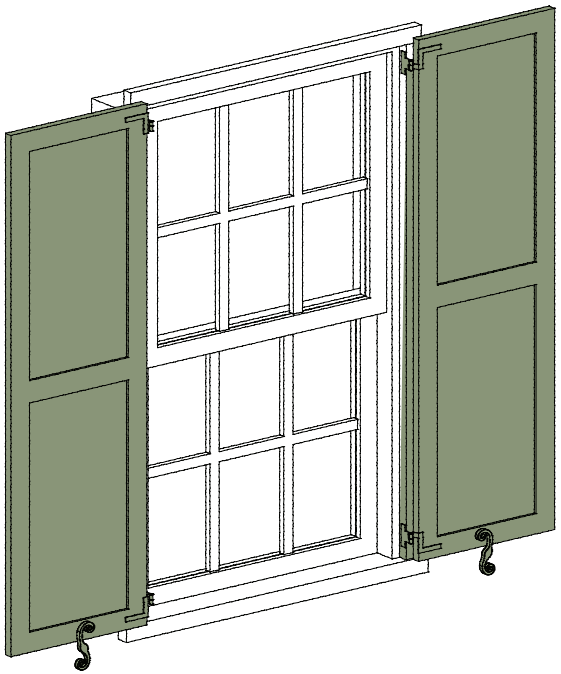
Shutters were historically used to control the amount of light and air that entered a structure. They also protected the window from the effects of harsh weather by blocking wind and shedding rain away from the opening. Through time, shutters have become a predominantly decorative feature. Operating shutters were uncommon after ca. 1940.

INAPPROPRIATE TREATMENTS

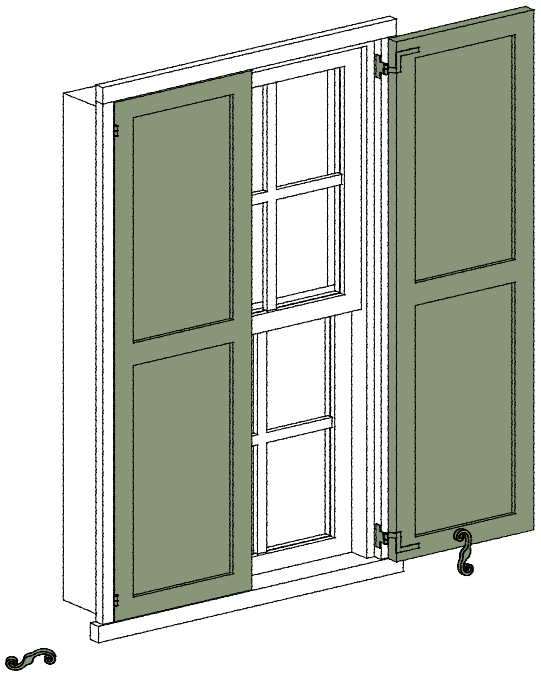
- Do not use shutters on composite or bay windows.
- Do not install shutters by screwing or otherwise permanently affixing them to the wall of the structure, therefore, making them inoperable.

GUIDELINES FOR SHUTTERS:

1. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening.
2. Use shutters for new construction only when they will be mounted on hinges to allow for operability or sized and mounted to appear operable. When incorporated into green designs, operable shutters can be used to block the effects of wind and sun, and household energy consumption may be reduced.



Properly mounted shutters have upper and lower hinges (pintles) and are kept open with shutter dogs.



When shutters are properly sized they cover the window and fit closely within the frame.

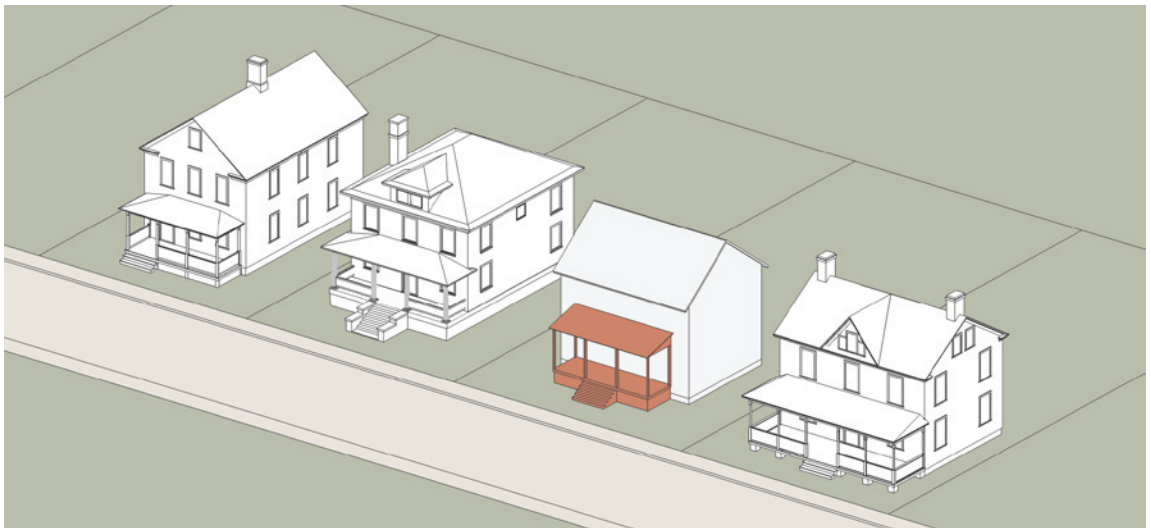
P. FRONT AND REAR PORCHES

A porch or portico is the focal point of many Strasburg houses. Because of their decoration and articulation, these features help to add variety and rhythm to each block. Porches have traditionally been a social gathering point. New residential buildings can better blend with certain areas of the historic districts if a porch is incorporated into the design.

Strasburg is also fortunate that a number of its late-nineteenth-century commercial structures on King Street retain their galleried second floor porches.

GUIDELINES FOR PORCHES:

1. Include a porch in new residential construction if it reflects the prevailing condition of structures in the historic districts.
2. Make sure that new porch designs reflect the size, materials, proportion, and placement of historic porches in the districts.
3. Add porches to secondary elevations, where appropriate, to shield the house from the sun during the summer.
4. Porches should not be used on new commercial buildings; however, embellishment for secondary entrances may include decorative trim, transoms, sidelights, and lighting that reflects traditional examples.
5. For new commercial construction, consider a facade design that includes a contemporary compatible second story galleried porch. The size, proportions and details should be in scale with the rest of the building. Consult *Chapter 32, Section 3202: Encroachments of the International Building Code (IBC)*, which is part of the Virginia Uniform Statewide Building Code, for more guidance. You will also need approval from the Town of Strasburg.
6. Porches should be painted following the same color scheme as the rest of the building.



Including a porch or portico in any new design will reinforce the connection of the house with existing dwellings as well as reducing the perceived scale of the building.

On King Street, traditional residential and commercial forms often incorporated porches into their design.

Q. DECKS

Decks gained widespread popularity in the last quarter of the twentieth century. Many deck designs are too large, are not integrated into the home design, and are too tall in their placement.

Often this new deck placement results in an outdoor living space that may be subjected to the harsh effects of sun and wind, with no protection for people or the structure, as a porch can provide. Without proper design, decks may also lack connection to either the house to which it is attached or garden spaces upon which it focuses.

INAPPROPRIATE TREATMENTS

- Decks are not encouraged in the historic districts and are not permitted on the principal facade of a new building. On a case-by-case basis, the ARB will review the placement and design of decks on secondary elevations where only a minor part of the deck is visible from a public right-of-way.
- The use of pressure-treated wood is not recommended in areas where it will remain unpainted and will be visible from public rights-of-way.
- Decks should not appear to be supported by wooden stilts.
- Second-story decks on single-family residential structures but may be considered by the ARB on a case-by-case basis for mixed-use structures.

GUIDELINES FOR PORCHES:

1. Site the house so that the transition from house, to deck or terrace, to yard level is as direct as possible.
2. Site any deck where it is not visible from the front of the structure, preferably on the least visible elevation of the building.
3. Use traditional porch designs, instead of decks, to relate outdoor spaces to your traditional structure by the:
   a. Use of porch piers clad or wrapped with brick or stone
   b. Inclusion of a roof to cover the porch
   c. Use of railing designs that relate to any other railings on other porches of the house
   d. Screening of open space under porches from view using materials that provide a traditional appearance such as lattice
4. Use plantings to screen the minor portions of decks that are visible from the public right-of-way.
5. See Guidelines for Porches in the previous section for more guidance.

Two-story porches on rear ells, such as the one seen here, are a traditional design element to provide private outdoor living areas.

R. FOUNDATIONS AND WALLS

The foundation forms the base of the building. Most buildings in the historic districts have stone foundations, although there are some instances of brick and later, poured concrete foundations. The design of new structures should incorporate foundations for aesthetic as well as functional reasons.

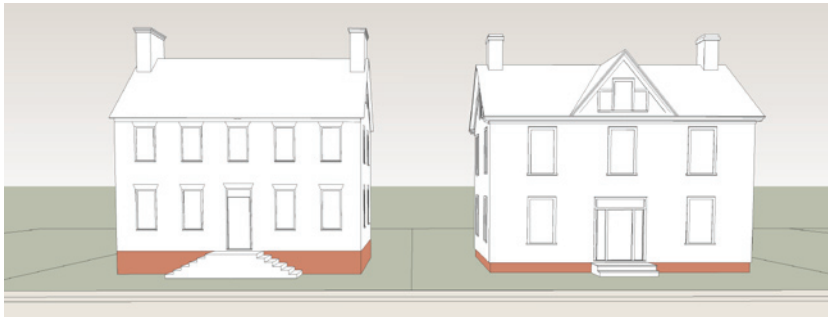
There are a variety of exterior wall materials in the district. Most early houses were log, usually sheathed in weatherboards. While there are some early stone houses, many of the earliest surviving structures in the districts have either brick walls or frame walls clad in horizontal wooden siding. Wooden siding continued to be a popular choice through the nineteenth century, with the use of wooden shingles becoming popular in the Victorian era and also in Bungalow designs. By the early twentieth century, advances in building technology made brick veneer an affordable choice and this is reflected in the walls of Strasburg's early- to mid-twentieth-century dwellings. There are also several examples of stucco-clad walls in the district.

INAPPROPRIATE TREATMENTS

- Do not use a concrete slab foundation without a raised floor level.
- Do not use concrete block or formed brick for foundations.
- Vinyl and aluminum siding are not acceptable choices for wall cladding in the historic districts.

GUIDELINES FOR FOUNDATIONS AND WALLS:

1. Respect the height, contrast of materials, and textures of foundations on historic buildings in the districts.
2. Distinguish the foundation from the rest of the building through the change of materials or the use of a water table.
3. Use stone or brick as the foundation material/cladding for new construction.
4. Select stone that echoes the colorations of the local limestone found in the districts.
5. Some alternative stone and brick veneer materials may be acceptable as cladding for new foundations. Cladding should be continued to all sides of a new foundation, not just the front elevation.
6. Parging, the covering of the structure's foundation material with a coat of cement mortar, may be an appropriate foundation treatment on smaller structures and additions.
7. Use wall-cladding materials that provide a historic appearance. These materials may include native limestone, brick, horizontal wooden siding, wooden shingles, or stucco.
8. Respect the appropriate historic precedent for the treatment of the junction between the foundation and the wall cladding material chosen for new construction.
9. Consider the use of structural insulated panels (SIPs) as an alternative to conventional framing for floors, walls and roofs. These composite panels provide rigid foam insulation sandwiched between interior and exterior sheathing layers of structural board and share the same structural properties as an I-beam.
10. Consider the use of gentle grading to provide an at-grade entrance at the side or rear of the structure.



New construction should respect the traditional height of foundations found on adjacent historic buildings, which may vary throughout the district depending on the topography and the period and type of construction.

S. MATERIALS AND TEXTURES

The choice of materials and textures are among the most important decisions in establishing the basic character of a building. The use of inappropriate and simulated materials is one of the primary reasons for incompatible new construction in a historic area.

Strasburg's historic districts display a limited number of materials and textures including native limestone laid in a variety of patterns with differing mortar profiles, brick laid in common and later in running bond, log, weatherboard, clapboard, and German wood siding, decorative wooden shingles, and wood trim in a wide range of profiles and descriptions.

Historic and substitute materials appropriate for use in the historic districts are discussed in detail in *Chapter 10: Materials*. Please refer to that chapter for more information.

INAPPROPRIATE TREATMENTS

Masonry and Substitutes

- Exposed concrete or split-face block
- Brick of highly contrasting shades
- Tinted mortars outside of historic color range
- Synthetic stucco - Exterior Insulation Finishing System (EIFS)
- Smooth, wire cut brick

Wood and Substitutes

- Modern manufactured log structures are not appropriate in the historic districts.
- Siding or shingles with an artificial wood-grained texture
- Rough wood shakes, except on early log structures
- Vinyl or aluminum siding and trim
- Plastic, including fiberglass-reinforced plastic

GUIDELINES FOR MATERIALS AND TEXTURES:

1. Choose materials and textures that are compatible with and complementary to adjacent historic structures. Obtain these traditional materials from local sources, when possible. When possible, use materials with a high-recycled content.
2. In order to retain the traditional image of the districts, stone, brick, stucco, and wood siding are the most appropriate choices for wall-cladding materials.
3. Use uniform primary wall-cladding material on all sides of the building.
4. Employ the use of a limited number of different historic materials if the new construction is broken into separate masses to simulate a dwelling that has evolved over time. Follow #3 for each mass.
5. Differentiate the foundation from the main wall plane through a change in material or texture.
6. For brick and stone construction, particular attention should be given to following historic precedents for bonding patterns, mortar profiles, thickness, composition, and color.
7. Use wood as a first choice for elements such as trim, porch elements, and other decorative features, following historic precedents. Substitute materials are also available for trim details but must be able to be worked in the traditional manner of wood. See *Chapter 10: Materials – Substitute Materials* for more information.
8. Cementitious (fiber-cement) products including shingles and siding are appropriate for new construction if applied in traditional patterns. These materials should be smooth-finished and applied with a five-inch to seven-inch reveal according to historic precedents.
9. Consider traditional standing-seam metal such as galvanized steel and terne (a zinc and tin alloy). New stainless steel and pre-coated terne products may also be appropriate. Metal roofing products should be manufactured in the traditional widths and installed with real or simulated standing seams. The appropriate seam height for residential standing-seam roofs is between one- and one-quarter and one- and one-half inches.
10. Modern substitutes that are compatible with historic materials may be acceptable if the substitute material replicates the visual qualities and workability of the original material.
11. Historic log houses were generally weatherboarded. Exposed log construction is discouraged. Modern manufactured log houses are prohibited.

T. ARCHITECTURAL DETAILS AND DECORATION

The details and decoration of Strasburg's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhangs, chimneys, lintels, sills, brackets, masonry types and patterns, shutters, entrance decorations, and entry elements.

The historic structures located in Strasburg are, for the most part, vernacular buildings that are characterized by a simplification of the details found on urban examples of the popular architectural styles of the period. Early structures often used simple decorative features such as unadorned cornices and plain window and door trim, brick jack arches over windows, paneled wood doors, transoms, and louvered shutters.

With the arrival of the railroad and the availability of mass-produced building materials, especially after the Civil War, the local aesthetics changed. Although Strasburg continued to build in vernacular traditions, the turned and sawn woodwork of the Victorian era marks many late-nineteenth-century dwellings in the districts. Examples of Victorian embellishments include bracketed cornices, decorative windows, patterned wood and slate shingles, decorative window caps, and porches with turned posts, sawn balusters, and brackets.

The important factor to recognize is that many of the older buildings in the districts do have decoration and noticeable details. It can be a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building, and the other is to "paste-on" historic details on a modern unadorned building.

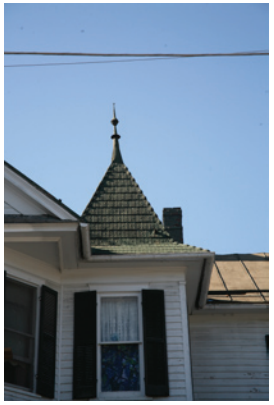
Neither solution is appropriate for designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings take their clues from historic images and reintroduce and reinterpret traditional decorative elements, although accurate period or Neo-traditional designs are also widely accepted.

INAPPROPRIATE TREATMENTS

- Do not design new construction without details that provide a visual link to the historic structures in the district.
- Refrain from "pasting-on" historic details to a modern unadorned building.

GUIDELINES FOR DETAILS AND DECORATION:

1. Interpret the architectural details that are found on existing historic buildings in the district. These include but are not limited to roof overhangs, cornices, chimneys, window and door trim, brick bond patterns, wood siding and shingle patterns, and entry features. Elements such as these provide much of the decoration for historic structures in the districts.
2. Use the details on historic structures of the same use and period as a guide for the appropriate dimensions, proportions, and appearance of new details.
3. Period-accurate Neo-traditional designs are acceptable.



Strasburg's historic structures have a wide variety of details which are linked to the era of their construction and architectural style. These details may provide appropriate precedents for new construction in the districts.

U. COLOR

Paint colors of historic structures in Strasburg's historic districts were dependent on the architectural style of the building and the amount of decorative trim. When choosing colors for new construction, respect the historic palette for the styles of adjacent historic structures and stylistic references of the new dwelling. Although the ARB does not approve paint color for new construction, it can provide informal guidance on request. Please use the information below as a guide.

INAPPROPRIATE TREATMENTS

- Do not use jarring, garish, or intrusive colors.
- Do not paint brick or stone masonry surfaces except CMUs.

GUIDELINES:

1. Select a coordinated color palette informed by historic precedent and compatible with adjacent buildings.
2. See *Chapter 10* of these guidelines for appropriate palettes of historic colors by architectural style.

For new construction that is inspired by late-nineteenth and early-twentieth century vernacular Victorian architecture, a three-color paint scheme based on historic paint colors may be appropriate.

A. INTRODUCTION

An exterior addition to a historic building may radically alter its appearance. Before an addition is planned, consider accommodating the new use within the interior of the existing building.

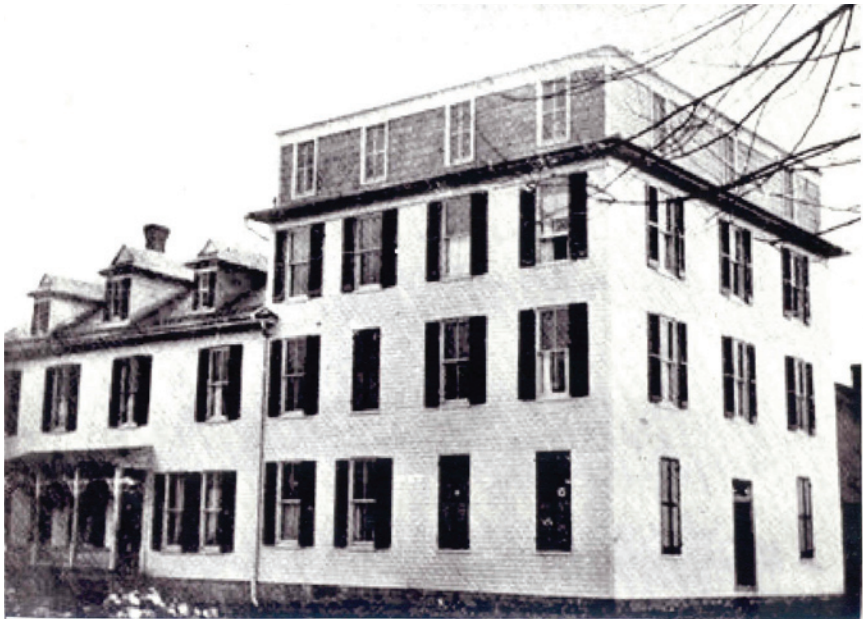
When an addition is necessary, it should be designed and constructed in a manner that will complement and not detract from the character-defining features of the historic building.

A carefully designed new addition can respect the historic building without copying the original design. If the new addition appears to be a part of the existing building, the integrity of the historic design is compromised, and the viewer is confused over what is historic and what is new.

There are several precedents for the location of additions on historic buildings in Strasburg's historic districts. Early vernacular structures of log, stone, or frame may have additions on axis with the original facade. Original log structures were often incorporated into new additions and the entire structure given a new, uniform cladding. Some of these early additions are larger than the original structures and may have signaled the rising fortunes of the property owner. New additions should not follow this precedent. See *Section C: Design* for more guidance.

By the mid-nineteenth century, it was fashionable to construct the addition to the rear of the existing structure, often called an ell or a wing. These additions were often the first attached kitchens for a dwelling.

Additions, like new construction in general, also provide an opportunity to create designs that respect the traditional proportions, building details, and indigenous materials used in the construction of the historic districts in ways that complement rather than detract from these well-preserved historic districts.



The two-story house with dormers seen to the left in this image served as the Strasburg Hospital until the three-story addition with its mansard roof was completed in 1902. By 1915, the former hospital had been converted to its present use as a hotel. While this addition is now considered historic, new additions today generally should not be bigger than the original historic structure.

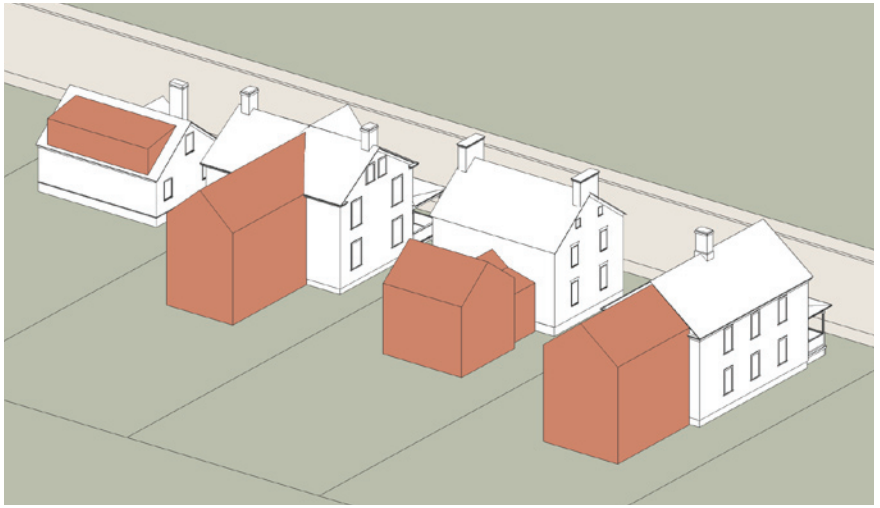
GENERAL GUIDELINES FOR ADDITIONS:

1. Often historic dwellings already have one or more additions that are in themselves historic. Ensure that these later changes that help to tell the historical story of the property are preserved along with the original house. Generally, their form and massing should not be altered when adding a new addition.
2. Modern additions that are less than fifty years old can be considered for extensive alteration or replacement.

B. LOCATION, ORIENTATION, AND ATTACHMENT

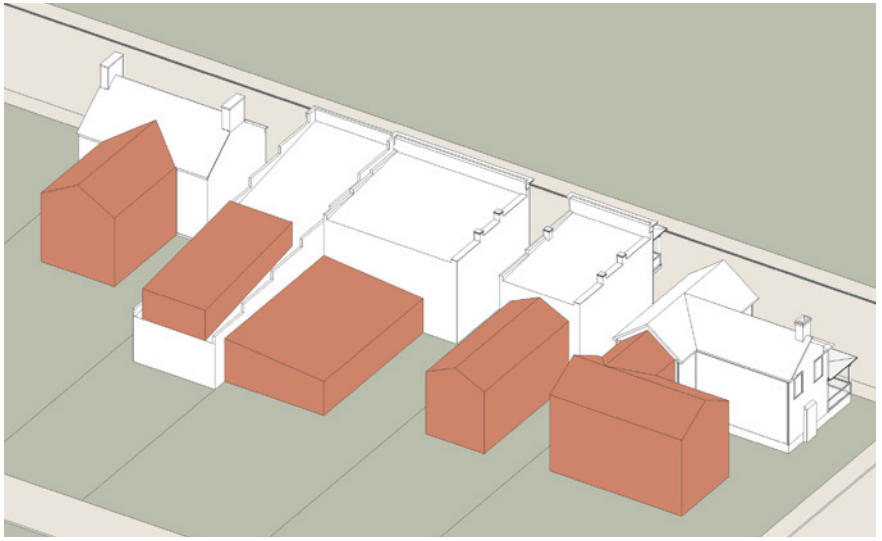
INAPPROPRIATE TREATMENT

- Do not attach an addition in front of the primary facade of a structure.



GUIDELINES FOR LOCATION, ORIENTATION, AND ATTACHMENT:

1. Locate a necessary addition on a side or rear elevation according to local precedents while meeting the underlying zoning requirements.
2. Maintain the original orientation of the structure. If the primary entrance is located on the street facade, it should remain in that location unless there are compelling reasons to change it.
3. 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 original building would be unimpaired.
4. For commercial structures, if an additional floor is constructed on top of a building, consider setting the addition back from the main facade so that its visual impact is minimized. In general, commercial buildings that are two stories or less should not have roof additions.



Additions should respect the scale of the original structure, allowing it to remain the focal point, and should be located so as not to overwhelm the historic building.

C. DESIGN

The design of new additions should follow the guidelines for new construction in the preceding chapter. Other considerations that are specific to new additions are listed below.

INAPPROPRIATE TREATMENTS

- An addition that is an exact copy of the existing historic building should be differentiated in some aspect. The integrity of the historic structure is compromised when the difference between the new and historic elements is indiscernible.
- The exact wall plane, roofline, or cornice height of the existing structure should not be copied in the new design as this will likely impact existing historic materials and elements as well as the reversibility of the addition. Refer to *The Secretary of the Interior's Standards for Rehabilitation* #9 and #10 in *Chapter 2*.

GUIDELINES FOR DESIGN:

1. Minimize the removal of historic materials that characterize the property when considering a new addition.
2. Design residential additions to be subordinate in size, scale, massing, and siting. The existing historic architecture, including earlier additions, should remain the visual focal point.
3. The design of a new addition should be compatible with the architectural style and ratio of solids to voids of the existing building.
4. Consider differentiating the design of the addition from the historic structure. This need not be a radical departure from the original design but may reflect a later period of development in the district, a simplification of original elements, use of different traditional materials, or a new pattern of window size and placement.

The one-story addition is attached to the main structure by a hyphen. The smaller scale of the addition does not detract from the main structure.

The two-story addition to the rear of the historic residence echoes its scale but is differentiated from the older structure by the size and placement of windows on the first floor level.

D. ROOFS

INAPPROPRIATE TREATMENT

- Do not extend the existing roofline of the original structure when constructing a new addition, except in the case of flat roofs.

GUIDELINES FOR ROOFS:

1. Maintain the existing roof pitch in the new addition, if possible.
2. Repeat roof forms found on the historic structure. Most often this will be a gable roof form.
3. Rooflines for new additions should be secondary in height to those of the existing structure.

The one-story rear ell shares a similar roof form with the main portion of the house, however, the ridgeline is located well below the eave of the larger structure.

E. MATERIALS AND DETAILS

INAPPROPRIATE TREATMENTS

- Do not use modern materials that detract the historic appearance of the structure. For more information on materials, see *Chapter 10: Guidelines for Materials*.
- Do not design additions without details that provide a visual link to the earlier dwelling.
- Do not "paste-on" historic details to a modern unadorned addition.

PRESERVATION BRIEF #16

The Use of Substitute Materials on Historic Building Exteriors
www.nps.gov/history/hps/tps/briefs/brief16.htm

GUIDELINES FOR MATERIALS AND DETAILS:

1. Use materials, building elements, architectural details, and colors that are compatible with the existing building. These include but are not limited to roof overhangs, cornices, chimneys, window and door trim, brick, stone, wood siding and shingle patterns, and entry features. Elements such as these provide much of the decoration for historic structures in the districts.
2. Use only materials that replicate the original material in dimensions, proportions, and appearance. Brick, stone, and wood are the most appropriate materials to use in the districts.
3. Brick additions may be painted if the existing structure is painted masonry.
4. The ARB will consider the use of alternative or modern materials on non-historic architecture in the district if it is compatible with the existing structure. For more information on materials, see *Chapter 10: Guidelines for Materials*.

A. INTRODUCTION

Historic preservation has played a major part in the economic revitalization of many of Virginia's older downtowns including Strasburg. Appropriately rehabilitated facades located within the downtown historic district create a natural setting for commercial activities. Customers and visitors expect an attractive, well-maintained central business district. Each building improvement helps generate the next project.

These guidelines reflect the pragmatic approach that historic downtowns continue to evolve and adapt with each new generation. Physical changes to historic assets are managed carefully, but no attempt is made to stop change. Over time the framework of historic preservation and economic development can work together to keep downtown viable, and help it continue to play its role as the historic heart of the community.

One of Strasburg's most unique features is the retention of historic second-floor gallery porches over a number of its historic storefronts on King Street.

Recessed entries and large plate glass windows resting on wooden bulkheads, and capped by decorative storefront cornices are typical of Strasburg's historic commercial structures from the late nineteenth and early twentieth centuries.

B. ELEMENTS OF A STOREFRONT

Commercial buildings from the districts' early development mirror the styles and forms of simple residential structures. Most historic late-nineteenth to early-twentieth-century commercial buildings in Strasburg follow the traditional main street design and contain ground-floor retail businesses that require display windows. The upper-story space is used for housing, storage, or offices. As a result, the primary elevations – or facades – of historic storefronts have a predictable appearance. Generally, commercial buildings in Strasburg are two to three stories and nearly all have flat or sloping roofs. Traditional commercial buildings have three distinct parts that give the facade an overall unified appearance: storefront, upper floor(s), and cornice. Most of the historic commercial buildings in Strasburg are vernacular adaptations of this later form.

Typical Elements of a Commercial Facade and Storefront

Cornice
The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete, or metal.

Upper Facade
Upper facades are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling, metal grilles, or decorative panels.

Storefront
The first-floor storefront is transparent and is framed by vertical structural piers and a horizontal supporting beam, leaving a void where the storefront elements fit. An optional storefront element seen on some examples is an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows or decorative details.

C. STOREFRONT REHABILITATION

Over time commercial buildings are altered or remodeled to reflect current fashions or to eliminate maintenance problems. Sometimes these improvements are misguided and may result in a disjointed and unappealing appearance. Other improvements that use good materials and sensitive design may be as attractive as the original building; and these changes should be retained. The following guidelines will help to determine what is worth saving and what should be rebuilt.

MAINTENANCE

- Follow Maintenance for Wood and other materials found in *Chapter 10*.

INAPPROPRIATE TREATMENTS

- Do not remove or cover character-defining storefront elements including display windows, partially glazed period doors, or bulkheads.
- Avoid creating false historical appearances or other designs that include inappropriate elements such as pent eaves between floors, metal awnings, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.
- Avoid using materials that are incompatible with the period of the building. These may include aluminum-frame windows and doors, aluminum panels or display framing, enameled panels, textured wood siding, unpainted wood, artificial siding, and wood shingles. False historical appearances such as "Colonial," "Olde English," mansard roofs, or other theme designs should not be used.

Photographic research could help create a rehabilitation plan for these storefronts.

When decorative wooden trim is well-maintained and painted in appropriate historic colors, it adds a character-defining element to a storefront.

GUIDELINES FOR STOREFRONT REHABILITATION:

1. Conduct pictorial research to determine the design of the original building or early changes, when necessary.
2. Conduct exploratory physical investigation, not to exceed six square feet, to determine what remains and its condition, when necessary. *Note: consultation with the ARB before the removal of any material is strongly recommended.*
3. Retain, and where necessary restore to their original appearance, second-story porches on commercial buildings.
4. Remove any inappropriate features, materials, signs, or canopies covering the facade. Remove any roof-mounted signs.
5. Retain all elements, materials, and features that are original to the building or are sensitive remodelings, and repair as necessary.
6. Repair, or when necessary replace, original storefront elements in-kind.
7. Reconstruct missing original elements such as cornices, windows, and storefronts if documentation is available. If not, design new elements that respect the character, materials, and design of the building.
8. Maintain paint on wood surfaces, and use appropriate paint placement and signage to enhance the inherent design of the building. See *Chapter 10* for further information about painting.
9. When designing new elements, conform to the configuration and materials of the traditional storefront design. Second story porches on commercial buildings must be retained.

This King Street storefront has been well-maintained and many of its original features retained. The overhang of the second-story porch shades the plate-glass storefront windows which allow passersby to better see into the interior displays.

D. NEW STOREFRONTS

By the mid- to late-nineteenth-century storefronts were typically included in any building that had retail/commercial functions on the first floor. Traditional storefronts are twenty-five to forty feet in width and are generally clear of major vertical except at the end piers. Storefronts are primarily transparent to allow for display of merchandise, allow natural light, and encourage street vitality.

GUIDELINES FOR NEW STOREFRONTS:

1. Street level facades of all building types, whether commercial, office, or institutional, should not have blank walls; they should provide visual interest to the passing pedestrian.
2. To provide visual interest, there should be no more than ten feet of unadorned wall space at the street level of commercial and office buildings.
3. When designing new storefronts or elements for storefronts, base designs on the configuration and materials of traditional storefronts. New structures may offer the opportunity for more contemporary interpretations of the traditional storefront design.
4. Keep the ground-level facades of new retail/commercial buildings at least 80% transparent up to a level of ten feet.
5. Office buildings should be at least 50% transparent at the street level, and their design should incorporate storefronts or large windows.
6. Include doors in all storefronts. If a building has multiple storefronts, each should have its own door.
7. Articulate the bays of institutional or office buildings to provide visual interest.
8. Any parking structures facing onto important streets or onto pedestrian routes should have storefront elements such as display windows or other forms of visual relief at the street level.

This storefront reinterprets the typical storefront elements in an updated design.

The simple design of this storefront retains the transparency at street level and a more contemporary awning design.

This more contemporary development is based on traditional commercial building elements and uses many of the principles covered in the New Construction chapter. With its storefront windows and awnings, this type of design may be appropriate for parcels zoned highway commercial such as those in the Hupp's Hill district.

E. REARS OF BUILDINGS

The area behind commercial buildings is often forgotten and neglected. This area may be a utilitarian space for deliveries and storage of discarded goods. However, in some cases, the rear of the building may provide the opportunity for a secondary entrance. The appearance of the back area then becomes important to the commercial area of the district and to the individual business. Customers may be provided with direct access from any parking area behind the building. In these cases, the back entrance becomes a secondary entrance to the store or business and is the first contact the customer makes with the business.

Potted plants and an awning make the rear entrance to this building attractive to customers entering from a parking area to the rear of the building.

New steps and a railing provide access to a second-floor rear entrance, and potted plants discourage use of an areaway below.

GUIDELINES FOR REARS OF BUILDINGS:

1. Keep entrances uncluttered and free from unsightly items such as trash or recycling materials not in containers.
2. Leave enough space in front of the rear entry for pedestrians to comfortably enter the building and meet all handicapped requirements.
3. Consolidate and screen mechanical and utility equipment in one location as much as possible.
4. Consider adding planters or a small planting area to enhance and highlight the rear entrance and create an adequate maintenance schedule for them.
5. Retain any historic door or select a new door that maintains the character of the building and creates an inviting entrance. Note building and ADA codes when and if changing dimensions or design of entrance.
6. Maintain the original windows and window openings when possible. Windows define the character and scale of the original facade and should not be altered.
7. Repair existing windows when possible and avoid replacement. If they are replaced, ensure that the design of the new window matches the historic window and has true divided lights instead of the clip-in muntin bar type.
8. If installation of storm windows is necessary, see *Chapter 9: Section I* regarding proper procedures.
9. Remove any blocked-in windows and restore windows and frames if missing.
10. If security bars need to be installed over windows, choose a type appropriate for the window size, building style, and required level of security. Avoid using chain link fencing for a security cover over windows.
11. If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen and maintain the character of the original window's appearance from the exterior.
12. Install adequate lighting for customer and store security. Ensure that the design of the lighting relates to the historic character of the building and is shielded.
13. Consider installing signs and awnings that are appropriate for the scale and style of building.
14. Install adequate security including alarm systems and hardware for doors and windows. Design and select systems and hardware to minimize impact on the historic fabric of building.
15. Ensure that any fire escapes meet safety regulations and that no site elements inhibit proper egress.
16. Ensure that any rear porches are well maintained; and if used as upper-floor entrance(s), are well lit and meet building codes while retaining their historic character.
17. Maintain existing historic condition of alleyways and passages from the street to the rear of commercial buildings.

A. INTRODUCTION

Signs are a vital part of Strasburg's historic central business district. A balance, therefore, needs to be struck between the need to call attention to individual businesses and the need for a positive image of the entire district.

Signs can complement or detract from the character of a building depending on their design, placement, quantity, size, shape, materials, colors, and condition. Historically significant signs should be retained even if the business is no longer associated with that particular structure.

Since the historic district zoning is an overlay to the underlying zoning for the area, all signs should follow these guidelines in addition to the existing sign section of the zoning ordinance (3-8). A sign permit is necessary for the erection of any sign in the town. Where the guidelines herein are more restrictive than the ordinance, the guidelines should take precedence.

INAPPROPRIATE TREATMENTS

- Do not mount a sign on a balustrade or covering a window or any other architectural detail of the building.
- For existing historic structures, refrain from the use of signs that are designed to resemble signage from a era prior to the construction of the building.
- Avoid exterior neon, formed plastic signs with backlights, and any other form of internally lighted signs. Historic neon signs (e.g., Hotel Strasburg) are acceptable.
- Avoid hand-painted signs.
- Moving sign displays are not permitted, nor are inflatable signs.
- Roof-mounted signs are not permitted in the districts, nor are signs extending above the cornice line.
- Freestanding signs projecting into the sidewalk area are not permitted.
- Signs for off-premise businesses and billboard signs are not permitted.

The historic neon sign for the Hotel Strasburg is a local landmark.

GUIDELINES FOR SIGN MAINTENANCE:

1. Signs should be kept in good repair.
2. Signs that are not properly maintained and that have no historical significance should be removed, as should signs of businesses that no longer occupy a building or storefront, unless they are of historic significance (e.g., the sign on the Brill Grocery).

B. DESIGN, COMPATIBILITY, AND EXECUTION

GUIDELINES FOR DESIGN, COMPATIBILITY, AND EXECUTION:

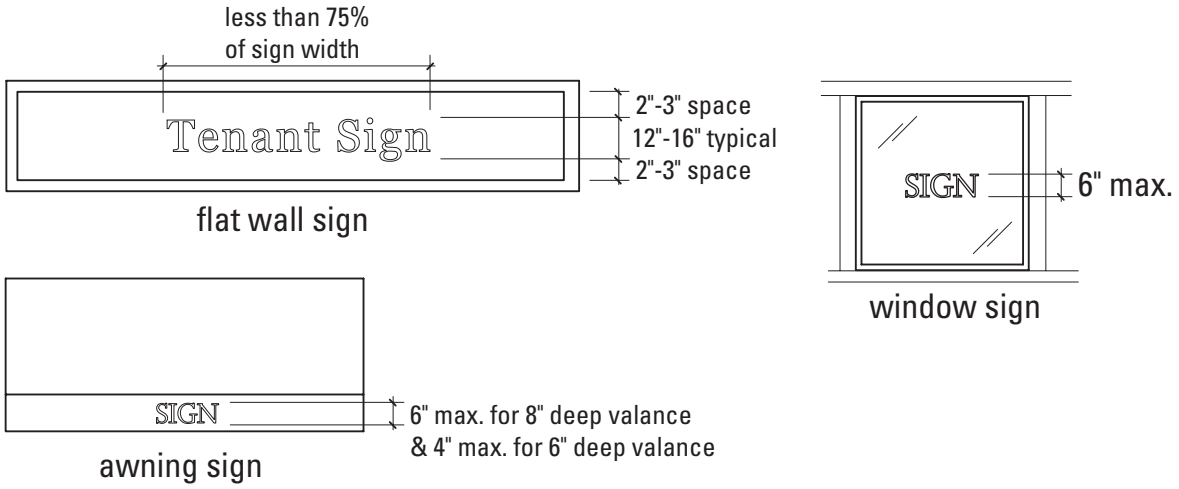
1. The design of signs in the historic districts should reinforce and relate to the existing architectural character and era of the building. Historic images can aid in the development of an appropriate design.
2. Commercial signs should fit within the building's design and should not obscure significant design elements of the building it is identifying.
3. Ensure that signs are readable and convey an image appropriate for the business. Sign painters or graphic designers can assist with sign design.
4. Use sign professionals who are skilled at lettering and surface preparation to execute signs.
5. Mount signs so that there is minimal damage to historic materials and that any modification is reversible should the sign be removed in the future.

C. SIZE AND NUMBER

GUIDELINES FOR SIZE AND NUMBER:

1. Limit the number of signs to encourage compatibility with the building and discourage visual clutter.
   a. Two to three signs, which can be of different types, are appropriate for most buildings in the historic commercial areas.
2. A building should have only one wall sign per street frontage.
3. In total, the signs on a commercial building should not exceed one square foot of sign area per linear foot of building width facing the street or alley.
   a. For a one-story building, the sign area should not exceed 50 square feet in total.
   b. For a two-story building, the sign area should not exceed 60 square feet in total.

Lettering Size on Signs



D. SHAPE, COLOR, MATERIALS AND LIGHTING

INAPPROPRIATE TREATMENTS

- Avoid the use of interior-grade wood, unfaced plywood, unfinished/unpainted wood, and plastic substrates.

GUIDELINES FOR SHAPE, COLOR, MATERIALS, AND LIGHTING:

1. As appropriate, the shape of the sign should conform to the area where the sign is to be located.
2. A projecting sign may take the shape of the product or service provided, such as a shoe for a shoe store.
3. Use colors that complement the materials and color scheme of the building, including accent and trim colors. Three colors are recommended, although more colors may be appropriate in exceptional and tastefully executed designs.
4. Use traditional sign materials such as wood, wood composites, glass, or metal. Gold leaf, raised individual metal or painted wood letters, or painted lettering may be appropriate dependent on the style of the individual sign.
    a. Recent developments in vinyl press-on letters may also be appropriate in some instances.
5. Signs, if lit, should be indirectly illuminated with a shielded incandescent light source.
6. Place building-mounted lighting for signs in an unobtrusive location.
7. Situate ground-mounted sign lighting where it can be screened from public rights-of-way.

The graphic image of a burning cigar, coupled with the lettering in a style seen on cigar boxes, makes a very effective projecting sign for this store.

In some cases, it may be possible to attach a lighting source to the sign bracket.

Gooseneck fixtures provide a shielded light source for the awning and signs for this restaurant.

E. LETTERING STYLES

There are many lettering styles (also called fonts, type styles, or typefaces) that may be appropriate for signage in Strasburg's historic districts. Look to local historic images and printed materials of the period for guidance.

GUIDELINES FOR LETTERING STYLES:

1. When choosing a typeface, consider whether the sign is meant to be read by vehicular or pedestrian traffic.
2. Select typefaces that are readable and legible for the proposed use.
   a. Readable pertains to the size and color contrast of the typeface
   b. Legible means easily deciphered typefaces that are clear, plain, neat, and easy to read.
3. Consider the length of the business name when selecting typefaces.
4. Use discretion in choosing script, stylized, or ornate typefaces. These styles may be used successfully if the name is short and simple and there are not multiple words on the sign.
5. Limit the use of all capital letters as signs using upper and lower case letters are easier to read.
6. Two fonts are recommended, although additional fonts may be appropriate in exceptional and tastefully executed designs.
7. Consider using lettering styles that relate to the era of the building's architecture.

While the number of signs in these images are overwhelming and would not meet current sign ordinances, historic images can provide inspiration for typefaces and sign design.

Courtesy of Cincinnati Museum Center-Cincinnati Historical Society Library.

Lettering styles can be categorized into three groups: serif, sans serif, and script typefaces as illustrated below:

Serif

Often, serif typefaces are a historically appropriate style of lettering. These faces are characterized by decorative flourishes or serifs at the end of the stroke. Most books are set in serif typefaces because the serifs make the type easier to read.

Sans Serif

A more contemporary set of typefaces, the type styles lack decorative flourishes at the end of the stroke and often have bold, clean lines. Many websites are set in sans serif faces because they are easier to read on screen

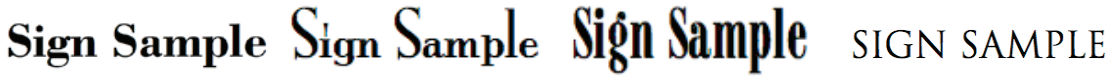
Script

Based upon handwriting examples, script faces can be formal or casual and gained popularity in the early twentieth century. Consider the readability of these lettering styles when incorporating them into sign designs. Historically these faces were used for window signs using either paint or gold leaf on glass.

Stylized or Ornate

These typefaces often evoke a particular feeling or time period. They are best used in moderation, just a word or two, for signs read by pedestrians rather than motorists.

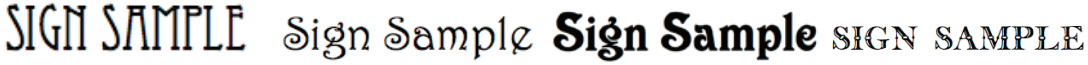
Examples of Serif Typefaces



Examples of Sans Serif Typefaces

Examples of Script Typefaces

Examples of Stylized or Ornate Typefaces



Examples of INAPPROPRIATE lettering styles for signs due to their readability/legibility.

This sign uses two versions of a serif typeface, changing the spacing between letters and height of the letters to provide visual interest.

The larger word on this sign is in a serif face; the smaller words are sans serif.

The graphic and bracket work with the sans serif typeface to create a sign with a clean, traditional appearance.

The illumination built into the bracket for this sign shines onto the serif face located above a sans serif typeface.

Ornate lettering that recalls the era in which the firm was established was used on this sign for the first letter of each word of the business name. A simplified typeface was used for the remaining letters.

While script typefaces have their place, they should be used in moderation.

F. SIGN TYPES

There are a variety of sign types discussed in the following pages. When developing an overall sign plan for a building, it is important to provide signage that can be read from a distance, as you drive by a business, institution, or professional office. It is equally important, once a client or patron has parked and is walking down the sidewalk, they can easily navigate their way to the appropriate location. These illustrations in this section can help you visualize how a comprehensive sign system can draw people to your place of business.

A motorist can view a wall-mounted sign while traveling down the street.

Projecting signs can help a pedestrian navigate as they walk towards a business.

Once a prospective customer has arrived, window signage helps to encourage them to enter.

If a storefront awning is in place, wall-mounted sign can be placed above it and signage can also be included on the awning valance.

A second-floor tenant may have a separate entrance where a directory sign may be located. A second-floor window sign helps to identify the tenant.

For a residential building used for commercial or professional purposes, a pole-mounted sign provides visibility for the business at the front of the lot for both motorists and pedestrians.

A hanging sign, mounted at the bottom of the porch cornice, helps to orient pedestrians once they have neared the house.

1. Wall-Mounted Signs

These signs, also referred to as flat wall signs, are panels or individual letters mounted to the wall or cornice. Large wall signs can be read by pedestrians from a distance and from passing motorists.

For commercial buildings, it is appropriate to locate a wall-mounted sign above the storefront, within the frieze of a storefront cornice, on a pier that frames a display window, or on unadorned flat surfaces of the facade.

For residential buildings used for commercial purposes in commercial or residential areas, wall-mounted signs can be attached to the wall at the first-floor level or suspended from the porch cornice and centered between porch columns. Wall-mounted signs on residential buildings should be no taller than 18 inches, no larger than two square feet, and should not project more than six inches from the surface of the building.

INAPPROPRIATE TREATMENT

- Do not paint the sign directly onto the wall surface unless it is in an effort to professionally rehabilitate a historic painted wall sign.

GUIDELINES FOR WALL-MOUNTED SIGNS:

1. Place wall-mounted signs in the building's sign band whenever possible. If there is no sign band, locate the sign at least eight feet above the sidewalk, alley, or parking area.
2. Size wall-mounted signs so that they do not obscure existing architectural details.
3. Design wall-mounted signs to be no larger than one square foot per linear foot of the front facade of the building.
4. Use lettering and symbols between 12 and 16 inches in height and allow for two to three inches of space between the lettering and the top and bottom of the sign band.
5. Design the sign so that the width of the lettering extends no more than 75 percent of the width of the sign band.
6. Place a flat, wall-mounted directory sign at each primary building entrance to represent any upper-floor tenants. Such a directory sign should not exceed 10 square feet.
7. Coordinate all wall-mounted signs in terms of size, placement, lettering, color, and overall design in buildings with multiple storefronts.

Located in the sign band above the storefront, this flat wall sign is simple and tastefully lettered.

This directory sign fits within an existing architectural element of the building.

2. Projecting Signs

These signs can be hung from brackets or otherwise mounted so that they hang perpendicular to the building. They may also be attached to the underside of an approved awning. Projecting signs are intended for viewing by pedestrians from a moderate distance.

INAPPROPRIATE TREATMENT

- Do not place a sign higher than the top of a ground-level porch.

GUIDELINES FOR PROJECTING SIGNS:

1. Ensure that the sign face does not exceed 10 square feet in commercial-zoned areas.
2. Sign brackets should be constructed of painted wood or pre-finished, pre-painted metal.
3. For buildings in commercial-zoned areas, place projecting signs at a height at least ten feet above the sidewalk or alley and extending no more than four feet from the vertical surface of the building.
4. When used for a residence converted to professional or business use in residential-zoned areas, attach a small projecting sign to the wall at the first floor or to a porch column, not to exceed three square feet.

This projecting sign in Strasburg shows examples of the products offered by the business within.

This oval projecting sign helps to identify the business from a busy intersection.

3. Window/Door Signs

Painted onto or adhered to display windows or entrance doors, these signs are designed for pedestrian orientation.

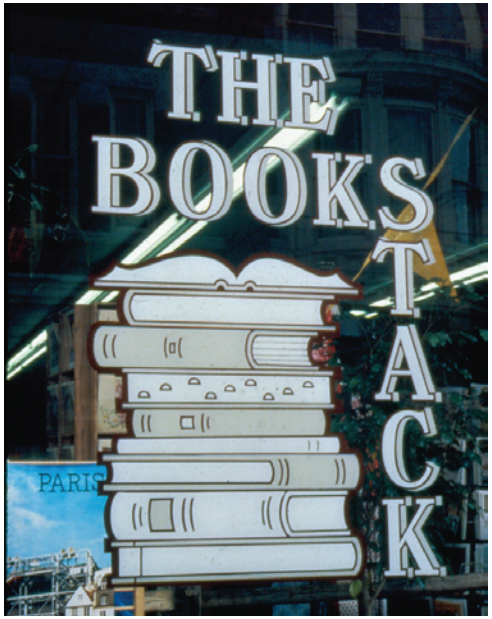
INAPPROPRIATE TREATMENT

- Window and door signs should not be three-dimensional.

GUIDELINES FOR WINDOW/DOOR SIGNS:

1. Place window or door signs with a centerline approximately five and one-half feet above the sidewalk for good visibility.
2. Alternatively, locate window signs in the top or bottom 18 inches of the display window glass.
3. Obscure no more than 20 percent of the window glass.
4. Design window and door signs so that the average height of lettering and symbols is not more than six inches.
5. Limit upper-level tenants to one small window sign not to exceed two square feet.
6. Use vinyl letters for window signs or employ a professional sign painter.

Large letters in an appropriate serif typeface are located where it is easy to view both above and below this window sign.



A professional graphic designer interpreted the name of the business in the design of this window sign.

4. Freestanding Signs

Free standing signs are mounted to posts or other supports and placed in front of buildings that are set back from the street. They may also be placed in the front yard of a residence converted to commercial or office use, ten feet behind the street line and side property line in residential- or commercial-zoned areas.

GUIDELINES FOR FREESTANDING SIGNS:

1. Size pole-mounted, freestanding signs to be no higher than eight feet.
2. Design the total sign area to not exceed sixteen square feet.

The bracket for this pole-mounted sign echoes the oval sign shape. The sign graphics are professionally executed in a palette of three colors.

A. INTRODUCTION

Awnings can contribute to the overall image of commercial areas of the historic districts by providing visual continuity to a commercial block, helping to highlight specific buildings, or by covering any unattractively remodeled transom areas above storefronts.

Some commercial buildings in the districts may have lost their porches or original awnings. New awnings may be an effective way of recalling these missing elements and denoting the commercial use of the building.

Awnings also protect pedestrians from the weather, shield window displays from sunlight, and conserve energy. Awnings offer the business owner additional facade visibility because of their color and the possibility of adding an awning sign.

GUIDELINES FOR AWNINGS:

1. Historic canopies and marquees should be retained and maintained on historic building facades.

This sloped fabric awning is fixed in place and has discreet lettering on the scalloped valance.

The awning on the porch of the Strasburg Library is properly attached under the cornice.

The metal marquee of the Strasburg Theater appears to be an original feature of the building.

B. TYPES

1. Standard sloped fabric awnings are the most traditional awning type and are appropriate for most historic commercial buildings. They are available either fixed in place or with mechanisms that allow them to retract, a historic feature.
2. Residential shed awnings based on historic designs may be appropriate for windows of residential buildings in the historic districts. Understated traditional designs will be considered on a case-by-case basis.
3. Boxed or curved fabric awnings are a more current design treatment. Use these designs only on non-historic or new commercial buildings.
4. Canopies are fixed wooden or metal architectural elements that cover an entry or storefront. Their use may be appropriate on some commercial buildings. These designs must fit the storefront design and not obscure important elements such as transoms or decorative glass.
5. Marquees are permanent structures that extend out over the facade of a building such as the element in which the changing signs of a theater are located.

The more contemporary awning designs seen here may be appropriate for new construction in the historic districts.

Sloped awnings may be installed to be retractable, providing shade for the storefront only when needed.

A canopy covers the original entrance to a Colonial Revival hotel.

The side entrance to this historic main street building has a curved awning.

curved awning

sloped awning

C. DESIGN AND PLACEMENT

GUIDELINES FOR DESIGN AND PLACEMENT:

1. Choose awning designs that do not interfere with existing signs or distinctive architectural features of the building.
2. Place awnings where they will not conflict with street trees, street signs, or other elements along the street.
3. Fit awnings to the width and shape of any storefront or window openings that it covers. For instance, straight-sloped awnings work best on rectangular storefronts.
4. Make sure that the bottom of the awning valance is at least seven (7) feet above the sidewalk.

Fabric awnings are appropriate for downtown buildings.

D. MATERIALS AND COLORS

INAPPROPRIATE TREATMENTS

- Aluminum or plastic awnings are inappropriate for any building within the historic districts.
- Avoid the use of metal or plastic awnings, or awnings fashioned of shiny, plastic-like fabrics.
- Do not use overly bright or complex patterns for awnings.

GUIDELINES FOR MATERIALS AND COLORS:

1. Fabric is the traditional material for awnings and should be used in the historic districts.
2. Canopies and marquees were often constructed of wood or metal. Look to historic precedents for the design of similar new features.
3. Coordinate awning colors with the overall building color scheme.

PRESERVATION BRIEF #44

The Use of Awnings on Historic Buildings
www.nps.gov//history/hps/tps/briefs/brief44.htm

E. AWNING AND CANOPY SIGNS

A sign can be painted, screened, or applied to the front panel or valance area of an awning. Typically, the drop of an awning valance measures between six and eight inches. The maximum drop should never exceed 12 inches.

INAPPROPRIATE TREATMENTS

- Avoid hand-painted or individually made fabric letters that are not professionally applied.
- Avoid backlit awning signs.

Lettering should be placed on the drop or valance of the awning so that it is visible from an automobile or a pedestrian across the street.

GUIDELINES FOR AWNING AND CANOPY SIGNS:

1. Size letters to allow for an inch of open space at both the top and bottom of the valance.
2.. Ensure that the lettering extends no more than 75 percent of the width of the awning.

Placement of lettering on the valance of the awning should leave space both above and below the wording.

A. INTRODUCTION

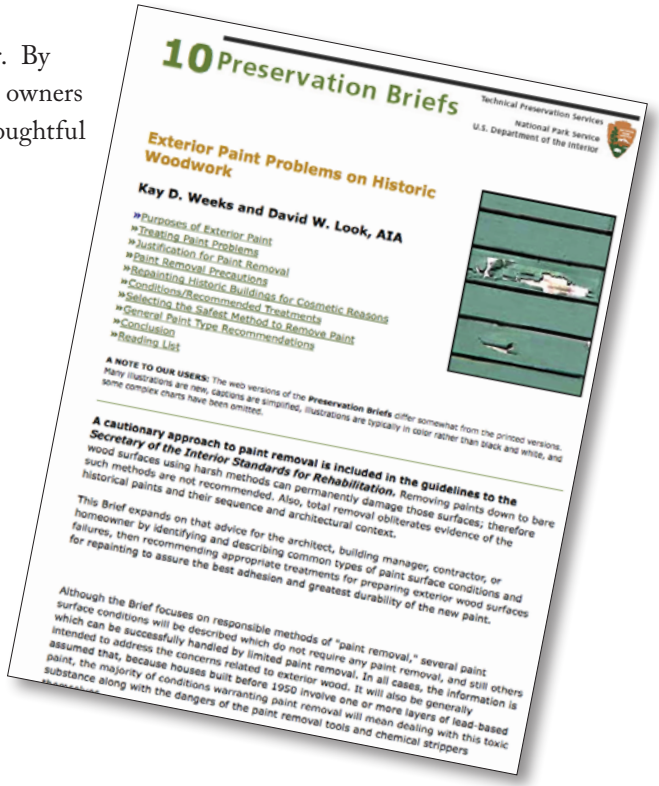
While historic buildings are designed in many different styles and eras, they share several common elements. These features include roofs, chimneys, cornices, and foundations, as well as doors, windows, and entry features. The preservation of all of these original elements is critical in retaining the integrity of a historic building.

It is the responsibility of the Architectural Review Board (ARB) to evaluate the appropriateness of changes proposed to the exterior of your building for architectural compatibility. *Chapter 3: Architectural Styles* reviews the defining characteristics of the most common building styles in the historic districts.

There may be an economic benefit when property owners undertake successful and sensitive rehabilitation projects. These benefits may include state rehabilitation tax credits (See *Appendix C*) and increases in property values.

This chapter discusses the elements that comprise a historic building. The guidelines are numbered and arranged in a hierarchy progressing from retain, to repair, to replace. Included with the guidelines are links to the appropriate *Preservation Brief(s)* as well as information on maintenance and inappropriate treatments. The *Preservation Briefs* are produced by the Technical Preservation Services of the National Park Service and provide technical information in accordance with the *Secretary of Interior's Standards for Rehabilitation* (listed in *Chapter 2, Section D2*) for over forty individual topics related to preservation, rehabilitation, and restoration of historic structures.

Chapter 10: Materials follows this chapter. By reading these chapters together, property owners will have the tools necessary to plan a thoughtful and respectful rehabilitation project.


10 Preservation Briefs

Technical Preservation Services
National Park Service
U.S. Department of the Interior

Exterior Paint Problems on Historic Woodwork

Kay D. Weeks and David W. Look, AIA

»Purposes of Exterior Paint
»Treating Paint Problems
»Justification for Paint Removal
»Paint Removal Precautions
»Repainting Historic Buildings for Cosmetic Reasons
»Conditions/Recommended Treatments
»Selecting the Safest Method to Remove Paint
»General Paint Type Recommendations
»Conclusion
»Reading List

A NOTE TO OUR USERS: The web versions of the **Preservation Briefs** differ somewhat from the printed versions. Many illustrations are new, captions are simplified, illustrations are typically in color rather than black and white, and some complex charts have been omitted.

A cautionary approach to paint removal is included in the guidelines to the Secretary of the Interior Standards for Rehabilitation. Removing paints down to bare wood surfaces using harsh methods can permanently damage those surfaces; therefore such methods are not recommended. Also, total removal obliterates evidence of the historical paints and their sequence and architectural context.

This Brief expands on that advice for the architect, building manager, contractor, or homeowner by identifying and describing common types of paint surface conditions and failures, then recommending appropriate treatments for preparing exterior wood surfaces for repainting to assure the best adhesion and greatest durability of the new paint.

Although the Brief focuses on responsible methods of "paint removal," several paint surface conditions will be described which do not require any paint removal, and still others which can be successfully handled by limited paint removal. In all cases, the information is intended to address the concerns related to exterior wood. It will also be generally assumed that, because houses built before 1950 involve one or more layers of lead-based paint, the majority of conditions warranting paint removal will mean dealing with this toxic substance along with the dangers of the paint removal tools and chemical strippers

B. ROOF FORM

One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

Roof shapes across Strasburg's historic districts vary with the architectural style of the structure; however, gable roof forms predominate. Victorian dwellings may have central gable forms on vernacular examples and the occasional complex roof of the Queen Anne style perhaps augmented with a conical tower. Hipped roofs are found on Italianate and American Foursquare dwellings. The shed-roof form is most often used for commercial structures and residential porches.

GUIDELINES FOR ROOF FORM:

1. Preserve original roof shapes.
2. Retain architectural features including roof cresting, finials, dormers, cornices, exposed rafter tails, and chimneys.

The mid-twentieth century house to the left has a low-pitched side-gabled roof. The house in the center has a more steeply pitched end-gabled roof with a side-facing shed-roofed dormer. The house in the foreground has a hipped roof with a hipped roof dormer and a low-pitched hip roof porch.

The Hotel Strasburg has a mansard main roof, while its porch has a slightly pitched shed roof and the second-story porch has a gable-roofed pediment. In the foreground, the main house has a side-gabled roof, and there is a rear ell also with a gable roof. A later addition extends behind the ell and has a lower pitched gable roof.

C. ROOF MATERIALS

The predominant original roofing material is standing-seam metal. Ornamental sheet metal with stamped shingle patterns is also found. Both metal and diamond-shaped asphalt or cement-asbestos shingles are found on early-twentieth-century dwellings and slate applied in decorative patterns is found on several high style Victorian structures. In some instances, original roof materials have been replaced with asphalt shingles. From the 1930s forward, asphalt shingles are the most common roofing material.

If you would like to use a material other than one of the original materials listed above and described below, please check with the Planning and Zoning Department. The ARB currently allows wood shingles, standing-seam metal, very dark composition asphalt shingles, certain cement products fashioned to imitate wood and slate, and artificial slate.

INAPPROPRIATE TREATMENT

- Do not replace a deteriorated historic roof with a material that does not have the same visual qualities as the original.

GUIDELINES FOR ROOF MATERIALS:

1. Retain original or early roof materials, such as wood shingle, standing-seam metal, metal shingle, asbestos shingle, or slate whenever possible.
2. Repair roof materials and elements in-kind with materials that duplicate the physical and visual characteristics of the original materials.
3. For slate roofs, keep as much of the historic roof material as possible. Consolidate the original roof shingles to the most visible areas and use replacement materials on areas not in view from public ways.
4. Replace roof coverings when necessary, using new material that matches the original roof covering in composition, size, shape, color, and texture.

The Frontier Fort roof is currently covered in non-historic wood shingles.

1. SHINGLES

a. **Wood**

The availability of wood made this roofing popular with the first settlers, and regional stylistic characteristics developed over time. Although there was a decline in the use of wood shingles in urban communities in the nineteenth century due to fire concerns, wood shingle roofs endured in rural areas and small towns. Replacement roof shingles should replicate the appearance of the early thin, usually oak shingles which were often fishscale or rectangular in shape. Modern cedar shingles are not an acceptable substitute. Hand-split shakes are not acceptable. Longevity: 20-25 years.

PRESERVATION BRIEF #04

Roofing for Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief04.htm

PRESERVATION BRIEF #19

The Repair and Replacement of Historic Wooden Shingle Roofs
www.nps.gov/history/hps/tps/briefs/brief19.htm

b. **Fiber-Cement and Cement-Asbestos**

Marketed as an alternative to slate and wood shingles for over a century, modern cement allows designs to simulate wood shingles. These cement materials vary by product but generally have a life expectancy of 60 years. They can be more fire retardant than their wood counterparts and less expensive than slate. Cement-asbestos is no longer in use.

c. **Slate**

Although its use in Virginia is documented as early as Jamestown, slate was not easily shipped and did not enjoy wide popularity until canals and railroads made its transport more economically feasible in the mid-nineteenth century.

i. Buckingham slate from Buckingham County, Virginia, is of a uniform dark gray color, and is one of the hardest slates available. Its life expectancy is approximately 150 years.

ii. Pennsylvania and Vermont slate are noted for their variation in color, including green and red tones. Pennsylvania slate will often start to delaminate after 75 years and has a life expectancy of no more than 125 years. Vermont slate does not delaminate and has a life expectancy of 150 years or more.

iii. Faux slate is manufactured from recycled plastic and rubber and may cost less than natural slate as well as weighing 50 percent less. When chosen carefully, these slates closely replicate the visual appearance of the historic material.

d. **Metal** *see next section*

e. **Asphalt**

First produced in 1903 as individual shingles cut from asphalt roll roofing, these shingles were given a stone surface. By 1906, the multi-tab strip shingle was being

The diamond pattern of this shingle is usually associated with cement-asbestos shingles.

Asphalt roofing products that simulate slate can be found in the district and may allow the flexibility to cover curved surfaces such as this turret.

The subtle variations in the tone of this slate and its apparent good condition may indicate that this roof is clad in Vermont slate.

PRESERVATION BRIEF #29

The Repair, Replacement, and Maintenance of Historic Slate Roofs
www.nps.gov/history/hps/tps/briefs/brief19.htm

marketed. Ceramic granules have replaced the original crushed stone, and fiberglass mats have replaced felt underlayment to improve this product's durability.

2. METAL

Traditional metal roofs are fashioned of 17- to 22-inch-wide sheets formed into pans with 1 1/2 inch-high sides that when placed side-by-side are locked together through crimping seams to provide a waterproof roof covering.

a. **Copper**

Copper did not see widespread popularity until the latter part of the nineteenth century when large quantities of the metal began to be mined in Michigan. Due to high cost, copper is more often used for flashing, gutters, and downspouts. Since it does not need to be coated, copper weathers well and is easy to install. It is also more flexible than steel, therefore, performs better in areas where there is a wide range of temperature fluctuation.
Longevity: 100 years.

b. **Tin-plated Iron**

From its use at Thomas Jefferson's Monticello in 1800, this metal product was popular throughout the nineteenth century. As technology improved, the size of sheets grew from 10x14 inches in the 1830s to 20x28 inches in the 1870s. In the early use, the small sheets were crimped flat on all four sides, a distinctive finish.

c. **Galvanized Metal**

The process for galvanizing, or coating, iron or steel with zinc was patented in 1839; however, it was not until the early twentieth century that the costs associated with its production were reduced to a sufficient level for it to become more economical than tin or terne. To prevent galvanized metal from rusting, it is necessary to keep it

Standing-seam metal roofs need to be kept painted to prevent deterioration.

A new galvanized standing-seam metal roof often needs to weather before paint will adhere properly.

NOTE:

Elastomeric Roof Coatings

These rubberized reflective products can extend the life expectancy of a metal roof by reducing the roof's surface temperature and the harmful effects of solar radiation. They should not be used to repair leaks. Leaks should be repaired using the original roofing material, roofing cement and reinforcing fabric. When used, an elastomeric coating should either match the paint color of the roof or a clear coating should be used with a matte finish. Longevity: 3-7 years

well painted. Use a primer and paint of good quality and that are specially formulated for use on galvanized metal to achieve the best results. Traditional colors are silver and dark green. Longevity: 50+ years.

d. **Terne**

The French word for "dull," terne was used to describe lead coated tin plate patented in 1831. Less expensive than tin-plated iron, it became twice as popular by the end of the nineteenth century and was fashioned into shingles, sheets, 5V crimp (an economical metal roof material usually found on agricultural and accessory buildings), and standing-seam applications. A zinc-tin alloy on a steel substrate has now replaced the lead coated tinplate. Make sure that any bare metal is primed with an iron-oxide primer and painted with a linseed-oil finish coat. Longevity: 30+ years.

e. **Prepainted Terne**

Modern terne must be painted to ensure its life expectancy. This product also comes prepainted from the factory in 5V crimp, shingles, and standing-seam metal reducing later maintenance issues. Certain suppliers offer a color palette that approximates a historic appearance rather than shiny coatings. This product, correctly installed, is virtually maintenance free. Longevity: finish is under warranty for 20-30 years.

f. **Terne-Coated Stainless Steel**

This relatively new material consists of stainless steel to which a zinc-tin alloy has been applied. This product does not need painting and can be worked in a manner to approximate historic standing-seam metal roof profiles. Keep the roof clear of debris and rinse annually. Longevity: 50-100 years

3. MISCELLANEOUS ROOF MATERIALS

a. **Built-up and Bitumenous**

Built-up roofing is composed of layers of roofing felt sandwiched between layers of tar/asphalt with a gravel finish imbedded in the top layer. In a bitumenous application, a polyester or fiberglass product with bitumen is substituted for the felt. These products are suitable for flat or very low sloping roofs. Longevity: 15-30 years

b. **Membrane Roofs**

EPDM (Ethylene Propylene Diene Terpolymer)

This single-ply rubber roofing membrane was introduced in the 1960s for use on low-sloping commercial roofs. It shows a high degree of stability under exposure to light, ozone, and variation in temperature. Longevity: 30-50 years

PVC (Polyvinyl Chloride)

This membrane material is seamed together with hot air to eliminate seams and the possibility of water penetration. PVC roofs can reflect up to 90% of the sun's heat and, therefore, help reduce heat island effects. Longevity: 30+ years

5V crimp is a traditional meal roofing product used on rural structures and outbuildings throughout the twentieth century. It is formed in 24"-wide panels with low-profile v-shaped ribs. There is a single center rib with two ribs at the end of each panel. It is from this design that the product's name is derived.

Metal shingles gained popularity at the turn of the twentieth century and are currently being manufactured in historic profiles as a pre-painted product.

D. ROOF FEATURES

Roof features may be divided into three categories.

1. Design Features

These features include dormers, light wells, skylights, vents, and cupolas or belvederes.

A dormer is defined as a separately framed roof element that projects from a sloping roof, contains a vertical window, and is covered by its own roof. The most common types of dormers take their names from the roof profile and include gabled, hipped, and shed dormers. Dormers on historic dwellings allowed the attic story to be used for sleeping rooms by providing ventilation and light to the space.

Light wells, vents, and cupolas or belvederes were historically designed to bring light and air to the interior of a building. Skylights are more modern devices designed to bring only light to a building's interior. Light wells are more commonly found in historic commercial construction, and cupolas were introduced by the Italianate style popular in the mid- to late nineteenth century. These features are sometimes found but are not prevalent in Strasburg's historic districts.

2. Decorative Roof Features

These features include finials, cresting, and open roof decks with balustrades.

Finials are often used at the top of a conically-roofed Queen Anne tower. Cresting is also most common on Victorian-era structures and is crafted of shaped metal sections that are applied along the ridgeline of the roof.

Cornice-line or roofline balustrades were a classical roof elaboration seen in high-style architecture of the Georgian, Federal, Classical Revival, and Colonial Revival styles.

These features are sometimes found but are not prevalent in Strasburg's historic districts.

This stucco clad dormer has a hipped roof covered in metal shingles and provides light to the upper level of a Bungalow in the district.

A cupola is located behind the gallery balustrade on the roof of the Strasburg Post Office and is capped by a copper roof and finial.

This metal-shingle-clad tower roof terminates in a round ball finial.

3. Mechanical Items

These features include items such as solar panels, satellite dishes, and mechanical equipment.

Solar panels are increasing in popularity, which has led to recent innovation in their design. It is now possible to purchase panels that are the same size and dimension as shingle roofing materials or that fit between metal standing-seam panels.

INAPPROPRIATE TREATMENTS

- Dormers that are not part of the original design should not be added to the front of the roof. Dormers on the roof of secondary elevations may be acceptable if not viewed from a public right-of-way.
- Vents and skylights are generally discouraged unless placed inconspicuously on the secondary roof areas of the building. Their placement and use will be reviewed on a case-by-case basis by the ARB.
- Do not place a satellite dish, conventional solar panels, or large antennas on the front of a building or on any other side that faces a public way or in the front yard or other yard that faces a public way unless screened from public view. See #3 above for solar panel options that may be more compatible.
- Do not remove or obscure any historic roof features.

Solar panels that fit carefully within standing-seam metal roofs may be an appropriate alternative for use in the historic districts.

GUIDELINES FOR ROOF FEATURES:

1. Retain historic roof features that help to define the character of your structure or ventilate and/or light your structure.
2. Repair and replace original decorative roof features in-kind using the original materials and historic photographs as a guide.
3. Locate new skylights, solar panels, satellite dishes, and roof-mounted mechanical equipment to the rear or side of the roof where least visible from public roads, walkways, and neighboring properties. These features, when approved, should be installed no closer than ten feet from side property lines when their installation affects an adjoining lot.
4. Install low profile, flat-glazed skylights close to the roof and following the pattern of the secondary facade.
5. Incorporate shingle-profile solar panels or film that fits between standing seams into a non-primary roof face when possible. This newer technology is preferable to the more cumbersome earlier designs.

E. CHIMNEYS

Masonry chimneys are a character-defining feature of dwellings in Strasburg's historic districts. They were, and may still be, an integral part of a house's heating system. As such, a chimney's main purpose is to provide for the safe removal of smoke and sparks.

Chimneys may be placed to the exterior or interior of a structure. Early chimneys, used for heating and cooking may have been placed to the outside of the structure. From the late-eighteenth until mid-nineteenth centuries interior chimneys were favored.

Exterior chimneys are usually placed centered on the gable wall of a structure. Interior chimneys are also most often located at the gable ends of historic structures. Single interior chimneys may be located on the ridge of the roof at either end of the building. This is especially true in earlier examples where the massing of the building is symmetrical.

By the end of the nineteenth century, square masonry flues replaced chimneys as a source to vent stoves and furnaces. They are often seen on rear ells where kitchens were located. By the twentieth century, chimneys often moved from the exterior walls to a more central location within the structure.

Chimney pots date to as early as the thirteenth century but became popular in the United States in the mid-1800s as they helped increase the draft up a chimney, important to vent the fumes and soot produced by burning coal. Chimney pots were produced by artisans and by factories until the 1920s when oil burners replaced coal furnaces, and the function of chimney pots was no longer needed.

Original chimneys in Strasburg's historic districts are constructed of local limestone, brick, or both of these materials, with stone comprising the lower section.

With the increased use of stoves to heat dwellings, stovepipes were directed up chimneys, and the design of the fireplace and chimney ceased to be the most important factors in the second-half of the nineteenth century.

Rehabilitation work on this historic residence included the removal of the exterior chimney and reveals an apparent log structure to which a second story was later added. The outline of the lower portion of the chimney and its exterior placement likely date the original portion of the house to the early nineteenth century.

MAINTENANCE

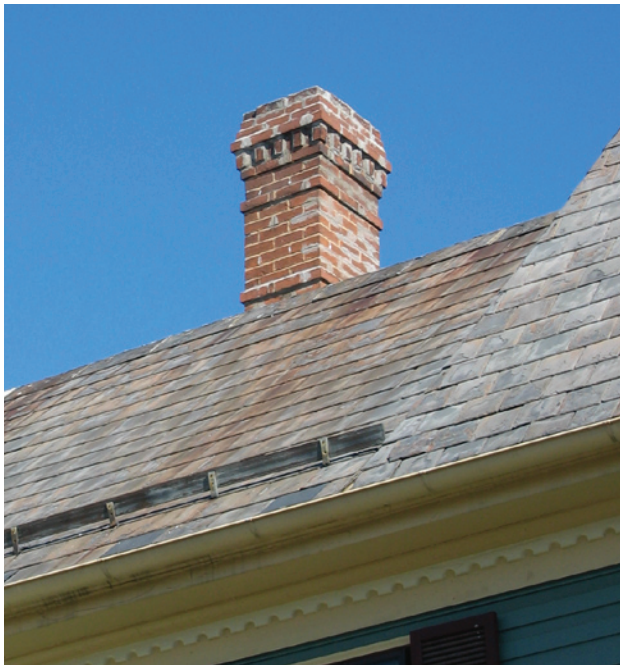
- Conduct annual chimney inspections to check for leaning, cracking, and deteriorated flashing, flue liners, pointing, or brickwork.
- Check for build-up of soot, debris, and animal nests.
- Clean any chimney that is in regular use on an annual basis.

INAPPROPRIATE TREATMENTS

- Do not remove a historic chimney.
- Do not shorten original chimneys when they become deteriorated.
- Do not use parging as an alternative to repointing deteriorated chimney masonry.
- Do not use an uncovered metal pipe chimney for a primary structure in the historic districts. If approved for use on accessory buildings, the stovepipe should have a matte, non-metallic dark finish.
- Do not use metal pipe chimneys enclosed by artificial siding.
- Do not paint unpainted masonry.

GUIDELINES FOR CHIMNEYS:

1. Maintain existing historic chimneys.
2. Repair rather than remove original chimney features. If repairs are necessary, match the original materials, colors, shape, and masonry as closely as possible.
3. Previously existing historic chimneys may be rebuilt if historical documentation supports that the design is as close as possible to the original.
4. Chimney caps or other covers are acceptable as long as they are installed without altering the design of the chimney.
5. To retain the historical appearance of the structure, when an interior chimney is removed as part of a proposed alteration, the exterior portion of the chimney should be preserved or reconstructed, especially if visible from a right-of-way. *Caution: if part of the interior chimney within the building has been removed, the chimney above the roof must be properly braced to support the imposed load.*
6. Use brick or stone as the exterior material of new chimneys.



Late-nineteenth residences often incorporated centrally located chimneys with details such as the belt courses and corbeling seen here.

Exterior-end chimney constructed of a stone bottom portion and brick upper portion are found throughout the Shenandoah Valley.

Located within the wall of this Bungalow, the narrow profile of this chimney indicates that it may have been a secondary heat source for the house. Bungalow design often centered the living room around the hearth.

Located entirely within the end wall of the building, this chimney reflects advancements in technology that allowed interior chimneys to become possible in the early nineteenth century.

F. GUTTERS AND DOWNSPOUTS

Gutters and downspouts provide a path to direct water away from the building and its foundation. The shape, size, and materials of gutters and downspouts may contribute to, or detract from, the historic character of the building.

Copper, tinplate, and terneplate replaced original lead gutters in the late eighteenth century, and these materials were used primarily as a lining material until the late nineteenth century.

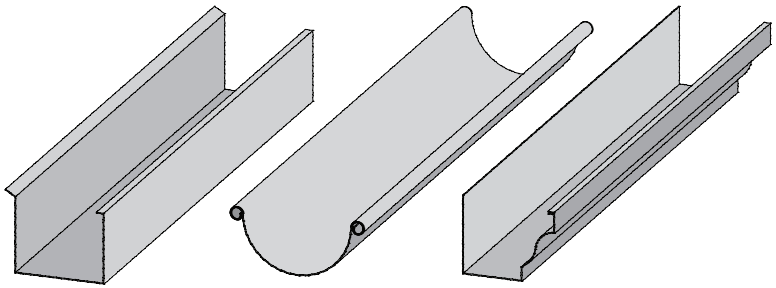
Galvanized iron and steel, terne, copper, monel (a nickel-copper alloy), and aluminum gutters were made possible by the invention of the metal roll-forming machine during the industrial revolution. By the early twentieth century, building supply catalogues advertised a number of molded gutter profiles that imitated classic molding profiles.

A boxed or built-in gutter is a metal-lined, wood-framed gutter integrated into the building cornice of either an open or closed design with a sloped bottom.

INAPPROPRIATE TREATMENTS

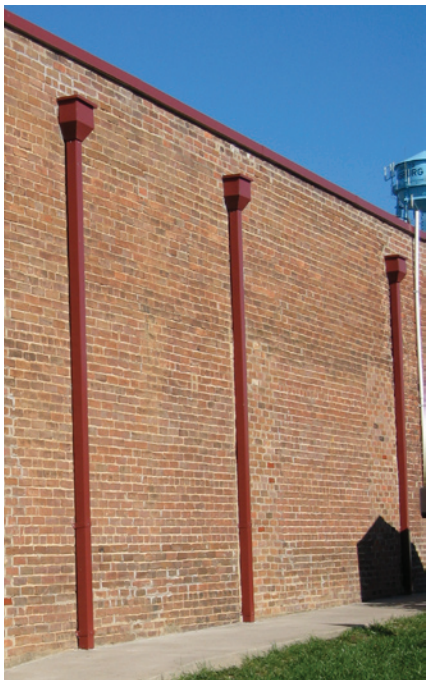
- Avoid the removal of historic fabric from the building when installing gutters and downspouts.

GUTTER TYPES



square half-round ogee

With planning, gutter systems can disappear into trim. This system drains the water from the porch roof into the main downfall for the house and is then carried downhill away from the foundation.



Collector boxes and downfalls provide a repetitive decorative element on the side of this commercial building and denote the structure's parapet roof.

GUIDELINES FOR GUTTERS AND DOWNSPOUTS:

1. Check and clean gutters on a regular schedule to avoid clogging that can lead to moisture damage.
2. Retain existing metal gutters and downspouts.
3. Repair existing gutters and downspouts and provide ongoing maintenance to prevent their deterioration.
4. Replace gutters and downspouts with a historic profile appropriate to the architectural style of the building.
5. Make certain new metal gutters and downspouts are of the appropriate size and scale. Some types are finished with an enamel or baked-on coating.
6. Ensure that the finish color is compatible with the overall color scheme for the building.

G. CORNICES AND PARAPETS

A cornice may be located at the intersection of the roof and the wall, below a porch roof, or above a storefront. The material and design depend on the style and character of the rest of the building.

The junction between the roof and wall may be decorated with moldings, brackets, or consoles (or some combination of them), depending on the architectural style of the structure. This junction is formed in many ways, sometimes with a cornice that may be a simple box or highly articulated with modillions, dentils, or moldings. Cornices are usually wood. In the nineteenth century, brick cornices are found; and by the late nineteenth century, sheet-metal ones.

Other times, the wall extends above the roofline, forming a parapet wall that may be decorated to visually complete the design.

Trim related to doors, windows, porches, or other elements is an important character-defining feature of a building. The design of any trim or decorative wall features responds both to the architectural style of the building and to the building materials.

INAPPROPRIATE TREATMENTS

- Do not remove elements that are part of the original design of the structure without replacing them in-kind.
- Do not replace original trim with material that conveys a different period of construction or architectural style.

A wooden cornice with Italianate details sits above a brick pendant cornice.

Classical cast stone decorative elements adorn the brick parapet of this bank building on King Street.

GUIDELINES FOR CORNICES AND PARAPETS:

1. Inspect the roof wall junction for any loose or missing pieces, signs of water damage, overall sagging, and/or separation from the building.
2. Keep wood elements well painted to guard against moisture infiltration.
3. Check masonry examples for sound mortar and the effects of freeze-thaw cycles on the brick.
4. Retain original cornices, parapets, and eaves that define the architectural character of the historic building.
5. Repair rather than replace existing historic features. Match the original materials, details, and profiles.
6. Replace a missing cornice, parapet, or eave with one that is based on physical evidence or documentary photographs.
7. Install new cornices and eaves with proper flashing and slope to ensure against water entry.
8. Ventilate new cornices, parapets, and eaves to protect against moisture buildup.

The classical modillion cornice is seen on both institutional and residential historic structures in the districts.

A late-nineteenth-century commercial building cornice (above) and an Italianate residential example (below).

Deep overhangs show a Craftsman influence and are found on both Bungalow and American Foursquare residences in the district.

A brick mold cornice on King Street.

H. DOORS

The front door of a house defines public from private space. It also provides security for the inhabitants and can often be an element in providing natural ventilation, through cross-breezes, to aid in the cooling of the house.

A variety of door styles are found throughout Strasburg's historic districts. These styles complement and complete the overall architectural character of historic facades.

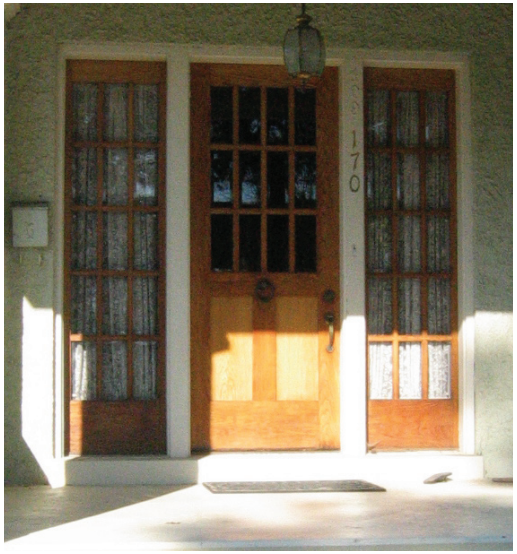
Residential doors typically have wood boards or panels and in some later styles also have glass panes. Variations in the number and shape of panels and panes determine the style of the door. Six and eight panels are most common, with two or four panel designs prevalent in the mid- to late nineteenth century.

Commercial doors tend to have more glazing, typically a single glass pane. Decoration can include raised panels, beveled glass, or small panes.

An early doorway with a three-light transom and six-panel door.

Another early door opening with a four-light transom and a four-panel door.

A classically ornamented door surround with a two-light transom and a partially glazed door.



Note the multi-pane sidelights that echo the pane division of this door.

A full-reveal storm door allows view of the original Victorian period partially glazed door.

Scroll-sawn ornamentation decorates this wooden screen door.

Storm panels replace the screen in this example of a Victorian-embellished screen door..

INAPPROPRIATE TREATMENTS

- Do not strip paint from a historic door to expose natural wood.
- Do not use generic or "stock" replacement doors with details that provide a false sense of historical accuracy.
- Do not replace original trim with trim that conveys a different period, style, or theme.

GUIDELINES FOR DOORS:

1. Retain and repair existing historic or original wooden door(s), transoms, fanlights, and surrounding wood trim.
2. Replace historic doors that are beyond repair with a new or salvaged door(s) of the same size, design, material, and type as used originally or sympathetic to the building style, including number and orientation of panels and location and size of any glass.
3. A storm door, if used, should meet the following guidelines:
   a. Construct storm doors of wood or a composite material that can be sawn and painted the same color as the main door.
   b. Relate openings for screen or glass panels to the proportions of the door.
   c. Use the same overall dimensions for the storm door as the existing door.

Note the offset pane divisions on this storefront door on King Street.

A fully glazed door with a six-light transom was used for a secondary entrance at the Strasburg Theater.

The arched doors are composed of vertical boards and fit the arched opening.

I. WINDOWS

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. The window sash, framing, and architectural detail surrounding the window play a major part in defining the style, scale, and character of a building.

Because of the variety of architectural styles and periods in the historic districts, there is a corresponding variation of styles, types, and sizes of windows.

Openings are arranged consistent with the architectural style of the structure. Early styles from the Federal through Italianate periods usually present a balanced arrangement of openings. The Queen Anne style breaks this tradition with an asymmetrical yet visually balanced arrangement being most common. Early styles reflect the high cost of glass with small panes gradually increasing in size until mechanization made large single or double panes common in the Victorian era.

History and Benefits of Historic Wooden Windows

Double-hung windows, the first form of air conditioning, date to the 1400s. By raising the lower sash on the cool side of the structure and the upper sash on the warmer side, cross-ventilation allowed the cooling of the room.

The first growth wood, from which many original windows are fabricated, has dense growth rings that may provide for better resistance to water and insect damage. Properly restored and cared-for wooden windows should last another 100 years before full restoration is needed again.

Replacement Windows

Approximately 36 percent of your total energy cost comes from heating your home, according to the U. S. Department of Energy. By figuring out what your actual heating costs are you can more accurately assess the cost savings and payback associated with the purchase of storm windows or replacement windows.

Early windows had many small panes of glass as seen in this nine-over-six example.

As technology improved, the pane size and window opening increased, leading to fewer panes of glass. The detailed decorative carving on the trim over the window is likely a later addition.

This window has a lintel that extends past the opening, common in Greek Revival architecture.

- Thirty-percent of windows being replaced each year are less than 10 years old.
- Some replacement windows must be fully replaced if any part fails due to modern construction techniques and materials. Single-seal replacement windows may fail in two to six years. Jamb-liners for tilt-in windows often fail in six to ten years.
- PVC/vinyl is toxic, can't be recycled, and may last only 16 to 18 years.
- Metal-clad wood (especially finger-jointed) may trap moisture, leading to rot.

NOTE:

- Window replacement means replacing both the frames and the sash.
- Sash replacement means replacing just the movable parts of the window and is a less costly alternative to full window replacement

PRESERVATION BRIEF #03

Conserving Energy in Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief03.htm

INAPPROPRIATE TREATMENTS

- Do not install replacement windows that do not fit the opening.
- 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.
- Avoid using clip-in or false muntins or removable internal grilles, as they do not present a historic appearance.
- Do not change the number, location, size, or glazing pattern on the primary elevation(s) visible from the street.
- Do not install horizontal, picture, round, bay, louvered, or octagonal windows not appropriate to the architectural style of the building.
- Avoid cutting new opening(s), especially on the primary facade.
- Avoid blocking in existing windows, especially on the primary facade. The ARB will consider this technique on secondary elevations on a case-by-case basis.
- Avoid covering or obscuring wood sills and exterior frames during the installation of replacement wood siding.
- Do not use muntins in storm windows.
- Do not use unpainted metal finishes.

While the opening is arched, the glass panes of this one-over-one window are square; the wooden frame fills the arch with a carved panel.

The segmental arch associated with arched window openings embellished in this example by a projecting course of header bricks.

The Colonial Revival style made small-paned windows popular again in the early twentieth century.

PRESERVATION BRIEF #09

The Repair of Historic Wooden Windows
www.nps.gov//history/hps/tps/briefs/brief09.htm

GUIDELINES FOR WINDOWS:

1. Ensure that all window hardware is in good operating condition.
2. Ensure that caulk and glazing putty are intact and that water drains off the sills.
3. 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, and shutters.
4. Retain the glass if the window is no longer needed. Screen or shutter the backside so that it appears from the outside to be in use.
5. Repair original windows by patching, splicing, consolidating, or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired rather than replaced.
6. Uncover and repair covered-up windows, and reinstall windows with their original dimensions where they have been blocked in.
7. Retain existing wood window frames when replacing windows. This reduces damage to the interior and exterior historic materials.
8. Replace only those features of the window that are beyond repair. Use sash replacements where wood windows are badly deteriorated. By placing a track and a new sash in the old frame, no trim is removed; so, there is no need to repaint woodwork or adjacent walls.
9. Replace the window unit in-kind if replacement of a deteriorated window is necessary, by matching the:
    a. Design and Dimension of the Original Sash
        i. Maintain the original size and shape of windows. Thin sash frames rarely maintain the overall appearance of historic sash.
        ii. Fit full window replacements to the height and width of the original openings.
        iii. Retain the appearance of a double-hung window whether one or both sashes are operable.
        iv. Do not reduce the glass surface area.
    b. Pane Configuration
        i. Maintain the original number and arrangement of panes.
        ii. Give depth and profile to windows by using true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins.

Small-panes were also used in casement windows as seen in this bay window example.

Popular window designs in the early twentieth century often featured multiple panes in the upper sash and a single pane in the lower sash.

GUIDELINES FOR WINDOWS (CONT'D):

c. Detailing

i. Small variations, such as the width and depth of the muntins and sash, may be permitted if those variations do not significantly impact the historic characteristics of the window design.

ii. Finish windows in a historically appropriate paint color.

d. Materials

i. Replace a wood window with a wood window.

10. Base reconstruction of missing windows on physical evidence, old photographs and drawings, and similar examples in the neighborhood.

11. In cases where the original window sash on the primary facade is beyond repair due to substantial deterioration and must be replaced, if original window sash of the same style and size is identified on a secondary elevation and is being removed for rehabilitation, reinstall/consolidate the original rehabilitated window sash on the most visible side(s) of the house. Use replacement windows on the less visible elevations. *Note: the window frame should always remain in place.*

12. Storm windows should meet the following criteria:

a. Match divisions to sash lines of the original windows.

i. Use meeting rails only in conjunction with double-hung windows, and place them in the same relative location as in the primary sash.

ii. For interior storm windows, no mullions, muntins, or wide frames should be visible from the exterior of the building.

b. Size exterior storm windows to fit tightly within the existing window openings without the need for a subframe or panning (a filler panel) around the perimeter.

c. Choose designs with ventilation holes and/or removable clips to ensure proper maintenance and avoid condensation damage.

d. Match the color of the frame with the color of the primary window frame.

e. Use only clear glass or other transparent material.

f. Set exterior storm sash as far back from the plane of the exterior wall surface as practicable.

Storm Windows and Their Materials

A well-maintained original wooden window with an exterior storm window may provide as good if not better insulation than a double-paned new window. Storm windows can save energy and provide increased comfort by reducing air leakage. They also provide an insulating air space between the storm and primary window.

Wood

- Insulates better than metal
- Can be painted to match trim
- Easily repaired
- Available with glass and screen inserts

Aluminum

- Lighter weight than wood
- Integrated glass and screen panels
- Should be prepainted to match the color of the window frame

NOTE:

See *Chapter 2: Section E2* for more information on insulation, weather-stripping, and replacement windows.

J. SHUTTERS

Shutters originally functioned as a means to control the amount of light and air entering a structure, as well as providing privacy and protection from the elements. Operational shutters can work with double-hung sash windows to provide you with a variety of options for controlling the interior temperature of your home without air conditioning.

Shutters in Strasburg's historic districts were originally paneled or louvered and hinged to the window frames.

INAPPROPRIATE TREATMENTS

- Do not use vinyl, plastic or aluminum shutters or exterior blinds for any historic structure.
- Avoid shutters on multiple or bay windows.
- Do not nail, screw, or permanently secure a shutter in the open position and eliminate its hardware

Early shutters were often solid and could be closed if needed for security.

Louvered shutter designs allowed air to pass through them when they were closed to block the sun.

GUIDELINES FOR SHUTTERS:

1. Retain original shutters and hardware.
2. Repair existing historic shutters following the guidelines for wood found in *Chapter 8: Guidelines for Materials.*
3. Replace shutters that are beyond repair in-kind according to the following criteria:
   a. Shutters should be constructed of wood or a composite material that retains the characteristics of wood and is able to be sawn and painted.
   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. Ensure that shutters are mounted so that when they are closed they will drain water away from the window.

K. PORTICOS AND PORCHES

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall historic character and style of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Porches have traditionally been a social gathering place as well as a transitional area between the interior and exterior. In Strasburg, there are a number of second-story porches in the commercial area. Many vernacular Victorian and Bungalow-style houses in the districts have single-story, full-width porches.

Wraparound porches are found on some Victorian dwellings and were also added to some older houses in the late nineteenth and early twentieth centuries to update their appearance or to replace decayed ones. Small entry porches accent the entrance of some early- to mid-nineteenth-century dwellings and are also found on examples of later styles such as Colonial Revival.

The second story single-bay balcony creates a covered entry below.

This Victorian-period entry porch is notable for its beautifully detailed woodwork.

This covered stoop shelters a side entry.

Classical details were used for the design of a portico that echoes the fanlight over the front door.

INAPPROPRIATE TREATMENTS

- Avoid stripping porticos, porches, and steps of original materials and architectural features such as handrails, balusters, and columns.
- Refrain from the removal of Victorian details from porch elements in order to convey an earlier period of construction.
- Do not enclose porches on primary elevations.
- Avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance.
- Do not add a new porch on a primary elevation.
- Decks are not encouraged in the historic districts. Decks are not appropriate on historic buildings, particularly in town settings.
- New front decks are not permitted.

A Victorian one-bay porch is a later addition to this Greek Revival residence.

Scroll-sawn balusters complement the square posts and carved brackets of this porch set on brick piers.

Wraparound porches were common elements of Victorian period house styles.

Classical details were also adapted to wraparound porch designs.

Two-story front porches are rare in the historic districts.

GUIDELINES FOR PORTICOS AND PORCHES:

1. Retain porticos and porches that are critical to defining the design and integrity of the historic districts. Although many porches were later additions, they should be retained, as they are part of the history of the building and have acquired their own significance over time.
2. Repair and replace damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
3. Keep porches open to provide shade and reduce heat gain during warm weather.
4. Reconstruction of a porch should be based on physical evidence or documentary photographs. If these do not exist, a new porch should be placed in a location according to historic precedent and should show a clear architectural relationship to the historic structure.

Two-story porches are often found on rear ells.

Some rear porches in the district have been screened in.

Second-story gallery porches are a character-defining feature of the commercial portion of the Old Strasburg district.

L. FOUNDATIONS

A foundation forms the base of a building. Earlier houses in Strasburg's historic districts are primarily built on stone foundations. Brick foundations are found in the late nineteenth century and concrete ones in the twentieth century. Front porch foundations may be stone, brick, or brick piers.

Houses of masonry construction often show no delineation between the foundation and wall plane. In frame construction, a stone, or later a brick foundation, is often in contrast to the wall surface.

For more information on maintenance, repair, and proper cleaning of masonry, please refer to *Chapter 10: Materials*.

MATERIALS AND MAINTENANCE

- Ensure that land is graded so that water flows away from the foundation, and if necessary, install drains around the foundation.
- Remove any vegetation that may cause structural disturbances at the foundation.
- Keep any foundation vents open so that air flows freely.

INAPPROPRIATE TREATMENTS

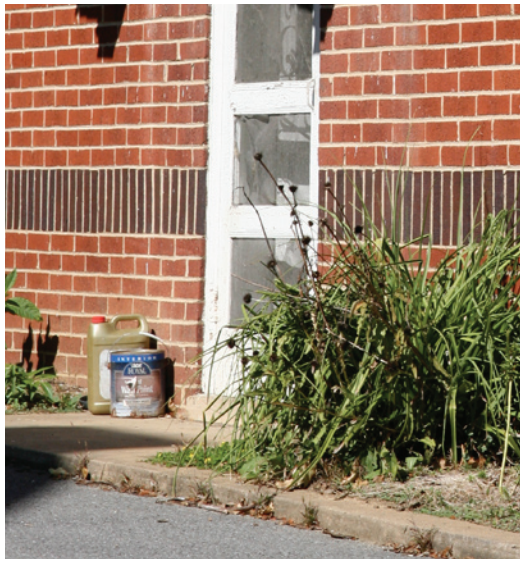
- Do not cover the foundation with wall cladding materials, such as replacement siding.
- Do not paint unpainted brick or stone.
- Do not fill in brick piers with solid masonry.

GUIDELINES:

1. Retain any decorative foundation vents that are original to the building.
2. Repair and replace deteriorated foundation materials such as brick and mortar, matching existing historic materials as closely as possible.
3. Parging of foundations may be an acceptable treatment, unless the foundation is constructed of native limestone.

Stone provides the foundation for many of Strasburg's earliest buildings.

Stuccoed or parged foundations are also found in the district.



Later structures may have brick foundations or brick veneer over concrete.

It is best to keep vegetation clear of the foundation as roots may leach nutrients from the mortar.

A. INTRODUCTION

Strasburg's historic buildings are constructed of traditional materials such as brick, stone, and wood. These materials have a distinctive patina as they age. The continued preservation of these materials is what gives a historic building its unique character.

In this chapter you will find helpful information on the maintenance and repair of various materials that were used for structures throughout the districts. Care should be taken to guard the prevailing character of each district through the choice of materials. You will also find guidance on replacement materials that may be approved for use on your building.

Some of the earliest surviving structures in Strasburg's historic districts are of stone and log construction.

B. WOOD

The availability and flexibility of wood has made it the most common building material throughout much of America's building history. Some of Strasburg's earliest buildings were of log construction. Wood continued to be one of the primary building materials throughout the town's development. Wood-framed houses were clad in wood siding, wood shingle roofs adorned early buildings, and original windows and doors were constructed of wood.

Because it can be shaped easily by sawing, planing, and carving, wood also is used for a broad range of decorative elements, such as cornices, brackets, shutters, posts and columns, railings, and trim.

MATERIALS AND MAINTENANCE

- Wood requires consistent maintenance. The main objective is to keep it free from water damage, rot, and wood-boring pests.
- Identify sources of moisture problems and take appropriate measures to fix them.
- Check for foundation settlement, moisture, and insect damage to wood near the ground. Any contact of wood with the ground should be avoided, and if found, remedied.
- Inspect all wood features of the building that are subject to the effects of weather for signs of deterioration.
- Keep all wood surfaces primed and painted.
- Use appropriate methods to control insect damage. It is best to hire a company professionally providing this service.
- Recaulk joints where moisture might penetrate a building.
- 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.
- Repair leaking roofs, gutters, downspouts, and flashing.
- Maintain proper drainage around the foundation to prevent standing water.

Paint has begun to fail on this German or novelty siding, which appears otherwise to be in very good condition. German siding became popular in the late-nineteenth century.

PRESERVATION BRIEF #09:

The Repair of Historic Wooden Windows
www.nps.gov/history/hps/tps/briefs/brief09.htm

PRESERVATION BRIEF #10:

Exterior Paint Problems on Historic Woodwork
www.nps.gov/history/hps/tps/briefs/brief10.htm

PRESERVATION BRIEF #26:

The Preservation and Repair of Historic Log Buildings
www.nps.gov/history/hps/tps/briefs/brief26.htm

Paint can help protect wooden building elements from the weather and associated deterioration which may lead to more costly repairs later.

INAPPROPRIATE TREATMENT

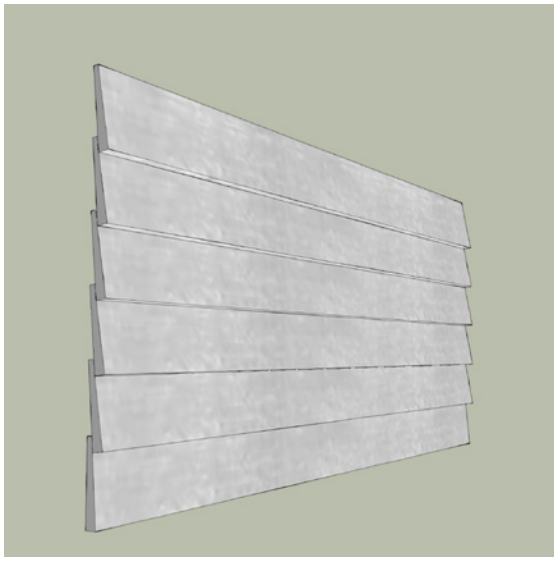
- Do not use chemical wood preservatives on exposed log structures. They may change the color or appearance of the historic material and may be toxic. An exception to this may be the use of a borate solution followed by a water-repellent coating.
- Log structures were generally sided. Do not remove old siding to expose logs on exterior.
- Modern manufactured log structures are not appropriate in historic districts.
- Do not use liquid siding, a spray-on coating of resins and polymers. See *Section G: Paint and Color* for more information on this treatment.
- Do not use cement fiberboard, vinyl or other substitute materials to replace original wood siding on historic structures that contribute to the significance of the historic district.
- Do not use synthetic siding, such as vinyl or aluminum, over existing wood siding or as a replacement for removed wooden siding.
- Do not use high-pressure power washing to clean wood siding as the pressure may force moisture behind the siding where it can lead to paint failure and rot.
- Do not caulk under individual siding boards or windowsills as this action seals the building too tightly and can lead to moisture problems within the frame walls and to paint failure.

Rarely seen as an exterior surface, log construction may be present in a number of Strasburg's early dwellings

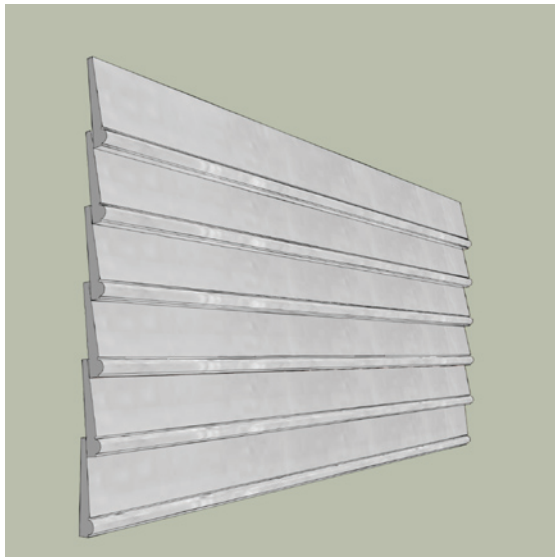
Wooden shingles as a wall cladding material gained popularity in the late nineteenth century.

Clapboards are a wooden wall cladding material that date to the colonial period. They were often used over log construction to provide a more finished appearance and additional protection from the elements.

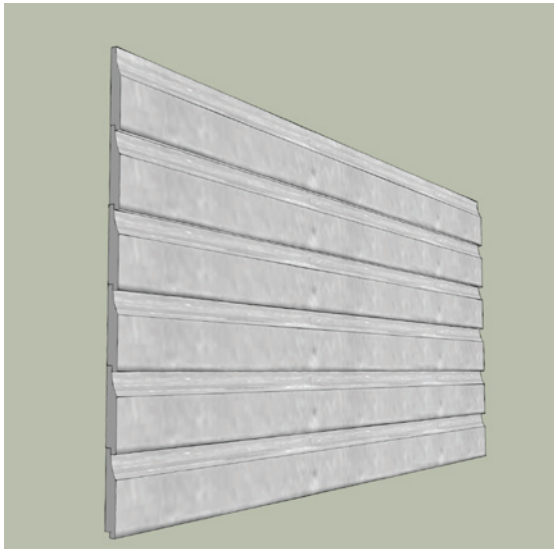
Wood Siding Types



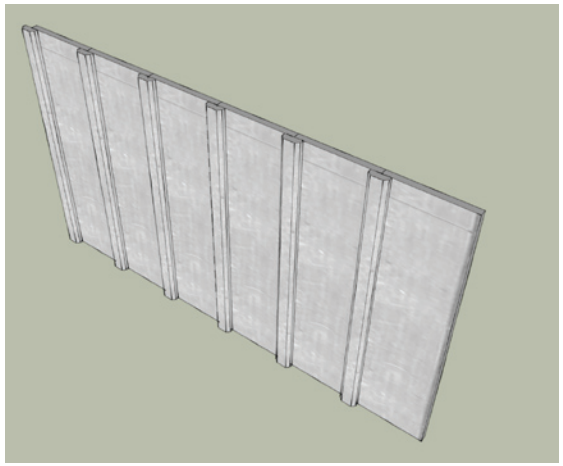
Clapboard (beveled)



Beaded



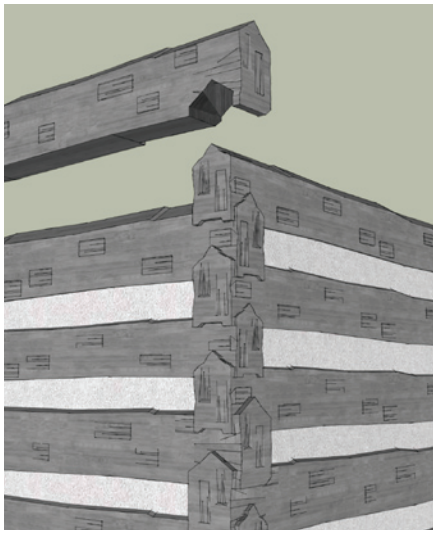
German or Novelty



Board-and-Batten

Log Notching Types

Notch

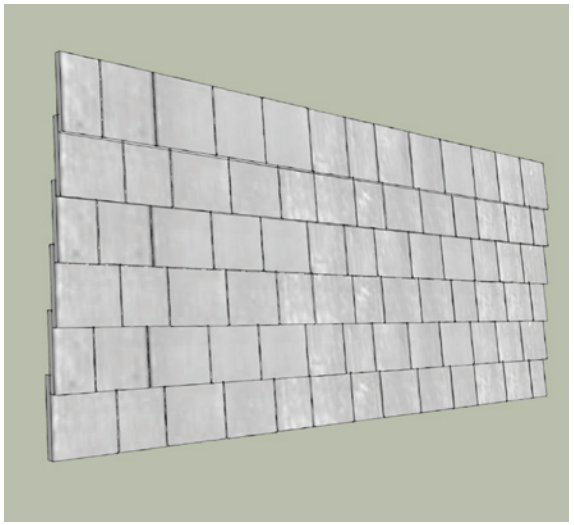


V-Notch

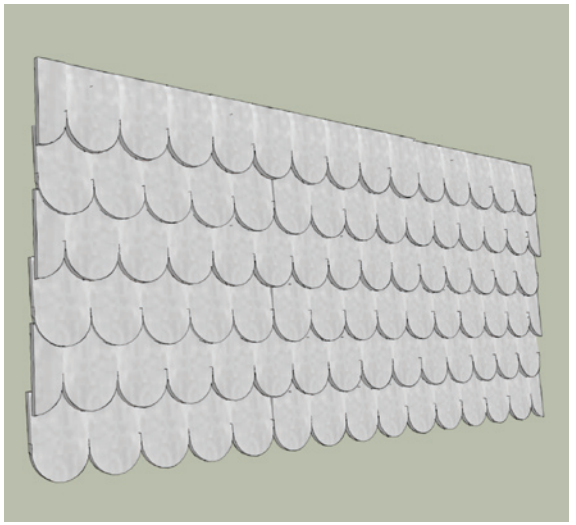
GUIDELINES FOR WOOD:

1. Retain wood as one of the dominant framing, cladding, and decorative materials for district residences.
2. Stabilize wood that has been partially damaged by decay or insects in order to preserve the building's integrity.
3. Repair rotted or missing sections rather than replacing the entire element. Use new or salvaged wood, epoxy consolidants, or fillers to patch, piece, or consolidate parts.
4. Replace wood elements only when they are rotted beyond repair. Match the original in material and design or use surviving material.
5. If a wood structure must be moved to assure its preservation, it should be moved in one piece, not dismantled.
6. Base the design of reconstructed wood elements on pictorial or physical evidence from historic sources.
7. For log buildings
   a. Remove bark from any new wood used unless the original logs are bark-covered.
   b. Use materials, formulas, and finishes that match the original chinking and daubing in strength, color, texture, and other visual and physical characteristics.
   c. Replace badly rotted logs in-kind.
8. Log structures were generally sided. Do not remove old siding to expose logs on the exterior. On interior walls, logs may be exposed.

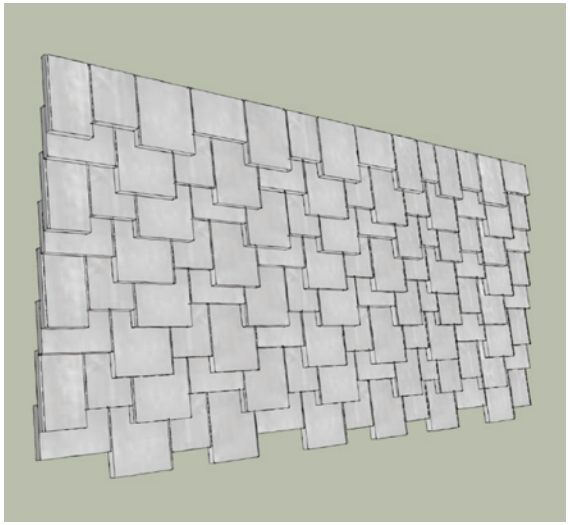
Typical Wood Shingle Patterns



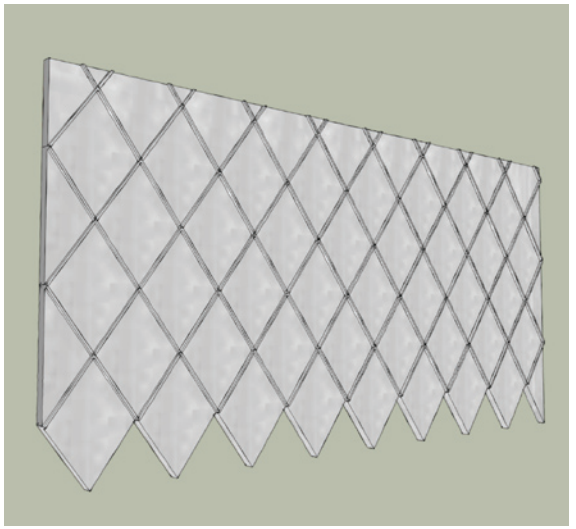
Alternating rows



Imbricated (fishscale)



Alternating rows with staggered butts



Diamond

C. STONE AND BRICK

Stone houses, foundations and walls, brick and stone chimneys, and brick houses are found throughout Strasburg's historic districts. The color and texture of these materials are character-defining elements of many buildings in the districts. Local limestone, sometimes referred to as bluestone due to its dark gray-blue color before it weathers to a light gray, and old Strasburg brick, manufactured by the Strasburg Steam Pottery in the 1890s, are distinctive characteristics of historic district buildings.

MAINTENANCE

Most masonry problems can be avoided with monitoring and prevention. Disintegrating mortar, cracks in mortar joints, loose stones or bricks, or damaged plasterwork may signal the need for masonry repair.

- Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall.
- Repair leaking roofs, gutters, and downspouts and secure loose flashing.
- Ensure that cracks do not indicate structural settling or deterioration. Repair cracks and unsound mortar according to the guidelines later in this section.

Both the stone foundation and the brick walls have flush mortar joints. The stairs have been repointed with a gray mortar using a modified version of a beaded joint.

Cleaning

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

- Know what you are cleaning. Newer masonry products may not be what they appear. Some are not integrally colored and require different treatment than historic materials.
- Always clean from the bottom to the top. This will prevent runoff from soaking into and streaking the masonry.
- The best method for cleaning unpainted masonry is to use a low-pressure wash of no more than 200 pounds per square inch (PSI), equivalent to the pressure in a garden hose. A mild detergent may be added when necessary, or if necessary a chemical cleaner.
- Test any detergent or chemical cleaner on a small, inconspicuous part of the building first. This is a mandatory step if you are applying for federal or state rehabilitation tax credits. Note: Older brick may be too soft to clean and can be damaged by detergents and by the pressure of the water.
- 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.
- Follow any local environmental regulations in regard to chemical cleaning and disposal.

The rough texture of this brick may indicate that the wall had been previously parged or that an abrasive cleaning procedure was used.

Typical Stone Bonds

Coursed ashlar

Random ashlar

PRESERVATION BRIEF #01

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
www.nps.gov/history/hps/tps/briefs/brief01.htm

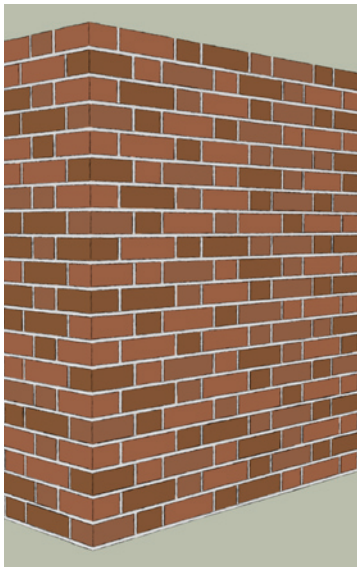
PRESERVATION BRIEF #06

Dangers of Abrasive Cleaning to Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief06.htm

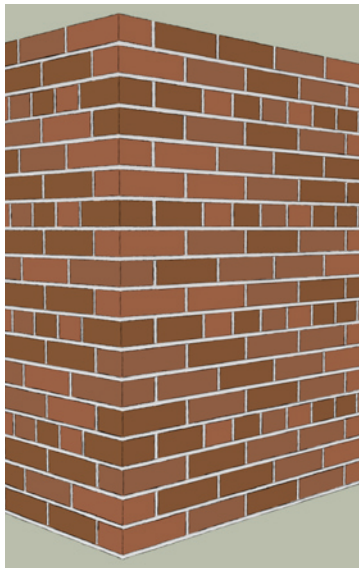
PRESERVATION BRIEF #38

Removing Graffiti from Historic Masonry
www.nps.gov/history/hps/tps/briefs/brief38.htm

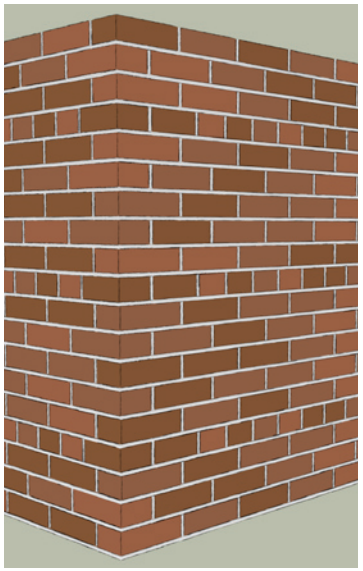
Typical Brick Bonds



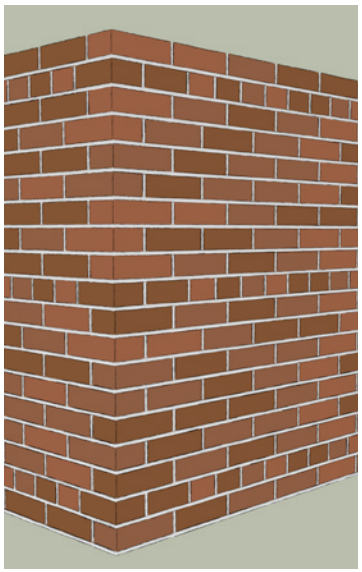
Flemish Bond



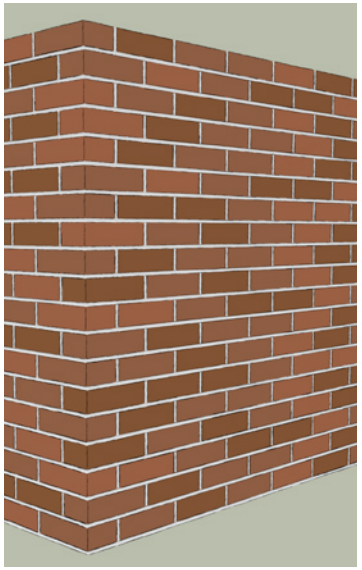
3-Course Common Bond



5-Course Common Bond



7-Course Common Bond



Running Bond

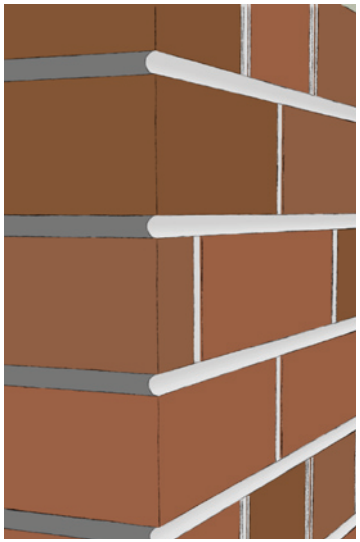
Repointing

Appearance is not the only issue. An improper mortar mix can damage historic masonry. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

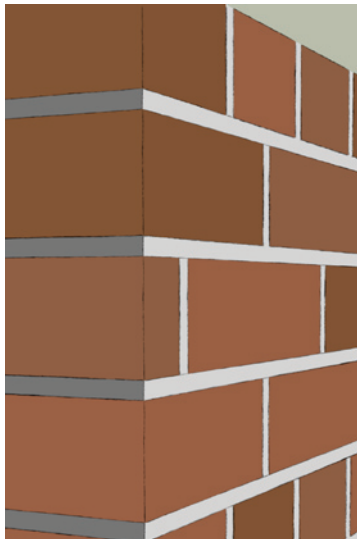
- Remove deteriorated mortar and masonry by hand-raking the joints to avoid damage to the brick or the surrounding area. Mortar should be removed to a depth between two and two and one-half times the width of the mortar joints, or more if the mortar is loose or disintegrating. This depth will help to ensure a proper bond and prevent the new mortar from popping out.
- Duplicate old mortar joints in width and profile (see the *Types of Masonry Joints* illustration below). For new sections of masonry, use a traditional v-shaped joint profile to protect mortar and direct rainwater away from the stones.
- It is also possible to match the color of the new mortar to that of a clean section of existing mortar. Color new mortar to match existing examples of weathered lime mortar or other mortar characteristic of the period of development of adjacent structures.
- Do not repoint with mortar that is stronger than the original mortar and brick. Brick expands and contracts with freezing and thawing conditions, and old mortar moves to relieve the stress. If a hard portland cement mortar is used, the mortar will not flex as much, and brick can crack, break, or spall.
- Mortar of older brick buildings has a high lime and sand content, usually one part lime to two parts sand. Portland cement may be substituted for a portion of the lime as long as the mortar mix is no more than 20 percent portland cement.
- Manufacture of real lime mortar has been reintroduced to the market. It is possible to find suppliers that will analyze the content of your original mortar and provide a mortar mix that replicates the historic ingredients, appearance, and strength.

It is important that mortar repairs replicate the type of joint as well as the color and width of the mortar. This repointing leaves very wide joints with mortar extending over the limestone surface,

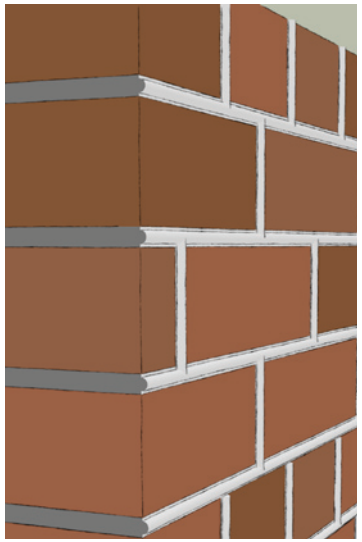
Typical Mortar Joint Profiles



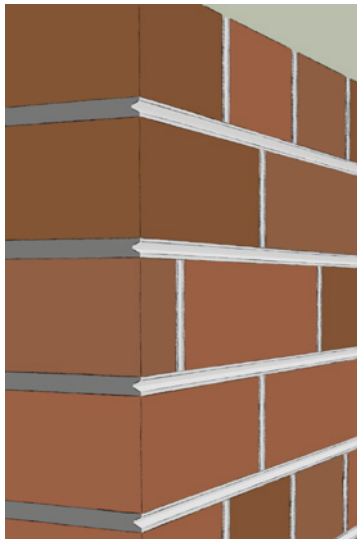
Brick Concave



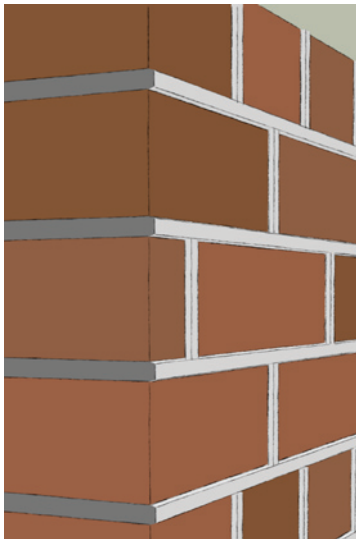
Brick Flush



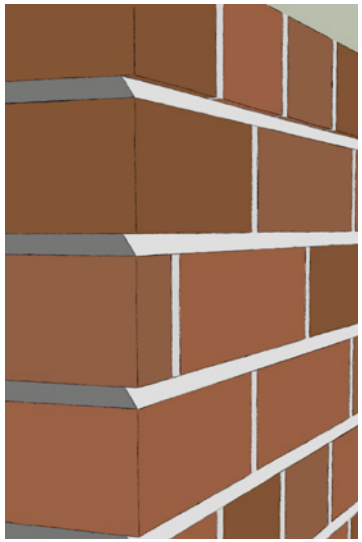
Brick Grapevine Extruded



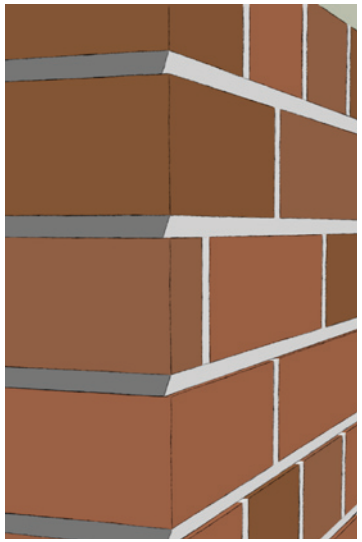
Brick Grapevine Recessed



Brick Raised



Brick Struck



Brick Weathered

PRESERVATION BRIEF #02

Repointing Mortar Joints in Historic Masonry Buildings
www.nps.gov/history/hps/tps/briefs/brief02.htm

INAPPROPRIATE TREATMENT

- DO NOT sandblast masonry, use high-pressure water blasting, or chemically clean with an inappropriate cleanser such as raw acid, as these methods can do irreparable damage.
- Do not repoint masonry with a synthetic caulking compound or use portland cement as a substitute for mortar unless it was original to the construction.
- Do not use a "scrub" coating, in which a thinned, low-aggregate coat of mortar is brushed over the entire masonry surface and then scrubbed off of the stone or bricks after drying.
- Do not remove mortar with electric saws or hammers that damage the surrounding masonry.
- Do not use waterproof, water-repellent, or non-historic coatings on masonry unless they allow moisture to "breathe" through the masonry. An anti-graffiti coating may be used on masonry areas that have seen repeated vandalism and where improved lighting and other security measures have not been successful.
- Do not paint unpainted masonry.

GUIDELINES FOR MASONRY:

1. Retain masonry features that are important in defining the overall character of the building.
2. Repair or replace a masonry feature when necessary, using stones or bricks that respect the size, texture, color, and pattern of the historic material, as well as mortar joint size and tooling.
4. Repair cracks and unsound mortar with mortar and masonry that matches the historic material.
5. Repair by repointing only areas where mortar has deteriorated. Full-building repointing is not generally needed or appropriate. Sound mortar should be left intact.
3. For new construction:
   a. Use brick that replicates the color and texture of locally fired bricks used in the construction of historic structures in the district.
   b. Consider the use of Shenandoah Valley limestone.
   c. If it is not possible to use indigenous materials, choose natural products that simulate them.

Because brick is porous, once painted, it requires regular maintenance or should be allowed to weather which will eventually return it to an unpainted state.

D. 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 and roughcast examples can be found in Strasburg.

While stucco is considered a protective coating, it is highly susceptible to water damage, particularly if the structure underneath the stucco is damaged. Historic stucco needs regular maintenance in order to keep it in good condition. If stucco is the primary wall cladding, the materials under the stucco were not intended to show, so complete removal of stucco in these instances is considered inappropriate. A stucco surface may have also been applied to your building at a later date. As a secondary material, it may have acquired its own significance over time and in many cases should also be retained.

MATERIALS AND MAINTENANCE

- 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.
- Seal hairline cracks with a coat of finish coat stucco, paint, or whitewash.
- Clean a stucco building using the most gentle means possible, preferably a low-pressure water wash and soft bristle brush. Take care not to damage the surface texture.

PRESERVATION BRIEF #22

The Preservation and Repair of Historic Stucco
www.nps.gov/history/hps/tps/briefs/brief22.htm

INAPPROPRIATE TREATMENT

- Do not remove historic stucco coatings from brick, stone, or log structures.
- 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.

GUIDELINES FOR STUCCO:

1. Maintain historic stucco. It is a character-defining material that has acquired significance over time.
2. Use a replacement stucco mix that is weaker than the masonry to which it is being applied and which replicates the visual qualities of the historic stucco.
3. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
4. Repair stucco or plastering by removing loose material and patching with a new material that is similar in strength, composition, color, and texture.
5. Use a professional plasterer for stucco repair. A qualified tradesperson will assess the damage and perform an analysis to match the new stucco composition to the existing material.
6. Stucco may be tinted or pigmented and sometimes was whitewashed or color-washed. When replacing or repairing stucco, match the color or tint of the existing material.
7. After repairs have been made, stucco buildings may require repainting. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
8. Replace stucco completely if more than half of the surface area has lost its bond with the substrate.

Smooth-finished stucco may provide a more elegant appearance and was often scored, historically, to resemble stone.

Rough-finished stucco is often associated with the Arts and Crafts movement and is seen on Bungalow and American Foursquare houses in the district.

E. METAL

Metal in Strasburg's historic districts is primarily used for fences, gutters and downspouts, roofs, and decorative roof features such as cresting and finials. Wrought-iron refers to metal worked with hand tools while cast-iron is a molded metal product. Most fences and roof features are cast-metal.

For more information on the types of metal used in the districts, please refer to *Chapter 9: Roof Forms and Materials* and *Chapter 11: Fences and Walls*.

MATERIALS AND MAINTENANCE

- Use the gentlest means possible when cleaning metals.
- Prepare metal surfaces 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.
- Clean cast iron and other hard metals with a low-pressure, dry-grit blasting of 80 to 100 pounds per square inch if gentle means do not remove old paint properly. Protect any adjacent wood or masonry surfaces from the grit.

INAPPROPRIATE TREATMENT

- Do not remove the patina of metals since it provides a protective coating and is a historically significant finish.
- Do not introduce new historic metalwork such as balconies, railings, porch columns, or decorative metal cornices to buildings where there is no historic documentation of their use.
- Some metals such as steel and copper are incompatible and should not be placed together without a separation material, such as nonporous, neoprene gaskets or butyl rubber caulking.

GUIDELINES FOR METAL:

1. Retain architectural metals that provide a distinct quality to the districts.
2. Repair or replace these metal features as necessary, using in-kind materials.
3. Substitute materials may be considered for reconstructing missing metal elements if it is not technically feasible to replace them with the original material.

PRESERVATION BRIEF #27

The Maintenance and Repair of Architectural Cast Iron
www.nps.gov/history/hps/tps/briefs/brief27.htm

The roof of this projecting bay is ornamented with cast-iron cresting

The shiny metal appearance of the new roof (left) is in stark contrast to the rusted appearance of the older roof (right).

A very ornate cast-iron fence is located at the cemetery.

F. SUBSTITUTE MATERIALS

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. Wood clapboards, wood shingles, log, brick, stone, and stucco are the original exterior wall materials in Strasburg's historic districts and are an integral part of their distinctive historic character.

Synthetic materials can never have the same patina, texture, or light reflective qualities as the original wall cladding materials, and therefore, detract somewhat from the districts' historic character.

Substitute siding materials that may have been used in the districts have changed over time and include asbestos, vinyl, and aluminum. These materials were created to simulate the appearance of original siding materials and sold with the promise of reduced maintenance when compared to the original material.

Asbestos

Asbestos may be found in either roof or siding materials. The first question to ask is whether or not it is necessary to remove the material. Asbestos is only a hazard if it is disturbed. Otherwise it is a long-lasting and often character-defining twentieth-century substitute material.

Vinyl and Aluminum Siding

Vinyl and aluminum siding will not be approved for use as a replacement material or over existing wood siding in the districts.

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

The texture and striations of this wall cladding identify it is an asbestos shingle product.

PRESERVATION BRIEF #08

Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
www.nps.gov/history/hps/tps/briefs/brief08.htm

PRESERVATION BRIEF #16

The Use of Substitute Materials on Historic Building Exteriors
www.nps.gov/history/hps/tps/briefs/brief16.htm

The following list covers a number of misconceptions associated with vinyl siding:

- Often property owners wish to install artificial siding because of the desire to avoid maintenance issues associated with repainting. The vinyl siding industry offers artificial siding as a maintenance-free solution that will solve your exterior building problems for a lifetime.
- Vinyl siding is usually guaranteed for 20 years. (Guarantees over 20 years are usually prorated.) Two or three quality paint jobs may cost approximately the same as replacement siding. Good quality latex 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.
- Painting of vinyl or aluminum siding can be a challenge as paint may not adhere well to these materials. Painting may also void your warranty.
- Vinyl and aluminum siding are not weatherproof. Time and extreme temperatures can take an immense 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.
- Unlike wood, substitute siding materials are difficult to repair to match the existing. Factory colors, styles, and finishes change over time.

Cementitious Siding (Fiber-Cement)

Cementitious siding will not be approved as a replacement or repair material for wood siding on existing structures. It may be approved for additions to historic structures or for new construction, and its use for that purpose is covered in *Chapter 4-New Construction*.

NOTE:

The ARB will use the following criteria in evaluating new materials:

- Recommendations of Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors
- Durability;
- Level of deterioration of existing historic fabric;
- Visual compatibility of the proposed materials to existing material including very similar or identical appearance, patina, color;
- Trim of material, especially for siding applications; joining of materials; and
- Available choices, permanence of color, and dimensional match.

Material review will also take into consideration whether the material is to be used for rehabilitation, an addition, or new construction.

Cementitious siding can be applied to a new structure in the same manner as wood.

Historic shingle patterns are available in cementitious siding products.

Composite Trim Materials

Some currently available composite materials 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.

When wood features are beyond repair or missing, composite or fiberglass replacement trim elements may be approved by the ARB if they replicate and are visually compatible with the appearance of the original wood elements. This includes engineered wood trim that is made from wood fiber and resins.

There may be more latitude in the choice of materials for new construction than those used for rehabilitation projects. As new materials continue to evolve, they will be considered on a case-by-case basis by the ARB.

INAPPROPRIATE TREATMENT

- Do not replace historic wooden window, door, or porch trim unless it is deteriorated beyond repair.
- Do not apply new trim over existing trim.
- Do not introduce trim elements that convey a different period of construction.
- Do not use composite materials to patch existing wooden trim.

GUIDELINES FOR SUBSTITUTE MATERIALS:

1. In general, artificial materials may be used in the historic districts only if the material replicates the original material in dimensions, proportions, and appearance.
2. Use composite trim only if it replicates the dimension, scale, and overall appearance of the original wood trim.
3. Choose materials that may be painted to allow for a later change in the color scheme of the house's exterior.
4. Select colors that are historically appropriate according to Section G: Paint and Color.

Inside and outside cornerboards, crown molding, and beaded-boards suitable for a porch ceiling are some of the trim details available in substitute materials for new construction.

A simulated divided light window is shown here trimmed in a composite material. The architrave molding of the trim replicates a historic profile.

G. PAINT AND COLOR

Properly painted, the character-defining details of a building are accentuated. Painting is also one of the least expensive ways to maintain historic fabric and to make a building an attractive addition to the historic district.

In some instances buildings may be painted inappropriate colors, or colors may be placed on the building incorrectly. Some paint schemes use too many colors, while others paint all building elements the same color – neither one of these is a preferred treatment.

Lead Paint

Paints containing lead have not been manufactured since 1978, and therefore, may not be the topcoat 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 topcoat 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.

Beginning April 22, 2010, contractors performing renovation, repair and painting projects that disturb lead-based paint in homes, child care facilities, and schools built before 1978 must be certified and must follow specific work practices to prevent lead contamination. The EPA requires that firms performing renovation, repair, and painting projects that disturb lead-based paint in pre-1978 homes, child-care facilities, and schools be certified by the EPA.

Contractors must use lead-safe work practices and follow these three simple procedures:

- Contain the work area.
- Minimize dust.
- Clean up thoroughly.

Careful planning, placement, and use of a historic palette of colors helps to distinguish architectural details that might otherwise be less apparent.

NOTE:

While the ARB does not approve color in the historic districts, these recommendations are provided as reference for the property owners in the districts, and the ARB can provide informal guidance on request.

PRESERVATION BRIEF #37

Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing
www.nps.gov/history/hps/tps/briefs/brief37.htm

LEAD PAINT INFORMATION:

For more information on the new lead paint regulations visit the U.S. Environmental Protection's website at www.epa.gov/lead/pubs/renovation.htm

Color Selection

- Georgian and Federal

Various shades of white or ivory are appropriate on wood trim and cornices. Wall colors can be white or shades of gray or beige on frame structures. Doors and shutters should be darker – black, black-green, dark greens, grays, or blues.

- Vernacular Victorian and Queen Anne

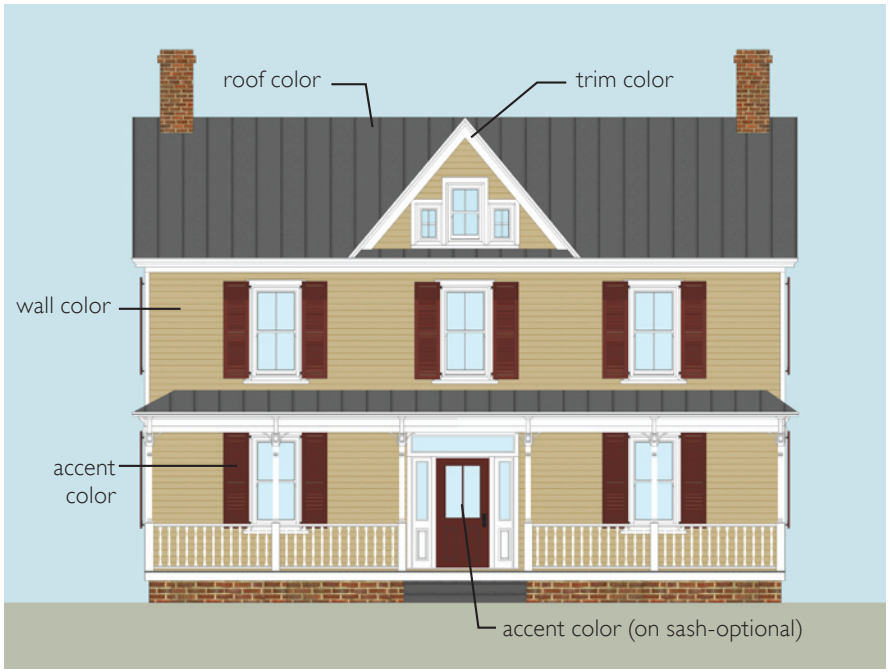
Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late-Victorian-era houses. These colors will, however, be prone to chalk and fade more quickly than lighter colors. Shingles and other decorative elements may be painted a color that coordinates with, but is different from, the siding of the same building. It is usually best to treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance. As a general rule, the more ornate the house, the more colors can be used.

- Colonial Revival

Soft colors should be used for the trim and wall color of these buildings. The trim should be painted white or ivory since the style reflects a return to classical motifs.

- Bungalows

Natural earth tones and stains of tans, greens, and grays are the most appropriate for this style, using color to emphasize the many textures and surfaces.



Color Placement

- Residential Buildings

Generally walls and trim can be painted contrasting colors, with doors and shutters a third accent color. Individual small details should not be painted with additional accent colors.

- Commercial Buildings

Trim, including trim boards, cornices, storefronts, and window framing should be painted the same color. The wall, if painted, should be a contrasting color. The window sash and doors can be painted a different accent color from the walls and trim.

MATERIALS AND MAINTENANCE

- Keep existing painted materials well painted.
- Clean painted surfaces of accumulated dirt on an annual basis in order to prolong the life of your paint job.
- Follow all local environmental regulations.
- Prepare, prime, and paint one side of the house before moving on to the next. Otherwise, the surface gets dirty between coats, causing possible paint failure.
- 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 masonry. Oil and lead-based paints cure slowly while latex cures quickly. By removing paint to bare wood, the new paint will be less apt to fail due to these different rates.
- Hire a contractor, experienced in working on historic buildings, to perform professional chemical removal when necessary.
- Ensure that all surfaces are free of dirt, grease, and grime before painting. Wash the bare wood with tri-sodium phosphate (TSP), then rinse with a hose with no nozzle.
- Repair rot and cracks with wood or epoxy.
- Prime surfaces if the bare wood is exposed or if you are changing types of paint. This will allow new paint to adhere properly.
- Use an oil-based alkyd primer applied by brush not sprayed on.
- Caulk after priming using an acrylic/latex caulk with silicone, not 100% silicone caulk - to which paint will not adhere well.
- Use a high-quality paint and primer, and follow the manufacturer's specifications for application.

Layers of accumulated paint over time may lead to an uneven surface appearance and paint failure.

PRESERVATION BRIEF #10

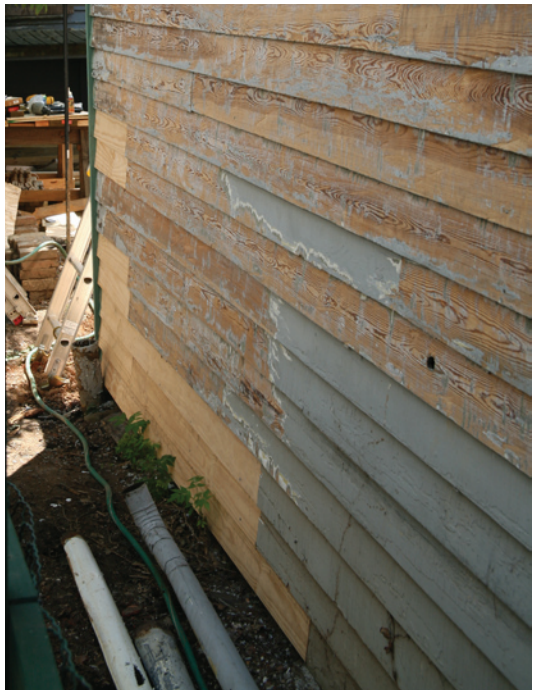
Exterior Paint Problems on Historic Woodwork
www.nps.gov/history/hps/tps/briefs/brief10.htm

INAPPROPRIATE TREATMENTS

- Do not paint masonry that is unpainted.
- Do not completely remove paint to achieve a natural finish.
- Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood.
- Do not burn off old paint as it is a fire hazard and can permanently damage the surface of the wood and may cause a serious building fire. Great care must be taken if heat plates or heat guns are used.
- Do not apply latex paint directly over oil-based paint as it might not bond properly and can pull off the old oil-based paint. Ensure good adhesion by using an alkyd primer as noted in the Maintenance section.
- Do not use overly bright and obtrusive colors. Refer to Paint Selection earlier in this section.
- Do not use liquid vinyl coatings because:
  - These coatings may not allow historic structures to properly disperse moisture causing an accelerated rate of structural decay hidden by the coating.
  - The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
  - This product has not been shown to be easily removable; therefore, it may cause potential negative impact to the historic fabric of the structure and the district.

GUIDELINES FOR PAINT AND COLOR:

1. Select a color scheme appropriate to the time period in which your building was constructed and that is generally compatible with adjacent structures. Refer to Paint Selection earlier in this section.
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. Allow pressure-treated wood to season for a year before painting it. Otherwise, the wood-preserving chemicals might interfere with paint adherence.



Preparation for painting has begun. Much of the old paint has been scraped to a sound layer and clapboards beyond repair have been replaced in kind.

Fully scraped, this surface is ready for final sanding, the appropriate primer, and paint.

A. INTRODUCTION

Site design is the relationship between a historic building and its site features, such as its setting and topography, lot layout, landscaping, paved features, outbuildings, and other elements within the property boundary.

These site features help define the historic character of the property and may be considered an important part of any project reviewed by the Architectural Review Board (ARB). As you plan your project, you will need to consult the Zoning Ordinance for detailed requirements on many of the site features discussed in this chapter, and the landscape section of the zoning ordinance (*Article 6*) for planting requirements.

In the downtown area, most buildings cover a large portion of the lot, and therefore, provide limited opportunities for site improvement except behind the structure.
(See Chapter 6, Section D: Rears of Buildings)

Residential areas of the historic districts are more likely to have gardens and yards, site trees, outbuildings, and other features.

Fences and plantings help distinguish lot lines and separate the public from private areas in front of houses in residential areas of the historic district.

B. LANDSCAPING – PLANTINGS AND TREES

Like the placement of a structure on its site, the character of the landscape and accompanying plantings contribute to the identity of the historic district.

INAPPROPRIATE TREATMENT

- Do not allow foundation plantings to grow out of scale with existing front porches.

GUIDELINES FOR LANDSCAPING:

1. Retain existing trees and plantings that help define the district's historic character. Mature trees and other plantings can also help to shade the house or protect it from wind.
   a. Evergreen varieties placed to the south and west of the house will help buffer winter winds.
   b. Deciduous trees to the south will help provide shade in summer without preventing the warming rays from providing passive heating in the winter.
   c. Historic landscape photos will often reveal these patterns and can provide a plan for plantings.
2. Replace diseased or dead plants and trees with indigenous species. Native plants are more resistant to drought conditions, and therefore, need to be watered less often.
3. Use new native plants that, when mature, will be in scale with the size of the structure and the lot.
4. Identify and take care to protect significant existing trees and other plantings when constructing new buildings.
5. Capture rainwater runoff from gutters in rain barrels or a grey water cistern to use for watering site plantings.

These small boxwood will grow a short hedge in front of this porch.

This parged foundation is screened by a planting of small- to medium-sized shrubs.

This site is accented by a number of mature shrubs and trees which help to shade the house and block winds.

An evergreen hedge separates these two parcels.

C. WALKWAYS, DRIVEWAYS, AND PARKING AREAS

INAPPROPRIATE TREATMENT

- Avoid placing driveways on narrow lots if the driveway will have a major visual impact on the site.
- Do not place paved areas for parking in the front yard.
- Avoid using large expanses of bright white or gray concrete surfaces or asphalt in visible areas.
- Do not demolish historic buildings for parking or paths.

Brick is a common walkway material in the historic district. This walk is laid in an running bond pattern.

This gravel, off-street parking area is screened by a continuation of the site fencing.

An asphalt driveway, with brick piers at the sidewalk and concrete curbing along its length, leads to a historic double garage.

Scored concrete is also a popular walkway material and is often associated with walkways installed in the early twentieth century or after.

GUIDELINES FOR WALKWAYS, DRIVEWAYS, AND PARKING AREAS:

1. Retain existing historic driveways and walkways.
2. Replace damaged areas with materials that match the original paving material in color, size, texture, and finish.
3. Locate driveways only on large or medium size lots that can accommodate such a feature.
4. Locate walkways and paths according to historic precedents and in arrangements that are appropriate to the size of the lot and scale of the structure.
5. Locate new parking to the side or rear of existing and new commercial buildings. It should be screened with plantings or a low wall if visible from a public right-of-way.
6. Ensure that all new paving material is compatible with the character of the district and adjacent historic precedents.
7. Consider porous paving materials, such as paving bricks, which allow water to drain and reduce runoff.
8. Limit paved surfaces and shade them from direct sun when possible to reduce heat gain.
9. Where driveways are allowed, consider using the historic ribbon pattern of two strips of paving materials rather than one wide area.

D. AMERICANS WITH DISABILITIES ACT (ADA) CONSIDERATIONS – ACCESSIBILITY

Access ramps are sometimes a necessity for residents of an older house that does not have an at-grade entrance. These ramps can often be added to historic buildings in a design that relates well to a historic porch and without substantially altering significant features of the building. Prior to construction of a ramp, you should seek advice from the Planning and Zoning Department. This office may be able to direct you to professionals that have experience in designing accessibility solutions.

INAPPROPRIATE TREATMENT

- Do not place the ramp over the primary historic walkway or path.

GUIDELINES FOR ACCESSIBILITY:

1. Design ramps or lift enclosures to have the least visual effect on the building and/or setting.
2. Ensure that any solution is reversible; that it may be built, used, and removed without permanent damage to the historic features of the building.
3. Construct ramps using materials compatible with existing materials on the building.
4. Retain and preserve historic elements, such as porch railings, so that these original features may be restored to the structure when a ramp is removed.
5. Consider the use of a mechanical lift rather than a ramp if the entrance is elevated more than 12 inches above grade. ADA access requirements require a maximum rise of one inch per foot.
6. Consider raising ground levels to avoid excessive ramp length.

PRESERVATION BRIEF #32

Making Historic Properties Accessible
www.nps.gov/history/hps/tps/briefs/brief32.htm

This ramp, at the rear of the library, connects to the parking lot where there are handicap parking spaces.

A pipe railing is located to each side of the ramp that provides handicap access to the side entrance of the drug store.

E. FENCING AND WALLS

There are a great variety of historic fences and walls in Strasburg residential districts. Fences and walls are rarely found in the commercial area.

While many rear and side yards have some combination of fencing, walls, or landscape screening, the use of such features in front yards throughout the town varies.

Materials may relate to those used on the structures and on the site and may include stone, wood, brick, wrought iron, and concrete. In some instances, two of these materials are combined.

Although the ARB does not review fences, the following information is provided for guidance to help ensure that any new fence is in keeping with the character of the district

INAPPROPRIATE TREATMENT

- Do not exceed the average height of other fences and walls of surrounding properties with the height of the new fence or wall without a compelling functional reason.
- Do not use chain link or vinyl fences or concrete block walls.
- Do not use solid masonry walls that visually enclose the property from surrounding more open neighboring sites. Low stone walls are common in the districts and are appropriate.

This fence, with its widely spaced pickets, suggests a sense of enclosure but is visually open.

There are a number of historic low iron fences in the residential areas of the district.

NOTE:

Zoning Regulations for Fences

Section 3-3 Fences.

3-3.1 Construction: No fragile, readily flammable material such as paper, cloth, or canvas shall constitute a part of any fence, nor shall any such material be employed as an adjunct or supplement to any fence.

3-3.2 Height:

(a) Fences shall not exceed a height of six feet as measured from the topmost point thereof to the ground or surface, along the centerline of the fence, in residential districts. In commercial districts, when unusual topographic or site conditions exist, the administrator may approve or require a height increase. Corner lot fences are regulated in section 3-2.

(b) Fences along street rights-of-way in residential districts shall not exceed four feet in height.

(c) Fences surrounding industrial sites, public playgrounds, institutions or schools may not exceed a height of 14 feet.

Section 3-2 Visual obstruction at intersections.

In the case of corner lots, there shall be no planting, fence or obstruction to vision more than three feet high above street level, less than 20 feet from the intersection of two street right-of-way lines.

(Mo. of 8-10-2004)

Cross References: Traffic and vehicles, ch. 82.

On the same site, part of the corner lot is bordered by a hedge and part by a stone wall.

The uppermost course of stones has a jagged appearance, a style associated with a number of Strasburg sites.

GUIDELINES FOR FENCING AND WALLS:

1. Ensure that fence heights and placement conform to zoning regulations. Front yard fencing may be acceptable in areas where this is the prevailing condition.
2. Retain any existing historic fences.
3. Repair existing historic fences and walls by salvaging original parts or materials for a prominent location from a less prominent location, when possible.
4. Replace existing historic fences by matching the material, height, and detail.
5. Relate the scale, materials, color, and detail of the design of any new fence or wall to the scale, materials, and detail of the historic building. Simple designs are most appropriate to the districts' historic character.

In some instances, a cast iron fence is mounted on top of a low stone wall.

There are several examples of old wire fencing in the district, as shown in this gate example.

F. LIGHTING

Traditionally, there was little or no site lighting on private sites in the districts. Over time small electric fixtures have been attached to either the wall adjacent to the front door or to a porch ceiling to provide illumination for the entry. In rare instances, a pole-mounted lantern-style fixture may be placed near steps or a driveway edge.

INAPPROPRIATE TREATMENT

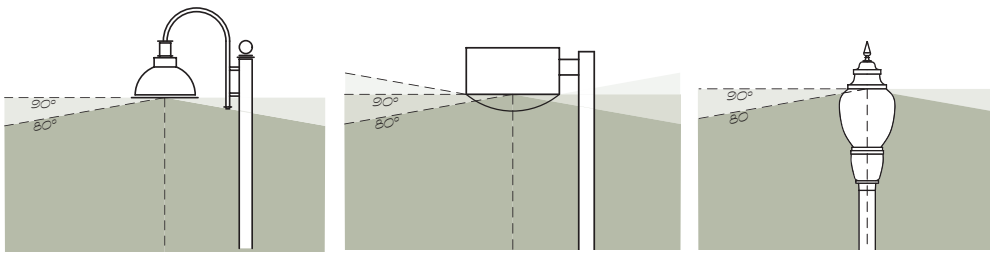
- Do not install a series of small fixtures lining a walkway or driveway.
- Avoid unshielded security lighting and floodlights, as they are not consistent with the character of the districts.

Traditional pole-mounted lantern-style fixtures may be appropriate for some residential sites in the district.

Lighting fixtures mounted to one or both sides of an entrance are common in the district.

GUIDELINES FOR LIGHTING:

1. Retain any existing historic light fixtures.
2. Repair and refurbish historic light fixtures when possible.
3. Replace a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
4. Check with local architectural salvage companies for period-appropriate light fixtures.
5. Use fixtures that are compatible with the character of the historic building and the surrounding area.
6. Choose light levels that provide for adequate safety but do not overly emphasize the residential site or building. Often, existing porch lights may be sufficient.
7. Limit use of outdoor lighting to areas where and when activity occurs and use the minimum wattage necessary. Lighting should never shine onto a neighboring property or into the night sky.
8. Where additional light is necessary in residential yards, choose from low, below eye-level lighting for paths and walkways, and pole- or surface-mounted fixtures at a height of six to eight feet.
9. Provide shielded parking lights in parking lots. Light should be focused on the road surface, and these lights should be used in conjunction with in-ground or pedestrian-scaled decorative walkway lighting.



A full cut-off fixture (above left) does not allow any light to shine above the fixture. A semi-cut-off fixture (center) allows only minimal light above the plane of the fixture. Traditional acorn-style fixtures may be installed with interior caps so that light is directed downward.

G. GARAGES AND OTHER OUTBUILDINGS

The area directly around each primary historic structure typically provided a work area for the dwelling's occupants. Many early residences in Strasburg and in the Hupp District would have been surrounded by accessory structures. Chicken coops, smokehouses, separate kitchens, outhouses, and stables were not uncommon. Each was sited for maximum advantage and expedited workflow. There are many significant surviving examples of single-car garages that were an early addition or an original structure on the site.

General stores, then grocery stores, and the popularity of the automobile, reduced the need for on-site food production in the twentieth century. Occasionally, lots will retain a representative outbuilding, but rarely does the overall character of the original lot arrangement survive.

INAPPROPRIATE TREATMENT

- Do not tear down existing historic outbuildings.
- Do not use metal prefabricated outbuildings.
- Do not construct new outbuildings that are not scaled to the lot and house.

These agricultural type outbuildings are located at the edge of the district and are an appropriate transition to the more open spaces at the district's edge.

These outbuildings face into the rear yard and are likely to date to the period when town residents had to be self-sufficient, before the advent of automobiles and modern-day grocery stores.

GUIDELINES FOR GARAGES AND OTHER OUTBUILDINGS:

1. Retain and repair historic outbuildings following the Guidelines for Rehabilitation found in *Chapter 9.*
2. Ensure that the design of any new outbuilding is subordinate to the main historic structure in scale, mass, and siting.
3. Design new outbuildings to be compatible with the style and character of the primary building on the site, especially in scale, materials, and roof slope. It is appropriate for masonry buildings to have frame outbuildings.
4. Place new garages to the rear of lots that are large enough to accommodate them following the applicable zoning requirements. The most desired design is for a detached garage, that if designed according to historic precedents, may have appropriate doors facing the street.
5. If a garage is included in a new structure, its doors should not face the right-of-way and should be screened from view.
6. Paint garages and other outbuildings to coordinate with the primary structure on the site.
7. Look for structural remnants of previous outbuildings to inform new outbuilding placement.

This one-car garage is located at the rear of the lot facing the street. The garage door has a popular early-twentieth-century design that appears as three doors each with four lights above two vertical panels

This garage has two pairs of doors with a more agricultural design.

H. APPURTENANCES - MECHANICAL AND UTILITIES SCREENING

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

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

INAPPROPRIATE TREATMENT

- Avoid placing satellite dishes on roof areas or on porch roofs visible from public rights-of-way.
- Avoid placing miscellaneous site objects, such as trash containers, in front yard locations. If there is no other location, screen them from public view with plantings or fencing appropriate to your site.

GUIDELINES FOR APPURTENANCES:

1. Place site appurtenances in inconspicuous areas on the rear of the building, when possible.
2. Screen the location with appropriate plantings or fencing, allowing for appropriate airflow to these units.
3. Consider placing overhead utilities underground wherever possible.
4. Place antennae and satellite dishes in inconspicuous locations.
5. For commercial buildings, place mechanical units on sections of roof that are not visible from public rights-of-way and screen the units as needed.

A Japanese maple and a pyracantha bush help screen the basement bulkhead and HVAC equipment located on the side of the house adjacent to the parking area.

Evergreen plantings could help screen the gas meter from view while allowing access for the meter reader.

Situated in a rear corner of a corner lot, the satellite dish is partially screened by seasonal plantings.

A. INTRODUCTION

Historic buildings are irreplaceable community assets. Once they are gone, they are gone forever. With each successive demolition, the integrity of the affected district is further eroded. Therefore, the demolition or moving of any contributing building in a historic district should be considered very carefully before approval is given. The loss of even one building creates a noticeable gap in the historic fabric of the town.

The Architectural Review Board (ARB) is given the responsibility of reviewing applications for a Certificate of Appropriateness to demolish, move, or relocate any building or structure covered by the provisions of the Town's Historic Preservation Ordinance.

The ARB will consider the criteria listed below and whether the building or structure is beyond rehabilitation before deciding whether or not to issue a Certificate of Appropriateness for the demolition or move.

The property owner has a right to appeal the decision of the ARB to the Town Council and then the Circuit Court. In addition, the ordinance *[Section 46-7(C)]* allows demolition if the owner has offered the building for sale at a reasonable price related to its fair market value and has waited the required period based on that value.

B. DEMOLITION

1. Criteria for Demolition

The ARB will use the criteria listed below in evaluating the appropriateness of requests for demolition of historic buildings and structures. An application for demolition will be approved unless the ARB finds:

a. That the building or structure is of such historical, cultural, social, economic, political, artistic, architectural, or archaeological significance that its demolition would be detrimental to the public interest, to the Historic Districts in whole or in part, or to the purposes of this ordinance;

b. That the building or structure is of such old and unusual or uncommon design, texture, and material that it could not be effectively reproduced;

c. That the building or structure would qualify as a national, state, or local historic landmark; and,

d. That one of the above conditions is true and the property can be put to a reasonably beneficial use, and that preservation is physically and economically feasible.

GUIDELINES FOR DEMOLITION:

1. Demolish a historic structure only after all preferable alternatives have been exhausted.
2. Document the building thoroughly through photographs, sketch plans, and if possible measured drawings. File this information with the Town of Strasburg Department of Planning and Zoning and the Virginia Department of Historic Resources.
3. Maintain any empty lot appropriately so that it is free of hazards and trash and is well tended if the site is to remain vacant for any length of time.
4. Preserve significant details and ornament, good flooring, old brick and stone for architectural salvage and subsequent reuse.

C. MOVING

The moving of any building from its original site should be avoided if at all possible. Once a building has been moved from its original site, it loses its association with the site, and thus loses its place in time. Both of Strasburg's historic districts are unique entities, with building traditions that represent the long history of development in the county and the town.

Moving a building should be considered only after it is determined that, should it remain at its original site, it would meet sure demolition. All other avenues should be explored if the purpose is the preservation of the structure. If there is no other option to save a building from demolition, careful plans should be undertaken to find a suitable site for the structure.

The first choice for relocation should be a vacant site within the same historic district that shares the character of the site from which the building is to be moved. Such a site will allow the building to continue to contribute to the character of the district and help to ensure compatibility with existing structures. If the building must be moved outside of the historic district, a site should be chosen with preference to its historic character as well.

1. Criteria for Moving Buildings

Since the relocation of a historic structure is a rare occurrence in a historic district, the following criteria contained in the Historic Preservation Ordinance will serve as a guide for both the property owner and the ARB in a discussion of the relocation request.

A decision by the ARB to grant a Certificate of Appropriateness (COA) for the relocation of a historic building or structure will be granted if relocation is the only feasible means of saving the building or structure from demolition or demolition by neglect unless it finds:

a. That the building or structure is of such historical, cultural, social, economic, political, artistic, architectural, or archaeological significance that its movement would be detrimental to the public interest, to the Historic Districts in whole or in part, or to the purposes of this ordinance;

b. That the building or structure is of such old and unusual or uncommon design, texture, and material that it could not be effectively reproduced;

c. That the building or structure would qualify as a national, state, or local historic landmark; and,

d. That relocating the building or structure would jeopardize the integrity of its physical structure.

GUIDELINES FOR MOVING BUILDINGS

1. Move buildings only after all alternatives to retention have been examined.
2. Seek guidance from the Department of Planning and Zoning for information about moving buildings and documenting the building on its original site before undertaking the move.
3. Contact the Virginia Department of Historic Resources for assistance prior to moving the building if there is a desire for it and the district to remain listed on the Virginia Landmarks Register and the National Register of Historic Places.
4. Photograph the building and the site thoroughly, and also, measure the building if the move will require substantial reconstruction.
5. Undertake a professional structural assessment of the building's condition in order to minimize any damage that might occur during the move.
6. Select a contractor who has experience in moving buildings and check references with other building owners who have used this contractor.
7. Secure the building from vandalism and potential weather damage before and after its move.
8. Improve the empty lot in a manner consistent with other open space in the historic district if the site is to remain vacant for any length of time.

D. VACANT BUILDINGS

In the occasional case where a building is to remain vacant for a period of time, certain precautions should be taken to ensure the protection of the structure until a suitable use is found. The most important threats to a vacant building are weather, pests, and vandalism.

Certain deterioration will be inevitable and most commonly includes the loss of interior finishes, such as paint, plaster, and wallpaper - a small price to pay for the overall protection of a historic structure.

By mothballing your building, you will protect your investment, lessen the need for more costly, extensive repairs when the building is put back into service, and prevent the building's total loss by natural or man-made means. You will also save an important part of Strasburg's heritage - of importance to the entire town and beyond.

The first step in the mothballing of any building is to develop a plan. Understanding why the building is being mothballed and the features that need special protection will help in this undertaking. It is also helpful to establish a timeline for the period of vacancy as mothballing is only a temporary protective measure. Identifying probable future uses of the structure can also help to adapt the mothballing process to this eventual outcome.

For more information on caring for vacant buildings, please refer to *Preservation Brief 31: Mothballing Historic Buildings*.

PRESERVATION BRIEF #31

Mothballing Historic Buildings
www.nps.gov/history/hps/tps/briefs/brief31.htm

Appendix A: Glossary

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

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 of any building or structure or any part thereof.

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

ARCHITECT. A person trained in the design of buildings and the coordination and supervision of their construction as well as meeting all legal requirements to which the building may be subject.

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

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

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

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

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

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

BOND. The arrangement of bricks (headers and stretchers) within a wall. See graphics in *Chapter 10: Stone and Brick*.

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

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.

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

CAPITAL. The decorative terminal upper portion of a column or pilaster.

CASEMENT WINDOW. Windows that are hinged at the side and open outwards. Often these have multiple window panes.

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.

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.

CLASSICAL ORDERS. See graphic at right.

CLIPPED GABLE 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. Also called a jerkinhead roof.

CMU. A concrete masonry unit that may be a solid or hollow concrete block formed into the shape of a rectangle. In addition to portland cement, the composition may include ingredients such as lime, fly ash, and an additive (admixture) that can change the physical properties of the concrete.

COLUMN. A vertical support, usually supporting a member above, usually in a classical order.

COMPLEX ROOF. A roof that is a combination of hipped and gable forms and may contain turrets or towers. The majority of these occur on Queen Anne style houses.

CONSOLE. An ornamental bracket with compound curves often of greater height than depth, such as an upright scroll, often employed to support a cornice.

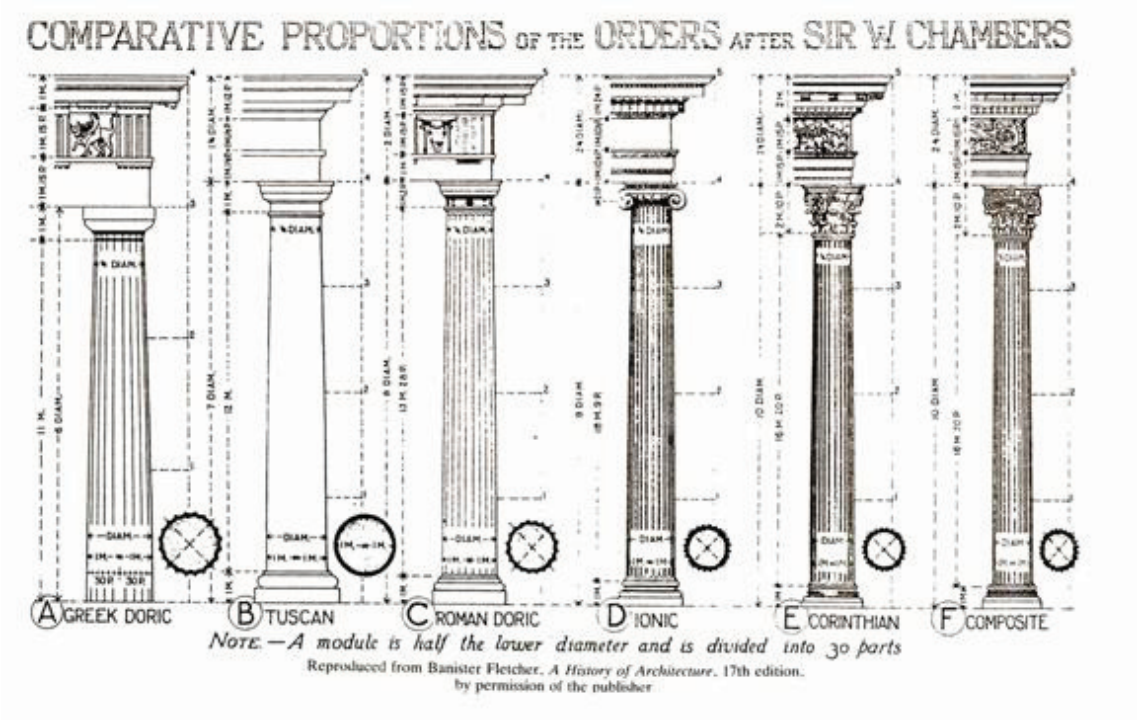
CORNERBOARD. The vertical board which is found at the corners of a building and covers the seam made by horizontal siding boards.

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.

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

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



DECK. A flat outdoor surface similar to a floor, often elevated from the ground, typically unsheltered by a roof or canopy, that extends the living space of a residence.

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

DORIC. One of the classical orders of architecture characterized by a simply carved capital and base with less decoration than either the Ionic or Corinthian orders.

DORMER. A dormer is defined as a separately framed roof element that projects from a sloping roof, contains a vertical window, and is covered by its own roof. The most common types of dormers take their names from the roof profile and include gabled, hipped, and shed dormers. By bringing light to the attic story of a house, dormers allow that space to become usable living space.

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. The upper sash may be fixed in historic use.

DOWNSPOUT. A pipe for directing rain water from the roof to the ground.

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

ENGINEER. An engineer applies scientific knowledge, mathematics, and ingenuity to develop solution to technical challenges through the design of materials, structures, machines, and systems with consideration to practicality, safety, and cost.

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.

FACADE. The front face or elevation of a building.

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

FASCIA. The horizontal member that serves as the outer edge of the eave.

FENESTRATION. The arrangement of windows in a building.

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

FLASHING. Pieces of sheet metal used for waterproofing roof joints.

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

FOUNDATION. The base of a building that sits directly on the ground.

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

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.

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

HIPPED ROOF. A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

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.

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

KEYSTONE. The center unit of an arch.

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

LEADED GLASS. Glass set in pieces of lead, clear or colored, often in decorative patterns.

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

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

LOG CONSTRUCTION. An early form of timber construction in which logs were hewn square, laid horizontally, overlapped at the corners with notching or slotting to prevent spreading and increase rigidity and strength.

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.

MUNTIN. A glazing bar that separates panes of glass.

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.

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 and as an indication of age.

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

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.

POINTING. Filling the mortar joint between two bricks. There are many finished shapes. See graphics in *Chapter 10: Stone and Brick*.

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

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

POST. A plain wood vertical support.

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 facade 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.

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, and usually, alternating large and small blocks.

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 or paneling.

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.

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

SASH. The part of a window holding the glass.

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

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.

SHINGLE. Standard size roof covering made from wood, slate, cement, artificial slate, fiberglass, or asphalt.

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.

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

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

STILE. A vertical framing member of a paneled door.

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

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

STUCCO. Exterior waterproof wall plaster.

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

TRANSOM. The window area above the front door. It may be rectangular, arched, elliptical, or pointed.

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

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many simpler buildings that were constructed in the late nineteenth century and early twentieth century are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

WEATHERBOARD SIDING. A horizontal exterior wall siding laid on edge overlapping the next board below.

1. NATIONAL ORGANIZATIONS

National Trust for Historic Preservation
1785 Massachusetts Ave. NW, Washington, DC 20036-2117

Phone: (202) 588.6000

Toll-free: (800) 944.6847

www.preservationnation.org

www.preservationbooks.org

The Trust helps people protect, enhance, and enjoy the places that matter to them. It provides leadership, education, advocacy, and resources to save America's diverse historic places and revitalize our communities.

Southern Field Office

Phone: 202-588-6040

sfo@nthp.org

The Southern Field Office serves the District of Columbia, Maryland, Virginia, and West Virginia and is located in Washington, D.C. They offer technical assistance through consultations and field visits and financial assistance, primarily through small grants to help jump start local efforts. They convene educational programs for professional preservationists, and they work to foster preservation-friendly public polices which affect historic places. They also provide leadership on issues that concern entire regions, such as saving historic schools, fighting sprawl, and revitalizing cities through historic preservation.

The National Main Street Center

www.preservationnation.org/main-street/

As part of the National Trust for Historic Preservation, the National Main Street Center provides resources and information on how to preserve and revitalize historic downtowns and main streets.

@ Home

www.athomenation.org

A project of the National Trust featuring homeowner resources including information on weatherization and energy audits.

National Park Service
1100 Eye Street, NW (2255)
Washington, DC 20240
Phone: (202) 513-7270

Heritage Preservation Services

www.nps.gov/history/hps

Heritage Preservation Services provides a broad range of products and services, financial assistance and incentives, educational guidance, and technical information.

Technical Preservation Services

www.nps.gov/history/hps/tps/index.htm

Technical Preservation Services (TPS), a division of Heritage Preservation Services, is the nation's leading provider of information and guidance on the care of historic buildings. TPS provides the tools and information necessary to take effective measures to protect and preserve historic buildings, ranging from historic masonry and window repairs to lead paint abatement to accessibility for people with disabilities.

Through the World Wide Web, the general public, businesses, and non-profit organizations can gain immediate access to information about HPS products, services, and funding tools. Users can quickly find information and guidance on many topics and areas of interest. For example, someone planning the rehabilitation of a historic building can learn about Federal Historic Preservation Tax Incentives, then consult the Preservation Briefs series for professional guidance on undertaking the work.

Online Education

www.cr.nps.gov/hps/tps/online_ed.htm

A number of interactive websites hosted by the Technical Preservation Services of the National Park Service cover topics including moisture, maintenance, rehabilitation and tax incentives.

Publications

www.nps.gov/history/hps/tps/publications.htm

The National Park Service Heritage Preservation Service offers a series of free publications covering a variety of subjects, including the National Register of Historic Places, preservation planning, historic landscapes, and historic documentation methods. Bulletins may be ordered from the website listed above.

Heritage Documentation Programs

www.nps.gov/hdp/about

The National Park Service Heritage Documentation Programs (HDP) administers HABS (Historic American Buildings Survey), the Federal Government's oldest preservation program, and companion programs HAER (Historic American Engineering Record), HALS (Historic American Landscapes Survey), and CRGIS (Cultural Resources Geographic Information Systems). Documentation produced through the programs constitutes the nation's largest archive of historic architectural, engineering and landscape documentation. Records on nearly 40,000 historic sites, consisting of large-format, black and white photographs, measured drawings, and written historical reports, are maintained in a special collection at the Library of Congress, available to the public copy-right free in both hard copy (in the Library of Congress) and electronic (via the web @ www.loc.gov/pictures/collection/hh) formats.

The National Alliance of Preservation Commissions (NAPC)

225 West Broad Street

Athens, GA 30602

Phone: (706) 369-4731

www.uga.edu/napc/

The NAPC is the only organization devoted solely to representing the nation's preservation design review commissions. It provides technical support and manages an information network to help local commissions accomplish their preservation objectives. The Alliance also serves as an advocate at federal, state, and local levels of government to promote policies and programs that support preservation commission efforts.

Preservation Trades Network (PTN)

Post Office Box 151

Burbank, OH 44214-0151

Phone: (866) 853-9335

Fax: (866) 853-9336

http://www.iptw.org/

The Preservation Trades Network (PTN) was founded to provide education, networking, and outreach for the traditional building trades. PTN was established on the principle that conservation of the built environment is fundamentally dependent on the work of skilled people in all of the traditional building trades who preserve, maintain, and restore historic buildings, and build architectural heritage for the future.

2. STATE ORGANIZATIONS

Virginia Department of Historic Resources

801 Kensington Avenue

Richmond, VA 23221

Phone: (804) 367-2323

www.dhr.virginia.gov/

The Virginia Department of Historic Resources maintains information on the Commonwealth's historic architecture and archaeological sites. It is the mission of the Department to foster, encourage, and support the stewardship of Virginia's significant historic, architectural, archaeological, and cultural resources.

Northern Regional Preservation Office

P. O. Box 519

5357 Main Street

Stephens City, Virginia 22655

Phone: (540) 868-7030

Fax: (540) 868-7033

www.dhr.virginia.gov

APVA/Preservation Virginia
204 West Franklin Street
Richmond, Virginia 23220
Phone: (804) 648-1889
Fax: (804) 775-0802
www.apva.org

APVA/Preservation Virginia mission is to preserve and promote Virginia's heritage of irreplaceable historic structures, collections, communities, and archaeological sites and thereby provide cultural, economic, and educational benefits to the public.

Virginia Historical Society
428 North Boulevard
Richmond, Virginia 23220
Phone: (804) 358-4901
Fax: (804) 355-2399
www.vahistorical.org

Founded in 1831, the Society's mission is to collect, preserve, and interpret the Commonwealth's past for the education and enjoyment of present and future generations.

Library of Virginia
800 East Broad Street
Richmond, VA 23219
Phone: (804) 692-3500
www.lva.lib.va.us/

The Library houses the most comprehensive collection of materials on Virginia government, history, and culture available anywhere. The Library's printed, manuscript, map, and photographic collections attract researchers from across the country and the world, while the Library's website provide collection-based content and access to their digital collections.

Virginia's Main Street Program

Main Street Centre

600 East Main Street, Suite 300

Richmond, VA 23219

Phone: (804) 371-7030

http://www.dhcd.virginia.gov/mainstreet/

Since 1985, Virginia Main Street has been helping localities revitalize the economic vitality of downtown commercial districts using the National Main Street Center's successful Main Street Approach.

3. LOCAL ORGANIZATIONS

Architectural Review Board

Department of Planning and Zoning

Town of Strasburg

174 East King Street

P. O. Box 351

Strasburg, VA 22657

Phone: 540-465-9197

Fax: 540-465-3252

http://strasburgva.com

townplanner@strasburgva.com

County of Shenandoah

Building Inspection/ Code Enforcement

600 North Main Street, Suite 107

Woodstock, VA 22664

Phone: (540) 459-6185

Fax: (540) 459-6193

www.shenanadoahcountyva.us

inspection@shenandoahcountyva.us

Shenandoah County Historical Society

P. O. Box 506

Edinburg, Virginia 22824

Phone: (540) 984-7842

The Shenandoah County Historical Society was formed in 1985 by a group of County citizens interested in preserving and sharing Shenandoah County's heritage.

Shenandoah County Library and Archives

Shenandoah Room

514 Stoney Creek Boulevard

Edinburg, VA 22824

(540) 984-8200

shenandoah.co.lib.va.us/local-history/shenandoah-room

The mission of the Shenandoah Room is to acquire, record, preserve and provide access to information about life in Shenandoah County, Virginia.

The Shenandoah Room & Truban Archives acquires, identifies, collects, preserves, catalogs and provides access to family, business, governmental and private papers, maps, books and other ephemera concerning past and present events occurring in Shenandoah County. These letters, books and records are available for study within the Shenandoah Room.

Strasburg Library

195 West King Street

Strasburg, VA 22657

Phone: (540) 465-8464

stlib@shentel.net

Strasburg Heritage Association

P. O. Box 525

Strasburg, Virginia 22657

Phone: (540) 465-5570

www.strasburgvaheritage.org/contact.html

The Strasburg Heritage Association was formed to bring together citizens of the Town of Strasburg and surrounding Davis District and other interested parties to document their history, assume a leadership role as a voice for the historical preservation of the community, and to promote Strasburg (Davis District) as a desirable place to live, work, and visit.

Strasburg Museum

440 East King Street

Strasburg, Virginia 22657

Phone: (540) 465-3175

http://sonner.biz/

Located in the 1890 building that formerly housed the Strasburg Steam Pottery and became a railroad depot for Southern Railway from 1913 to the 1960s. The museum opened in 1970 and has a large collection of local memorabilia and historic images.

1. REHABILITATION TAX CREDITS

If you are undertaking a major rehabilitation of a historic building in either a Virginia Landmark or National Register Historic District, or as the owner of an individually listed property on one or both registers, you may be eligible for certain tax credits. These credits may be used to reduce your income tax liability dollar-for-dollar. Please consult the map showing the boundaries for the state and federal district and the local districts in *Chapter 1*. All Strasburg areas under federal and state historic district designation are eligible for tax credits, but some parts of the two locally designated districts are not eligible.

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 *Chapter 2*.

VDHR reviews your entire project including proposed changes to the exterior and interior as well as the design of any additions. Qualifying project expenses under both the state and federal programs include most approved work related to the rehabilitation of the building and associated architectural, engineering, project management, and developer fees. Additions and other new construction are not eligible expenses.

If you are interested in either or both of these programs, consult your accountant and/or attorney before you begin your project to determine if the credits may be beneficial to you.

Both programs also require that the project be completed within two years, unless it is preapproved as a phased project with a timeline of five years or less.

a. Virginia Program

The State credit is 25% of qualifying expenses for either owner-occupied or income-producing properties. For a property to qualify for the program, it must either be individually listed in the Virginia Landmarks Register, be deemed eligible for such listing, or contribute to a listed historic district.

The owner investment required to meet the state's definition of a material rehabilitation for an owner-occupied structure must be at least 25% of the assessed value of the building for local real estate tax purposes in the previous year.

LINK:

For more information on the State rehabilitation tax credit program, go to:
www.dhr.virginia.gov/tax_credits/tax_credit.htm

LINK:

For more information on the Federal rehabilitation tax credit program, go to:
www.nps.gov/history/hps/tps/tax/incentives/index.htm