Leesburg

Old and Historic District Design Guidelines

Adopted by the Town Council
27 January 2009

Leesburg

Old and Historic District Design Guidelines

ACKNOWLEDGEMENTS

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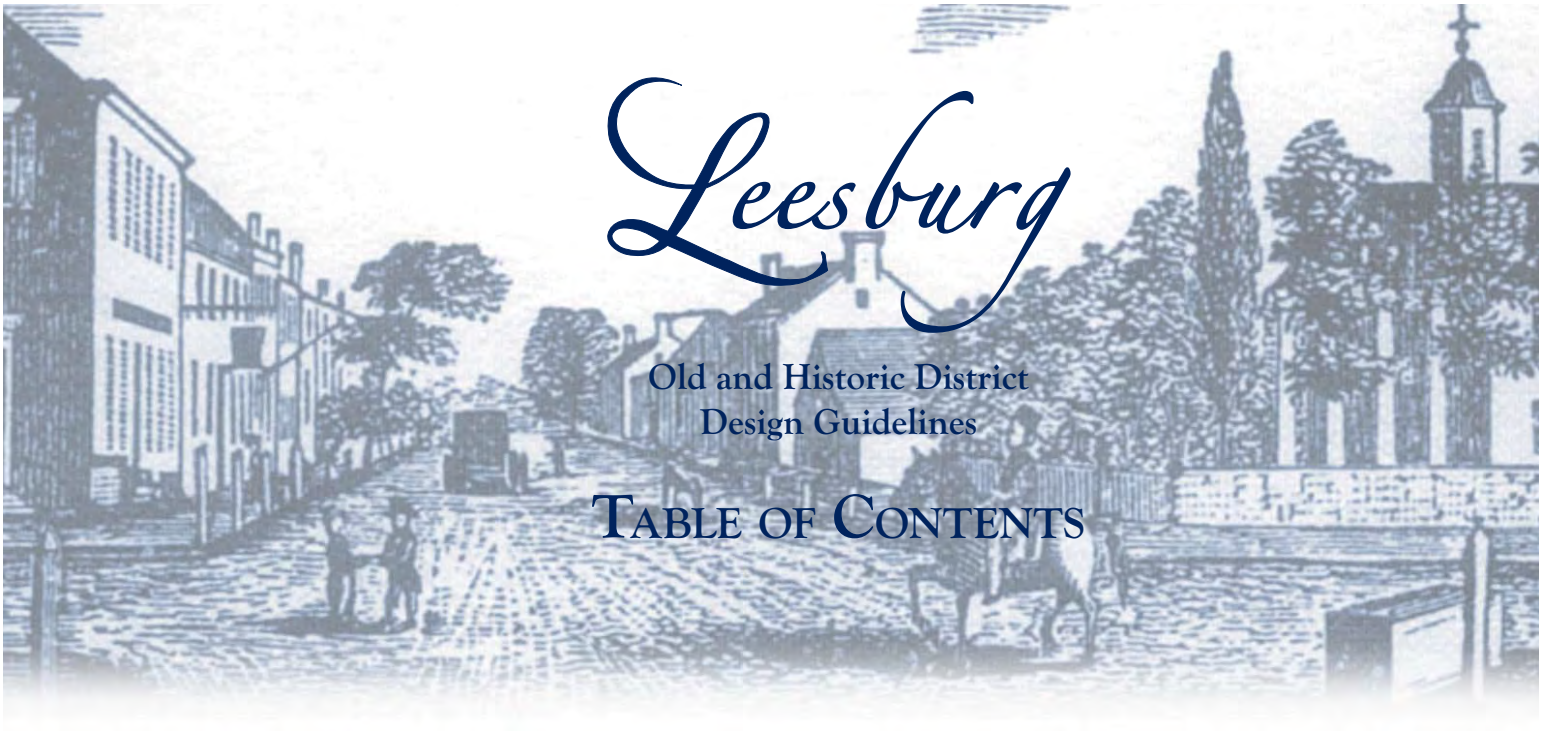

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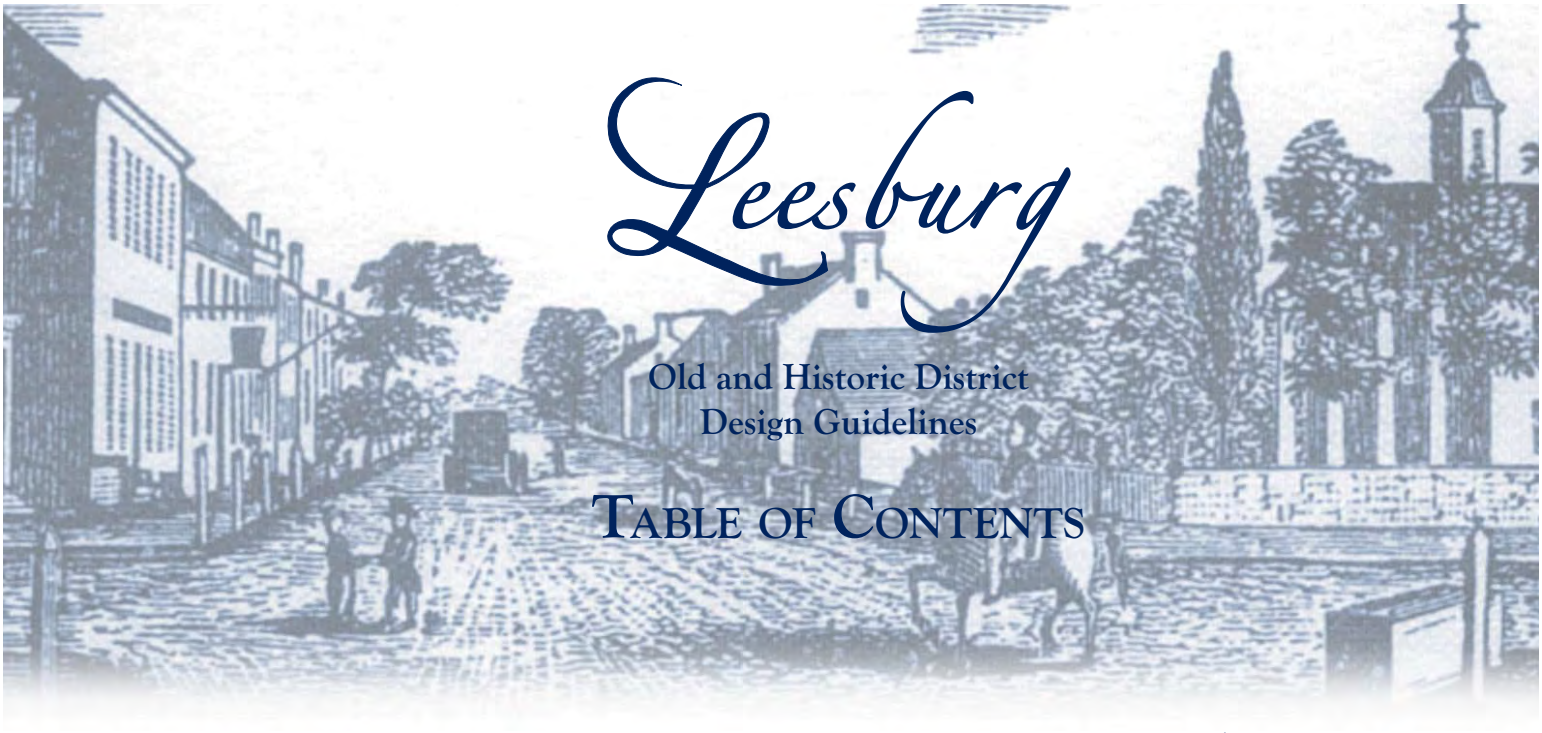

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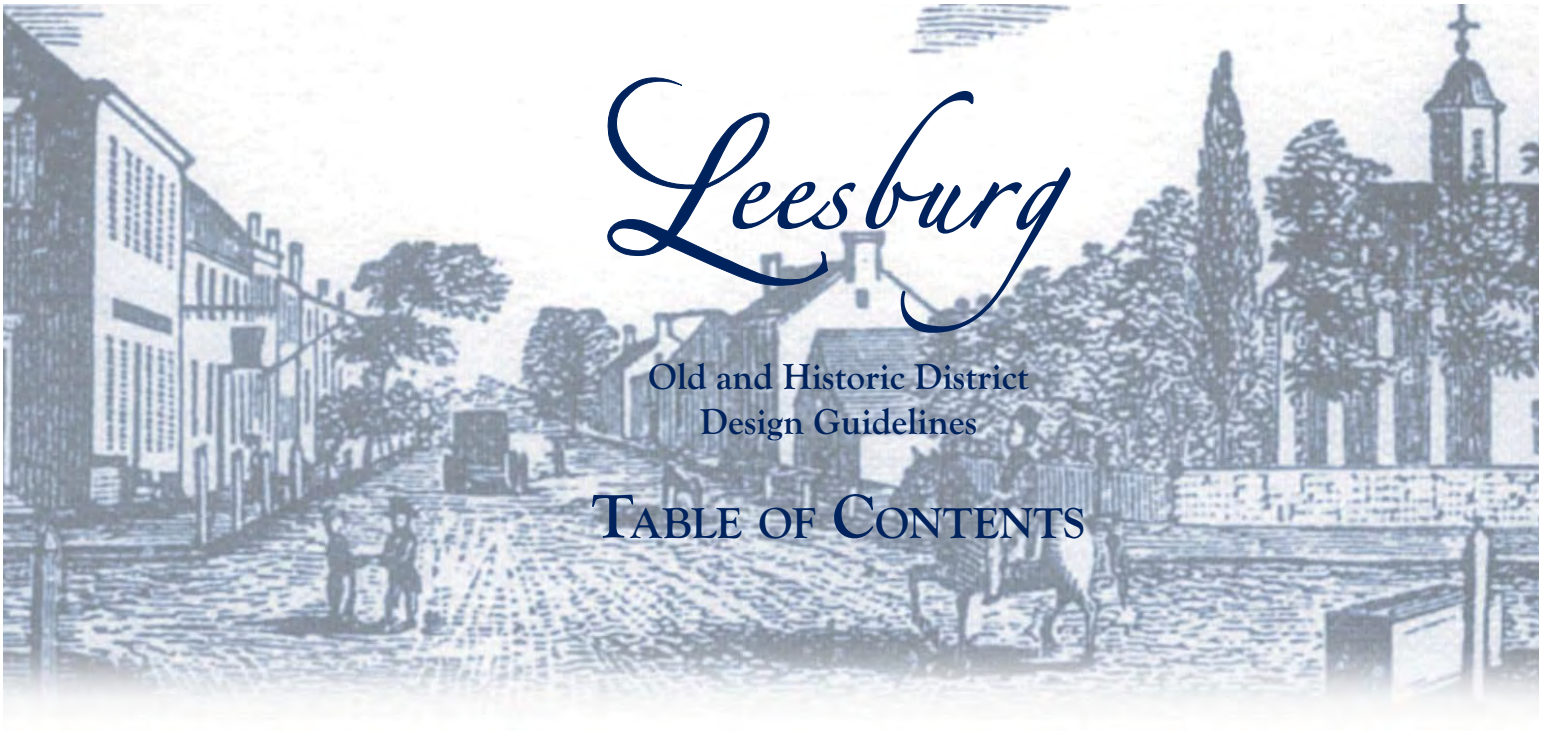

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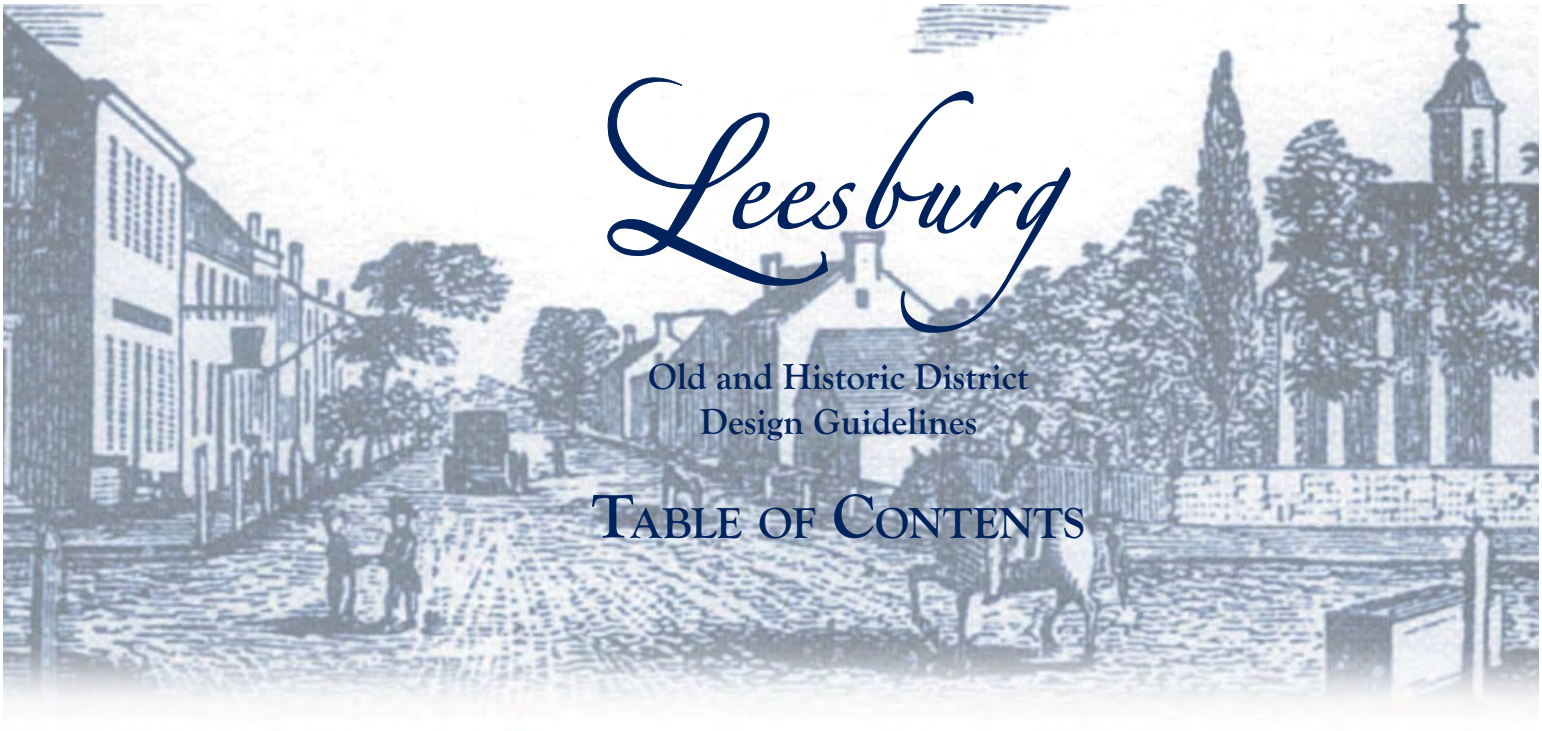

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Old and Historic District
Design Guidelines

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I. Introduction

A. Overview of Historic Zoning

The Town of Leesburg began as a crossroads settlement at the intersection of two colonial trading routes. In time it grew from a village of 60 acres to its present 12 square miles. More than 250 years later, the town reflects that early history through its preservation of a wealth of historic structures.

The Old and Historic District (OHD), listed on both the Virginia Landmarks Register and National Register of Historic Places, was originally focused on the 1758 Nicolas Minor Plan and the 1878 Gray's New Map of Leesburg.

The present district has been expanded to include the later development that surrounds this historic core and now encompasses over 177 acres. Among the earliest preservation efforts in Virginia, a local historic district was created over 40 years ago.

Adopted in 1963, the H-1 Overlay District sought to protect the integrity of the OHD from the negative effects of the post-war building boom on suburban northern Virginia. By creating the historic district, the Town Council acted to prevent demolition and insensitive rehabilitation of existing structures as well as the construction of inappropriately designed new buildings.

By implementing an historic zoning program, Leesburg joined many other communities nationwide that had previously adopted similar ordinances. Such efforts go back to 1931, when Charleston's historic zoning program was established.

After Virginia enacted enabling legislation permitting governing bodies to create such ordinances, Richmond, Charlottesville, Alexandria, and Williamsburg all implemented historic zoning programs before Leesburg embarked on its effort.

The purpose of Leesburg's local historic preservation ordinance is three-fold: it creates the Leesburg Board of Architectural Review, outlining the board's powers and duties; establishes the Old and Historic District; and provides for the protection of properties with the H-1 Overlay designation.

It is the Leesburg Town Council that is responsible for the legislative act of designating properties with the H-1 Overlay and formally adopting the design guidelines that are used to evaluate projects in the historic district. By implementing the provisions of the historic zoning ordinance, the Board of Architectural Review acts on behalf of the Town Council.

Leesburg's local historic preservation ordinance:

- provides a municipal policy for the protection of historic properties;
- establishes an objective and democratic process for designating historic properties;
- protects the architectural and historic integrity of designated historic properties; and
- authorizes design guidelines for new development within historic districts to ensure that it is not destructive to the area's historic character.

Leesburg's local historic preservation ordinance does not:

- require that historic properties be open for tours;
- restrict the sale of the property;
- require approval of interior changes or alterations;
- prevent new construction within historic areas; and
- require approval for ordinary repair or maintenance.

The full text of the applicable Zoning Ordinance sections relating to the BAR and the H-1 Overlay District may be found in *Appendix F.*

A view of Leesburg in the late 1700s shows the intersection of Market and King streets.

B. Background and Purpose of the Old and Historic District Design Guidelines

The purpose of the Old and Historic District (OHD) Design Guidelines is to ensure that the historic architectural character of individual buildings—and the historic district as a whole—is retained as change occurs over time. The guidelines are not intended to prevent development, but rather to guide it so that any changes, including rehabilitation of existing structures and the construction of new buildings, respect the traditional character of the OHD.

To aid property owners, town staff, and the Board of Architectural Review (BAR), the town has adopted and updated design guidelines that expand upon the review criteria listed in the Zoning Ordinance.

The first set of guidelines was written in 1977, with revised editions in 1994 and 2000. The Old and Historic District Design Guidelines (2009) build upon this long tradition of design review.

The guidelines are based on the prevailing architectural and site characteristics of the OHD and are tailored to the community. They are a tool for property owners to use when planning a project and for town staff and the BAR to use when evaluating whether or not a rehabilitation, new construction, or demolition project is appropriate for the OHD.

The guidelines are based on a detailed study of the Old and Historic District. *Chapter III, Section B: Historic District Character and Neighborhoods* identifies the characteristics of development patterns throughout the OHD. *Chapter III, Section C: Architectural Styles* introduces many of the important stylistic features of historic structures in the district.

What Guidelines Do

Design guidelines that are well written and clearly illustrated can:

- Assist property owners, developers and other stakeholders with a better understanding of the historic district's architectural character;
- Provide guidance before property owners, architects/designers and contractors finalize plans;
- Give detailed guidance to property owners, town staff, and the BAR;
- Result in appropriate changes in the district;
- Reduce the potential for the adverse impact of new construction on historic resources;
- Protect current property values in the district; and
- Increase public awareness about the vision for the district.

What Guidelines Don't Do

Design guidelines generally do not:

- Affect the rate or type of new construction or rehabilitation;
- Regulate maintenance;
- Regulate amount/location new development (zoning does that);
- Regulate interior design; and
- Ensure highest quality design.

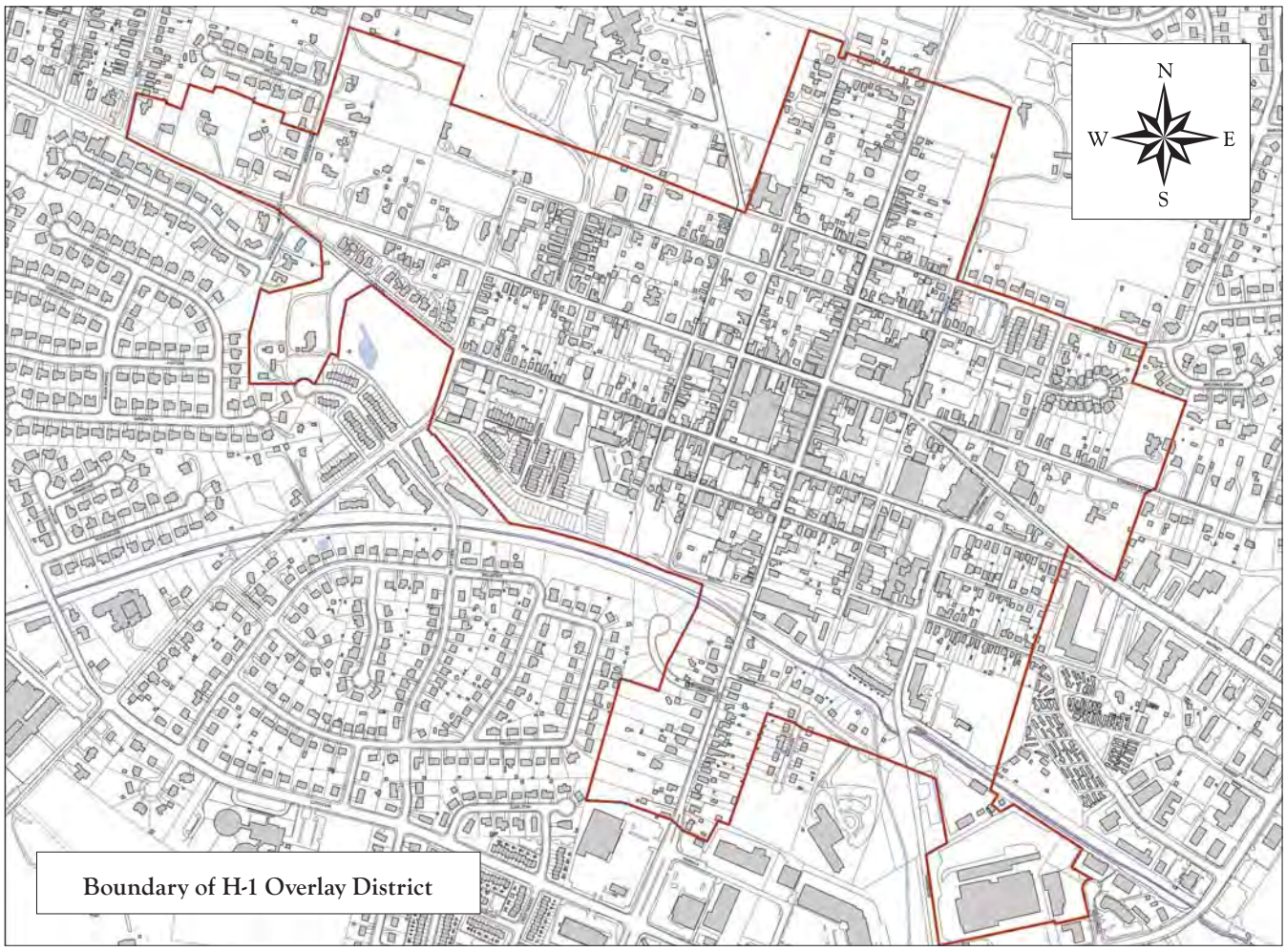
It is not the intent of these guidelines to dictate the use of particular architectural forms, styles, or features, but rather to point out the range of solutions and design possibilities available to property owners.

The BAR and town staff evaluate all projects on a case-by-case basis, considering a variety of factors, such as the design and compatibility of the proposed changes, the architectural character of the surrounding areas, and the impact of the project on historic resources.

These guidelines are written to permit a certain amount of flexibility and are intended to provide a foundation for determining the appropriateness of changes to properties in the OHD.

Above all, the mission of the Town, through the design review program in general and these design guidelines specifically, is to preserve the historic resources and character that represent more than 200 years of development while acknowledging Leesburg's evolution to a thriving twenty-first-century community.

The boundary of overlay zoning for the Town of Leesburg Old and Historic District is shown below.



Historic structures line the downtown streets.

A variety of materials add interest to the district.

Details provide distinguishing characteristics of various architectural styles.

C. Levels of Review and Receiving a Certificate of Appropriateness

The *Town of Leesburg Zoning Ordinance, Section 7.5: H-1: Old and Historic Overlay District* requires that a Certificate of Appropriateness (COA) be issued by the Board of Architectural Review (BAR) or the Preservation Planner before any alteration of a building, structure, or site features (including fences, walls, lamp posts, light fixtures, signs, signposts, driveways, walkways, and paving) is made. Such approval is conditional upon the permitted work being started before the COA expires. Gardening and minor landscaping does not need to be reviewed.

1. Routine Maintenance

No application needs to be filed for routine maintenance. The Town of Leesburg considers the following items routine maintenance:

- ❑ Repair of broken windows and doors retaining as much original material as possible;
- ❑ Repair or partial in-kind replacement of trim and ornament, where the some of original material has deteriorated sufficiently to warrant replacement;
- ❑ Repair or partial in-kind replacement of roofing and siding, where the original material has deteriorated sufficiently to warrant replacement;
- ❑ Repair or partial in-kind replacement of fencing and other landscape features; and
- ❑ Repainting in the same color.
- ❑ Repointing small areas of masonry with mortar of the same color, composition, and mortar joint profile. Consult with the Preservation Planner to determine if your repointing project requires review and approval prior to beginning work.

If you are not sure whether or not your project is considered routine maintenance, contact the Preservation Planner for guidance. Wholesale replacement of roofing material, windows or siding is not considered routine maintenance.

2. Review by the BAR

If a project falls into one of the following types, an application for a COA must be filed and approved prior to beginning work:

- ❑ Change in the exterior appearance of existing buildings or structures;
- ❑ Demolition of any building or structure in whole or in part;
- ❑ Movement of any building or structure;
- ❑ Any new construction;
- ❑ Reconstruction of existing walls and fences, or construction of new walls and fences; and
- ❑ Signs.

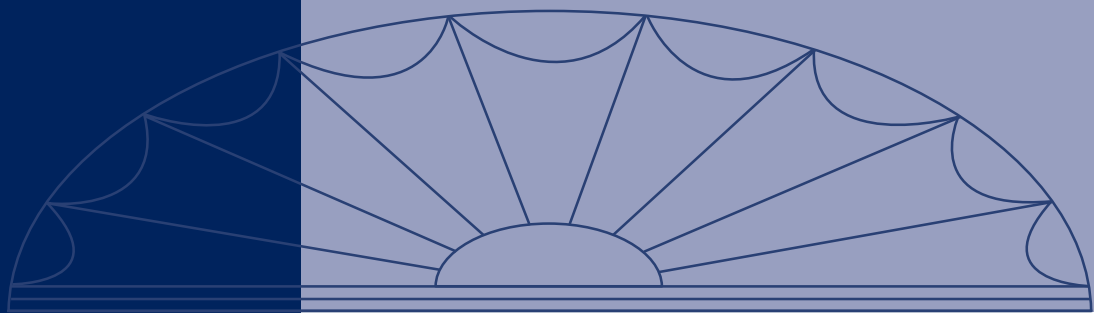
3. Administrative Review

The Preservation Planner may administratively review and approve most applications for Certificates of Appropriateness for alterations to existing or installation of new:

- ❑ Lamp posts;
- ❑ Light fixtures;
- ❑ Fences;
- ❑ Driveways;
- ❑ Residential walkways;
- ❑ Changes in existing exterior color schemes; and
- ❑ Some signs.

Any other application must be presented to the BAR for review and approval prior to beginning work on the project.

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.



Leesburg

II. Preservation Basics for Rehabilitation

A. Preservation Approaches

These design guidelines 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, and do not replace an element if it can be repaired.

Terms such as preservation, restoration, and rehabilitation are often used interchangeably. However, by definition, they signify different approaches to the work to be performed on a historic structure.

The following definitions are based on the National Park Service's Preservation Terminology as used in *The Secretary of Interior's Standards for Treatment of Historic Properties*.

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. For example, the repair of a window using an epoxy consolidant, thereby retaining its historic form, would be considered preservation.

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

Rehabilitation is the act of bringing an old building into use by adding modern amenities, meeting current building codes, and providing a use that is viable.

For instance, in the case of the reuse of a historically residential building for a commercial use, the addition of an elevator or an accessible entry to the building would be considered rehabilitation.

Rehabilitation assumes that at least some repair or alteration will be needed in order to provide for an efficient contemporary use. However, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character.

Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods. Restoration projects are usually undertaken by museums and seek to capture a building at a particular time in its history.

Reconstruction re-creates vanished or non-surviving portions of a property that can be determined by physical evidence and by historic photographs, drawings, or by other research. For instance, reconstruction may be undertaken by a museum or other entity for interpretive purposes.

A view looking south on King Street in the 1920s (above left) and today (above right).

B. Maintenance and Rehabilitation

1. General Considerations

   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 critical. 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 and tips are covered in *Appendix B: Maintenance & Rehabilitation*. If a historic building has been insensitively remodeled over the years, it may require some rehabilitation to return it to a more historically appropriate appearance.

   Preservation Briefs are technical bulletins published by the National Park Service and written in accordance with *The Secretary of the Interior's Standards for Rehabilitation* (see *Appendix A*) which can provide valuable detailed information for your project.

   Over forty different subjects are covered in the *Preservation Briefs* which are available online at *www.cr.nps.gov/hps/tps/briefs/presbhom.htm* and in the Leesburg Department of Planning, Zoning and Development.

   These guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation* but provide more specific information and guidance for property owners in Leesburg's Old and Historic District.

2. Protective Maintenance Requirement

   Section 7.5.9B of the *Town of Leesburg Zoning Ordinance* (see *Appendix F)* addresses the maintenance of historic properties in the Old and Historic District. The purpose of this section is to prevent demolition by neglect and to avoid any detrimental effect on the historic district.

   Insufficient maintenance can include the deterioration of the structure, ineffective protection from the elements, lack of upkeep of the grounds, and hazardous conditions. Particular items covered include boarding up doors and windows; stabilizing walls, roofs, and other parts of the building or structure; providing positive drainage from the structure; and termite treatment.

Brick structures should be inspected regularly for signs of weather or moisture-related deterioration. Older brick may lose its hard outer surface leaving it vulnerable to moisture penetration. Mortar joints may crack or erode, allowing another avenue for moisture to enter an exterior wall.

Well-maintained, wood-clad frame structures may last indefinitely. Paint should be inspected for condition on a regular schedule as its condition may be the first warning signs of a moisture problem within the structure. Any junction between elements, such as between siding and window trim, should also be checked for soundness.

Leesburg

III. Architectural and Development Overview

A. Brief Summary of Leesburg's Development

Created from a portion of Fairfax County, Loudoun County was established by an Act of the Virginia General Assembly in 1757. The following year, John Carlyle, an Alexandria merchant, sold a portion of his landholdings to Nicolas Minor. John Hough was commissioned to survey this small settlement for a new town to serve as the county seat.

The town was established in 1758 and named Leesburg, in honor of the prominent Lee family of Virginia. Early settlers to the Leesburg area came in search of good farmland. The Scots-Irish and Germans arrived from Pennsylvania and the English from Virginia's Tidewater region.

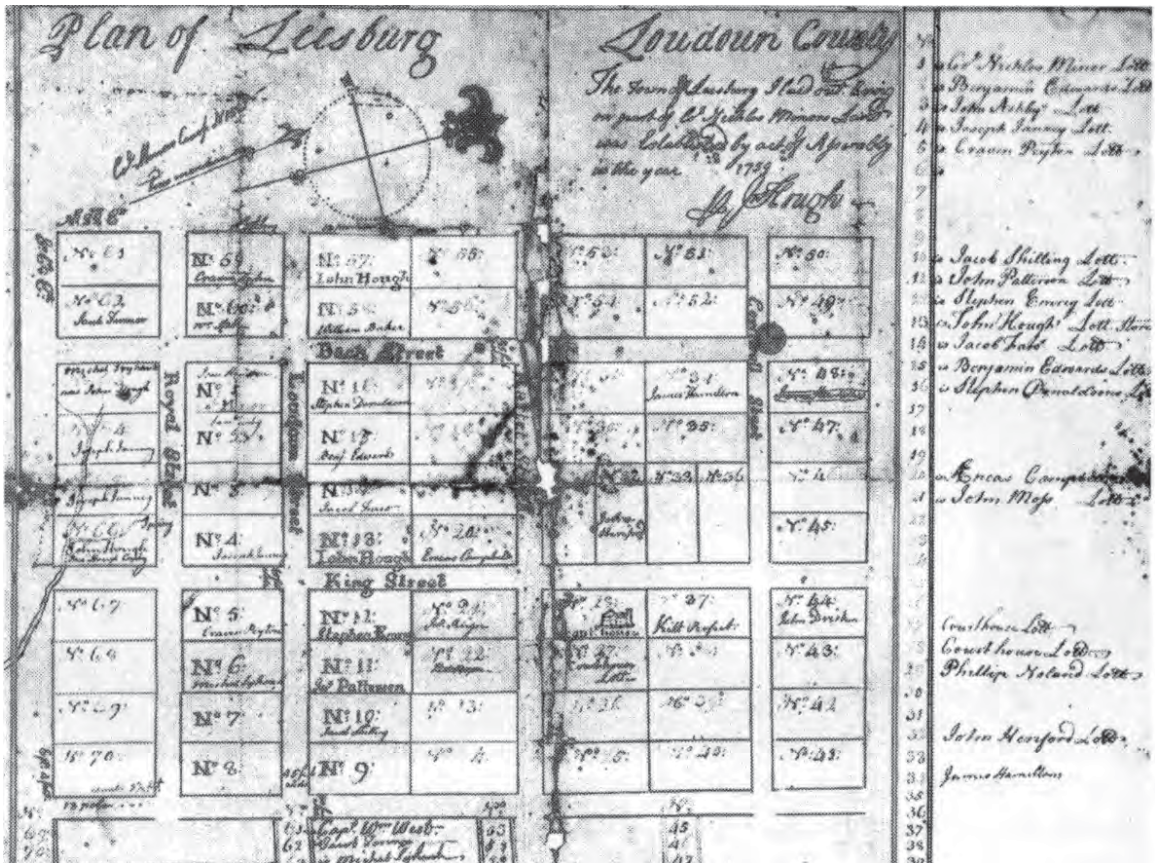
Leesburg was laid out at the crossroads of two early Virginia roads, the Alexandria Road (Loudoun Street) and the Carolina Road (King Street).

The Alexandria Road historically linked the port city of Alexandria with the market center at Winchester. It is known today as Virginia State Route 7 and has also been called the Alexandria-Leesburg Turnpike and Leesburg Pike throughout its history.

The Carolina Road was first referred to as the Shenandoah Hunting Path and originally connected Frederick, Maryland to a Native American trading post on the Roanoke River at the Virginia-North Carolina line near present day Clarksville, Virginia. Today it is Virginia State Route 15, also referred to as the Old Carolina Road.

As the only major town located on the north-south trading route, and as the county seat for Loudoun County (1757), Leesburg grew steadily throughout the eighteenth and early-nineteenth centuries.

The original plan of Leesburg was completed by John Hough in 1759.



A. Brief Summary of Leesburg's Development, continued

The sale of the 70 original town lots was accompanied by the requirement that the half-acre lot be built upon within three years. The guidelines for the original town set the minimum dimensions for a building at 20 feet by 17 feet with a roof ridge at least 9 feet high.

It was also specified that the structure must be built of brick, stone, or wood with a masonry chimney. A number of these early structures have been preserved and established the use of indigenous materials such as wood, fieldstone, and brick.

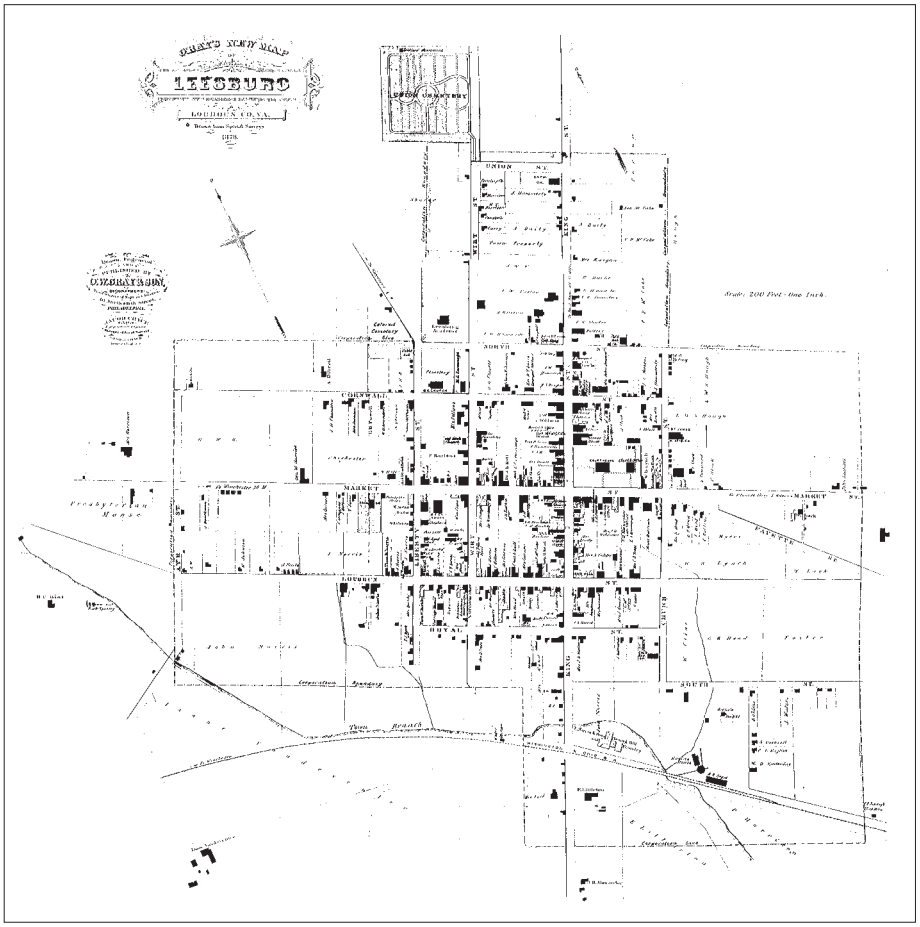
Westward expansion surged at the end of the Revolutionary War, and Leesburg served as a gateway for this expansion. Surviving architecture of this period shows an increase in the size of the structure and the level of craftsmanship.

In 1835, *A Comprehensive Gazetteer of Virginia* described the town as a "well-built and neat village" with fifty houses, twenty-two general stores, three churches, a bank, six schools, four taverns, two apothecaries, paved streets and municipal water supplied through wooden pipes.

As settlements grew to the west, the need increased for efficient ways to bring farm goods to market. This growth led to the construction of the Leesburg Turnpike by 1820 and an extension to the west in the following decade.

Increased trade meant new prosperity for the town. This wealth was displayed by the construction of highly detailed Federal-style houses in the urban tradition of Alexandria and other fashionable coastal cities.

A photo, taken around 1900, of an early Leesburg building once incorrectly rumored to have served as Washington's headquarters.



Gray's New Map of Leesburg from 1878.

By the eve of the Civil War, the growing town was an established trading center and accessible by road, ferry and rail. The expanded thirty-six-block town is illustrated on *Gray's New Map of Leesburg*, the basis for the boundaries of the original (1969) Leesburg Old and Historic District (OHD).

The Alexandria, Loudoun and Hampshire Railroad (AL&H) had reached Leesburg in 1860 with a route paralleling that of the Leesburg Turnpike. The railroads brought visitors escaping the cities of Washington, Georgetown and Alexandria as well as factory-made building materials. Union troops destroyed the tracks and bridges of this major supply line and held the line until the close of the war.

During the Civil War, Leesburg was the scene of the 1861 Battle of Ball's Bluff, a Confederate victory with the capture of 350 Union soldiers. The Confederate troops would be forced south six months later, burning mills and bridges as they left. Occupied and shelled by Union troops, the town witnessed frequent movement of troops and raids throughout the duration of the war.

Between the end of the Civil War and World War I, Leesburg continued to grow with much of this development occurring in areas near and outside of the town boundaries. It was during this period that several of the late-eighteenth and early-nineteenth century dwellings in the Nicholas Minor section, the downtown core, were converted to commercial use.

This increase in commercial activity corresponded to an increase in residential construction. This expansion was made possible not only by the inexpensive and highly decorative, mass-produced building materials transported from major manufacturing centers to Leesburg via the railroad but also by the presence in Leesburg of the Norris Brothers' Planing Mill and Lumber Works. In the early-twentieth-century, as suburban northern Virginia experienced a population surge, a number of downtown lots were further subdivided to allow for residential infill.

Post-World War II growth lead to a late-twentieth-century explosion of subdivisions and commercial areas bringing one of the most architecturally significant early townscapes in the state.

Through the foresight of nearly half-a-century of preservation efforts, Leesburg's OHD, noted for its collection of well-preserved, late-eighteenth through early-nineteenth-century structures, is preserved for today and the future.

A view looking south on King Street around 1900 at the intersection of Market Street. The iron fence which surrounds the courthouse property is just visible on the left.

A similar view looking south on King Street around 1935 shows larger buildings and a streetscape influenced by the arrival of the automobile.

B. Historic District Character and Neighborhoods

Leesburg's neighborhoods add complexity, richness, and variety to the OHD, and reflect the town's development patterns and history. Each neighborhood is characterized by a unique combination of building forms, architectural styles, and site features.

Descriptions of the neighborhoods are provided to summarize their general character. Neighborhoods do not have hard borders. Neighborhoods are not intended to be mini-districts with separate design guidelines.

Leesburg's Old and Historic District preserves the sense of place established by the immediate streetscape view as well as the district overall. Any existing or new building relates to its surroundings in a variety of ways, including site planning, building design, and materials. It relates not only to its immediate surroundings but also to the broader context of the neighborhood in which it is located and the district as a whole.

Any building—whether an existing structure or one that has yet to be built—fits into its larger context by degrees of relationship that are based on the individual's view of a building within its surroundings. This approach may be considered as a series of concentric rings that radiate out from that structure. Each building relates immediately to those structures and site features that immediately surround it. From that point, it relates to the surrounding neighborhood and, ultimately, to the entire historic district.

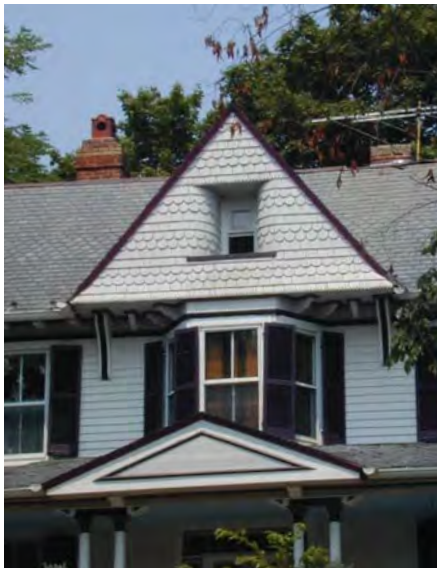
1. West Market Street Gateway

The western entrance to the OHD is characterized by large single-family homes deeply set back on large landscaped properties. These dwellings were predominantly built between the 1850s and mid-1900s, as well as the circa 1830 Rock Spring Farm. More recent construction respects these earlier forms. This neighborhood includes the non-contributing West Green development, which is very different in architectural character and site characteristics from the rest of the neighborhood.

Streetscape and Site: deep setbacks, lawns, curving driveways, outbuildings

Forms, Scale, and Styles: single-family, 1 1/2 to 2 1/2 stories; vernacular Victorian, Italianate, Queen Anne, Colonial Revival; gable, cross-gable, hipped roofs, small-paned windows, two-over-two windows, one-over-one windows; one-story, one or three bay porches

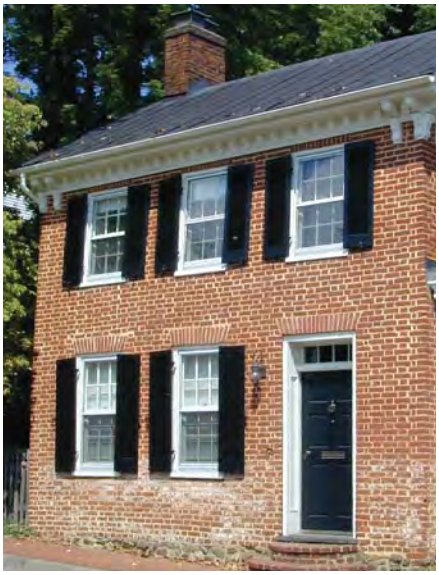
Materials: brick, stone, poured and concrete block foundations; wood porches; slate shingle, standing-seam metal, asphalt shingle roofs; weatherboard, German siding, five-course American bond brick, stucco; paneled wood doors; brick chimneys



Elaborate shingle patterns and decorative wood trim highlight Victorian dwellings in this neighborhood.

The deep setbacks of the West Market Street Gateway allow for lush front yard plantings as seen in this Victorian period residence.

B. Historic District Character and Neighborhoods



This Federal-style brick dwelling represents early settlement in a West Market Street neighborhood. The brackets at the cornice indicate a Victorian update of the facade.

These Colonial Revival style cottages respect the traditional materials and details found elsewhere in the West Market Street Neighborhoods.

2. West Market Street Neighborhoods

This collection of predominantly residential neighborhoods spans nearly two hundred years of Leesburg's development. Architectural styles include both a 1780s Federal-style dwelling and a 1950s court of Colonial Revival-style cottages.

Streetscape and Site: small-to-medium-sized lots, fairly shallow setbacks, picket fences

Forms, Scale, and Styles: generally uniform scale, 1 1/2 to 2 1/2 stories, Colonial Revival, vernacular Victorian, Italianate, Gothic Revival, Federal; porticoes, covered stoops; small-paned windows, large-paned windows; front gable, side gable, cross-gable, hipped roofs; one-story, one or two bay porches; some dormers

Materials: brick, stucco, weatherboard, German siding; standing-seam metal, asphalt shingle roofs; brick, stone, concrete block foundations; brick, stone chimneys

A number of townhouse developments are found in the West Market Street South neighborhood, including this row of Dry Mill Townhouses.

3. West Market Street South

South of the West Market Street Neighborhoods is an area that includes a number of non-contributing newer developments, including Olde Towne Condominiums, Dry Mill Townhouses, Chesterfield Place, and Memorial Drive. This area of dense, predominantly multi-family structures does not reinforce Leesburg's historic patterns of siting, styles and scale.

Large scale structures, most built in the mid-to-late nineteenth century, create a "Main Street" character on North King Street.

Compact, small-scale development is characteristic of the oldest sections of the Downtown neighborhood.

Residential areas are often characterized by detached dwellings with moderate setbacks and mature site plantings.

4. Downtown

Leesburg's traditional Main Street area encompasses most of the commercial area of the Downtown, with densely developed commercial, governmental, and residential buildings on small lots. Comprised mainly of the Nicholas Minor section with buildings dating back to Leesburg's establishment as a town and county seat in the 1750s, this neighborhood includes the 1895 Loudoun County Courthouse, the 1990 Town Hall, and the Loudoun County Government Center.

Streetscape and Site: small lots, minimal to no setback, brick sidewalks, little open space, compact arrangements of buildings

Forms, Scale, and Styles: Traditionally commercial sections along portions of King, Market, and Loudoun streets; attached buildings, mainly commercial uses, some commercial/residential, late-twentieth century larger scale government offices and municipal parking garages, historic contributing structures predominantly one-to-three stories; Georgian, Federal, vernacular, Classical Revival, Romanesque Revival, Beaux Arts, Italianate, Commercial style, Colonial Revival; display windows, small-paned, large-paned windows; side-gable, mansard, shed, flat roofs (some with parapet); dormers

Small portions of Royal and North streets and portions of Market, King, and Loudoun streets; attached and detached buildings, mainly residential, some commercial/residential, some single-family, two-to-four stories; Colonial, Georgian, Federal, nineteenth-century vernacular, Classical Revival, Italianate, Queen Anne, Colonial Revival; small-paned, large-paned windows; side-gable, cross-gabled, front-gabled, hipped roofs; some one-story, one or three bay porches; dormers

Materials: mainly masonry, some stucco, weatherboard, German siding, board-and-batten; brick, stone chimneys; standing-seam metal, pressed metal, slate-shingle, asphalt shingle roofs; brick, stone, concrete foundations; partially glazed doors

B. Historic District Character and Neighborhoods

5. North King Street Gateway

This neighborhood is characterized by single-family detached houses on medium- to large-sized lots with setbacks varying from shallow to deep. Many of these dwellings date to the turn-of-the-century and most are of frame construction. Included in this neighborhood are an early-twentieth-century school, a 1940s Colonial Revival court of brick duplexes off of Wirt Street, and a three-story Italianate-style dwelling.

Streetscape and Site: moderate setbacks, concrete sidewalks, mature site/street trees, metal, brick, wood fences and walls, verge strips

Forms, Scale, and Styles: mainly two stories, Queen Anne, Gothic Revival, I-house, Colonial Revival, Cape Cod, one- and two-story Bungalow/Craftsman; hipped, gable, cross-gable roofs; small-paned, multi-light over single pane windows; three-bay porches

Materials: stone, brick, weatherboard, German siding, decorative wooden shingles, stucco, ceramic tile; slate-shingle, asphalt-shingle, standing-seam metal roofs; brick chimneys

Large scale dwellings, such as this Colonial Revival example, are often located on larger parcels which allow for a deeper setback than seen on smaller lots in the neighborhood.

This row of vernacular Victorian residences along North King Street is unified by a uniform moderate setback and the repetition of porches and porticos.

Although they differ in architectural style, a uniform shallow setback unifies these two dwellings on Edwards Ferry Road.

Small-scale early development in the neighborhood included the three-bay townhouse shown here, with a later addition adding two bays to the left of the chimney.

6. East Market Street Gateway

Contributing resources in this neighborhood include Dodona Manor as well as vernacular turn-of-the-century single-family houses with shallow setbacks. The mixed character of this gateway is a result of 1970s townhouse developments along Slack Lane and at Colonial Square, and the 1990s dwellings lining Andover Court, in addition to the neighborhood's historic structures.

Streetscape and Site: single-family with shallow to moderate setbacks, some commercial with no setback, concrete and brick sidewalks, some ribbon driveways, some deeper setbacks and larger lots, stone walls, picket fences

Forms, Scale, and Styles: single-family, commercial, 1 1/2 to 2 1/2 stories, vernacular Victorian, vernacular twentieth-century commercial; gable, cross-gable, flat, shed roofs; large-paned, small-paned windows, Colonial Revival storefronts; three-bay and wrap- around porches

Materials: stucco, weatherboard, decorative wooden shingles, German siding, brick, stone, asbestos siding; standing-seam metal, asphalt shingles, stone foundation

B. Historic District Character and Neighborhoods

7. Town Branch/W&OD Trail Area

This primarily industrial and commercial neighborhood developed along the Town Branch and the rail line (now the W&OD trail) after the extension of the railroad to Leesburg in 1860. Site size and setbacks vary in response to the site use. Often building footprints are larger here than in the rest of the district.

This area includes the Morningside Assisted Living Facility and two larger mixed-use buildings along Harrison Street and Depot Court. In the mid-1980s, the Market Street Station project incorporated existing industrial buildings in a new arrangement.

Streetscape and Site: intermittent sidewalks, site parking, paved lots, irregular setbacks

Forms, Scale, and Styles: mid-nineteenth through mid-twentieth century commercial and industrial vernacular, warehouses, some residential converted to commercial, some infill; 1 1/2 to 2 1/2 stories; gable and flat roofs

Materials: predominantly frame buildings, some concrete block; standing-seam metal roofs

The Market Station complex is a successful reuse of a mill and accompanying outbuildings from Leesburg's past.

The Washington and Old Dominion Trail follows the former rail line along Town Branch and provides a greenway that traverses the southern portion of the OHD.

The view looking north on Harrison Street shows much of the new large-scale development in this neighborhood.

This three-bay vernacular Victorian dwelling with a side-gabled roof, wooden siding, and a full-width porch accented with decorative brackets and balusters is characteristic of the Vinegar Hill neighborhood.

A large deciduous tree shades the street onto which this row of vernacular frame residences face. Note the shallow setback of the houses and the concrete sidewalk on only one side of the street.

8. Vinegar Hill

Characterized by consistently shallow setbacks, small lots and fairly narrow streets, this is a cohesive residential neighborhood. The front porches of these small frame vernacular houses dating to the late 1800s through early 1900s further define this neighborhood's character.

Streetscape and Site: shallow-to-moderate setbacks; concrete, if any, sidewalks, picket fences

Forms, Scale, and Styles: single-family, some commercial; 1 1/2 to 2 1/2 story; vernacular Victorian, Colonial Revival, Bungalow/Craftsman, shed roof dormers, integral, full-width porches, covered entries, large-paned, small-paned windows; gable, cross-gable roofs; some infill

Materials: weatherboard, German siding, asbestos siding, stone, stucco, brick; standing-seam metal roofs

B. Historic District Character and Neighborhoods

9. South King Street Gateway

Turn-of-the-century residential buildings on medium- to large-sized lots, with deep setbacks on the west side of South King Street and shallow setbacks on the east side of the street, characterize this neighborhood. Most dwellings are of frame construction and are accentuated with large front porches. Site features such as walls and fences are prominent.

Some early- to mid-twentieth century commercial development is interspersed with residential structures north of the W & OD Trail.

Streetscape and Site: stone, wood, metal, brick fenced front yards, brick, concrete sidewalks, historic streetlights, mature landscaping, some driveways

Forms, Scale, and Styles: predominantly single-family, some early- to mid-twentieth century commercial; Italianate, vernacular Victorian, American Foursquare, Colonial Revival, Cape Cod; gable, cross-gable, gambrel, hipped roofs, flat roofs with parapet walls on commercial; full-width porches, wrap-around porches; small, large-paned windows, raised foundations

Materials: predominantly weatherboard and German siding, some stucco, decorative wooden shingles; standing-seam metal roofs; brick, parged, stone foundations

This American Foursquare dwelling represents the turn-of-the-century frame construction prevalent in this neighborhood.

Low stone walls and mature plantings are common site elements in this neighborhood.

This front-gable vernacular Victorian residence surrounded by a picket fence represents late-nineteenth century residential development on South King Street.

Historic small-scale commercial development on South King Street reinforces the residential scale of the neighborhood.

C. Architectural Styles/Forms/Types

Leesburg's Old and Historic District has a variety of architectural styles in the neighborhoods and different building types in the commercial areas.

There is a variety of architectural styles from the mid-eighteenth to the mid-twentieth century. While there are several examples of architecturally significant buildings from the mid-eighteenth century, most of the areas were developed around the turn-of-the-century and later. In the sections that follow, commercial and residential examples are grouped together by architectural style.

1. Eighteenth-Century Vernacular (1700-1800)

Vernacular log, stone, and brick houses dating from the eighteenth century still exist throughout the Old and Historic District and generally possess similar characteristics to the Georgian and Federal styles in a simplified version of these forms. Most eighteenth-century frame houses are gone - either deteriorated or removed in the nineteenth and twentieth centuries for other buildings or for parking lots.

These vernacular buildings, both residential and commercial, are usually one- and one-half stories, with side-gabled roofs and end chimneys. Windows range from nine-over-nine to six-over-six double-hung sash, usually with shutters. Gable roofs often contain dormer windows and rectangular transoms may be located above the main door.

Residential examples include the William Johnson House on Edwards Ferry Road, 10 Cornwall Street, NE, 24 Loudoun Street, SE, 205 North King Street, and 13 Wirt Street, SW. Loudoun, Wirt and Liberty Streets have other examples. Commercial examples include the log Stephen Donaldson Silversmithy at 14 Loudoun Street, SE and the Stone House Tea Room at 108 Loudoun Street, SW.

An example of an Eighteenth-Century Vernacular house, this brick home on Edwards Ferry Road exhibits attributes typical of the style.

An example of an Eighteenth-Century Vernacular commercial building, the Stone House Tea Room is located in the Downtown neighborhood.

C. Architectural Styles/Forms/Types, continued

2. Georgian (1700-1780)

Georgian houses, built generally in the eighteenth century, are less ornate than the later Federal examples of the early nineteenth century. In Leesburg, most buildings constructed during the first twenty years of development display little ornamentation that relates to any style. Thus, most buildings constructed during the late eighteenth century are vernacular.

Leesburg examples of Georgian houses are typically of masonry construction and two- and one-half stories tall with simple gable roof forms. The windows are tall and narrow and entrances may have a transom over the door but not sidelights. Tall chimneys, Flemish bond brickwork and jack arches are typical of this style.

Examples include the Patterson House at 4 Loudoun Street, SE as well as the dwellings at 102 Cornwall Street, NW, 109 Loudoun Street, SW and 20 West Market Street.

A heavy modillion cornice accentuates the facade of this five-bay Georgian fieldstone dwelling.

Located at 109 Loudoun Street, SW, this five-bay brick Georgian residence displays a symmetrical arrangement of openings, six-over-six light windows and a rectangular transom over the front door.

This three-bay Federal-style dwelling features Flemish bond brickwork and jack arches over the window and door openings.

The original small-paned windows of this four-bay Federal-style structure were most likely updated to these two-over-two examples in the Victorian era.

3. Federal (1780-1830)

The Federal style was popular for residential, commercial and institutional buildings in Leesburg. These structures are characterized by brick construction, a symmetrical facade, gable roof, and small-paned, double-hung sash windows, often framed by shutters. Small porticoes with classical details often shelter the main entry.

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. Other common characteristics of this style are tall interior end chimneys, detailed classical cornices, and transoms or fanlights over six-panel or paired three-panel doors.

Commercial examples may have larger first floor windows for display purposes. Federal-style buildings can be distinguished from their earlier Georgian relatives by their lighter and more decorative details, such as sidelights around the main entrance, narrower muntin bars in the windows, and more finely carved columns and cornices.

Examples include 10 Cornwall Street, NE; 201, 211, and 215 Cornwall Street, NW; 20 Loudoun Street, SW (the Odd Fellows Hall); 26, 28, 202 and 207 West Market Street; 19 and 28 North King Street; 226 Edwards Ferry Road; 19, 22 and 23 East Market Street.

C. Architectural Styles/Forms/Types, continued

4. Greek Revival (1825-1860)

Although similar to the Federal style in overall appearance, Greek Revival-style structures introduced several new changes including paired windows, often with sidelights, transoms and decorative surrounds. Roofs are hipped or gable and occasionally have a central gable or pediment in the entry bay. Porticos are usually one story and classically designed with pilasters and columns, although some examples have monumental two-story porticos gracing their facades. The Greek Revival style was not one of the most prominent for residential architecture in Leesburg.

Greek Revival was a popular style for the design of institutional, public and religious buildings and in these uses is often defined by its temple front portico. A shallow pediment forms the front gable roof of these brick structures. The facades are symmetrical with a central entrance that contains a transom and sidelights. Windows are tall with thin muntins and may be capped with a simply decorated lintel. Pilasters may echo the columns of the portico.

Residential examples include 206 West Market Street, 201 Loudoun Street, 308 South King Street, and the St. James Episcopal Church Rectory at 8 Cornwall Street.

Other examples include the Leesburg Academy at 16 East Market Street and the Leesburg Methodist Church at 107 West Market Street.

The facade of this frame Greek Revival style house is accentuated with a classically-designed portico, and multi-paned sidelights and a rectangular transom framing the front door.

The temple-front Presbyterian Church on West Market shows a religious adaptation of the Greek Revival style with Ionic pilasters adorning the bay divisions between the twenty-over-twenty light windows capped by bracketed window hoods.

The steep central gable of this frame Gothic Revival residence is flanked by dormers that repeat the gable pitch and its decorative woodwork. Note the Gothic arched attic window in the gable end.

The apex of the Gothic arched windows of St. John the Apostle are highlighted by the trefoil, or three-lobed, design of the window frame. The entry portico repeats the arched motif.

5. Gothic Revival (1840-1880)

In its residential form, the Gothic Revival style, reflects nineteenth-century America's growing interest in European periods of architecture. Leesburg's examples are often of frame construction with wood siding and vertical proportions. The steep gable roofs are metal, often with a central roof gable in the facade. Decorative woodwork and brackets are common.

Hallmarks of the commercial and institutional form of this style usually include steeply pitched roofs, often gabled, and the introduction of the pointed, or Gothic arch either in windows or decorative accents.

Examples of the residential Gothic style in Leesburg include 410, 412 and 414 South King Street, 206 Loudoun, 210 North King, 214 North King, and 216 Cornwall Street.

Religious examples in Leesburg include the Mount Zion Methodist Episcopal Church at 12 North Street, NE; Providence Baptist Church on South Church Street, and St. John the Apostle Roman Catholic Church at 231 North King Street.

C. Architectural Styles/Forms/Types, continued

6. Italianate (1860-1910)

Adapted from picturesque Italian residential examples, Leesburg has a limited number of examples of this style. Most high style and vernacular examples exhibit shallow hipped roofs that appear to be supported by the trademark bracketed cornice.

Large-paned windows are highlighted by decorative millwork, stone lintels or metal hoods on stucco and brick examples. Partial or full-length front porches dominate facades and usually have bracketed supports and cornices and sawn millwork balusters.

Residential examples include 205 North King Street; 306 West Market Street; 216 Cornwall Street, NW; and 202 Loudoun Street, SW.

As main streets developed in cities and towns across the state, the Italianate 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 usually contain large display windows, paneled bulkheads, and a recessed entry, capped by a transom and a second decorative cornice. Some examples display pressed or cast metal decorative elements with a high degree of ornamentation.

Commercial examples include 7 South King Street, 2 and 7 West Market Street, and 17 North King Street.

This frame residence displays the projecting bay, bracketed cornice, arched doors, and decorative window molding that are common to Italianate domestic architecture.

Examples of Italianate commercial structures in Leesburg's Downtown area, both display decorative brackets and arched window openings.

7. Second Empire (1860-1880)

The Second Empire style is characterized by a mansard roof punctuated by dormers to provide a usable third story. It was not common in Leesburg although examples such as the Methodist parsonage on West Market Street can be found.

Other common details of this style reflect an Italianate influence and may include roof cresting, decorative patterned roof shingles, accentuated cornices, scroll-sawn trim and large-paned windows.

Examples include 3 Loudoun Street, SW and 16-18 West Market Street

This Second Empire building has a mansard roof, patterned shingles, a bracketed cornice and bay windows.

The asymmetrical facade of this Second Empire duplex is created by a two-story projecting bay on one side and a one-story bay on the other. Note the brackets on the dormers, the cornice, the bays and over the doors.

C. Architectural Styles/Forms/Types, continued

8. Romanesque Revival (1870-1900)

This imposing style is seen in commercial structures in Leesburg. Its strength is conveyed by masonry construction, asymmetrical massing, series of arches, massive entry arches, highly decorative moldings, engaged columns or pilasters, and decorative plaques.

Buildings exhibiting this style typically are constructed of stone or a combination of brick and stone. Roof treatments often included a steeply pitched gable roof supported by brackets, dormers or towers, and decorative cresting or tiles.

Windows commonly were double-hung, often arched, and glazed with large single panes in each sash. The overall effect of the Romanesque Revival buildings is massive and heavy, and this style was very popular for churches and public buildings during this era.

St. James Church and the former Peoples Bank on North King Street are good examples of this style.

The facade of the Peoples Bank on North King Street uses a variety of materials and textures to create a solid, massive structure appropriate to its original use.

Built predominantly of rough-faced stone, St. James Church features grouped arched windows and doorways set deeply within brownstone arches.

A well-coordinated paint scheme can highlight decorative woodwork such as the gable end fishscale shingles and porch post brackets seen in this example.

9. Queen Anne (1880-1910)

The Victorian era is closely associated with the Queen Anne style of dwelling. This style is characterized by a complex roof, vertical proportions, and elements such as towers and turrets. Most examples have a wrap-around porch.

In more elaborate examples, rich decoration such as brackets, balusters, window surrounds, bargeboards, and other sawn millwork exist with various surface materials like shingles, wood siding, brick, and stone.

Leesburg examples include 320, 324, and 330 West Market Street and 10 North Street, NW.

Asymmetrical massing was often punctuated with projecting bays capped by shingled gable ends. Here the decorative shingles are repeated in the gable over the front door.

C. Architectural Styles/Forms/Types, continued

10. Vernacular Victorian (1860-1920)

Vernacular Victorian houses took various forms throughout the late nineteenth and early twentieth centuries. The vernacular I-house is a simply designed house of frame construction which has two stories, three bays, and usually a one-story front porch that extends across most of the facade.

A variation of the vernacular dwelling is the "L" gable house. This is a two-story frame dwelling which has an "L"-shaped floor plan, a cross-gabled roof, and a one-story front porch that fills in the "L."

Another form of the vernacular Victorian style is the front-gable house, a two-story structure with vertical proportions and an asymmetrical facade. Decorative features can include patterned shingles in the gables and front porches with sawn millwork and turned balusters.

Examples in Leesburg include 204 North King Street, 305 West Market Street (1850's); and 208 Cornwall Street, NW; and 15 Liberty Street, SW from the 1890s.

Accentuated by projecting gables over the front door and on the side of the house, this I-house has decorative details which link it to the Queen Anne style. Its symmetrical composition and classical porch columns also link it to the Colonial Revival style.

This vernacular example presents its shingled end-gable with Palladian window to the street. A cross-gable projects to the rear of the structure.

This symmetrical stone Colonial Revival dwelling repeats classical details, such as the door surround and fanlight and small-paned windows, characteristic of the Georgian and Federal architectural styles.

This one- and one-half story Cape Cod variant of the Colonial Revival style has hipped roof dormers with paired windows that repeat the window arrangement to either side of the front door.

The Thomas Balch Library is an institutional example of the Colonial Revival style with a two-story, hipped-roof central block containing a cupola and round windows, and symmetrical gable-roofed wings.

11. Colonial Revival (1910-1940)

The Colonial Revival style is based on the earlier Georgian and Federal periods of American architecture in the late eighteenth and early nineteenth centuries. It often has a rectangular plan and a symmetrical facade. The roof may be a gable or a hipped design.

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

Residential examples in the OHD include 210, 212 and 214 Loudoun Street, SW; 413 South King Street, and 219 North King Street.

A variation is the vernacular Colonial Revival dwelling, often referred to as a Cape Cod, with simpler details, frame construction, and a smaller scale of one-and one-half stories with dormer windows such as those found at 338 West Market Street, 214 Wirt Street, NW; and 235 Cornwall Street, NW.

This popular residential style was adapted for commercial and institutional purposes. It was most often executed in brick and mixed details from both Georgian and Federal periods. The design was usually symmetrical with small-paned windows and a classical entrance. More elaborate examples had some sort of larger portico. Roofs were often covered with slate. The highest style example of non-residential Colonial Revival architecture in Leesburg is the Thomas Balch Library at 208 West Market Street.

C. Architectural Styles/Forms/Types, continued

12. Craftsman (1900-1940)

In Leesburg, both American Foursquares and Bungalows exhibit details common to the Craftsman and Colonial Revival styles (see previous page).

The Craftsman style was influenced by the Arts and Crafts movement and was the most popular style for small houses in the early twentieth century. Craftsman houses often feature an asymmetrical appearance, multi-pane windows in the upper sash over a single pane in the lower sash, and exposed roof rafters. The details of form that separate the two styles are discussed below.

a. American Foursquare (1900-1930)

The American Foursquare form is identified by its square shape and hipped roof with a wide overhang. It is usually two stories with a full-width, one-story porch. Often, the front of the hipped roof has a prominent dormer window.

This typical American Foursquare example displays an asymmetrical arrangement of openings, full-width porch and hipped roof. A hipped roof dormer is accented by a pair of diamond-paned casement windows.

Leesburg's American Foursquare houses include those found at 212 North King Street, and 407 and 413 South King Street.

b. Bungalow (1915-1940)

Leesburg's most common variation of this one- and one-half story residential dwelling is the sweeping side-gable form with a massive roof that contains a large dormer which extends over a front porch. Roof overhangs are usually deep and contain large simple brackets and exposed rafter ends. Windows may be in pairs, and there are frequently side bays. Front porch supports usually have short, squat proportions. Materials are often combined on bungalows and may include stone, brick, shingles, stucco, and half-timbering.

The long sweep of the gable roof on this bungalow contains the porch as well as a shed-roofed dormer. Note the deep overhang of the eave and the simple brackets that appear to support the roof.

Typical Leesburg examples of the Bungalow style are 223 North King Street, 221 North King Street, 223 Loudoun Street, SE; and 221-233 West Market Street.

The Loudoun County Courthouse at King and Market streets is Leesburg's most well-known example of the Classical Revival style.

13. Classical Revival (1900-1940)

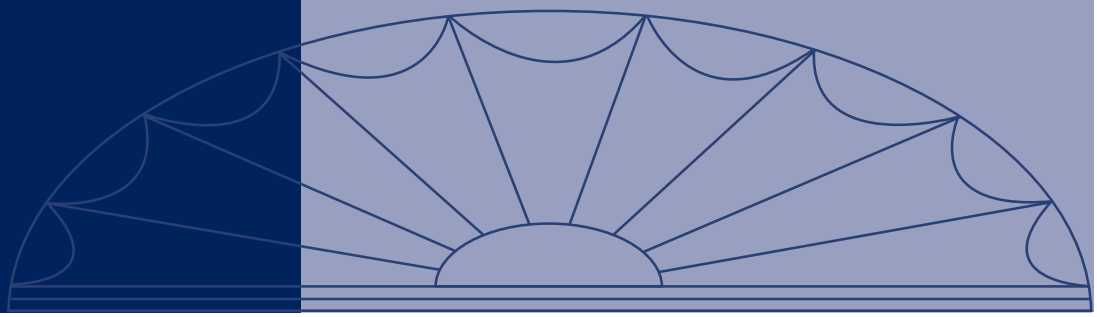
The Classical Revival style, based on the Neoclassical architecture of eighteenth-century Europe, typically featured symmetrical facades with regularly-spaced windows, and often a grand two-story portico. All of the classical orders were used during this era including Doric, Ionic, Corinthian and Composite. Pediments and cornices could be elaborately detailed and decorated. This style was very popular for government buildings such as courthouses and schools. The Leesburg High School at 102 North Street, NW is a notable local example of this style as is the Loudoun County Courthouse.

The vernacular style of the Esso Gas Station at the corner of East Market and Loudoun streets reflects the early architectural heritage of Leesburg through its use of stone jack arches with keystones over each opening.

14. Mid-Twentieth-Century Vernacular Commercial

Every generation constructs simple buildings that do not reflect any particular architectural style. They are functional and often lack any decoration. Many of the auto-oriented structures of the this era are vernacular buildings.

Examples include the Esso Gas Station and Garage, built in 1937, at the corner of East Market Street and Loudoun Street, SE.



Leesburg

IV. Site Design Guidelines

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

PLEASE NOTE: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

The relationship between a historic building and its site, landscape features, outbuildings, and other elements within the property boundary all contribute to the historic district's overall image. They are considered an important part of any project reviewed by the Board of Architectural Review (BAR).

Site design is a very important component in helping to define the distinctive character of each neighborhood. There is considerable variety in site design and elements between and within the various areas of the Old and Historic District as discussed in *Chapter III, Section B*. In the downtown section of the district, many buildings cover most of the lot, and therefore, provide limited opportunities for site improvements except behind the structures.

Residential neighborhoods of the historic district are more likely to have gardens and yards, often with larger lot sizes and more open space as the distance from the historic core increases. Existing trees, plants, fencing, walls, walkways, and other outbuildings help to define the character of the district. New site elements should be selected to harmonize with the property's history and development.

When making changes to a property within the Old and Historic District, the entire site should be studied to better understand its original design and its context within the district. When planning changes to a site in the historic district, the new plan should reflect the site traditions of the area and fit the scale of the lot. Consideration should be given to using different types and sizes of plantings that will create scale, define edges, and, where appropriate, enclose the outdoor spaces of the site.

The design of the entire property, including the areas behind the building, should be considered when planning site improvements. The area behind a commercial building may be a utilitarian space for deliveries and storage of discarded goods. However, in some cases the rear of a building may provide the opportunity for a secondary entrance, particularly if oriented to a public alley.

The appearance of the back area then becomes important to the commercial neighborhood 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 business and may be the first contact the customer has with the business.

Each of the following sections provides general guidance on the site element character and maintenance, as well as guidelines for the retention, repair, and replacement of those elements.

Site features, including walkways, stairs, driveways and outbuildings, are important character-defining elements for the district.

A. Driveways, Walkways, and Parking Areas

Walkway, driveway and parking area conditions vary within the OHD neighborhoods and are largely defined by the lot size and building coverage.

On smaller, traditionally residential lots on streets with no sidewalks, some parallel parking areas have been surfaced in gravel between the right-of-way and the front yard fence line. These dwellings often retain a walkway placed perpendicular to the street and in line with the front door.

As lot sizes and setbacks increase, driveways and walkways become part of the rhythm of Leesburg's historic residential areas. Walkways usually connect the public right-of-way to the front stoop or front porch of a residence while a driveway will often lead to the rear of a lot where it may terminate at a historic outbuilding.

Parking for commercial uses in the historic district varies from on-street and alley parking at the core, to structured parking serving the courthouse and government complex, to surface parking lots of differing sizes adjacent to or behind established professional and service businesses and multi-family residential complexes.

Strategically placed landscape screening can help to reduce the strong visual impact that on-site parking areas can create. Pedestrian walkways through larger lots can often be enhanced with lighting and plantings.

Note: During the project planning phase, be sure to cross-reference applicable regulations in the *Leesburg Zoning Ordinance and Design and Construction Standards Manual.*

Changes to existing driveways must be reviewed and approved prior to beginning work. Do not alter existing paving without review and approval by the Preservation Planner.

Driveways, parking areas and walkways in the less dense parts of the district are an important part of the district character. Existing examples can provide inspiration for appropriate treatments.

In areas with smaller residential lots, parking is accommodated on the street or close to the side of the houses.

Downtown, on-street parking exists on many streets; the remainder of the parking is accommodated in structures or in mid-block surface lots.

Existing driveways were often paved in brick or pavers and were designed to integrate with the materials and design of the sidewalks and other adjacent elements.

Ribbon concrete and stone driveways are common in the district and should be retained.

Historic walkways are often constructed of brick. Stairs which lead from the walkway to the sidewalk may be an important character-defining site feature and should be retained.

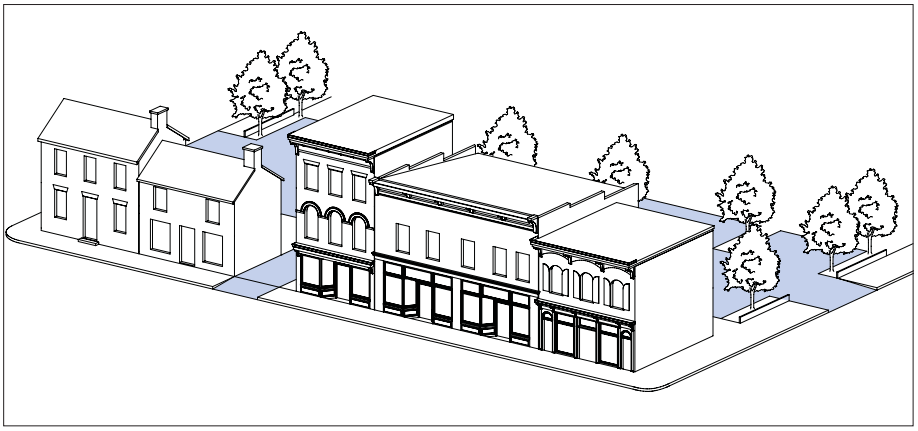
Existing Driveways, Walkways and Parking Areas

1. **Retain** existing historic paving materials used in driveways including brick; stone; patterned, scored, exposed aggregate and ribbon concrete.
2. **Retain** existing historic walkway materials including brick, concrete, and stone.
3. **Repair** existing historic materials in-kind by matching the materials and pattern of the historic paving.
4. **Replace** damaged areas of paving with materials that match the original.
5. Widening or changing the configuration of existing driveways, walkways, and parking areas is appropriate when the new design respects and retains historic materials and character.
6. Improvement of the existing paving materials of driveways, walkways, and parking areas is appropriate when the new material respects and retains the historic character of the property.

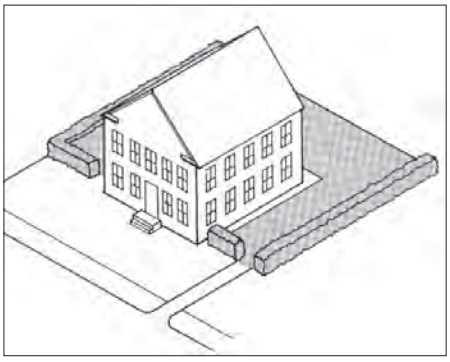
A. Driveways, Walkways, and Parking Areas, continued

New Driveways, Walkways and Parking Areas

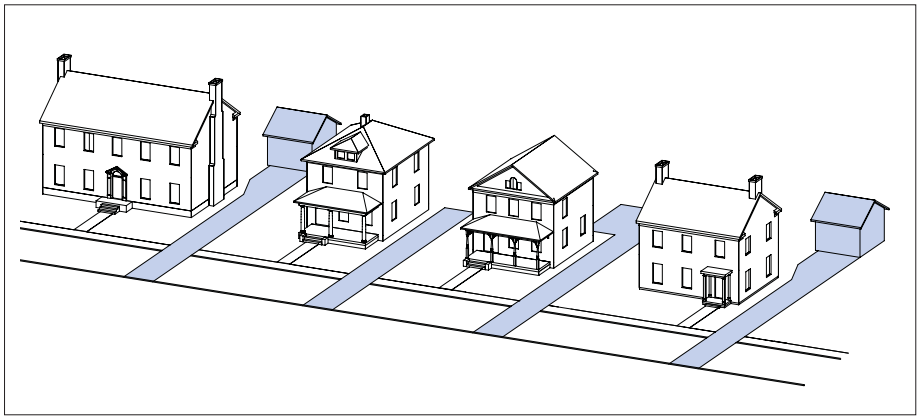
7. Locate driveways and parking to the side and/or rear of new and existing buildings.
8. Ensure that new paving materials are compatible with the character of the area.
9. Ensure that the design of any new parking area or structure has the least impact on adjacent properties and adheres to *Guidelines for New Construction* found in *Chapter V* of this document.



Locate parking behind buildings in traditional commercial areas.



Any detached commercial structure should locate parking to the sides and behind the building, and screen the parking with landscaping or walls.



Locate residential parking beside or behind the house.

A new parking structure should include features and materials similar to any other new building in the district, such as this Fredericksburg example.

The entrance to Leesburg's municipal garage is landscaped to soften the appearance of the structure.

This parking area, located between two buildings, is screened from the street by a combination of a fence and landscaping.

The addition of landscaping within large parking areas softens the impact of the paving and provides shade.

Lighting within parking lots should provide adequate light for safety and should be incorporated into the design of the parking area and buildings.

10. When designing a large parking area or the placement of parking next to residential properties, use a combination of screening methods, including fencing, walls, trees, and shrubs to soften the impact.

11. When lighting parking areas, use shielded lights that illuminate the road surface, and use historically appropriate pedestrian-scaled walkway lighting. Select fixtures that reflect the character and period of significance for the district. See *Section C* of this chapter for more information on appropriate lighting.

Inappropriate Treatments for Driveways, Walkways and Parking Areas

- Do not place areas for driveways and parking in the front yard.
- Do not use large expanses of bright white or gray concrete surfaces and asphalt in visible areas.
- Do not demolish historic buildings for any parking areas or facilities. See *Chapter VIII* for more information on the demolition of historic structures.

Garages should not be placed in front of residential buildings, as shown here.

Parking should be accommodated behind commercial buildings as shown in the examples above.

B. Fences and Walls

There is a great variety of fences and walls in the district, particularly in some of the residential neighborhoods. In many of Leesburg's residential neighborhoods, garden fences help delineate the street space.

The character of Cornwall Street, for example, derives as much from the large shade trees and uniform fencing that border the public way as from the buildings. Along Cornwall Street, the fences clearly separate public and private space while the uniform heights enhance the pedestrian scale and character of the right-of-way.

Fence and wall materials in each of the neighborhoods may relate to materials used on the structures and on the site and may include wrought iron, wood, cast concrete, stone, brick, and concrete coping.

Existing Fences & Walls

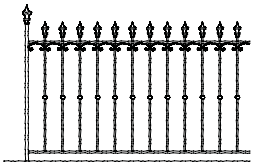
1. **Retain and repair** existing historic fences and walls. When repointing brick or stone walls, follow the maintenance information in *Appendix B: Maintenance and Rehabilitation*.
2. As a last resort, **replace** existing historic fences and walls by matching the material, height, and detail. Replacement of existing fences and walls must be approved prior to beginning work.



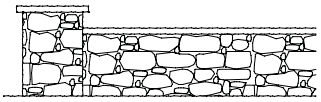

Fences and walls in the Old and Historic District, include wrought iron and picket fences, stone and brick walls, and combinations of these materials.


Fences and walls are commonly used to separate the public space from the private, between buildings, for private outdoor spaces or parking areas.

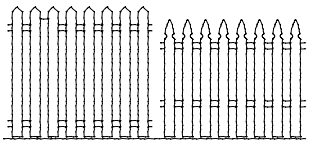

In the farther outlying areas of the district, more rural plank fences are common.



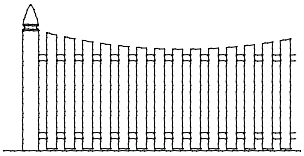
Wrought iron fence



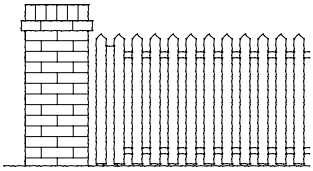
Stone wall



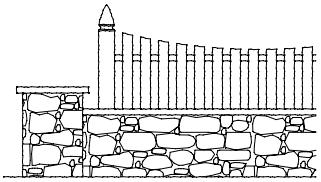
Two types of wood picket fences



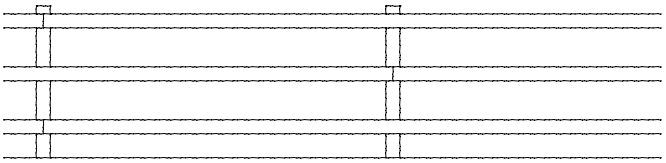
Decorative wood picket fence



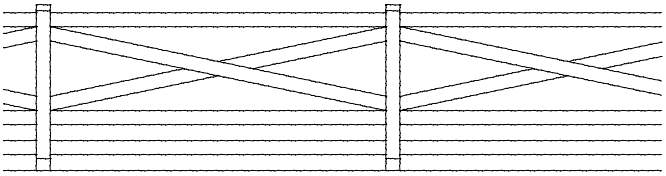
Brick pier with a simple wood picket fence



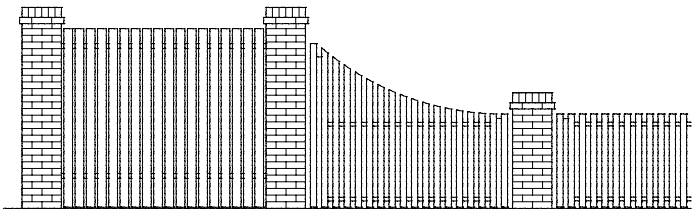
Stone wall with decorative wood picket fence behind



Simple plank fence



Decorative plank fence design



Privacy fence with a combination of brick piers and wood privacy fencing with transition to lower picket fence

New Fences & Walls

3. The design of new fences and walls should complement materials and designs found in the neighborhood. Historically appropriate materials include wood, brick, iron, stone, concrete and plantings.
4. The height of the fence or wall generally should not exceed the average height of other fences and walls of surrounding properties. It must also conform to the applicable Zoning Ordinance regulations.
5. The setback of the fence or wall should generally be consistent with the average setback of the fences and walls of surrounding properties.
6. The scale and level of ornateness of the design of any new fences or walls should relate to the scale and ornateness of the historic building. Simpler and smaller designs are most appropriate on smaller size lots.

Inappropriate Treatments for Fences & Walls

- Do not use fence or wall materials that are inconsistent with the visual characteristics of traditional fence and wall materials in Leesburg.
- Do not paint, parge, or stucco existing walls unless they were originally covered with this material, because these treatments will cause irreparable damage to the historic material.
- Do not use clear water-repellent or waterproofing treatments on masonry unless approved by the Preservation Planner or the BAR.

C. Lighting

Traditionally, there was little or no site lighting on private residential or commercial sites. Presently, there is a wide variety of site lighting found within the district, including historically styled fixtures, utilitarian lighting, floodlights and lights mounted on buildings. The Preservation Planner and the Board of Architectural Review (BAR) review the design, material, finish, placement, height and intensity of light of the fixture.

There are many light sources with differing color characteristics. Traditional incandescent, mercury vapor, sodium vapor, metal halide, and fluorescent lights all give off a different hue. BAR applications must conform to the Town's *Design and Construction Standards Manual* (DCSM) and the Zoning Ordinance and may require submission of a lighting plan to confirm that the project meets the regulations.

Lighting Technology

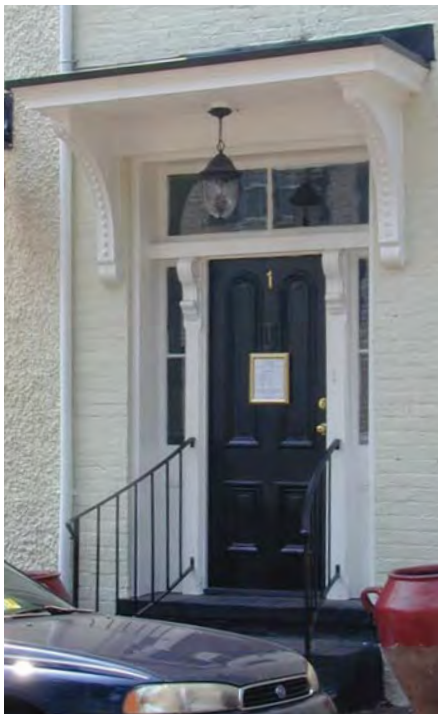
Candle Power: 1620 to 1850. Candles were used as a source of light until the 1850s but continue in the present to be used for social purposes.

Oil Burning Light Fixtures: 1783 to 1859. Various types of oil were used until the 1854 discovery of kerosene, which largely replaced all other types of oil for oil-burning light fixtures.

Gas Lighting: 1817 to 1930. Gas lighting dates from the 1790s but did not come into wide use until 1817 with the installation of gas street lighting in Baltimore, Maryland. The installation of gas lights in city residences occurred in the 1840s and 1850s.

Electric Lighting: 1879 to present. Electric lighting became available in the 1880s and 1890s. The bulb with a frosted interior did not become available until 1925.

Porch lighting of various scales and designs can be found throughout the Old and Historic District. Often porch lighting is sufficient for lighting a site.



Existing building lighting should be retained and repaired as necessary. Appropriate styles for new buildings can find inspirations in the designs of existing fixtures found throughout the district.

Pole-mounted lights on residential properties provide lighting for walkways and entries.

Existing Lighting

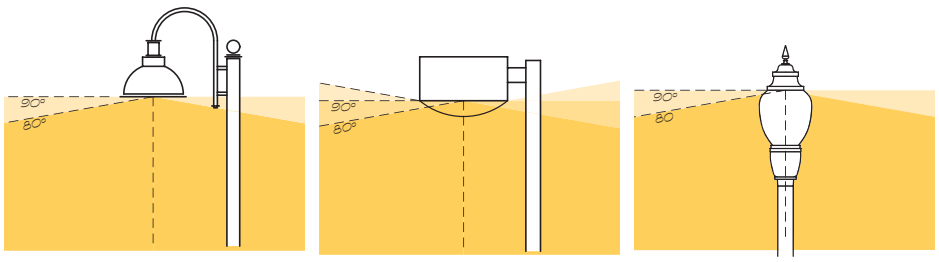
1. **Retain and repair** historic light fixtures when possible. Parts may be located through salvage companies or the internet.
2. **Replace** a historic light fixture only when parts for the existing fixture can no longer be found or replicated.
3. **Replace** a historic light fixture with one designed to complement the character of the building. See the following section on *New Lighting* for more information on appropriate replacement solutions.

C. Lighting, continued

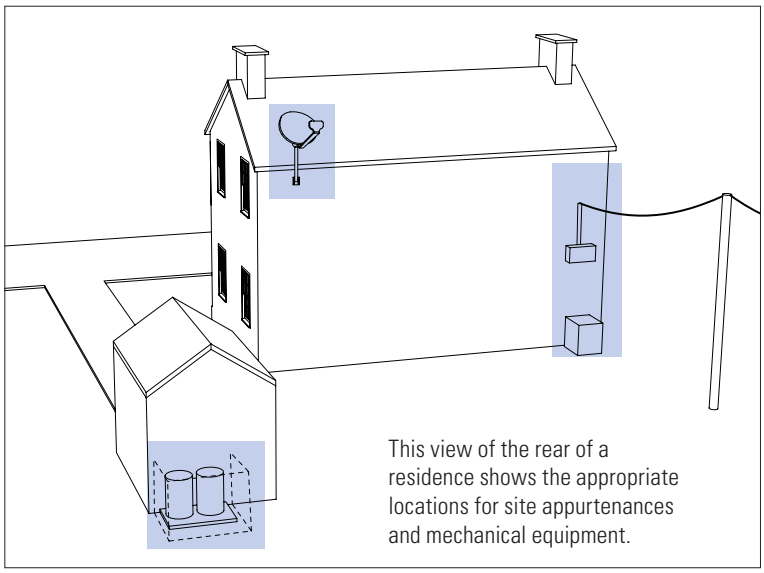
New Lighting

4. Use fixtures that are compatible with the character of the surrounding area and the new or historic building and provide subdued illumination.
5. Choose a light intensity that provides for adequate safety but does not overly emphasize the site or building or create a glare. Often, existing porch lights may be sufficient. Other options may include low, below eye-level, lighting for paths and walkways and pole- or surface-mounted fixtures at a height of six to eight feet.
6. Maintain a consistent hue or perceived color when using multiple lights in a project.
7. Use spotlights to emphasize key architectural features or landscaping.
8. Avoid the use of floodlights in general, unless necessary for security. When used, they should be cast downward and away from neighboring properties and should be on motion-activated timers.
9. Provide appropriate treatments for lighting in parking lots, including shielded parking lights that focus light on the road surface and historically appropriate pedestrian-scaled walkway lighting. Select fixtures that reflect the character and period of significance for the district.

Appropriate commercial building lighting includes historically sympathetic designs such as lanterns and gooseneck fixtures.



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.



This view of the rear of a residence shows the appropriate locations for site appurtenances and mechanical equipment.

Screening of mechanical units with a brick wall or wood fencing accented by plantings may be appropriate treatments.

A brick wall, recessed from the wall plane of this new hotel in a historic district, blocks the view of rooftop mechanical units.

D. Mechanical Equipment, Utilities & Refuse Screening

Site appurtenances include overhead wires, fuel tanks, utility poles and meters, antennae, exterior mechanical units, and trash containers. The placement of these items can either have a neutral impact on the character of the site and structure or detract from its historic appearance.

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

1. For existing buildings, locate appurtenances in inconspicuous areas on the side and rear of the building and screen with appropriate plantings or fencing so they are not visible from public rights-of-way. Consolidate in one location when possible.
2. For new construction, integrate screening of site appurtenances into the overall design of the site and building.
3. Place utility lines underground wherever possible.
4. Place antennae and satellite dishes away from the primary facade.

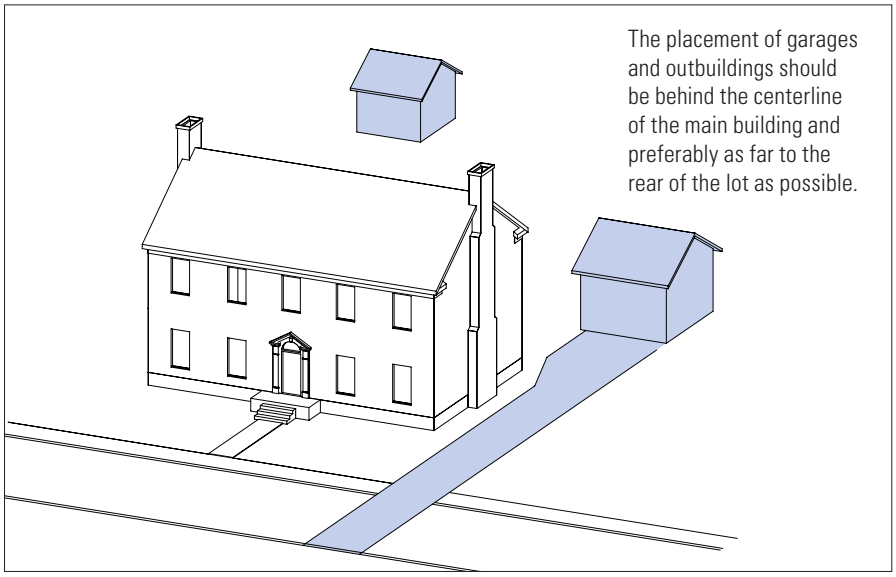
Inappropriate Treatments for Mechanical Equipment and Utilities and Refuse Screening

- Do not mount rooftop units on primary elevations or so that they are visible from public rights-of-way.

E. Outbuildings, Garages, Pools, and Other Site Features

Many properties in the Leesburg Old and Historic District retain their original outbuildings. The most common outbuildings are sheds and garages. Other site features may vary considerably and may include fountains, pools, trellises, and recreational spaces.

1. **Retain and repair** historic outbuildings, garages and other site features following the *Guidelines for the Preservation and Modification of Existing Structures* found in *Chapter IV.*
2. Design new outbuildings and other site features to be compatible with, but subordinate to, the style of the primary building on the site, especially in materials and roof slope. Refer to the *Guidelines for New Construction and Additions* for additional information on materials and other considerations.
3. Place new outbuildings to the rear of lots. Alternatively, an outbuilding may be placed to the side of the main dwelling without extending in front of the centerline of the house.
4. Design new outbuildings to be subordinate to the primary structure so they do not overpower the primary structure or the size of the lot.
5. Relate the design and location of any new site feature to the existing character of the property.



The placement of garages and outbuildings should be behind the centerline of the main building and preferably as far to the rear of the lot as possible.

These three examples of outbuildings which exist in the Old and Historic District provide appropriate examples for new outbuildings: all coordinate with the primary structure.

F. Accessibility

This new accessible entrance to a traditional commercial building uses the topography of the site to help make up the difference in grade.

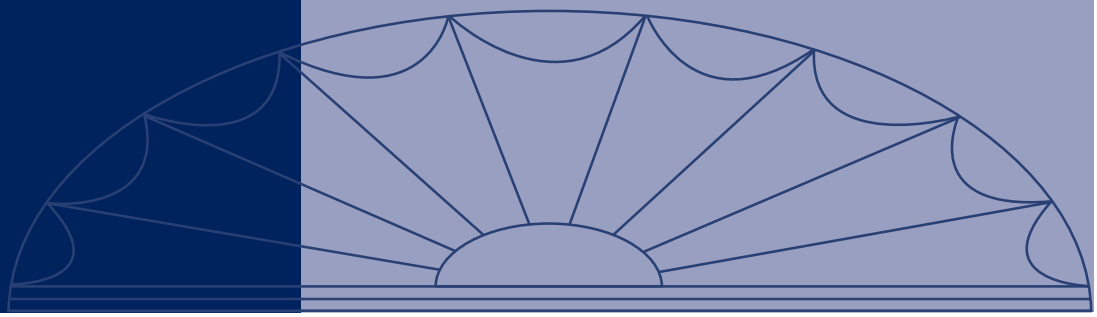
On larger freestanding buildings on bigger sites, which may be more typical for institutional buildings, the design of an accessible ramp can be hidden behind a wall as seen in this example above. A railing that blends in with the building color completes the design.

Access ramps and lifts are a necessity for many older historic buildings that were not built with at-grade entrances. The Americans with Disabilities Act (ADA) requires that places of public accommodation be accessible to disabled users, or provide alternative accommodations. Access ramps and lifts can usually be added to historic buildings without substantially altering their historic significance if designed carefully and sensitively.

1. Access should be located at a well-defined entrance to the building and where providing that access will not cause permanent damage to character-defining features of the building.
2. Design wheelchair ramps to have the least visual effect on the building and or setting.
3. Materials and design details used for ramps should be compatible with existing material on the building.

Inappropriate Treatment for Accessibility

- Do not place a ramp over the primary historic walkway or path. This may impede normal pedestrian access to the building.



Leesburg

V. Guidelines for the Preservation and Modification of Existing Structures: Style and Design

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

V. GUIDELINES FOR THE PRESERVATION AND MODIFICATION OF EXISTING STRUCTURES: STYLE AND DESIGN

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Historic preservation has played a major role in the economic revitalization of many of Virginia's older downtowns including Leesburg. Appropriately rehabilitated buildings located in the commercial areas of the Old and Historic District (OHD) create the attractive and well-maintained setting for business activities that customers and visitors expect from a historic central business district. Each building improvement in this core area helps to generate the next project.

Likewise, a wealth of residential architectural styles contributes to Leesburg's distinctive character. Preserving these historic structures maintains and enhances the character of the historic district. Proper rehabilitation and preservation will also help to clearly convey the history of the development of individual sections of the OHD to both residents and visitors. In addition, there is often an economic benefit for property owners who undertake a successful rehabilitation, whether it is tax credits or an increase in property value.

To evaluate the appropriateness of proposed changes, it is first necessary to understand the defining characteristics of the building for which the changes are proposed. In *Section III: Architectural and Development Overview,* these are discussed and illustrated. The guidelines are designed to ensure that any rehabilitation project respects the overall appearance of the existing building as well as the details that contribute to its character. They are based on *The Secretary of the Interior's Standards for Rehabilitation* found in *Appendix A.*

The guidelines apply only to the exterior of all structures in the OHD. A Certificate of Appropriateness is required for work that takes place on all elevations. The BAR may, however, determine that the lack of visibility of an elevation from a public right-of-way mitigates any impact that the project may have on the character of the building, site, or historic district overall.

A non-contributing building in the OHD is often outside of the period of significance for the district (less than 50 years old). It can also be an older structure that through time has lost the aspects of its design that define its historic character. Lastly, any building so structurally deteriorated that it has lost its integrity may also be considered non-contributing. Please see *Determining the Contributing/Non-Contributing Status of Existing Buildings* on the following page for a further discussion of this topic.

Changes to non-contributing buildings are evaluated according to the context of the building and its location rather than its historical significance and architectural style. Proposed changes should be complementary to the existing building in size, design, material, location and color, yet distinct from the existing building.

Each section of this chapter contains a general discussion of the feature, local characteristics, and special concerns. The actual guidelines are numbered and arranged in a hierarchy progressing from **retain**, to **repair** to **replace**. Certain inappropriate treatments are included below the guidelines; the lists of inappropriate treatments are not exhaustive but rather serve to further guide project development. Maintenance information for each element can be found in *Appendix B: Maintenance & Rehabilitation*.

Character-defining details of this house include its wooden shutters and cornice brackets.

Wooden windows are important historic elements and should be rehabilitated.

Porches or porticos define the facades of many Leesburg dwellings and should be retained.

Determining the Contributing/Non-Contributing Status of Existing Buildings

For the purpose of reviewing alterations to existing buildings and structures, the BAR uses the Certified Local Government (CLG) grant-funded building surveys for properties in the Old and Historic District. These survey forms are on file and available at the Thomas Balch Library, Town Hall, and the Virginia Department of Historic Resources. The buildings listed in the survey forms as "historic" are considered to contribute to the historic character and integrity of the Old and Historic District. The buildings listed as "non-historic" in the building surveys are considered non-contributing to the district's historic character. In the very rare instance of a building's questionable status, the BAR will evaluate whether or not that building contributes to the historic character and integrity of the Old and Historic District in accordance with the following steps:

1. Is the building or structure designated historic in the CLG grant-funded building survey for the property?
2. If the building or structure is designated as historic in the CLG grant-funded building survey for the property, is it a resource that contributes or does not contribute to the architectural and historic integrity of the property, neighborhood, and historic district? A building or structure is considered to be non-contributing if it does not have or retain integrity of any of the following:
   a. Location: By being able to interpret the structure in its original location, it is possible to understand why the property was created and its contribution to the broader history of the area.
   b. Design: Defined as a combination of the elements that create the form, plan, space, structure, and style of a property. Integrity of design is applied to historic districts through the way in which buildings, sites and structures relate to one another and the rhythms of the streetscape.
   c. Setting: The physical character of the property in which the building is situated and the building's relationship to surrounding features, open space, and adjacent structures.
   d. Materials: The choice and combination of materials reveal the preferences of those who created the property and the availability of particular types of materials and technologies and help define an area's sense of time and place. It is necessary that buildings retain key exterior materials dating from the district's period of significance in order to properly convey the history of the district's development.
   e. Workmanship: This aspect can apply to a structure as a whole or to its individual components and provides evidence of the builder's labor, skill, and available technology.
   f. Feeling: Results from the presence of physical features that when considered together convey the district's historic character. The original materials, design, workmanship and setting can, for example, either convey the feeling of a mid-nineteenth century working-class neighborhood or a warehouse district of the same time period.
   g. Association: The presence of physical features that remain sufficiently intact to link a district's historic character to an important historical event or person and to convey such to an observer.
3. If the resource has been determined to be a structure that contributes to the architectural and historic integrity of the property, neighborhood, and historic district, does the building retain structural integrity? In order to document the building's structural condition, the BAR may:
   a. Require the applicant to submit an unbiased structural engineering report that documents the building's physical condition.
   b. Require the applicant to submit an economic and structural feasibility study for rehabilitating or reusing the structure.
   c. Require the applicant to submit a feasibility study for the relocation of the building as an alternative to demolition.
   d. Require the testimony of expert witnesses at the public hearing at which the demolition request is being considered.

A. Foundations

On many buildings, the foundation is indistinguishable from the walls of the building; on others, it is a different material or texture or is raised well above the ground level. Common historic foundation materials in the OHD include stone, brick, and parged masonry. For more information on maintenance and proper cleaning of these materials, please refer to *Appendix B: Maintenance & Rehabilitation*.

Foundation Guidelines

1. **Retain** any decorative vents that are original to the building.
2. **Retain** the historic appearance of building and porch foundations by preserving original or historic openings.
3. Preserve the architectural character of the original building by placing new openings in existing foundations on secondary elevations rather than the primary facade.
4. **Repair** and **replace** deteriorated foundation materials such as brick, stone and mortar, matching existing historic materials as closely as possible. See *Chapter IV: B - Guidelines for Masonry.*

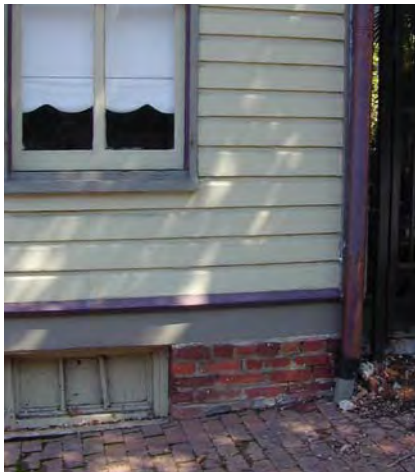
Inappropriate Treatments for Foundations

- Do not paint unpainted masonry foundations.
- Do not cover foundations with siding materials.
- Do not parge masonry foundations that were not historically parged.

A stone foundation on a historic house clad in wood siding shows historic detailing.

A stone foundation on a brick building.

At times the foundation material is the same as the wall material; in this case, a change in brick coursing defines the foundation from the wall.



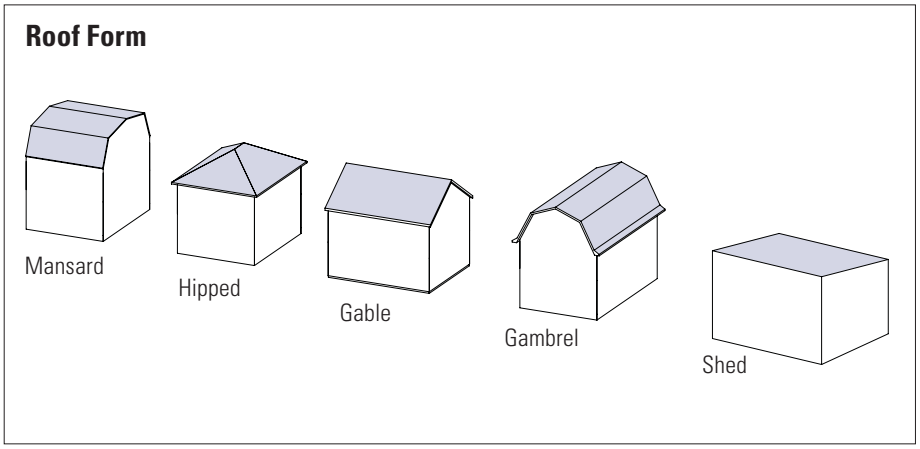
A brick foundation with an original opening.

Window openings existing in the foundations of historic buildings should be retained.

B. Roofs

Traditional roof materials in Leesburg's OHD include standing-seam metal, slate, wood, asphalt shingles, clay and concrete tiles. Some roofs feature parapet walls at the front or sides.

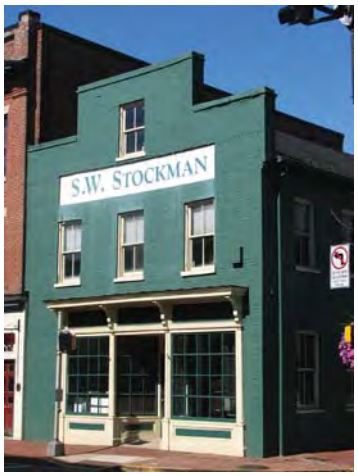
Appropriate roof covering materials are dependent upon the style of the structure and may include random width, smooth wood shingles; concrete shingles made to simulate wood shingles; metal (standing-seam or stamped shingles); and slate.



The most common roof forms in the OHD are gable for both residential and commercial structures, hipped for residential buildings, and shed roofs hidden behind parapet walls in the commercial area. Some gambrel and mansard roofs exist, as well.

A hipped roof with a central gable and gable-roofed dormers.

A metal side gable roof.

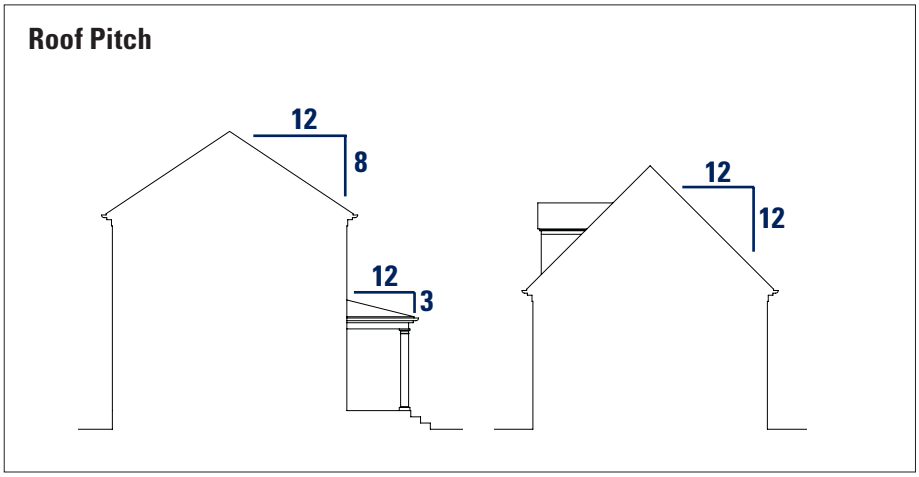


A parapet wall hides the roof behind.

A gambrel roof.

A gable roof with a central gable; the porch has a shed roof.

A mansard roof.



Roof pitch is the proportion of a roof's vertical rise to the horizontal run. The majority of roofs in the historic district are fairly steep, rising 7 inches in height for every 12 inches in length (or more), except for shed roofs and porch roofs, which are typically much more shallow.

Dormers are common in the Old and Historic District and include shed dormers on the Bungalow house above; and gabled dormers of various styles like those shown at right and above right.

If used, skylights should be placed in an inconspicuous location on an secondary elevation.

Roof Guidelines

1. **Retain** original or historic roof materials.
2. **Preserve** the original or historic roof pitch and shape.
3. **Retain** architectural features including dormers, cupolas, cornices, brackets, and chimneys.
4. **Repair** parts in-kind with materials that duplicate the existing materials.
5. **Replace** when necessary, using new material that matches the original or historic roof covering in composition, size, shape, color, and texture. Replacement with another traditional material may be appropriate when it is compatible with the age, style and character of the building.
6. Salvage original or historic roofing materials from less visible areas and consolidate them on highly visible areas under certain circumstances.
7. Respect the historic or original building in scale, architectural detailing, and materials, when adding dormers.
8. When adding skylights, vents, or solar panels on secondary elevations, ensure that they are compatible with the character of the building.

Inappropriate Treatments for Roofs and Roof Features

- Do not add dormers or other openings to the primary elevations of existing historic structures.
- Do not add vents, skylights, or solar panels unless placed inconspicuously on secondary elevations.
- Do not use contemporary or modern metal roofing systems that differ from traditional installation methods and appearance.

C. Gutters and Downspouts

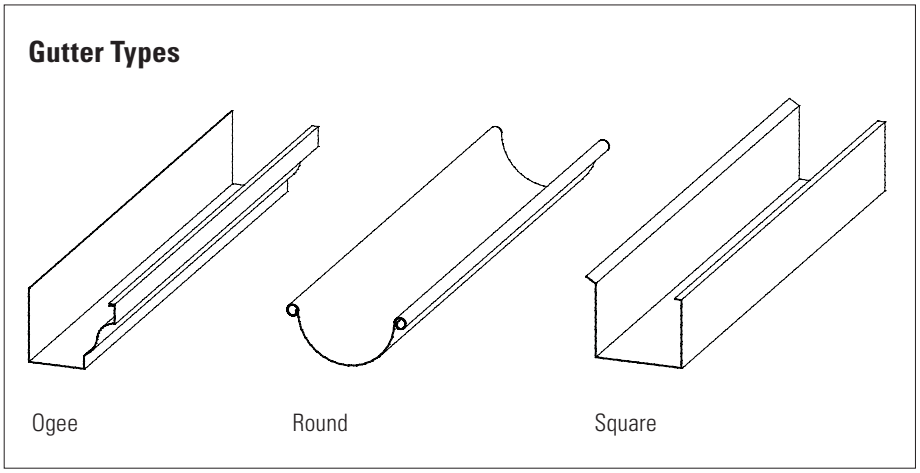
The original shape, size and materials of gutters and downspouts also help to define the historic character of your building, its age and style. In many cases, deterioration of roof and cornice materials is due to improper maintenance of gutters and downspouts. Traditional types of gutters include half-round and boxed gutters.

Gutter and Downspout Guidelines

1. **Retain** original or historic gutters and downspouts.
2. **Repair** existing historic gutters and downspouts and provide ongoing maintenance to prevent deterioration of materials.
3. When necessary, **replace** gutters and downspouts in-kind if the original fabric is too deteriorated to repair. In many instances, the historic profile of the gutter is a half-round rather than an ogee or "k" or rectangular/square shape.
4. **Retain** and **repair** original or historic box gutters.
5. New metal gutters and downspouts should be of the same size as the original and finished with an enamel or baked-on coating unless fabricated of copper. The finish color should be compatible with the overall color scheme for the building. Copper should remain unfinished.
6. Use a design that is appropriate to the architectural style and period of the building's construction, if there is no evidence of the construction and design of the original gutters and downspouts.
7. Ensure that new gutter materials are physically and chemically compatible with the existing materials on the building. Copper, for example, reacts with uncoated and galvanized steel, and direct contact between those metals must be avoided.

Inappropriate Treatments

- Do not obscure or damage architectural features when installing new gutters and downspouts.
- Do not install unpainted aluminum gutters or downspouts.
- Do not use incompatible metals.



Gutter profiles in the Old and Historic District include ogee, round, and square.

A round gutter and downspout are appropriately scaled to the building, cornice, and other decorative elements.

A smaller profile ogee gutter on a residential porch is shown here.

D. Windows

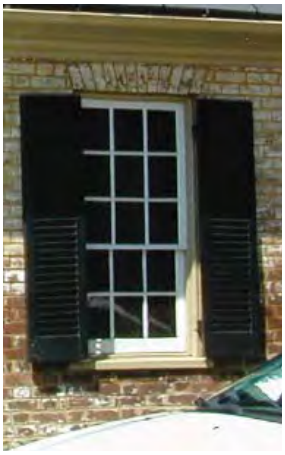
The window sash, frame, and architectural details that surround the window are significant character-defining features of many buildings. Illustrations of common window types for each architectural style are found in *Section III: Architectural and Development Overview*. Traditional building design may incorporate different sizes of windows on different stories or elevations. A historic change in the type or configuration of windows reflects changing architectural tastes over time.

Two-over-two double-hung windows in masonry (above left and middle) and in wood siding with a decorative cap (above right).

A rare example of a casement window.

Six-over-six double-hung window.

Nine-over-nine double-hung window.



Nine-over-six double-hung window.

An arched four-over-four double-hung window with decorative scrollwork.

A composite window of one-over-one double-hung windows with a fanlight.

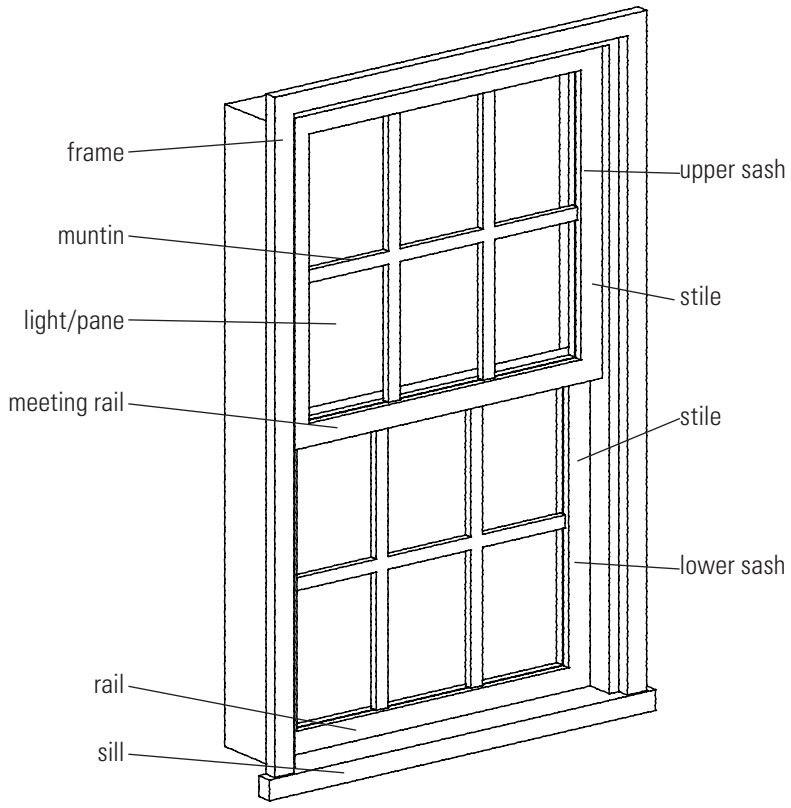
A bay window.

D. Windows, continued

Window Guidelines

1. **Retain** original or historic windows that contribute to the overall historic character of a building, including their functional and decorative features such as frames, sash, muntins, sills, moldings, surrounds, shutters, and blinds.
2. **Repair** original windows by patching, splicing, or consolidating materials.
3. Plan interior alterations so that no window on a primary elevation is blocked or removed. In the rare instance that interior alterations necessitate the removal of a window, including on a rear facade, the window should be retained. An interior treatment that covers the opening, or shutters on the exterior, are methods that should be used so that it appears from the outside that the window is in use.

Elements of a Double-Hung Window



Some unusual light patterns can be found in the Old and Historic District, such as this double-hung Queen Anne style sash.

Window or Sash Replacement

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

Window Survey Requirement

Prior to any replacement of windows, a survey of existing window conditions is required. Note the number of windows, whether each window is original or replaced, the configuration, material, type, hardware and finish, the condition of the frame, sash, sill, putty, and panes. Representative photographs showing condition must be submitted.

Dormer windows are very common in Leesburg and display many different window treatments depending on the style of the building.

Decorative gable windows of many styles can be found throughout the Old and Historic District.

4. **Replace** only those features of the window that are beyond repair.

5. **Replace** historic windows in-kind only when they are missing or beyond repair. Replacement units must replicate materials, operation, and pane configuration. If replacement, due to deterioration, is approved, replace the unit in-kind by matching the:

   a. Design, dimension, and operation of the original sash

      i. Maintain the original dimensions and shape of the window.

      ii. Match the height and width of the original opening.

      iii. Match the width and depth of the historic meeting rail.

      iv. Maintain the existing glazed surface area.

      v. Retain associated details such as arched tops, hoods, and decorative elements.

   b. Pane configuration

      i. Maintain the original or historic number and arrangement of panes.

      ii. Use true divided lights, or three-part simulated divided lights with integral spacer bars and interior and exterior fixed muntins to give depth and profile to windows.

   c. Materials

      i. For existing contributing buildings in the OHD, replace windows with the same historic or traditional materials.

      ii. For existing non-contributing buildings, replacement windows may follow the *Guidelines for Additions and New Construction* in *Chapter VII.*

D. Windows

Window Guidelines, continued

6. **Retain** existing wood window frames when replacing sash.
7. Consolidate original windows on primary facades. Certain circumstances may warrant the consolidation of original or historic window materials on highly visible areas. If a window on the primary facade of a building must be replaced and an existing window of the same style, material, and size is identified on a secondary elevation, place the historic window in the window opening on the primary facade.
8. **Replace** non-historic windows with a design that is appropriate to the architectural style and the period of the building's construction, if there is no evidence of the type or configuration of the original windows.

Inappropriate Treatments for Windows

- Do not install replacement windows or sash that do not fit opening or that change the amount of glazed area.
- Do not use materials or finishes that change the sash, depth of reveal, muntin configuration, reflective quality and color of glazing or the appearance of frame.
- Do not use clip-in/false muntins or removable internal grilles.
- Do not change the number, location, size, or glazing pattern of original or historic windows.
- Do not install horizontal, picture, round, octagonal windows or bay and bow windows unless appropriate to the architectural style of house.

INAPPROPRIATE: False muntins that are flat and clip inside of the glass are not appropriate in the district.

INAPPROPRIATE: Replacement windows should fit the opening; panning (flat inserts around a window) may not be used as a filler.

INAPPROPRIATE: Replacement windows should not change the size or glazing pattern of the original windows, as shown above.

INAPPROPRIATE: Covering over of a window frame, as shown here.

- Do not cut new window opening(s) on primary facades.
- Do not cover or obscure wood sills and exterior frames.
- Do not encapsulate any sills or lintels with sheet metal or another material.
- Do not replace the entire window unit if only the sash needs to be replaced.
- Do not enclose original or historic window openings on primary elevations.
- Do not change the size or configuration of openings on primary elevations.

E. Shutters

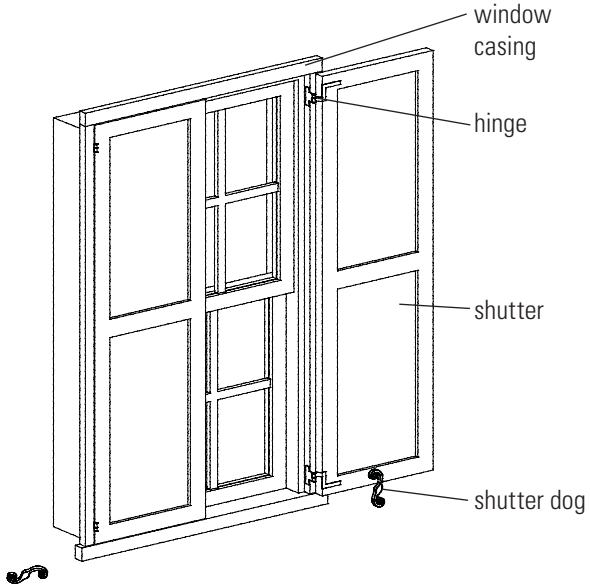
Shutters are common on many of Leesburg's commercial buildings, especially on upper floors.

Many of Leesburg's residential styles include shutters as an important character-defining feature. This Colonial Revival home is a good example.

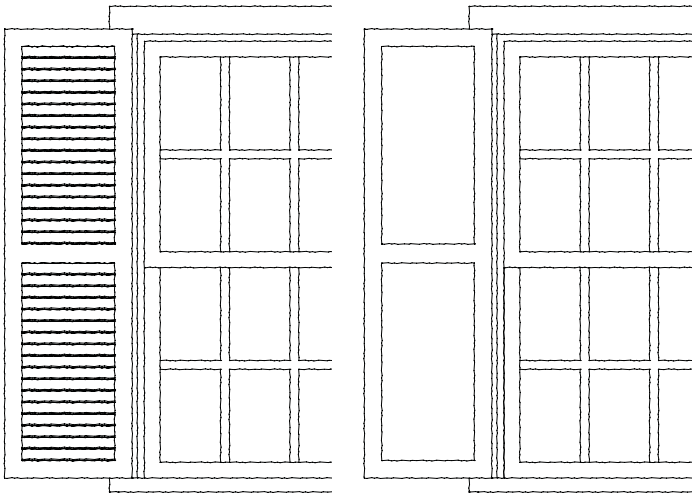
Shutters in the OHD are either louvered or paneled. Shutters were commonly used in the eighteenth and nineteenth centuries as a way of controlling the interior climate, the amount of light that enters a building, and to maintain the occupant's privacy. Their use in the early- to mid-twentieth century was based primarily on the architectural style of the building. Their appearance should reflect their historical use.

The correct installation of shutters adds depth to the appearance of the window, creating shadows on the facade as light moves across the building. Shutters mounted outside the window frame not only appear inoperable but also produce a very flat image, since the shutters are on the same plane as the window trim.

Elements of a Shutter



Typical Shutters



Louvered Shutter

Paneled Shutter

E. Shutters, continued

Shutter Guidelines

1. **Retain** original or historic shutters, including the original hardware.
2. **Repair** existing original or historic shutters following the guidelines for wood found in *Chapter VI: Guidelines for the Preservation and Modification of Existing Structures: Materials.*
3. Install shutters according to the following criteria:
   a. Mount shutters on hinges, with appropriate hardware, so as to appear operable.
   b. Size shutters to fit the window opening such that the window opening will be fully covered if the shutters are closed.
   c. Shutters must be constructed of appropriately finished wood.
4. New wood shutters may be added to a currently unshuttered building or opening according to the above criteria and if the design is appropriate and complementary to the structure.

Inappropriate Treatments for Shutters

- Do not use shutters made of a material that is inconsistent with the visual characteristics of traditional shutters in Leesburg.
- Do not use shutters on bow windows, because they were not traditionally used.
- Do not nail, screw, or permanently secure a shutter open and eliminate its hardware, because this treatment is not consistent with traditional practices.
- Do not install shutters where architecturally inappropriate.

Operable shutters with typical hardware are shown here on a masonry wall.

A window with shutters on a house with wood siding.

Operable shutters allow the control of light and air.

Appropriate shutters fit the opening, as these arched shutters fit the arched windows.

Paired windows may be shuttered by the use of a double-hinged shutter mounted to the outside of each window frame where it will not obscure the window opening.

F. Storm Windows, Storm Doors, and Thermal Efficiency

Storm windows and doors can save energy and provide increased comfort by reducing air leakage. Storm windows also provide an insulating air space between the storm and primary window.

Storm Window and Door Guidelines

1. Use interior storm windows if possible.
2. If used, exterior storm windows should meet the following criteria:
   a. Match divisions to sash lines of the original windows. Use meeting rails only in conjunction with double-hung windows and place them in the same relative location as in the primary sash.
   b. Size exterior storm window to fit tightly within the existing window opening without the need for a subframe or panning (a filler panel) around the perimeter.
   c. Match the color of the frame with the color of the primary window frame.
   d. Use only clear glass.
   e. Set storm sash as far back from the plane of the exterior wall surface as practicable.

Steps to Improve Thermal Efficiency

Weatherstripping for Windows and Doors

- Heavy solid wood doors are good insulators if they fit tightly and are weatherized. Various concealed weatherstripping materials can be installed on the inside of exterior door frames to reduce air leakage.
- Metal or plastic spring strips can be installed on window rails, and when space allows, between the sash and jamb.

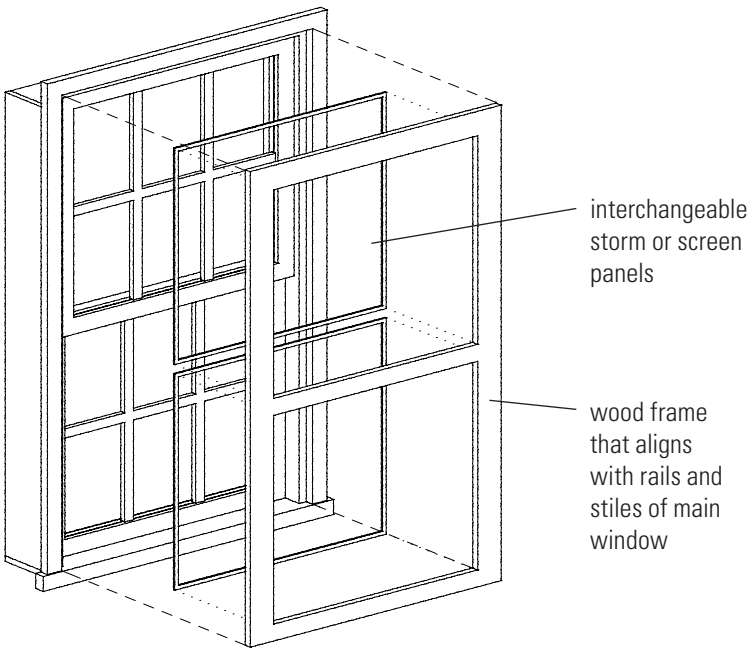
Sash Locks for Windows

- Install on meeting rail to assure tight fit between upper and lower sash.

Caulking and Putty for Windows

- Caulk joints/seams around edges of window frame to avoid moisture penetration.
- Replace deteriorated glazing putty and repaint to create weathertight seal.

Elements of a Traditional Storm Window



F. Storm Windows, Storm Doors, and Thermal Efficiency, continued

3. Follow these guidelines of installing a storm door:

   a. Use wood for new storm doors.

   b. Storm doors should be as inconspicuous as possible and reveal the door behind.

   c. Use the same overall dimensions for the storm door as the existing door.

   d. Paint the storm door the same color as the main door.

Inappropriate Treatments for Storm Windows and Storm Doors

- Muntins are not appropriate for storm windows and are not permitted.
- Raw metal finishes are not acceptable.

Interior Storm Windows

Storm windows made for interior use when properly installed and may be more energy efficient than exterior storm windows.

- Provide ventilation holes and/or removable clips to ensure proper maintenance and avoid condensation damage.
- A COA is not required for the installation of interior storm windows as long as the following conditions are met:
  a. There are no mullions, muntins or wide frames visible from the exterior of the building.
  b. The glazing consists of clear glass or other transparent material.

Exterior Storm Windows

An original wooden window with exterior storm window may provide as good if not better insulation than a double-paned new window. A COA is required for installation of exterior storm windows.

Wood Storm Windows

- Insulate better than metal
- Can be painted to match trim
- Are easily repaired
- Are available with glass and screen inserts

Aluminum Storm Windows

- Are lighter weight than wood
- Have integrated glass and screen panels
- Should be prepainted to match the color of the window frame

G. Porches and Doors

Wrap-around porches are often found on Queen Anne and vernacular Victorian residences.

A three-bay porch with classical columns and cornice.

A pedimented portico.

A Greek Revival portico.

A classical door surround with a pediment and a decorative fanlight.

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, flooring, balustrades, pilasters, columns, posts 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.

For residential buildings, porches have traditionally been a social gathering place as well as a transitional area between the interior and exterior. Non-original porches reflecting later architectural styles are often important to the building's historic integrity. For example, an Italianate-style porch added to a Federal-style dwelling has achieved its own significance.

Porch Guidelines

1. **Retain** porches that are critical to defining a specific building's design and the integrity of the overall historic district.
2. **Repair** and **replace** damaged elements of porches by matching the materials, methods of construction, and details of the existing original fabric.
3. When replacing porch features, maintain the historic dimensions and profiles of such elements as column bases, shafts and capitals, balusters, and ornamental millwork.
4. Provide evidence that the desired alteration is appropriate to the historic and architectural character of the structure if the applicant seeks to remove, alter, or replace a porch.

G. Porches and Doors, continued

Door Guidelines

5. **Retain** and **repair** existing historic or original door(s) on all elevations.

6 . **Replace** historic doors that are beyond repair with a new door(s) of the same size, design, material and type as used originally, or sympathetic to the building style.

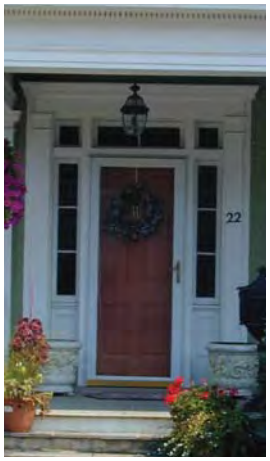
Inappropriate Treatments for Porches and Doors

- Do not strip porches and steps of original materials and architectural features such as handrails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, tile and brick.
- Do not enclose porches on primary elevations and avoid enclosing porches on secondary elevations in a manner that radically changes the historic appearance of the building.

A vertical board door is appropriate for early vernacular styles such as this log structure.

A six-paneled door with a transom above is typical of the Georgian and Federal styles.

This twelve-light, small-paned commercial door echoes the transom design above.

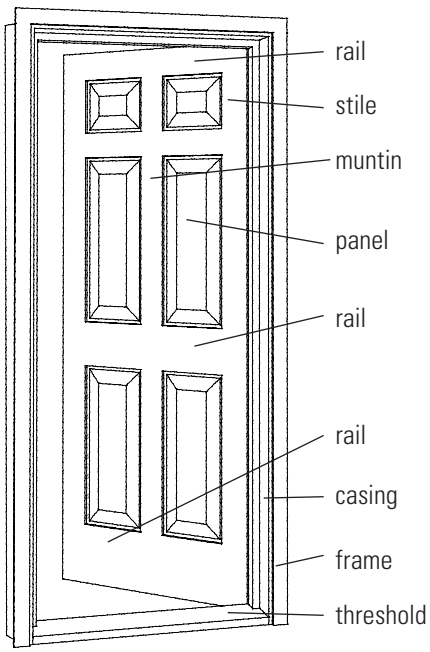


A six-paneled door with transom and sidelights provides a classical appearance.

Partially glazed double-doors accent this Italianate storefront.

Glazed doors allow light into the store and a view inside.

Elements of a Door



H. Cornices and Trim

The junction between the roof and the wall is sometimes decorated with brackets and moldings, depending on the architectural style. This junction is formed in many ways, sometimes with a cornice that may be simple or highly articulated. Cornices also appear below a porch or portico roof or above a storefront.

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.

Cornice and Trim Guidelines

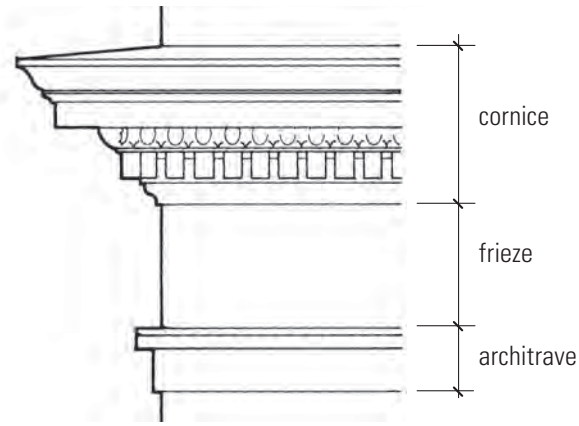
1. **Retain** original or historic cornices and trim that define the architectural character of the building.
2. **Repair** rather than replace original or historic cornices and trim. Match original materials, decorative details and profiles.
3. **Replace** missing cornices or trim based on physical evidence, or barring that, on local historic architectural precedent. The design should be compatible with the architectural style of the building.

An Italianate commercial cornice, featuring wood brackets, dentils, and modillions.

A classical cornice on a portico.

A simple cornice and boxed eave.

Elements of a Classical Entablature



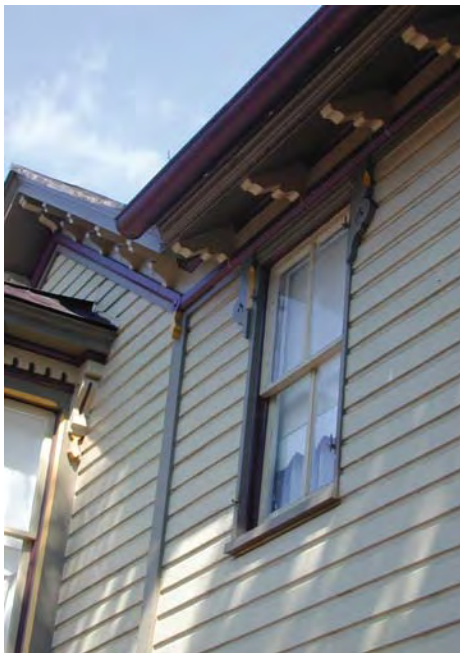
H. Cornices and Trim, continued

Trim Guidelines

4. **Retain** existing trim that defines the architectural character of the historic building.
5. **Repair** rather than replace existing deteriorated trim. Match original materials, decorative details, and profiles.
6. **Replace** missing trim based on physical evidence or, if that is not possible, select trim that is compatible with the original building

Inappropriate Treatments for Cornices and Trim

- Do not remove elements that are part of the original or historic composition without replacing them in-kind.
- Do not replace an original or historic cornice with one that conveys a different period of construction or architectural style.
- Do not replace original or historic trim with trim that conveys a different period, style, or theme.



Trim can define the architectural character of a historic building, from ornate brackets and window trim on a Victorian house (above left) to simple classical door and porch trim (above right).

A bracketed cornice return is an important element on this historic building.

I. Storefronts

A storefront with recessed entry, transom windows, and a cornice illustrates the elements of an appropriate historic storefront.

A traditional three-part commercial facade with storefront, upper story windows, and cornice. The bracketed building cornice and storefront cornice are typical of Italianate commercial buildings.

Generally, historic buildings designed and built for commercial use are two to three stories tall. These buildings are typically built up to the property line and may adjoin neighboring buildings. The primary elevation, or facade, of most historic commercial buildings has a predictable appearance with three distinct parts that give it an overall unified appearance. These parts are the storefront, upper window areas, and the cornice.

Over time, some historically commercial buildings may have been altered or remodeled to reflect current fashions or to reduce maintenance problems. Sometimes these improvements resulted in a disjointed and incongruous appearance or a false sense of historical timeframe. In other instances, improvements employed quality materials and sensitive design and may be as attractive as the original building and achieve their own historical significance. The following guidelines will help determine what portions of previous alterations should be retained.

Before Applying for a COA

- Conduct pictorial and archival research to determine the design of the original buildings or early changes.
- Apply for a COA for exploratory removal of materials.
- Investigate building surfaces. Explore the exterior to determine the presence and condition of the original fabric.
- Remove any inappropriate materials, signs, or canopies covering the facade.
- Plan final project.

Note: Commercial building owners need to make a preliminary application to receive a Certificate of Appropriateness (COA) to remove non-historic materials and elements from a facade or storefront. After this phase is completed, the owner may need to submit a revised application with the new design for the facade or storefront.

I. Storefronts, continued

Storefront Guidelines

1. **Retain** all original and historic elements, materials, and features, and **repair** as necessary.
2. **Restore** as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
3. **Replace** 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.
4. Conform to the configuration, proportion, and materials of traditional storefront design when designing new elements.

Inappropriate Treatments for Storefronts

- Do not create false historical appearances, such as "Colonial," or "Olde English," or other theme designs that include inappropriate elements such as mansard roofs, metal awnings, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.

A metal storefront with prismatic glass transom.

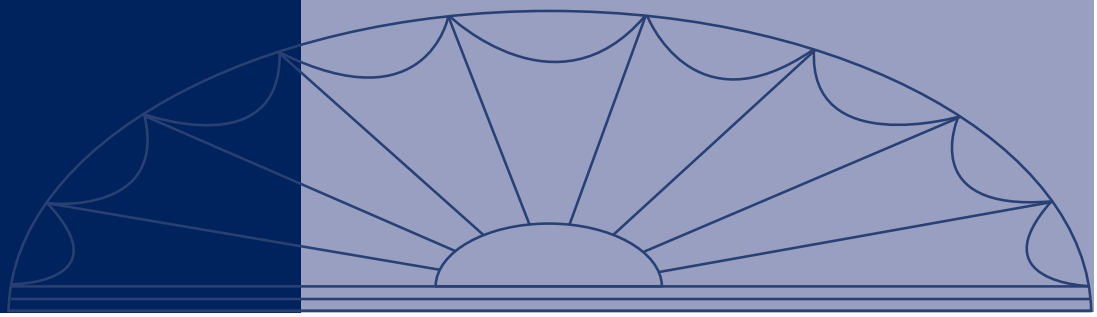
Elements of a Commercial Facade and Storefront

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. The storefront elements consist of an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows or decorative details.

building cornice
bracket
vent
double-hung window
sign board
storefront cornice
transom window
transom bar
display window
brick pier
bulkhead
recessed entry



Leesburg

VI. Guidelines for the Preservation and Modification of Existing Structures: Materials

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

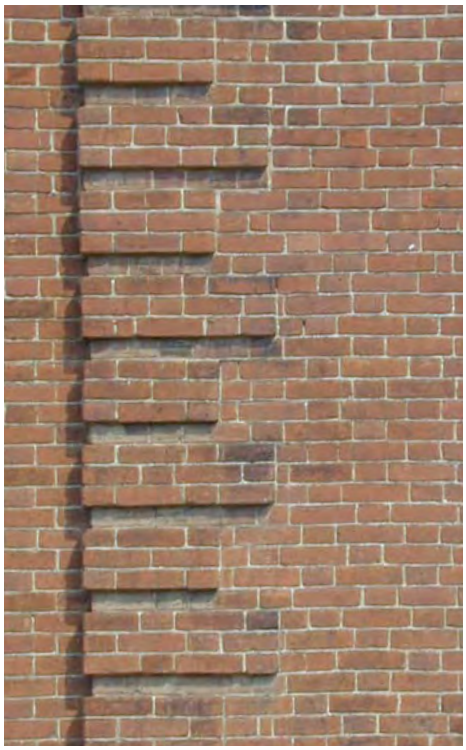
VI. GUIDELINES FOR THE PRESERVATION AND MODIFICATION OF EXISTING STRUCTURES: MATERIALS

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

The materials that make up the elements of a historic building are important character-defining features that make a statement about the building's style and age. The natural patina that these materials exhibit is an irreplaceable attribute which often cannot be replicated with modern materials. Therefore, it is important to retain and repair historic materials whenever possible and to replace them only when necessary with materials which match the characteristics of the originals as closely as possible.

Proposed changes to materials on non-contributing buildings (see the introduction to *Chapter V* for information on contributing and non-contributing buildings) are evaluated according to the context of the building and its location rather than historical significance and architectural style. Proposed changes to materials on non-contributing buildings in the district should be complementary to the existing building in size, design, material, location and color but should not convey a false historical appearance.

Log was an early building material in Leesburg and was often covered with wood siding as the economic status of the owner improved. Stone, as used in the foundation for this structure, was also a readily available raw material for buildings.



Brick has been a common building material throughout Leesburg's history. Differences in the regularity of the brick size, and mortar and bond patterns, can help to identify the period of the building's construction.

German siding, characterized by a beveled upper edge, became common in the latter decades of the nineteenth century. Additions to earlier structures, as well as many Victorian styles, used this wood siding profile.

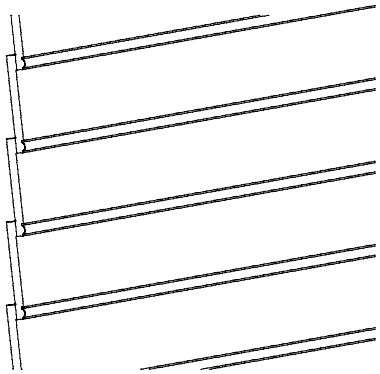
VI. GUIDELINES FOR THE PRESERVATION AND MODIFICATION OF EXISTING STRUCTURES: MATERIALS

A. Wood

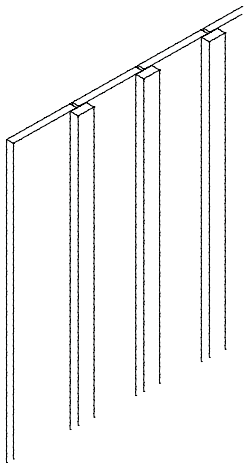
Because it can be shaped easily by sawing, planing, carving, and gouging, wood is used for a broad range of decorative elements such as cornices, brackets, shutters, columns, storefronts, and trim on windows and doors. First growth wood has more dense growth rings that provides for better resistance to water and insect damage than wood that has been available since World War II.

In addition, wood is used in major elements such as framing, siding, and shingles. Wood siding with a reveal of four to six inches is most common in the OHD, although more narrow examples may be found on late-nineteenth century structures and wider examples on some Colonial-era and early Federal-era buildings.

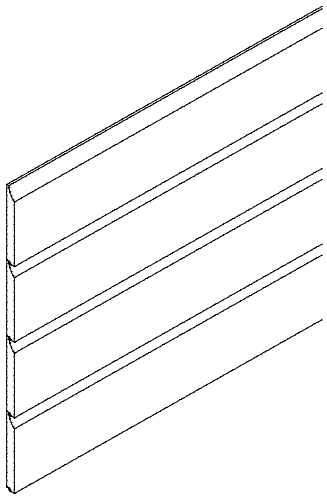
Wood Siding Profiles



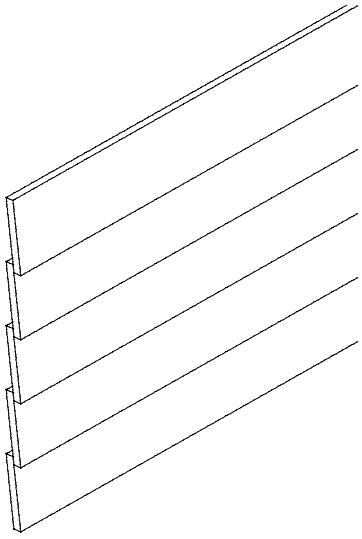
Beaded Siding



Board & Batten



German Siding



Lapped Siding

Guidelines for Wood

1. **Retain** original and historic wood features that define the overall character Leesburg's OHD and many of its buildings such as siding, shingles, cornices, and brackets.
2. **Retain** original or historic wood windows including frames, sash, and trim when possible.
3. **Repair** rotted or missing sections rather than replace the entire element, matching the existing materials and detailing.
4. **Replace** wood elements only if they are deteriorated beyond repair. Wood that appears to be in bad condition because of peeling paint or separated joints often can, in fact, be repaired. If the wood has deteriorated beyond repair and replacement is necessary:
   a. Match the original in material, texture, dimensions, and design.
   b. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings.
   c. If the applicant sufficiently demonstrates that it is impracticable to match the original in material, texture, dimensions and design, then the BAR may consider an alternate material if the new material does not create a different historic appearance and the new replacement materials are consistent with the original in finish, quality, and appearance.
   d. Do not use cement fiberboard or other synthetic or alternative materials if it is architecturally incompatible with the historic structure.

Ornamental shingles typical of the Queen Anne style.

A simple wood cornice and boxed eave.

A wood porch with turned columns, decorative brackets and exposed rafter tails.

An wood Italianate bracketed cornice decorates this commercial building.

Exposed logs show the construction of the building..

Inappropriate Treatments for Wood

- Do not pressure wash wood because of the damage that it can do to the material's integrity. Pressure washing also may force moisture underneath the siding and into the framing system of the building. Rot, mold and other related problems may result.
- Do not stucco or parge wood siding that is currently exposed.

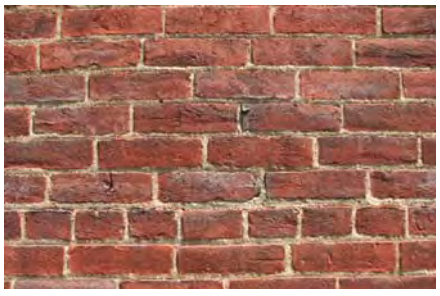
B. Masonry

Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for wall surfaces and structural systems. Color, texture, mortar joint types, and patterns of masonry help to define the overall character of a building.

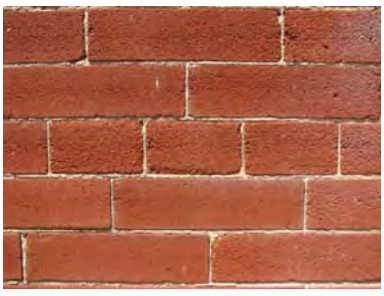
Brick is the most common type of masonry used in Leesburg. It is used for the construction of building walls, some foundations, garden walls, and many chimneys. The consistent medium red color of the brick and the pattern in which it is laid (most commonly Flemish or American bond) are character-defining elements of the historic district.

Brick is used throughout the district as a wall material as well as for decorative accents.

Stone, of various size and character, and with varying joint profiles, is used throughout the district for walls, foundations, and chimneys.

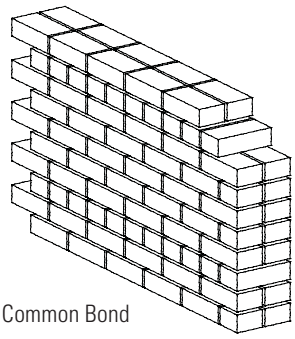


Before mechanization, brick was handmade and often irregular in size. Mortar joints were made wide enough to absorb the difference in brick dimension.

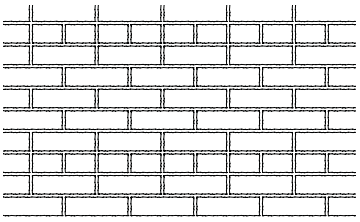


By the late-nineteenth century, machine-molded brick of very regular dimensions became standard and allowed for more narrow mortar joints.

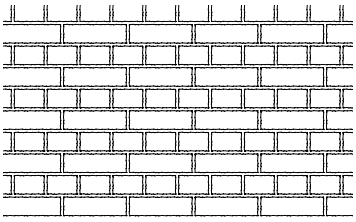
Typical Brick Bond Patterns



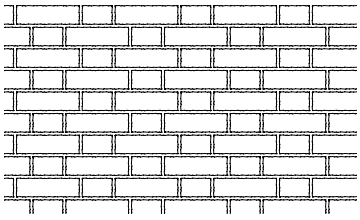
Common Bond



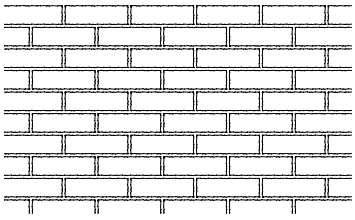
5 Course Common Bond



English Bond



Flemish Bond

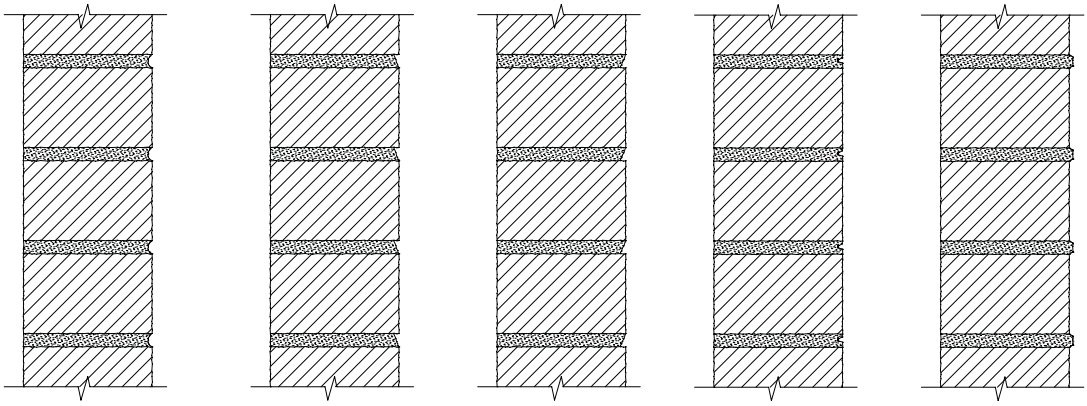


Running Bond

Guidelines for Masonry

1. **Retain** original or historic masonry features such as walls, cornices, window surrounds, steps, and columns, which are important in defining the overall character of the building.
2. **Retain** unpainted masonry in its original state.
3. When necessary, **repair** or **replace** a masonry feature using masonry units that match the size, texture, color, pattern and physical properties of the historic material, as well as mortar joint size and tooling.
4. **Repair** cracked and unsound mortar with mortar that matches the historic material in color, texture, physical properties such as strength and porosity, detailing, and tooling.

Typical Masonry Joints



Concave Struck Weathered Grapevine Raised

B. Masonry, continued

5. **Repair** by repointing only areas where mortar has deteriorated. Sound mortar should be left intact. Portland cement, a material that is harder than brick, may crack and spall the masonry. New mortar should have a low percentage of portland cement and match the original mortar composition as closely as possible.
6. Requests for the reapplication of paint or other coatings on masonry buildings that were previously finished with this material will be evaluated on a case-by-case basis. See *Section F* of this chapter for more information on paint and other coatings.
7. **Replace** missing details and components in-kind or with an appropriate composite system that matches the visual qualities and details of the original.

Inappropriate Treatments for Masonry

- Do not sandblast masonry, use high-pressure waterblasting, or chemical cleaning with an inappropriate cleanser as these methods can do irreparable damage.
- Do not repoint masonry with a synthetic caulking compound or portland cement as a substitute for mortar.
- Do not use a slurry, in which a thinned, low-aggregate coat of mortar is brushed over the entire masonry surface and then scrubbed off the bricks after drying as a substitute for traditional repointing.
- Do not damage the surrounding masonry when removing mortar.
- Do not use waterproof, water-repellent, or non-historic coatings on uncoated masonry. They often aggravate rather than solve moisture problems. Exceptions to this may include:
  - The use of a breathable water-repellent coating on selected areas of porous, soft, incompletely fired brick to prevent further deterioration after all necessary repointing and repair has been completed.
  - The use of an anti-graffiti coating on masonry areas that have seen repeated vandalism and where improved lighting and other security measures have not been successful.

The patchwork on this brick building is evident by the difference in the color of the brick as well as the color, composition, and texture of the mortar.

The parging of elements not historically covered in such a material is not appropriate.

C. Stucco

Stucco is a type of exterior plaster. It may be applied directly over masonry or applied over wood or metal lath, on a wood structure. Stucco can be finished in numerous surface textures dictated by the style of the building including smooth, roughcast, sponged, and scored.

Stucco, in various forms, is a very old building material whose use dates back hundreds of years. During the late eighteenth and early nineteenth centuries in the U.S., stucco was often applied to buildings to provide a more 'finished' appearance and to simulate a higher-grade material than that used to construct the building.

For example, a brick building constructed in the Greek Revival style in the 1830s might have featured stucco-finished walls that were scored to simulate large masonry blocks and then finished with paint to better convey the appearance of stone.

Used in this way, it was a cost-effective means of achieving the appearance of a higher-quality building material. Leesburg features several buildings that reflect this treatment. These early stucco formulas were lime-based and included water, sand, and a binder such as horsehair.

In the late nineteenth century, both the composition and the appearance of stucco changed. In the late 1800s, the use of portland cement revolutionized the construction industry. In addition to its contributions to the concrete industry, it was also used in mortar and stucco. By the early 1900s, the use of portland-based stucco was common in many architectural styles, including the Tudor Revival, Colonial Revival, and Bungalow styles.

In Leesburg, many buildings were built with stucco-finished exteriors during the first quarter of the twentieth century. Also at this time, some buildings erected in the late-eighteenth through the mid-nineteenth centuries were also stuccoed; not only did it bring older buildings into current fashion, but it was also useful to cover over changes to a building's exterior.

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 the 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.

Guidelines for Stucco

1. **Retain** and maintain historic stucco. It is a character-defining material that often has acquired significance over time.
2. **Repair** any water damage to the underlying structure to provide a sound base for necessary stucco repairs.
3. **Repair** stucco, plastering, or parging by removing loose material and patching with a new material that is similar in composition, color, and texture. It is recommended that you perform a professional lab analysis to match new stucco to the existing material.
    a. Stucco may be tinted or pigmented and was sometimes whitewashed or color-washed. When replacing or repairing stucco, match the color or tint of the existing material.

Stucco is a less common material in the OHD than brick or stone.

    b. Consult a professional to determine the appropriate compatible paint for the existing surface coating.
4. Requests for the removal of stucco from a building will be reviewed on a case-by-case basis to evaluate the impact that its removal will have on the architectural character of the building.

Inappropriate Treatments for Stucco

- Do not repair stucco with new stucco that is stronger than the historic material or that does not convey the same visual appearance.
- Do not use commercial caulks or other compounds to patch stucco. Because of the difference in consistency and texture, repairs made with caulk are highly visible and may cause more damage.
- Do not remove historic stucco coatings from brick, stone, or log structures.
- Do not use waterproof, water-repellent, or non-historic coatings on uncoated masonry. They often aggravate rather than solve moisture problems.

D. Metal

Cast iron, steel, tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals found on buildings throughout the OHD. Metal is used primarily for roofs, cornices, light fixtures, and decorative elements such as fences.

Guidelines for Metal

1. **Retain** original or historic architectural metals that contribute to the character of the building and neighborhood.
2. **Repair** or **replace** in-kind these metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material, such as nonporous, neoprene gaskets or butyl rubber caulking.
3. **Replace** only the deteriorated feature when it has been determined to be beyond repair.
   a. Match the existing or original in material texture, dimensions, and design.
   b. If possible, base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings.

Inappropriate Treatments for Metal

- Do not remove the patina of metals, such as bronze or copper, since it provides a protective coating and is a historically significant finish.
- Do not use abrasive or aggregate treatments, such as sandblasting, to clean metals.
- Do not use incompatible materials, such as copper roofing with ferrous (iron) nails or fasteners, since the use of incompatible metals causes deterioration.

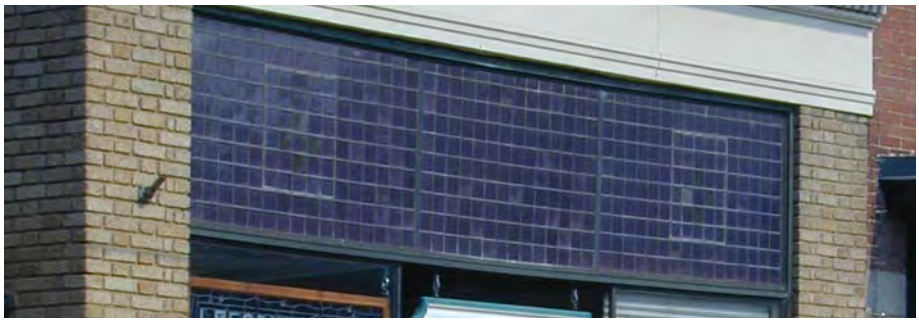
This metal cornice, storefront, and box bay display window illustrate the use of metal as a practical and decorative material.

Metals are most commonly found in roofing and gutters.

Metal structural ties are a functional feature that may also be decorative.

E. Glass

A recently rehabilitated example of a pigmented glass storefront. These glass panels in different colors were a very popular cladding for storefronts in the mid-twentieth century.



An original prismatic glass transom window located above the storefront windows diffuses the light and helps to illuminate the store interior.

In addition to the historic clear glass used in windows and storefronts, a number of more modern types of glass were introduced in the late-nineteenth and early-twentieth centuries.

Stained and beveled leaded glass were also commonly used in residential and ecclesiastical buildings throughout this era.

Prismatic glass was introduced in the 1890s and was primarily used for storefront transoms through the 1930s. These molded glass tiles reflected light into the recesses of the building and were typically joined together in a process, similar to that for stained glass, using zinc caming.

The popularity of pigmented glass panels sold under brand names such as Vitrolite and Carrara Glass dates to the early twentieth century. Technological advances allowed existing materials to be used in new ways and contribute character-defining materials synonymous with the Art Deco, Streamline and Moderne architectural styles.

These large panels of colored glass were frequently applied to the facades and storefront areas of older commercial buildings and were often combined with metal surfaces in the mid-twentieth century. In some instances, the changes made in the early decades of the twentieth century now add their own significance to the history of the building and should be preserved.

E. Glass, continued

Guidelines for Glass

1. **Retain** original or historic window glazing when possible.
2. **Retain** leaded, stained, prismatic and historic structural pigmented glass.
3. **Replace** original or historic glass with new glass when retaining existing glass is not possible; maintain as many characteristics of the existing glass as possible, such as color, thickness, and method of glazing.
4. **Repair** leaded, stained and prismatic glass with in-kind materials or with glass that replicates the historic appearance.
5. Replacement of a missing or highly damaged structural glass panel on the facade may necessitate the removal a panel from a less conspicuous location. Pigmented structural glass is no longer manufactured, so finding replacement pieces can be difficult.
6. Spandrel glass, an opaque glass available in many colors, may be an appropriate substitute for the historic glass panels if the color, size and reflectivity of the original materials can be approximated.
   a. Consolidate the original materials to the most prominent location and use substitute materials on less visible elevations.

Inappropriate Treatments for Glass

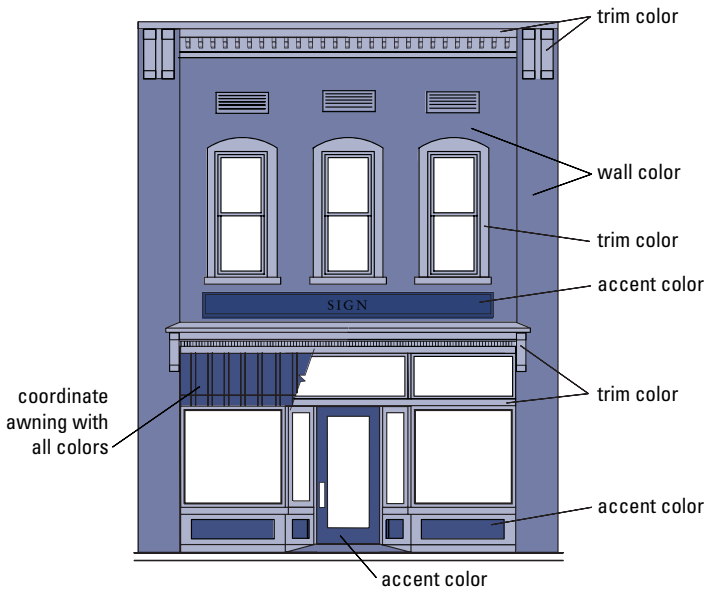
- Do not put storm windows over leaded glass windows as heat build-up can cause significant warping of the lead joints in the historic window.
- Do not put tinted ultraviolet (UV) coatings on windows as it changes the historic appearance of the window.

The evolution of the technology of glass can be seen in the progression from small-paned windows like those in the Stone House Tea Room (right) to the large plate glass used in the more modern storefronts (below).

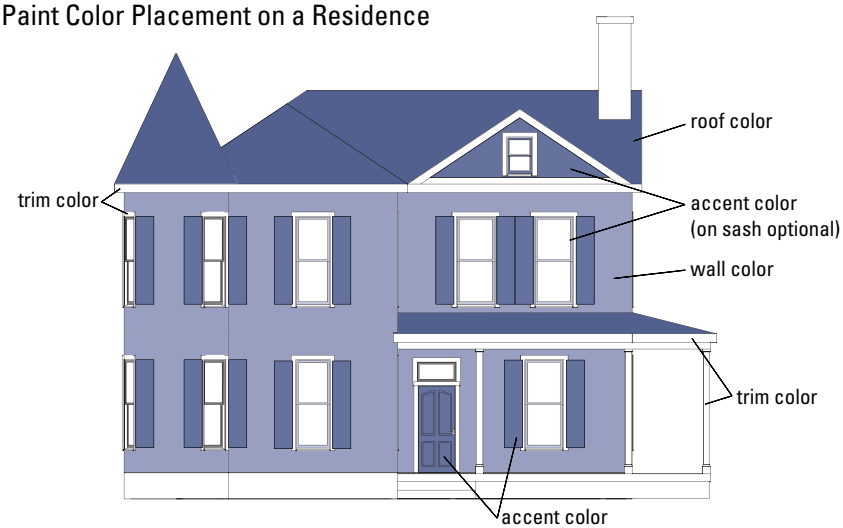
The ancient art of stained glass gained popularity in the mid-nineteenth century due to increased mechanization of the glass-making process. This example is from St. James Episcopal Church on Cornwall Street, NW.

These regularly shaped small panes of colored glass are held in place by lead cames to create a Gothic-arched leaded glass window.

Paint Color Placement on a Commercial Facade



Paint Color Placement on a Residence



F. Paint and Paint Color

A properly painted building accentuates its character-defining details. Painting is one of the least expensive ways to maintain historic fabric and make a building an attractive addition to the historic district. All changes in exterior paint color must be approved but may be approved administratively by the Preservation Planner.

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

Guidelines for Paint and Paint Color

1. Select a color scheme appropriate to the time period in which your building was constructed and that is compatible with adjacent structures.
2. Treat similar elements with the same color to achieve a unified rather than overly busy and disjointed appearance.
3. Paint unpainted aluminum-frame storm windows and doors to match other trim.
4. Consider professional paint analysis to determine the original and later colors.
5. Use only scraping, hand or mechanical sanding, or a heat gun, if it is necessary to remove paint from a surface. Only use a heat gun on solid surfaces that do not have air pockets behind them, since it creates a fire hazard. Follow all environmental regulations.

Paint Types

Water-based or Latex Paints: Latex paints are primarily based on the suspension of particulate droplets of acrylic or vinyl resins dispersed in water. Latex paints permit easy application and clean-up. Their durability and color retention, however, tends to be inferior to oil-based or alkyd paints.

Oil-based or Alkyd Paints: Oil-based or alkyd paints generally consist of a drying oil or thinner and various combinations of non-volatile oils and resins. Their durability, flexibility, adhesion and color retention are typically superior to latex paints. Oil-based or alkyd paints are often recommended over latex paints for historic buildings.

Note: Do not apply a latex paint over oil-based or alkyd paints without a primer intended for such use. Due to their different physical properties, latex and oil-based or alkyd paints are not compatible with one another and will result in the failure of the latex paint.

F. Paint and Paint Color, continued

Inappropriate Treatments for Paint and Paint Color

- Do not paint masonry that is unpainted or that has had most of its paint wear away.
- Do not use rotary drill attachments to remove paint.
- Do not use abrasive or aggregate treatments such as sandblasting or high-pressure water treatments to clean or remove paint.
- Do not use heat guns to remove paint if there is an air pocket behind the painted feature. These methods of paint removal have a high potential to ignite the paint, painted surface, or debris in the air pocket behind it.
- Do not use blow torches or open flame to remove paint or other coatings because it creates a fire hazard and may create toxic lead fumes.
- Do not use overly bright and obtrusive colors.
- Do not use waterproof, water-repellent, or non-historic coatings on uncoated masonry. They often aggravate rather than solve moisture problems. Exceptions to this may include:
  a. The use of a breathable water-repellent coating on selected areas of porous, soft, incompletely fired brick to prevent further deterioration after all necessary repointing and repair has been completed.
  b. The use of an anti-graffiti coating on masonry areas that have seen repeated vandalism and where improved lighting and other security measures have not been successful.
- Do not use spray-on siding or coatings such as liquid vinyls or liquid ceramics.
  a. Installation: Many of these coatings require that the substrate be pressure-washed prior to installation. Pressure washing forces water into the structural system of a wood frame building, and, even if it appears upon visual inspection to be dry related problems such as rot and mold may result.
  b. Permeability: These coatings do not allow historic structures to properly disperse moisture and may cause an accelerated rate of structural decay hidden by the coating.
  c. Diminishment of Details: The thickness of these coatings may obscure character-defining details of historic woodwork and masonry.
  d. Reversibility: This product has not been shown to be easily removable, therefore, causing a negative impact to the historic fabric.

Inappropriate Colors

- Overly intense or primary colors not compatible with the subdued colors of the natural materials typical of traditional construction are not appropriate.
- Gold, silver, and gold- or silver-flecked paint is not appropriate.
- The use of color schemes that reflect other regions are historically incorrect therefore are not appropriate.
- The use of an overabundance of colors and the use of colors on details so that the details overwhelm the building are not appropriate.

Appropriate Colors

See *Chapter III* for more information on Leesburg's architectural styles

Eighteenth and Early-Nineteenth Century

- Main Structure: various shades of white, off-white, beige, gray and deep red are appropriate body colors. Federal high-style examples might have used secondary colors on the main house. Greek Revival frame buildings were often painted white with green or Spanish-brown trim
- Secondary buildings: may have been whitewashed, left unpainted, or possibly painted white or painted Spanish-brown (reddish-brown)

Mid- to Late-Nineteenth Century

- Main Structure: the Queen Anne and Italianate styles favored natural earth tones such as greens, rusts, reds, and browns.
- Window Sash: was often painted a dark color such as deep red, chocolate brown, dark green, olive, dark grey, or black to give it an appearance of receding into the facade.
- Shutters: were painted a dark color, lighter than the sash

Early-Twentieth Century

- Main Structure: the Colonial Revival and American Foursquare style dictated softer pastels such as white, light grey, and yellow. The Craftsmen/Bungalow style favored earth tones.

Roofs

- Tin Roofs: Spanish-brown, dark green, dark grey, and black
- Wood Shingle Roofs: left natural or painted Spanish-brown

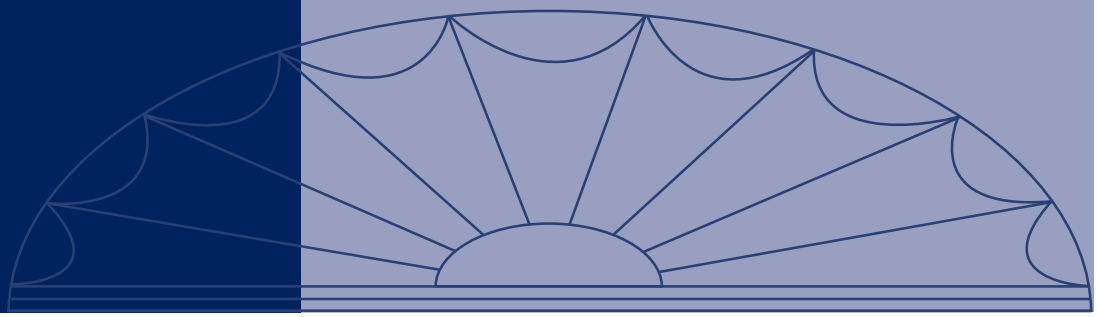
Iron Work

- Can be painted black, blue/black, or dark green.

A Greek Revival house (above), painted a typical white with dark shutters.

Mid- to late-nineteenth century buildings were often painted in natural earth tones with colored window sash and accent colors on woodwork (left).

Foursquare and Colonial Revival houses (below) used softer colors with white window sash.



Leesburg

VII. Guidelines for Additions to Existing Buildings and New Construction

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

VII. GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS AND NEW CONSTRUCTION

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

The following guidelines apply to the design of all new buildings and additions to existing buildings in Leesburg's Old and Historic District (OHD).

The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The appropriateness of the design of any new construction, including additions, will be evaluated on a case-by-case basis.

All criteria in this section are important when considering the appropriateness and compatibility of proposed new construction and additions within the context of the neighborhood. When studying a neighborhood, examine the forms of historic buildings which contribute to the character of the historic district, and allowed for its creation, and avoid taking design cues from non-historic structures.

There may be the opportunity for more flexibility in the design of new buildings or an addition depending on the level of historic integrity of a particular neighborhood. What may be appropriate in some areas may not be appropriate in others. Some parts of the historic district retain a high degree of their original historic character. In these areas, the new design must not visually overpower its historic neighboring buildings.

In other areas where there are more non-contributing structures, new designs could be more contemporary and the Board of Architectural Review (BAR) should be more flexible in applying these guidelines. A successful project will be based on an analysis of the historic setback, spacing, height, massing, materials, and forms of surrounding buildings as well as the nature of the site.

In the case of an addition to an existing building, the new work should be differentiated from the old but compatible with the massing, size, scale, and architectural features to protect the historic character of the property. New work should be done in such a way that, if removed in the future, the essential form and integrity of the historic property and its context would be unimpaired.

The Zoning Ordinance contains certain minimum and maximum limits for designing new projects. Although the Zoning Ordinance sets the maximum for buildable area and height, it may be determined that a new construction project or an addition to an existing structure is not appropriate and cannot be approved as designed to these maximum limits. The BAR may require that the impact of the size, scale, and massing of a project be mitigated to increase its compatibility with neighboring properties and the neighborhood. Refer to the Zoning Ordinance for more information on required building setbacks and other development standards in the base zoning districts within the OHD.

VII. GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS AND NEW CONSTRUCTION

Rhythm, Balance and Proportion

Because rhythm, balance, and proportion are critical elements in an architectural composition, it is vital that applicants understand and employ these principles when planning and designing additions and new construction. By following these principles, a project is more likely to achieve compatibility with its historic context. The principles of rhythm, balance, and proportion—which may refer to an individual building on one lot or several buildings that comprise a streetscape—are important to ensuring that a new construction project is compatible with its neighborhood.

Rhythm refers to the regular, or rhythmic, occurrence of building elements, such as windows and doors, across a facade. Rhythm also refers to the pattern of buildings along a street.

Balance refers to the harmonious arrangement of architectural elements that may reflect a symmetrical or asymmetrical composition in an individual building.

Proportion refers to a relationship between building elements with respect to size and/or quantity. Proportion also refers to the height of a building in relation to its width and the dimensions of the structure in relation to the dimension of adjacent buildings.

In some areas of the Old and Historic District, there is great diversity of architectural characteristics and, consequently, the rhythm and balance of the existing structures that make up the neighborhood. For example, East Market Street, between King and Church Streets, displays a great variety of setbacks, spacing, massing, heights, roof forms, architectural features, and materials.

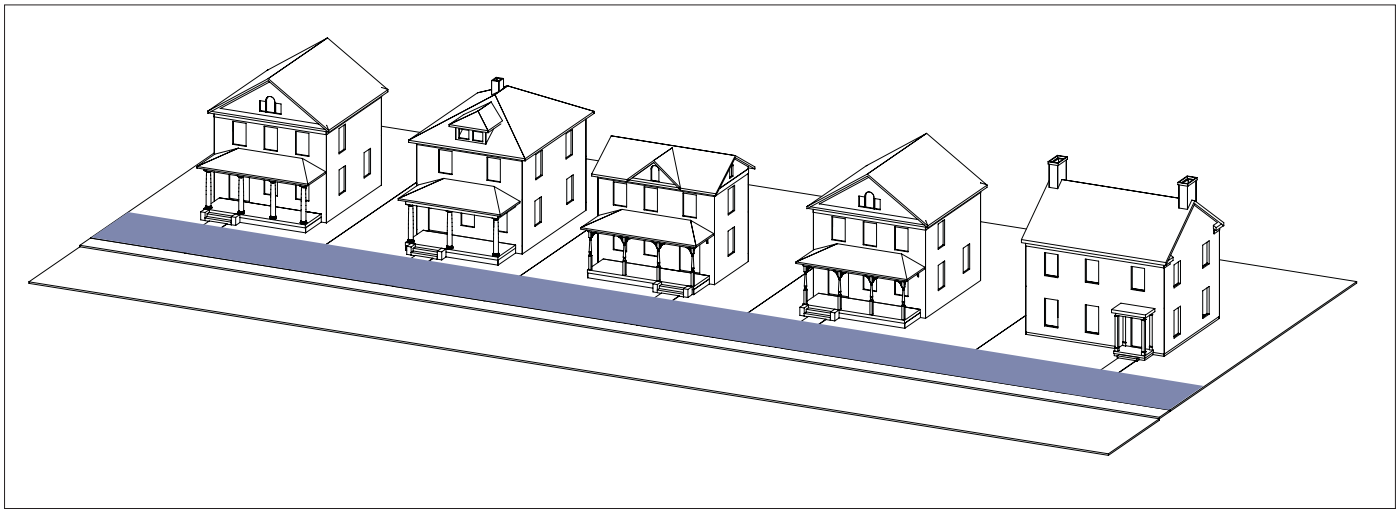
In other areas, there is greater uniformity, resulting in a regular pattern of buildings and features. With few exceptions, the historic dwellings along South King Street, south of the W&OD Trail, are a good illustration of uniformity in rhythm and balance.

On the east side of the street, the buildings display a consistently shallow setback, simple massing, and building heights. The narrow lot width results in consistently narrow spacing between the buildings. All structures have some sort of a porch that serves as a transitional space between the pedestrian and public areas of the street and the personal and private space within. These consistent, uniform characteristics result in a rhythmic pattern of buildings along the street. With the exception of the buildings at the north and south ends of the street, the buildings on the west side of South King Street are generally larger and sit on lots of greater width and depth than those which they face. While the building and site characteristics on the west side of South King Street are different from those on the east side of the street, they nevertheless result in a similar rhythmic pattern.

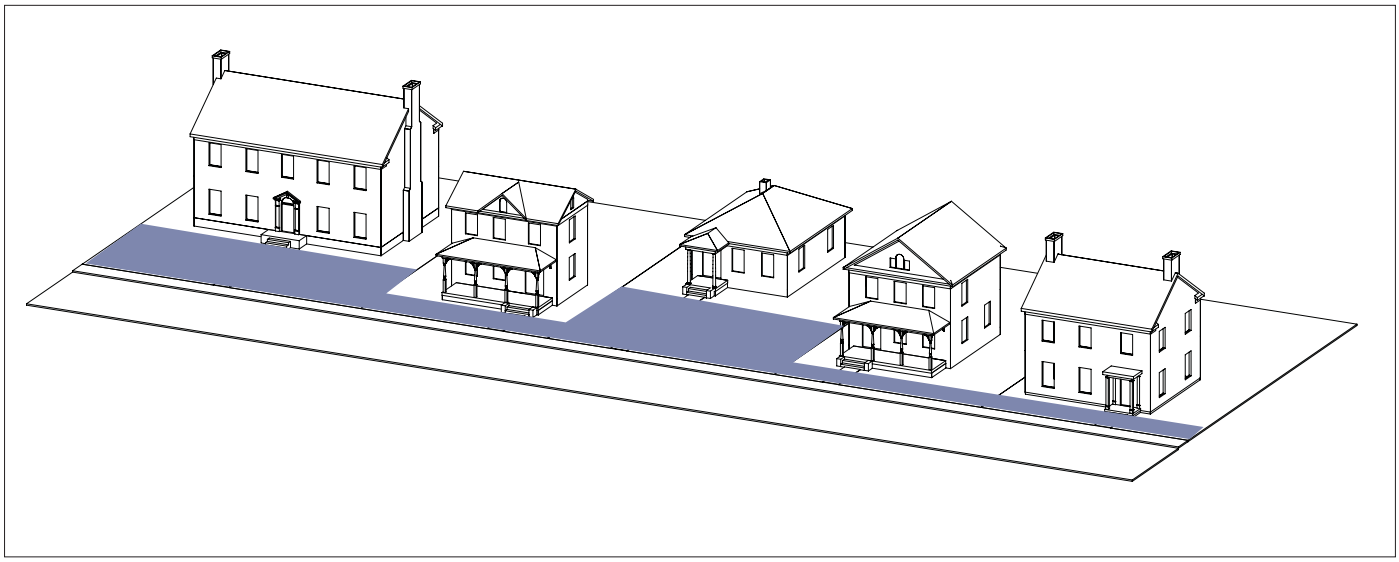
In order for any addition or new construction to be approved, the new structure should be compatible with the dominant architectural characteristics of adjacent buildings and other structures along the block. The following guidelines for additions and new construction are important for designing a project that is compatible with the rhythm and balance of the buildings in the surrounding neighborhood.

The guidelines address the following components of site and building design:

A. Choosing the Right Building for the Site
B. Additions to Existing Buildings
C. Setback
D. Orientation
E. Spacing
F. Massing and Complexity of Form
G Height, Width, Scale, and Directional Expression
H. Foundations
I. Roof Form
J. Doors and Windows
K. Porches and Porticos
L. Cornices and Trim
M. Architectural Details and Decoration
N. Storefronts
O. Awnings, Canopies, and Marquees
P. Materials, Texture, and Color



Rhythm refers not only to the pattern of openings or other features on the facade of a building, but also to the pattern of buildings along a block. As illustrated above, the repetition of openings, combined with the repetition of buildings and, more specifically, building and site characteristics, along a block face results in a very uniform appearance along the street.



Individual buildings express rhythm and balance differently. Depicted above is how variety in setback, spacing, roof form, height, width, windows, and porches can result in a less rhythmic pattern of buildings and features along a street.

VII. GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS AND NEW CONSTRUCTION

A. Choosing the Appropriate Building Form for the Site

When designing new buildings in the historic district, the overall distinctive district character should be considered, as well as the great variety of historic building types, styles, and scales throughout the OHD as described in *Chapter III, B: Historic District Character and Neighborhoods.*

The neighborhood map and descriptions in *Chapter III* are intended to be a tool for guiding property owners and the BAR in determining the prevailing characteristics of a neighborhood. They are not meant to be smaller historic districts with their own design guidelines.

The design parameters of these new buildings will differ depending on the following forms:

1. Traditionally Commercial Forms

Traditionally designed commercial infill buildings generally follow these criteria:

a. have a limited setback

b. attach to or are very close to adjacent structures

c. have a typical lot width of 25 to 40 feet.

The traditional commercial buildings downtown, like those shown here along South King Street, provide inspiration for the massing and detailing of new commercial infill buildings in similar surroundings.

Earlier structures that were converted from residential to commercial purposes in the mid-to-late nineteenth century are often smaller in scale than buildings originally built for commercial purposes. These structures, however, do adhere to the same principles of limited setback, proximity to one another, and lot width, as traditional commercial structures.

2. Traditionally Residential Forms

Regardless of intended use, these buildings are designed to reflect traditionally residential character because they are typically constructed on the occasional vacant lot within a block of existing historic houses. Setback, spacing, and general massing of the new building are the most important criteria and should relate to the existing historic structures, including residential roof and porch forms.

Traditional residential forms line many of Leesburg's streets and historically create a consistent scale and complimentary forms, setbacks, and orientation.

Larger lots typically allow more room for plantings and are often accented by mature site trees.

3. Institutional Forms

Civic and public buildings, such as schools, libraries, churches, and museums are all structures that represent a unique aspect of community life. In many cases, these buildings are larger because they are built to house large numbers of people; nevertheless, they always relate to traditional buildings from their period of construction. New institutional building forms must respect and relate to the surrounding context. Institutional buildings of varied forms can be found throughout Leesburg's OHD.

The Thomas Balch Library was designed in the Colonial Revival style and dedicated in 1922. Its scale and setback identify it as an institutional building, yet its traditional design allows it to blend into the predominantly residential West Market Street neighborhood. By creating a central entry block flanked by one-story wings, the mass of the building is reduced.

4. Larger Individual Lots and Multi-lot Sites

Often new commercial, office, or multi-use buildings are proposed for construction on sites much larger than the traditionally sized lots of 25 to 40 feet wide. These individual and assembled parcels can translate into new structures whose scale and mass may overwhelm neighboring existing historic buildings.

Therefore, while this building type needs to respond to the various building conditions of the site, it must also employ design techniques to reduce its visual presence with respect to the historic buildings in the immediate context. Varying facade wall planes, differing materials, stepped-back upper levels, and irregular or additive massing help mitigate the impact of larger buildings on the historic context.

The above images of the North Street School show its classical architectural character (top) expressed through the use of a portico to give a formal sense of arrival to the building. An elevation view (bottom) shows how the mass of the school is visually reduced through the use of a variety of materials, a water table, a cornice, and varied wall plane.

Determining the Most Appropriate Building Design for a Site

In order to determine the most appropriate building design for a potential site, several factors should be considered including:

- The level of historic integrity of the surrounding neighborhood
- The overall dominant physical character of the surrounding neighborhood
- The overall design character of the historic buildings in the immediate surrounding area

New buildings must comply with the applicable town regulations governing new construction, such as the Zoning Ordinance, Design & Construction Standards Manual, and subdivision and land development regulations.

Note: for more information, see the section on *Neighborhoods* in *Chapter III*.

B. Additions to Existing Buildings

If a 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. A carefully designed new addition can respect the existing building without totally copying the original design.

Design new additions to existing buildings to follow the guidelines for new construction in this chapter. Other considerations that are specific to new additions are listed below.

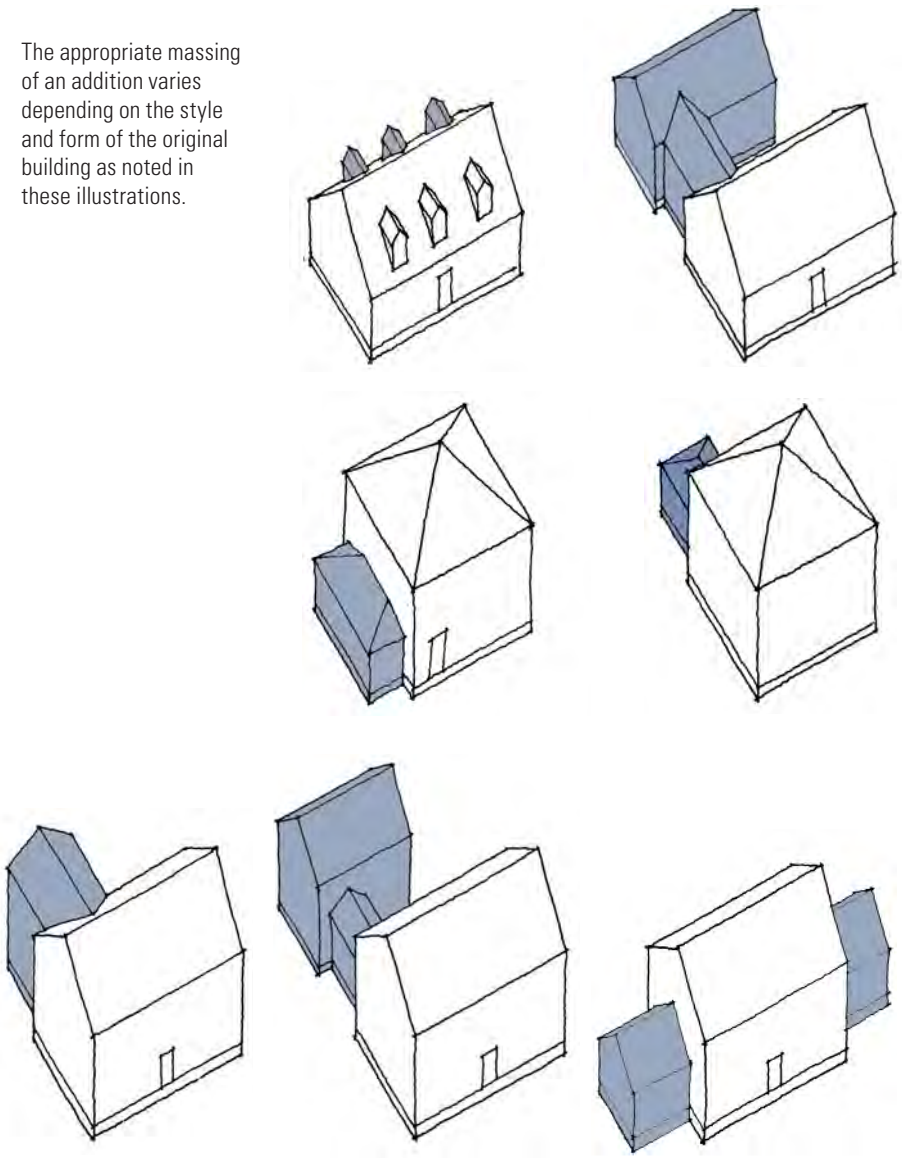
Guidelines for Additions

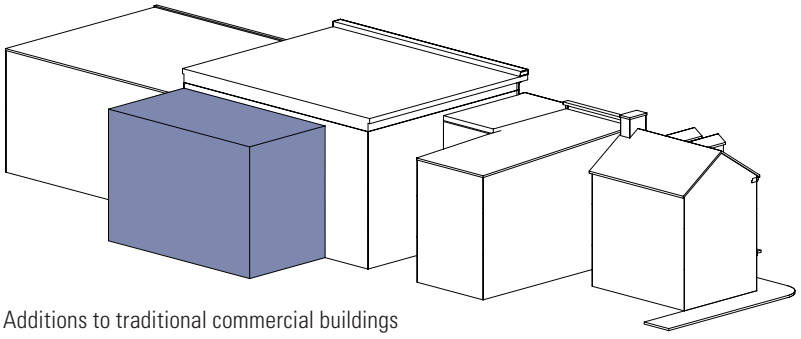
1. Location and Orientation
   a. Locate the addition on the rear or side elevations – not on the front of the structure.
   b. Maintain the original orientation of the structure. If the primary entrance is located on the street facade it should remain in that location.
2. Attachment to Existing Building
   a. Design additions in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the building would be unimpaired.
   b. Differentiate between the addition and the existing building by using different wall planes, rooflines or cornice levels.
3. Size and Subordination
   a. Limit the size of the addition so that it does not visually overpower the existing building.
   b. Rear additions should not exceed the height of the historic building, so that the new section is not visible from the front of the structure.

The large addition to this residence is placed behind the original building and does not impact the orientation of the original house.

Additions to this Vernacular Victorian house include a rear wing and a side wing, both with appropriate massing, materials, and roof form.

The appropriate massing of an addition varies depending on the style and form of the original building as noted in these illustrations.





Additions to traditional commercial buildings should be placed behind the original building.

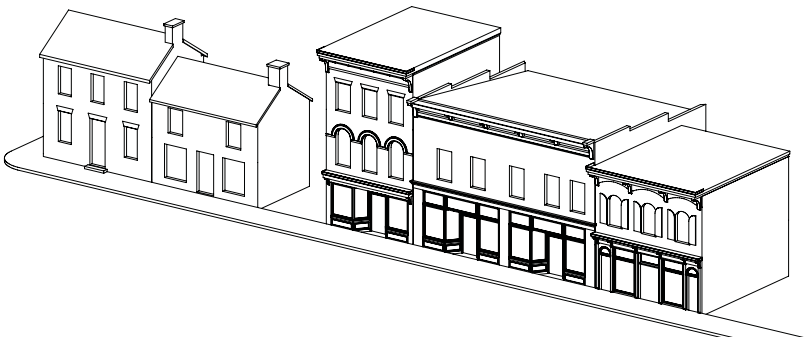
4. Roofline and Roof Pitch
   a. Rooflines for additions to existing buildings should be compatible in pitch and form with the original roof and the style of the building.
   b. Rooflines for new additions should be secondary to those of the existing structure.
5. Design
   a. Design new additions so that they do not destroy historic materials or character-defining features.
   b. Design a new addition to be compatible with and respectful of the existing building. The new work should be differentiated from the old and should be compatible with its massing, size, scale, and architectural features to protect the historic integrity of the property and the historic district.

C. Setback

Setback is the distance between the building and the property line or right-of-way boundary at the front of the lot. In order to maintain the rhythm and balance established by the setbacks of existing historic buildings, new construction should be consistent with the historic pattern of building setbacks.

Setbacks in the OHD vary greatly in certain areas and are quite uniform in others. For example, the buildings along King Street in the Downtown neighborhood maintain a continuous horizontal plane that contributes to the visual consistency of the area despite a variety of architectural styles. Conversely, there is greater diversity in the setbacks of certain traditionally residential neighborhoods, which may allow more flexibility in siting new structures.

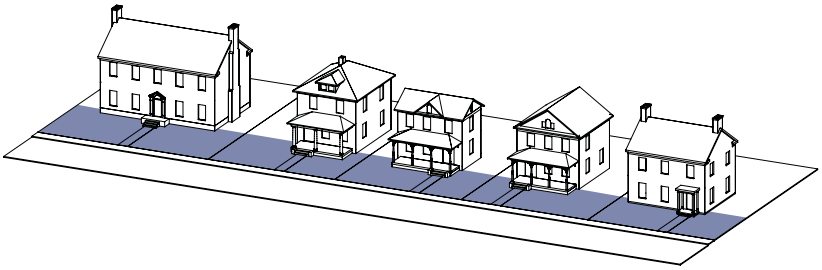
1. Construct new buildings in order to reinforce the traditional plane of building walls along the street.
2. Relate the setback and spacing of any new construction to the character of the surrounding historic buildings in the neighborhood. Keep setbacks consistent with the setbacks of a majority of historic buildings on the block and across the street.



Traditionally, the commercial buildings in Leesburg have little to no setback, especially in the Downtown area.

Two views of downtown, where the commercial buildings typically are placed at the property line.

3. 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.
4. For transitional sites located between two distinctive areas of setback, such as between contributing and non-contributing buildings, the setback should defer to that of the contributing buildings.



Although the setbacks in the residential neighborhoods in Leesburg vary, they are typically fairly consistent within a block. New development should respect the setback of existing surrounding historic houses.

The Town Hall tower, capped by a cupola, provides a monumental element to the building's design. The front door is accented by large flagpoles which connote an important entry, especially when viewed across the "green."

Institutional buildings can use a deep setback with landscaping to emphasize their civic function.

Residential setbacks vary from deep (Cornwall Street, above left) to medium (South King Street, above middle) to very shallow like areas of Royal Street, SE (above right).

D. Orientation

Orientation refers to the direction in which the primary facade and most important entry to the building faces. In order to maintain the rhythm and balance established by the orientation of existing historic buildings, new construction should be consistent with the historic pattern of building orientation. Nearly all historic structures in the OHD are sited with the primary elevation facing the street.

1. For buildings on interior lots, orient the facades of new buildings to the street onto which the lot faces.
2. If, due to site constraints, it is determined that new construction must be oriented so that the primary facade does not face the street, then the secondary elevation facing the street must be designed with form, composition, and details consistent with and appropriate to the primary facade.
3. If a new building is to be constructed on a corner lot, the building should be designed so that architectural emphasis is placed on two elevations; either hierarchically, with emphasis on the facade oriented toward the major street; or equally, with both elevations treated as primary facades.

Inappropriate Treatment

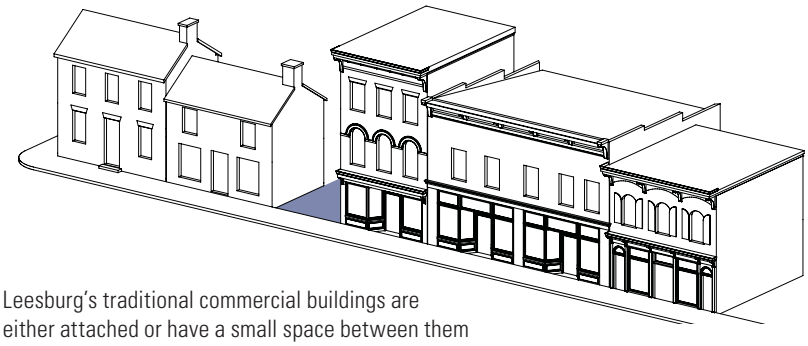
- Do not orient primary facades and entries to internal courtyards or parking lots, although secondary entrances may relate to these areas.

The traditional orientation for both commercial and residential buildings in Leesburg is that the front facade and main entrance faces the street.

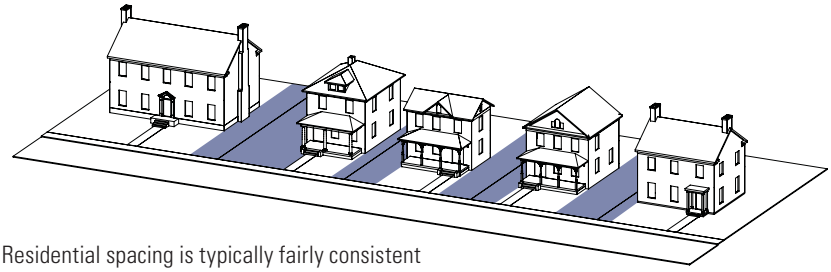
This corner building appropriately addresses both Wirt and Loudoun Streets with an entrance on each street.

Newer developments sometimes orient the front of one building to the rear of another building, as shown left. This orientation is not appropriate in the district.

E. Spacing



Leesburg's traditional commercial buildings are either attached or have a small space between them that provides access to the interior of the block.



Residential spacing is typically fairly consistent within a block.

Spacing refers to the side yard distances between buildings. 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 OHD varies greatly from neighborhood to neighborhood and block to block.

Common spacing patterns include large residences and institutional buildings on large lots with ample spacing between structures; medium and smaller-scaled buildings constructed relatively close together; and commercial or attached residential buildings with minimal to no spacing between structures.

1. The relationship of a building to the open spaces between it and adjoining buildings should be visually compatible with the spacing of adjacent buildings.
2. Spacing for new construction should be consistent with the distances between existing structures on the block to respect the rhythm of the street.

Like building setbacks, the spacing for residential buildings in Leesburg varies substantially by neighborhood and sometimes even by block, but typically the buildings within a block have a consistent spacing.

This space between two commercial buildings allows pedestrian access to the parking area behind the buildings.

F. Massing and Complexity of Form

The overall massing of a building refers to the shape, organization and relative size of the building sections or pieces of a building, which, in turn, suggests the volume of the building's interior. In order to maintain the rhythm and balance established by the massing and complexity of form of existing historic buildings, new construction should be consistent with the historic pattern of building massing and complexity of form. The nature of the mass will be further defined by other criteria in this chapter such as height, width, and scale.

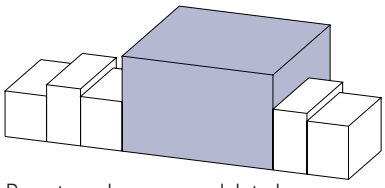
A building's massing can be simple (a box) or complex (a combination of many boxes or projections and indentations). The level of complexity usually relates directly to the style or type of building.

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 neighborhood.

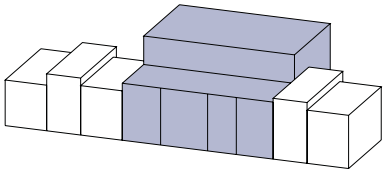
2. If the proposed size of the new building is not consistent with surrounding historic structures, the following techniques may mitigate any adverse impact the structure may have. In some cases, it may be necessary to combine treatments to improve a large building's compatibility with the smaller scale of surrounding historic buildings.

   a. *Additive massing.*
   The technique of additive massing is based on the historic practice of enlarging buildings by constructing additions. Where necessary and appropriate, divide a single large volume into smaller components by using additive massing, which consists of breaking up a large building into components that consist of smaller volumes added together.

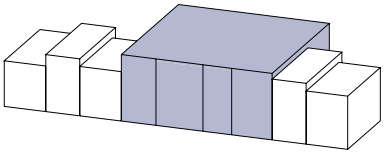
Techniques to Reduce Massing



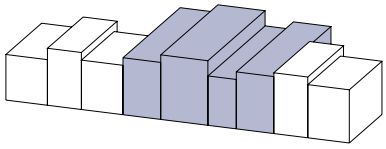
Do not employ an unmodulated mass.



Use vertical bay divisions and stepped-back height



Use vertical bay divisions.



Use vertical bay divisions and varied heights.

   b. *Vary the surface planes of the elevations.*
   Varying the surface planes of large buildings may be a way to make the structure more consistent with the design of smaller-scaled historic structures in the surrounding area.

   In order to successfully mitigate the impact of a larger building, the difference between the surface planes may be as little as one foot or as great as ten feet.

   c. *Break up the roofline.*
   Breaking up the roofline of a large building into smaller components, such as intersecting gables, may help reduce the perceived mass of large buildings.

   Where necessary, reconfigure the roofline of larger structures so that it is more consistent with the form and pitch of the roofs of smaller-scaled historic structures.

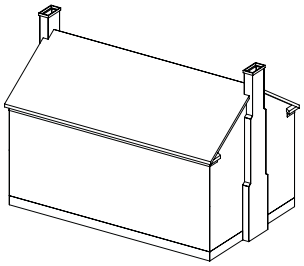
   d. *Use bay divisions on the elevations.*
   Where necessary and appropriate, create bay divisions on the facade of large buildings to allow the building to reflect the massing of smaller-scaled historic structures.

   e *Vary the materials.*
   Use variations in materials, textures, patterns, colors, and details to reduce the visual impact of the mass of large buildings.

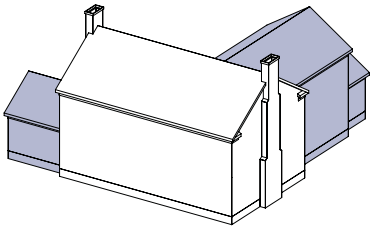
   f. *Step back an upper story.*
   In instances where it is determined to have no adverse impact on the character of the streetscape, stepping back the upper stories as a building increases in height may be a successful way to reduce the perceived mass of the structure.

The design of the Sophia Street parking garage in Fredericksburg uses a variety of techniques to reduce its overall mass such as a different design for each of its three bays.

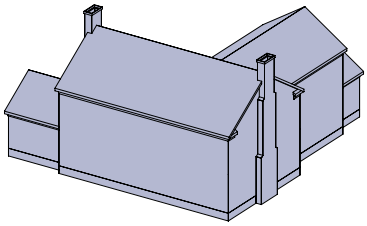
Additive Massing



Many of Leesburg's historic residential structures have a simple original mass.



Often, additions have been made to these original structures over time, in response to the needs of the inhabitants.



The result is a structure that displays a complex mass as a result of additive massing. This technique may be an appropriate way in which to design a large volume residence as a series of smaller masses.

The massing of these new commercial buildings are compatible with that of the surrounding buildings and are mitigated with variations in materials and stepped back wall planes.

Even though its architectural style is different from its neighbors, a new building is integrated with the surrounding traditional buildings by its scale, which is achieved with a compatible height and massing which is broken down with changes in wall plane and materials.

This large unmodulated mass would be more consistent with the historic structures in the area by varying the wall planes and a more strategic use of different wall materials.

Complex massing, variations in height, and vertical bay divisions help reduce the perceived mass of the townhouses at Chesterfield Place.

Two new stone buildings of similar mass, are joined by a hyphen. This new structure reflects the scale and massing of adjacent structures.

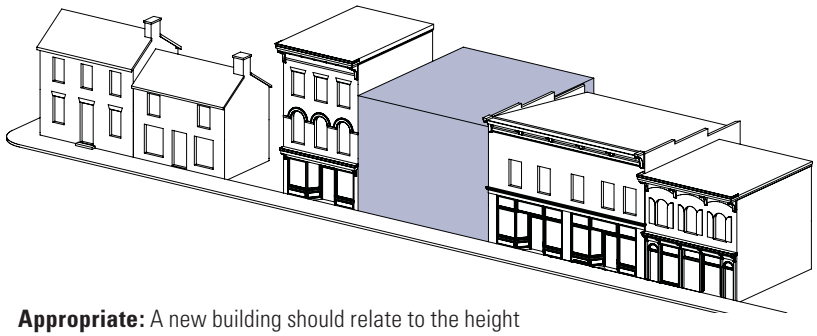
G. Height, Width, Scale, and Directional Expression

Height, width, scale, and directional expression, along with consistency in materials, colors, and fenestration patterns, create a consistency within the Old and Historic District which defines the character of the district, more so than the buildings' individual architectural styles.

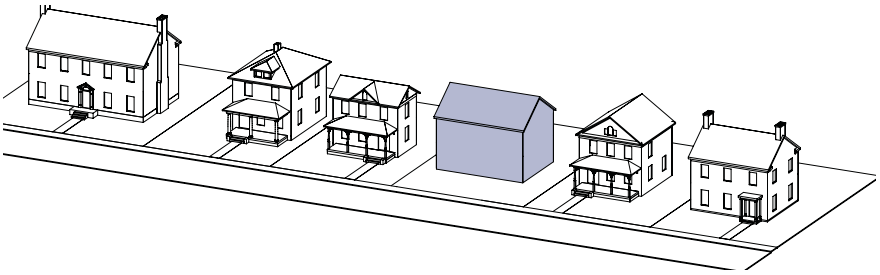
The size of a new building can either contribute to or be in conflict with the character of existing structures in a historic district. Height and width create scale. Scale is the relative relationship between forms; and in architecture, it is the relationship of the human form to a building. It is also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

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 the OHD 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. Many Georgian, 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.



Appropriate: A new building should relate to the height and width of the surrounding buildings on the block.



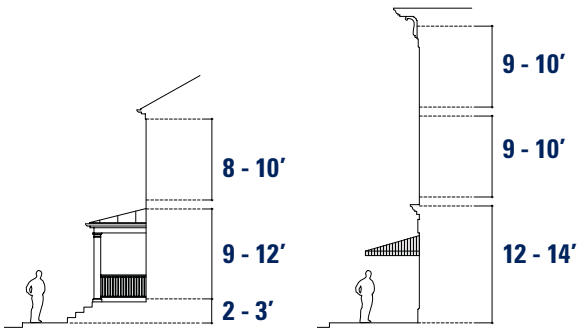
Appropriate: A new residential building which is similar in height and width to the other homes on the street reinforces the scale of the neighborhood.

The height of a traditionally residential building often relates to the era and style in which it was built. Houses in the OHD range from one to three stories with the majority being two stories. Most traditionally residential buildings range in width from twenty-five to fifty feet.

The majority of Leesburg's historic buildings are two to three stories in height and vary in width between twenty-five and forty feet. Depending on the physical attributes of the neighborhood, it may not always be appropriate to design a new building to the maximum height permitted in the base zoning district.

1. To achieve visual compatibility, design a new building so that its height is compatible with adjacent existing structures, with preference given to historic buildings on the street.
2. If a proposed building is larger than the surrounding contributing buildings, mitigate the impact of the larger building through architectural design to make it compatible with the smaller scale of Leesburg's historic structures.
3. In areas where there is a mix of historic buildings and recent construction, the scale of the new building should relate to the scale of the historic buildings.
4. Reinforce the human scale by including appropriate decorative and functional elements that reinforce the character of the district/neighborhood such as storefronts on traditionally commercial building forms and porches on traditionally residential building forms.

A building's directional expression often varies by style. Examples of both horizontal and vertical proportions can be found in the district for both residential and commercial buildings.



Traditional floor-to-floor heights vary by use and create the height that gives a building its sense of scale as illustrated here for residential and commercial buildings. The use of traditional floor-to-floor heights in a new building can help to make the new construction much more compatible with existing buildings.

5. Where appropriate and consistent with the design of the surrounding historic structures, employ the traditional organization of the three-part commercial facade which is composed of a storefront, upper facade and cornice. See *Section N: Storefronts* later in this chapter for more information.

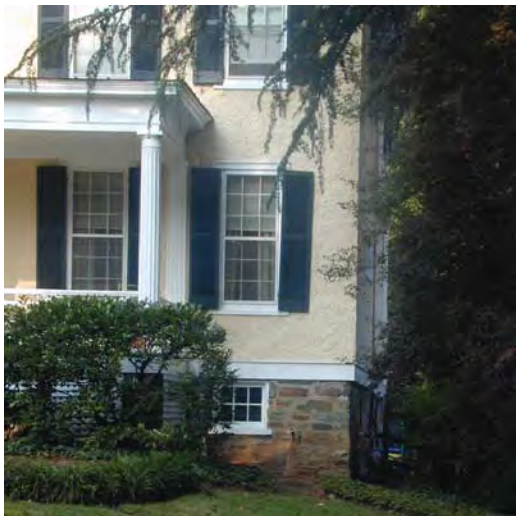
H. Foundations

On many buildings, the foundation is indistinguishable from the walls of the building; while on others, it is a different material or texture or is raised well above ground level. Solid masonry foundations, including brick and stone, are common for both residential and commercial buildings in Leesburg.

The design of new buildings should incorporate a traditional foundation design for aesthetic as well as functional reasons. When built on a concrete slab, new buildings may appear shorter and out-of-scale with surrounding historic buildings.

1. Depending on the style of the building and the context of the neighborhood, it may be appropriate to distinguish the foundation from the rest of the building through the use of different materials, patterns or textures, or to make it consistent with the rest of the wall plane.
2. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.

Many historic buildings in the OHD have a raised foundation. The design of this new house without this feature could impact the appropriateness of the building's scale and overall rhythm and balance of the streetscape.



Most houses in Leesburg have a raised foundation (left), which is often a different material than the rest of the wall. Openings such as vents or windows are common in the foundation.

The repetition of contrasting horizontal bands of brick (above) create the illusion of a foundation for this new commercial building.

Many traditional buildings, including the Colonial Revival style Balch Library (below), are built on a raised foundation. Here, the foundation material is consistent with the wall material, giving the building a more cohesive appearance.

I. Roof Form

The majority of Leesburg's traditional commercial buildings have gable or hipped roofs; some are hidden behind parapet walls.

These King Street facades display a variety of roof forms including Mansard, gable and shed.

Residential roof forms include hipped, side gable, and end gable examples.

Roof pitch and configuration 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. In order to maintain the rhythm and balance established by the roof forms of existing historic buildings, the design of new construction should use roof forms consistent with the historic precedent.

1. Design the roof form of a new building to be consistent with the existing structures in that neighborhood of the OHD.
2. Relate the roof forms of new buildings to those of neighboring historic buildings in terms of type, level of complexity, and materials.
   a. *Traditional Residential Forms* Leesburg's traditionally residential forms typically have gable or hipped roofs. Hipped and gabled dormers are fairly common depending on a building's style, as are cross gables.
   b. *Traditional Commercial Forms* The traditional commercial building forms in Leesburg have a wide variety of roof forms, from gable forms (typically parallel to the street) especially on older examples, to a limited number of Mansard examples, to shed roofs, typically hidden behind parapet walls. Dormers are also fairly common on the commercial gable roof forms.
3. In general, the roof pitch of new houses should reflect the steeper pitch of an older dwelling rather than the shallow pitch of newer tract houses. For residential masses larger than historic precedents, do not try to contain the entire structure under a single roof.

I. Roof Form, continued

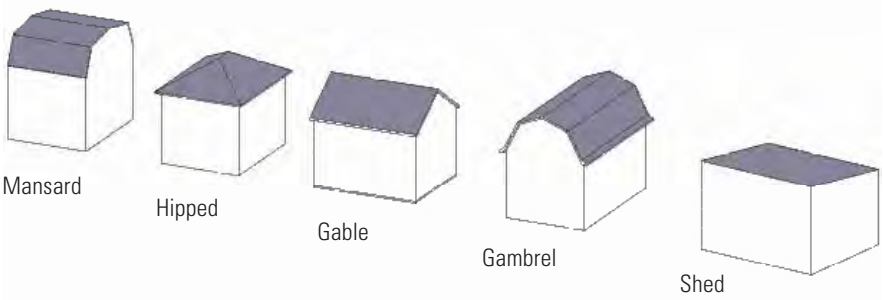
4. Roofs on traditional commercial buildings in Leesburg generally are shed or gable. New commercial and mixed-use buildings can incorporate any of these forms but should relate to the majority of roofs of buildings within the block.
5. Integrate any rooftop-mounted equipment into the overall design of a new building, and screen on all sides in a manner consistent with the design of the rest of the building.

Inappropriate Treatments

- Do not employ flat or low-pitched primary roofs without a parapet wall.
- Do not employ steeply pitched gable or rake returns on the ends of a gable or gambrel roof.

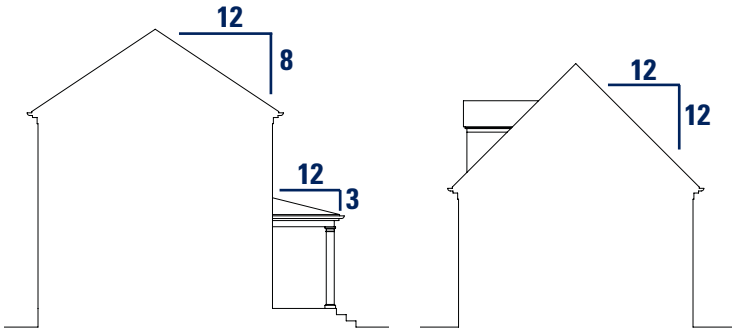
Existing commercial buildings often mount equipment in rooftop locations.

Roof Forms

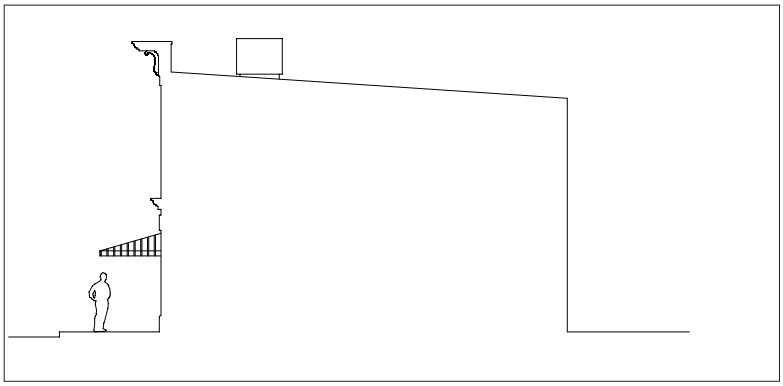


The most common roof forms in the OHD are gable for both residential and commercial structures, hipped for residential buildings, and shed roofs hidden behind parapet walls in the commercial area. Some gambrel and mansard roofs exist in the district.

Roof Pitch



Roof pitch is the proportion of a roof's vertical rise to the horizontal run. The majority of roofs in the historic district are fairly steep, 7 in 12 or greater, except for shed roofs and porch roofs, which are typically much more shallow.



It may be possible to incorporate rooftop-mounted equipment into the design of a commercial building. In this example, the unit is screened by the facade's parapet wall.

J. Doors and Windows

Traditional buildings in the OHD have a variety of openings ranging from small attic and foundation vents to large storefronts. The size, proportion, pattern, and articulation of these openings help to give a building its individual style and character.

Primary entrances may be utilitarian, decorative or ceremonial. Secondary entrances tend to be more utilitarian. Buildings of traditionally commercial design may have delivery doors that are utilitarian but also help to define the character of the building. Buildings of traditionally residential design have primary entrances that may be simple and unadorned or elaborately detailed with a transom or fanlight and sidelights.

Windows bring light into interior spaces and provide views out of a building. The variety of windows increases as windows are combined and elements such as sills, lintels, decorative caps and shutters are added. Because of the variety of architectural styles and periods of construction within the historic district, there is a corresponding variation of styles, types and sizes of windows. Refer to *Section N: Guidelines for Storefronts* later in this chapter for more information on windows and doors specific to traditionally designed commercial buildings.

1. Traditionally designed openings 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.
2. Look to the original fabric of existing historic buildings for examples of appropriate door types.
3. Relate doors to the door styles found on traditional buildings in the neighborhood. Consider incorporating features such as transoms, sidelights and decorative elements when designing entrances for new buildings and if appropriate to the building style.
4. Paneled or glazed and paneled doors may be appropriate for new residential buildings, depending on the style of the building and its context.
5. Window types and glazing patterns should reflect those patterns found in the neighborhood.

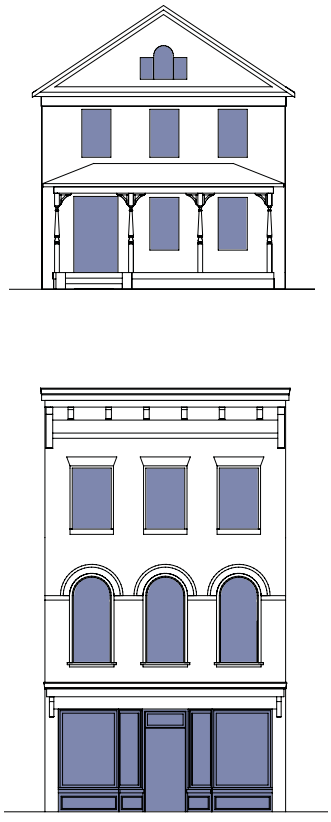
The rhythm, proportions, and designs of openings found on traditional and historic buildings throughout the district can provide guidance for the designs of new buildings.

Traditional masonry openings are recessed (above right) while openings on frame buildings have a raised surround (right). New construction should respect these traditions.

J. Doors and Windows, continued

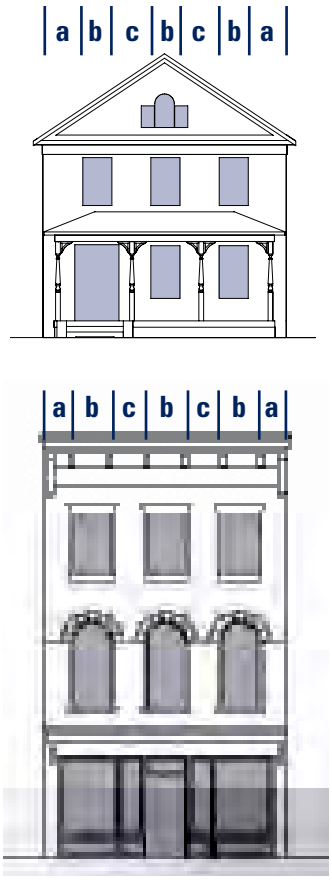
6. Relate the ratio of solids (walls) to voids (windows and doors) of new buildings to be compatible with that of adjacent traditional facades. Generally, historic buildings have a higher ratio of wall to window except at ground-level storefronts (see *Section N*).
7. Design the rhythm and placement of window openings to be compatible with adjacent historic buildings of the same type.
8. Use a size and proportion of window and door openings, or the ratio of width to height, that is similar to or compatible with those on nearby historic facades.
   a. The proportions of residential windows should be vertical, as found on most examples in the district. Paired or groups of windows may be used if contextually appropriate, but should be composed of vertical elements and may include mullions to divide the window units.
   b. Commercial storefronts will often have more horizontal elements and a higher ratio of window-to-wall than the upper stories of the same building.
9. Use windows with true divided lights or interior and exterior fixed muntins with internal spacers to reference traditional designs. The profile and dimensions of the muntins should be proportional to the size and design of the windows.

Ratio of Solids to Voids



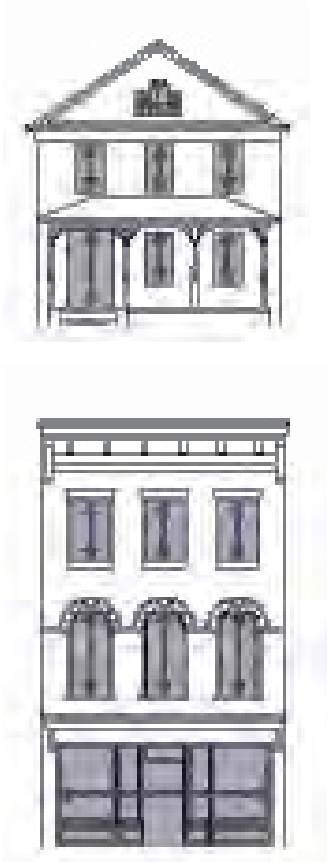
Respect the ratio of walls to openings of the surrounding historic facades.

Rhythm of Openings



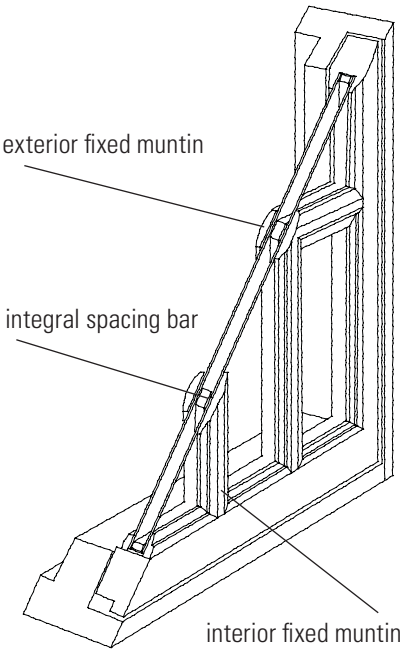
Respect the rhythm or pattern of openings on nearby traditional buildings.

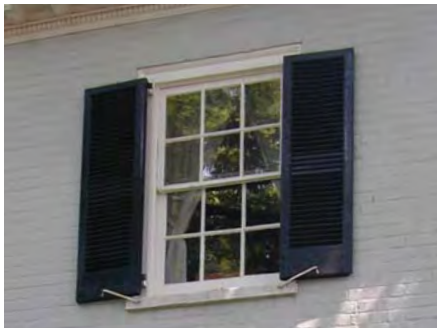
Proportions of Openings



Use proportions that are similar to surrounding historic openings; most windows are vertical in proportion.

Elements of a Three-Part Simulated Divided Light Window





The shutters above are the correct size for the window opening and are mounted on hinges.

The shutters shown above are the correct size for the opening but are not mounted on hinges and, therefore, do not appear to be operable.

10. If exterior storm windows and doors are used, install them so that they do not obscure the windows or doors. Storm window divisions, if any, should match those of the window.
11. Shutters must be sized to fit the window opening and mounted using appropriate hardware, so as to appear operable. If shutters are used on paired windows, they must be double-hinged.

Inappropriate Treatments

- Do not use snap-in or removable muntin grilles on windows or doors.
- Avoid designing false windows in new construction.
- Do not use tinted or mirrored glass on major facades of the building.
- Do not use shutters on grouped, picture, or bay windows.
- Do not affix shutters directly to the wall surface.

Interior fake muntins do not provide the visual depth and shadow lines found on three-part simulated divided light or traditionally constructed windows.

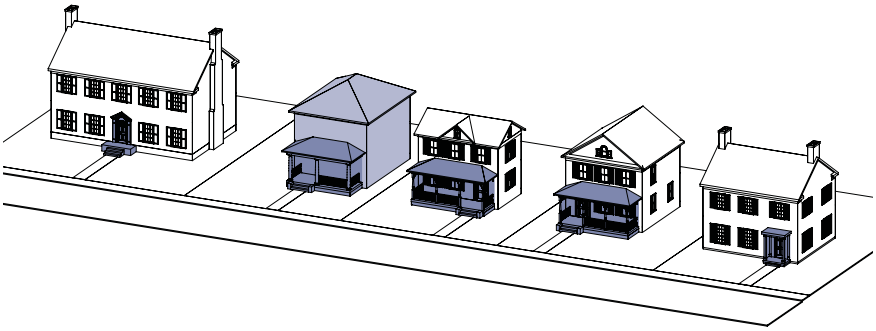
The rhythm of openings along Loudoun Street is interrupted by a building whose side elevation does not have openings.

K. Porches and Porticos

A porch or portico is an important focal point of many traditionally residential building forms. These features help to define the style of the building.

Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of a residence. New buildings may be more contextually appropriate if a portico or porch is incorporated into the design.

1. Include a porch or portico if stylistically suited to the building's design and if in an area of traditional buildings with these features.
2. Design new porches and porticos to be appropriate as to the size, height, proportion and placement of similar existing features in the area, with preference given to the historic buildings found along the street.
3. Embellishment for secondary entrances may include decorative trim, transoms, sidelights and lighting that reflect traditional examples.



The design of a new residential building should incorporate a porch if the surrounding houses have porches, contributing to a consistent rhythm along the street.

A porch on a newer home in Leesburg (left) contributes to a rhythm of porches along the street.

The scale and design of existing porches within the historic district vary (below) from full-width and wrap-around porches to minimal porticos and door surrounds, depending on the building's style and function. All types can be used for inspiration when designing a new porch.

L. Cornices and Trim

Two very different cornices on residential buildings: a classical dentilated cornice with modillions (left) and a simple, brick, corbeled cornice (above). Both are appropriate to the building's style.

Two commercial cornices, both with decorative brackets.

The building cornice and storefront cornice on this downtown building use the same brackets and colors to unify the design.

The cornice is the embellishment of the junction between the roof and the wall. Cornices may also be used on porches and storefronts. On buildings of traditionally commercial and mixed-use design, cornices may reference traditional details or be a more contemporary interpretation, such as a textured band within the wall material.

On buildings of traditionally residential design, a cornice may be a bracketed eave, exposed rafters, or a simple boxed eave. In each case, the style and articulation of the cornice helps to define the style of the building.

Other trim can include door and window trim, porch or portico decoration, cornerboards, and other decorative elements. Trim most commonly refers to details that surround openings. Trim helps to define the architectural style of a building.

1. Consider incorporating cornices and trim in the design of new buildings, particularly if they are adjacent to traditional buildings with such details.
2. Cornice and trim design should be proportional to, and stylistically appropriate for the overall design of the building.

M. Architectural Details and Decoration

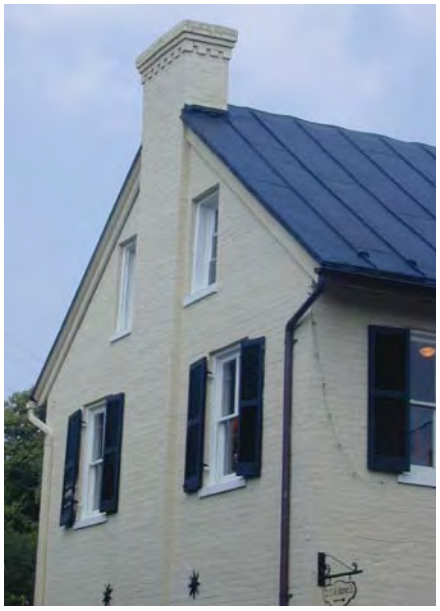
The details and decoration of Leesburg's historic buildings vary tremendously with the different styles, periods and types. Such details include cornices, roof overhangs, chimneys, lintels, sills, brackets, masonry and siding patterns, shutters, entrance decorations, and entry elements.

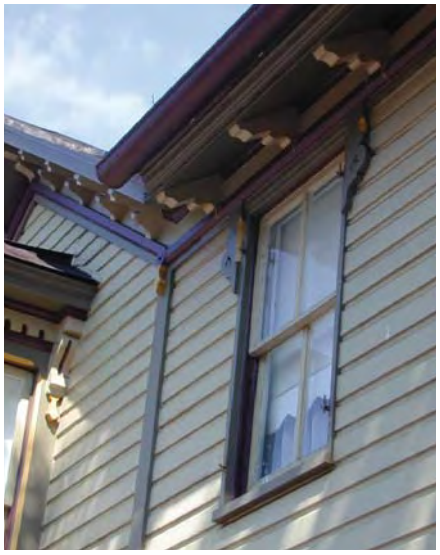
Successful new buildings take their cues from historic images and reintroduce and reinterpret designs of traditional decorative elements. Note that specific architectural styles are not mandated.

Most modern architectural styles of the last fifty years avoid the use of decoration entirely. These designs provide a more visible contrast to historic buildings in the district. They may add visual excitement or they may be a jarring intrusion to the older structures. If they are carefully designed, they may respect the district's character while providing new design idioms.

The illustrations and photographs found throughout these guidelines offer many examples of details from the historic district and may serve as a source for new designs.

1. Architectural details and decoration should be consistent with the stylistic context or architectural composition of the building.
2. Size details and related features so that their scale respects classical proportions as exhibited on historic structures throughout the district.





N. Storefronts

Many early commercial buildings in the OHD were built as dwellings and later converted to their commercial purpose. Commercial buildings constructed between 1890 and 1940 were designed with a commercial purpose and so exhibit traditionally commercial characteristics.

The majority of traditional nineteenth and early-twentieth-century storefronts are between twenty-five and forty feet in width and generally incorporate elements that divide the storefront into smaller parts, reflecting the pedestrian scale of the OHD.

Storefronts are primarily transparent to allow for display of merchandise, allow natural light, and encourage street vitality. The smaller fenestration of the upper level(s) reflects its differentiated usage as office or living space above the retail first level.

1. When designing new storefronts or elements for storefronts, base designs on the configuration and materials of Leesburg's traditional storefronts.
2. Use the elements of a traditional storefront such as transoms, cornices, bulkheads, and sign areas.
3. Ground level storefronts of new retail/commercial buildings should be approximately 80% transparent which is traditionally the percent of openings found on historic commercial buildings throughout the district.
4. Include doors in all storefronts. If a building has multiple storefronts, each should have its own door.
5. Parking garage designs should reflect the historic precedent of a three-part commercial facade when contextually appropriate.
6. Cornices can be incorporated at both the storefront and roofline to provide articulation to the facade, thereby reducing the perceived mass of the building and relating it to adjacent historic structures.

Inappropriate Treatment

- Do not design storefronts so that they are set back from the exterior wall plane of the facade.

A rhythm of storefronts creates the character of Downtown despite the fact that the style of the storefront design varies.

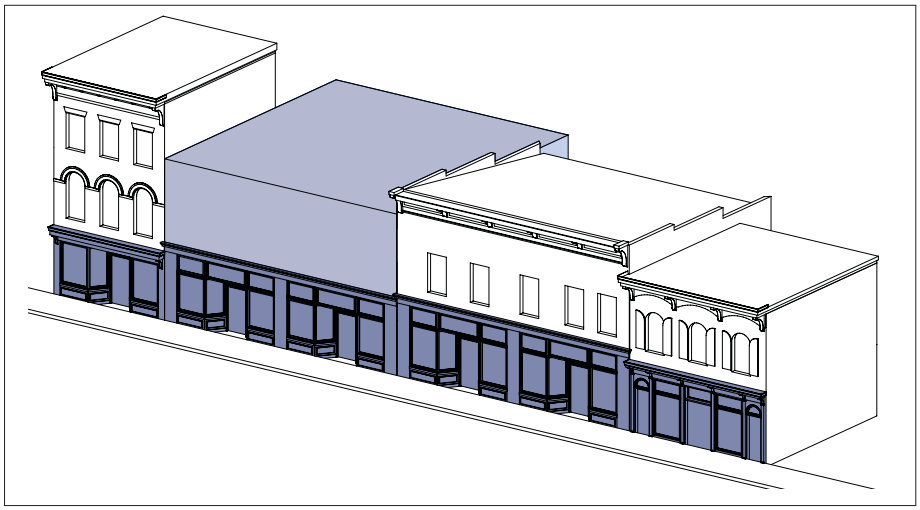
Storefronts, highlighted by awnings, were incorporated into the design of the parking garage in Staunton, VA to relate the new construction to the historic context of the streetscape.

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. The storefront elements consist of an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows or decorative details.



The design of a new commercial building should include a storefront with entrance doors in order to continue the rhythm of storefronts along the street.

O. Awnings, Canopies, and Marquees

Awnings protect pedestrians, shield interiors from sunlight, and conserve energy. Awnings can contribute to the overall image of commercial areas of the historic district by providing visual continuity for an entire block or by helping to highlight specific buildings.

Awnings also offer the business owner additional facade visibility because of their color and the possibility of adding an awning sign. Refer to the *Old and Historic District Sign Guidelines* for more information on signs.

Canopies and marquees are more permanent elements that extend over entranceways and provide areas for permanent signs or the opportunity for more ornate entry features.

1. Types
   a. *Standard Sloped Fabric Awnings* Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most buildings, both residential and commercial.
   b. *Boxed or Curved Fabric Awnings* A more current design treatment, this type of awning may be used on non-historic or new commercial buildings.
   c. *Canopies and Marquees* Appropriate on some commercial buildings, canopies and marquees must fit the storefront design.
2. Design and Placement
   a. Choose awning designs that do not interfere with existing signs or distinctive architectural features of the building or with street trees, street signs or other elements along the street.
   b. An awnings must fit the width and shape of any storefront or window opening that it covers. For instance, straight sloped awnings work best on rectangular storefronts while curved awnings work well on arched openings.
   c. Make sure that the bottom of the awning valance meets the clearance standards in the Zoning Ordinance and Town Code.
3. Materials and Color
   a. Use canvas or a canvas-like fabric for new awnings. Canvas is the traditional material for awnings.
   b. Coordinate awning colors with the overall building color scheme.
   c. Solid colors or stripes may be appropriate fabric patterns.

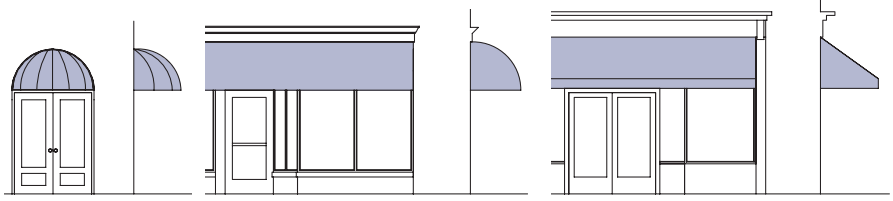
Inappropriate Treatments

- Do not obscure architectural details such as transoms or decorative glass with canopies and marquees.
- Do not use metal, plastic, or shiny, plastic-like fabric awnings.
- Do not use overly bright or complex patterns to minimize visual distraction.
- Do not use backlit awnings.

A traditional striped fabric awning.

A canopy on West Market Street.

Typical Awning Types



Curved Entrance Awning | Curved Awning | Sloped Awning

P. Materials, Texture, and Color

The selection of materials and textures for a new building should be compatible with and complement neighboring contributing buildings. Duplication of historic finishes to the point where new construction is not distinguishable from old is not recommended.

If a new construction application includes the use of alternative materials not addressed in this section, the BAR will evaluate the appropriateness of any new materials based on the ability of those materials to convey a traditional appearance or character.

The BAR will evaluate new materials considering the following factors: dimensions, texture, and ability to convey traditional construction techniques. The BAR may require that the material be installed according to the manufacturer's specifications. The applicant will be required to provide samples of the materials and other supporting documentation.

Refer to *Chapter VI: Section F* for guidance on paint and paint colors.

1. Foundation Materials, Texture and Color

Solid masonry foundations are common for both residential and commercial buildings in Leesburg, and traditionally include stone, brick, and parging.

a. Rubble-course fieldstone is a common foundation material in Leesburg and may be considered for new construction.

b. Brick is an appropriate foundation material; for additional information and guidelines, refer to the section on *Wall Materials* that follows.

c. Parged concrete and parged brick may be appropriate.

d. Other natural stone and masonry systems may be appropriate for new buildings.

(left) A parged foundation.

(below) A building with a stone foundation and an addition with a brick foundation, the two most common foundation materials in Leesburg.

Inappropriate Treatment

- Do not use foundation materials that are inconsistent with the visual characteristics of traditional foundation materials in Leesburg.

P. Materials, Texture and Color, continued

2. Wall Materials, Texture and Color

Traditional wall materials in the Old and Historic District include brick, stone, stucco, and wood siding.

a. The use of masonry, such as brick, stone or stucco, is one of the most appropriate materials for new buildings.

b. Brick color, size, texture, and mortar should be consistent with the historic brick buildings of the OHD.

c. The stone selected for a new building should be consistent with the historic stone buildings of the OHD.

d. Stucco finishes for new buildings in the OHD should reflect historic examples found in the district.

e. Wood siding in traditional profiles and patterns is appropriate for use on new construction and additions, especially in neighborhoods where wood is the predominant siding material.

f. The use of cement fiberboard clapboard or shingles is permitted for new construction in the OHD and should be applied in a method that conveys the appearance of the district's historic wood siding.

g. Cement fiberboard should be smooth, or ungrained, because grained siding typically does not convey a truly appropriate character. Horizontal clapboard must be smooth. Grained siding in other uses will be reviewed by the BAR on a case-by-case basis.

Brick, stone and stucco are common throughout the historic district.

Wood siding, of different profiles and dimensions, is a popular wall material in Leesburg.

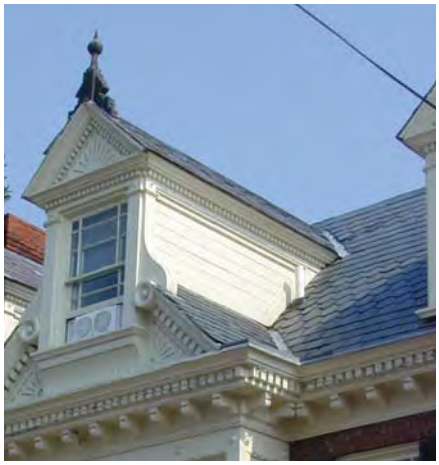
The new German siding (below) replicates the visual appearance of the original material (above).

Inappropriate Treatments

- Do not use wall materials that are inconsistent with the visual characteristics of traditional wall materials in Leesburg.
- Do not clad one or more sides in brick and the remaining elevations in clapboard or other siding.

Standing seam metal roofs are prevalent in much of the district, and, in some cases, replaced earlier wood shingle roofs.

Stamped metal shingles were popular from the 1870s through the 1920s and are still manufactured today.



Two examples of patterned slate on historic buildings in the OHD.

3. Roof Materials, Texture and Color

Roofing materials in the OHD traditionally include standing-seam metal, wood shingles, and slate.

a. Traditional standing-seam metal should be considered for roofs in areas where metal roofs are prevalent. When installing metal, use a traditional rolled edge.

b. Some new stainless steel and pre-coated terne products may be appropriate substitute roof materials if manufactured in the traditional widths and if installed with standing seams.

c. Traditional roof materials such as standing-seam, stamped or pressed metal, or slate are preferred over asphalt shingles.
   - If asphalt shingles are used, they should be of dark tones that are compatible with the colors of historic roof materials.
   - Asphalt shingles should have a profile that is consistent with traditional roofing.

d. Synthetic slate may be an appropriate roof material for new construction in neighborhoods where there are historic precedents for slate roofs.

e. Wood shingles are appropriate in areas where wood shingles are typical. Cement roof shingles that replicate the qualities of wood shingles may also be used.

Inappropriate Treatments

- Do not use roof materials that are inconsistent with the visual characteristics of traditional roof materials in Leesburg.

P. Materials, Texture, and Color, continued

4. Details and Decoration, Texture and Color

Decorative, character-defining features on buildings in the OHD, including cornices, trim, storefronts, and porches have traditionally been constructed of wood and sometimes of metal.

a. Wood is recommended for use on new construction and additions for elements such as storefronts, cornices, trim, porches, and all other decorative features.

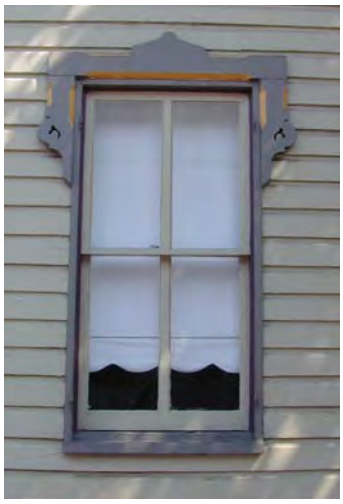
b. If determined to replicate traditional details and profiles, some substitute materials may be used for trim details. Flat board dimensional materials are available in wood-resin composites and cement board but may not be appropriate because they are not able to be worked in the traditional manner of wood.

c. Traditional metal details and ornament, such as cornices, can be considered for use in commercial new construction.

Inappropriate Treatments

- Do not use trim or detail material that is inconsistent with the visual characteristics of traditional trim and detail material in Leesburg.

Wood is the most common material for cornices, trim, and porch materials for historic buildings in the OHD.



Examples of traditional wood doors and windows in the Old and Historic District.

5. Door and Window Materials, Texture and Color

Doors in the OHD are typically constructed of wood. Windows are traditionally made of wood and sometimes of metal.

a. Wood or metal windows and doors are recommended for use on new construction and additions. The material, color, configuration, and texture should be appropriate to the style of the building.

b. Doors should be constructed of wood (which may be metal-clad) or metal and should match the style of the building. On storefronts, use painted wood or painted metal doors with large areas of glass.

c. Windows should be constructed of wood, a wood composite, or metal and should be appropriate to the style of the building.

d. Alternative window materials including metal, may be determined to be appropriate if they are designed to fit the style of the building and convey a traditional appearance consistent with the surrounding historic structures.

Inappropriate Treatments

- Do not use window and door materials that are inconsistent with the visual characteristics of traditional window and door materials in Leesburg.

Leesburg

VIII. Procedures and Regulations for Demolition and Relocation of Existing Structures

Please Note: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

VIII. PROCEDURES AND REGULATIONS FOR DEMOLITION AND RELOCATION OF EXISTING STRUCTURES

PLEASE NOTE: Always check the most recent version of the Zoning Ordinance and other governing documents to ensure that your project meets the applicable regulations in the Town of Leesburg (i.e. setback, fence height) and the most recent version of the Design Review Procedures Manual for more information on how to plan a project and obtain a Certificate of Appropriateness.

Historic buildings are irreplaceable community assets and once they are gone, they are gone forever. With each demolition or relocation, the integrity of the district is further eroded. Therefore, the demolition or relocation of any building in the Old and Historic District should be considered very carefully. The demolition or relocation of contributing buildings should be avoided.

The Leesburg Zoning Ordinance differentiates between planned demolition, which must be presented to the BAR for consideration, and demolition by neglect, which is the gradual deterioration of a building due to lack of maintenance or repair.

Demolition by neglect is no less serious a matter and may have an equally serious impact on the character of the historic district. For this reason, the Town of Leesburg requires that buildings be maintained to a minimal standard, which is set forth in the Zoning Ordinance, in order to prevent demolition by neglect.

These two historic, contributing dwellings (above) were demolished in the late 1970s to make way for the multi-tenant development at Colonial Square (below).

This new development, constructed in the 1970s, replaced the historic buildings above.

VIII. PROCEDURES AND REGULATIONS FOR DEMOLITION AND RELOCATION OF EXISTING STRUCTURES

A. Demolition

The Leesburg Zoning Ordinance defines demolition as the removal of 40% or more of the exterior wall or roof surface of a building. The demolition of any building must be reviewed and approved by the BAR prior the removal of the structure.

Removal of less than 40% of the exterior wall or roof surface is considered an alteration to a building, and property owners need to follow the guidelines for obtaining a Certificate of Appropriateness in *Chapter I* of this document.

Consideration of demolition requests necessitates the BAR's approval of post-demolition plans prior to removal of the structure. Depending on the circumstances surrounding the demolition, these plans may involve site preparation and maintenance or the construction of a new building. The BAR will consider the impact of the demolition, as well as the post-demolition plans, on the property and the surrounding area. For projects involving new construction, applicants must follow the guidelines in *Chapter VII* of this document.

Demolition of Primary Buildings and Structures

For the purpose of reviewing applications for the demolition of any primary building, such as a house or commercial building, the BAR uses the Certified Local Government (CLG) grant-funded building surveys for properties in the Old and Historic District. A building listed in the survey forms as "historic" is considered to contribute to the historic character and integrity of the Old and Historic District unless it is determined to be a non-contributing resource in accordance with the steps below.

The buildings listed as "non-historic" in the building surveys are considered non-contributing to the district's historic character. On a case-by-case basis, the BAR will evaluate whether or not the demolition of any primary building or structure will have a detrimental effect upon the immediate context of the Old and Historic District. The BAR will review requests for demolition in accordance with the following steps:

1. Is the building or structure designated historic in the architectural survey for the property?
2. If the building or structure is designated as historic in the architectural survey, is it a resource that contributes to the architectural and historic integrity of the property, neighborhood, and historic district? A property is considered to be non-contributing if it does not have or retain integrity of any of the following:

a. *Location*
By being able to interpret the structure in its original location, it is possible to understand why the property was created and its contribution to the broader history of the area.

b. *Design*
Defined as a combination of the elements that create the form, plan, space, structure, and style of a property. Integrity of design is applied to historic districts through the way in which buildings, sites and structures relate to one another and the rhythms of the streetscape.

c. *Setting*
The physical character of the property in which the building is situated, and the building's relationship to surrounding features, open space, and adjacent structures.

d. *Materials*
The choice and combination of materials reveal the preferences of those who created the property and the availability of particular types of materials and technologies and help define an area's sense of time and place. It is necessary that buildings retain key exterior materials dating from the district's period of significance in order to properly convey the history of the district's development.

e. *Workmanship*
This aspect can apply to a structure as a whole or to its individual components and provides evidence of the builder's labor, skill, and available technology.

f. *Feeling*
Results from the presence of physical features that when considered together convey the district's historic character. The original materials, design, workmanship and setting can, for example, either convey the feeling of a mid-nineteenth century working-class neighborhood or a warehouse district of the same time period.

g. *Association*
The presence of physical features that remain sufficiently intact to link a district's historic character to an important historical event or person and to convey such to an observer.

3. If the resource has been determined to be a structure that contributes to the architectural and historic integrity of the property, neighborhood, and historic district, does the building retain structural integrity? In order to document the building's structural condition, the BAR may:

    a. Require a site visit by the BAR members to more closely inspect and evaluate the building.

    b. Require the applicant to submit an unbiased structural engineering report that documents the building's physical condition.

    c. Require the applicant to submit an economic and structural feasibility study for rehabilitating or reusing the structure.

    d. Require the applicant to submit a feasibility study for the relocation of the building as an alternative to demolition.

    e. Require the testimony of expert witnesses at the public hearing at which the demolition request is being considered.

Demolition of Secondary/Accessory Structures

Demolition of secondary or accessory buildings such as sheds and garages; and structures such as fences and walls, that are historic may be appropriate if they are substantially deteriorated.

Note on the Demolition of All Buildings and Structures

1. If the applicant successfully demonstrates that the building is a candidate for demolition, the BAR may approve the demolition request with one or more of the following conditions, depending on the circumstances surrounding the request:

    a. The applicant must conduct a reconnaissance or intensive-level survey in accordance with the *Virginia Department of Historic Resource's Guidelines for Conducting Cultural Resource Surveys in Virginia* (1999, revised 2000).

    b. The applicant must conduct a Phase I archaeological study to determine if the property yields information important in Leesburg's history.

    c. The applicant must demonstrate that the site will be prepared and maintained in accordance with a landscape plan once the building has been demolished.

    d. The demolition may occur only following receipt of a building permit for the new construction.

2. If the application for demolition is made to facilitate new construction, the applicant is required to provide for the BAR's consideration, prior to approval of the demolition application, plans for the building or buildings that will be located on the site of the demolished building. The new construction project must comply with the guidelines found in *Chapter VII* of this document.

B. Relocation

Because relocation of a structure from its original site is akin to demolition of the building in its original context, relocation should only be considered after it is determined that to remain in its original location would result in the structure's complete demolition. All other avenues should be explored if the goal is preservation of the structure. Should there be no other option to save a building from demolition, careful plans should be undertaken to find a suitable site for the structure. If the site is within the historic district, the building must harmonize with the character of the neighborhood and be compatible with the existing structures in its new context (See *Chapter VII: Guidelines for Additions to Existing Buildings and New Construction*). Prior to filing an application for relocation of a structure, the property owner should first review the steps that the BAR will follow to evaluate requests for demolition.

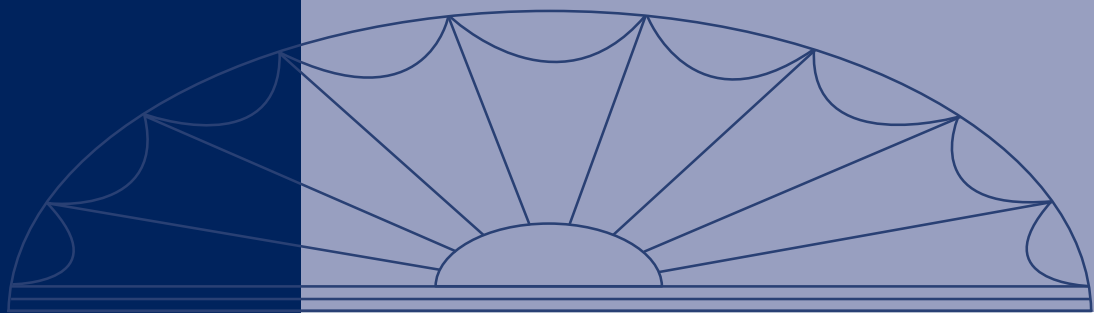
If the BAR determines that the building is a candidate for relocation, the treatment of the structure during the moving process and the building's establishment in its new location must follow the guidelines for the treatment of existing buildings in *Chapters V* and *VI* of this document.

The relocation of a building from the OHD to a site outside the boundaries of the district is considered equal to demolition, because the structure is no longer subject to the BAR's purview. Similarly, the relocation of a building from outside the boundaries of the OHD to a site within the district would be evaluated in accordance with *Chapter VII*.

Faced with demolition, the freight depot that was historically located along the W&OD Railroad near Harrison Street was incorporated into the new Market Station development in the mid-1980s.

C. Treatment of Newly Vacant Lots

Whether under public or private ownership and while awaiting redevelopment, these lots must be improved so as to add to the character of the district rather than detract from it. At a minimum, these lots can be graded and seeded (maintenance required) to create green pockets in otherwise industrial areas.



Leesburg

Appendix A:
The Secretary of the Interior's Standards for Rehabilitation

APPENDIX A:
THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The *Secretary of the Interior's Standards for Rehabilitation* are general guidelines which were first developed in 1979 and have since 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 guidelines are very broad by nature since they apply to the rehabilitation of any contributing building in any historic district in the United States.

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

An interactive web class on the *Secretary of Interior's Standards for Rehabilitation* is available online at *www.cr.nps.gov/hps/tps/e-rehab/index.htm*.

The National Park Service also publishes *Preservation Briefs*, technical bulletins which provide detailed information for all types of projects and which are written in accordance with the Secretary's Standards. Over forty subjects are covered in the briefs, which are available online at *www.cr.nps.gov/hps/tps/briefs/presbhom.htm*.

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings is a government publication and is available from the Government Printing Office (GPO) at *www.cr.nps.gov/hps/tps/tpscat.htm* or by calling the GPO at 866-512-1800 (toll-free).

Leesburg

Appendix B: Maintenance and Rehabilitation

1. Wood

Wood requires regular maintenance. The main objective is to keep it free from water infiltration and wood-boring pests.

a. General Maintenance

i. Inspect wood surfaces for signs of water damage, rot, and pest infestation.

ii. Even though wood may look deteriorated, it may be strong enough to repair with epoxy products specifically formulated for wood preservation. To test the condition of wood materials, insert an ice pick perpendicular to the wood grain. If it penetrates less than 1/8", the wood is solid; if it is more than 1/2," it may have dry rot.

iii. Keep all surfaces primed and painted in order to prevent water infiltration. Retain protective surface coatings.

iv. Identify sources of moisture problems and take appropriate measures to remediate them including:

- Remove vegetation that grows too closely to wood
- Repair leaking roofs, gutters, downspouts, and flashing
- Ensure proper ventilation
- Maintain proper drainage around the foundation to prevent standing water and backsplash
- Recaulk joints where moisture might penetrate a building.
  Note: Do not caulk under individual siding boards or window sills as this action seals the building too tightly and can lead to moisture problems within the frame walls and paint failure

v. When cleaning or preparing surfaces for a new treatment, use the gentlest means possible.

2. Masonry

Most major masonry problems can be avoided with monitoring and preventative maintenance. Prevent water from causing deterioration by ensuring proper drainage, removing vegetation too close to the building, repairing leaking roof and gutter systems, securing loose flashing around chimneys, and caulking joints between masonry and wood.

a. General Maintenance

i. Monitor the effects of weather on the condition of mortar and masonry units and ensure that improper water drainage is not the cause of the deterioration.

ii. Prevent water from gathering at the base of a wall by ensuring that the ground slopes away from the wall or by installing drain tiles.

iii. Repair leaking roofs, gutters, and downspouts; and secure loose flashing.

iv. Caulk the joints between the masonry and the door and window frames to prevent water penetration.

v. Examine masonry for cracks and unsound mortar. Disintegrating mortar, open joints, loose masonry units, or damaged interior plaster may indicate the need for masonry repair.

vi Identify any cracks that may indicate structural issues (e.g. movement, differential settlement, arch failure). Consult with a preservation specialist to determine their causes and appropriate remedial treatments.

vii. Repair cracks and unsound mortar according to the following guidelines.

viii. Clean masonry only when necessary to remove heavy paint buildup or soiling, or to halt deterioration. Refer to the following guidelines for cleaning masonry the considerations for cleaning that follow.

ix. Repair any water damage to the underlying structure to provide a sound base for necessary stucco repairs.

B. Masonry, continued

b. General Cleaning Methods for Masonry

i. Water Cleaning
Generally the simplest, gentlest and least expensive cleaning method. Water cleaning methods include hand scrubbing, spraying and pressure washing. For hand washing, use natural or nylon bristle brushes – never use metal brushes or scrapers. Intermittent water spraying, misting or dripping may be used to clean masonry surfaces. Soiling may be removed with pressurized water washing or rinsing at low (400-600 psi), moderate (600-800 psi) and high pressure (over 800 psi). When pressure washing, care must be taken to maintain a sufficient distance from the substrate (at least 9"), to use the appropriate pressure for the type of masonry and its condition and to use proper nozzle tips (15-45 degree fan tip).

ii. Chemical Cleaning
Chemical cleaning is a generally acceptable method for removing soiling from masonry. However, if it is not properly utilized, chemical cleaning can cause damage (e.g. staining, efflorescence) to masonry. Proprietary chemical cleaning systems are generally based on acids, alkalis or organic compounds. Use products which are specifically formulated for cleaning masonry.

- *Acidic Cleaners*
  Acidic cleaners are typically appropriate for granites, sandstones, non-calcareous stones and unglazed brick. They are usually based on hydrofluoric acid. Hydrochloric acid is generally not recommended for cleaning old masonry. Acidic cleaners are not appropriate for limestone, marble, sandstones containing calcium carbonate, and polished surfaces.
- *Alkaline Cleaners*
  Alkaline cleaners are appropriate for limestone, marble, glazed brick and terra cotta. These cleaners are typically based on potassium or sodium hydroxide. Alkaline cleaning systems for masonry often require a neutralizing rinse with a mildly acidic solution to prevent efflorescence (salts).
- *Biocidal Cleaners*
  Biocidal cleaners, which are generally based on quaternary ammoniums, may be utilized to remove biological growth (algae, lichens, moss) on masonry.
- *Detergents*
  Non-ionic detergent solutions may be used to remove light general soiling on masonry.
- *Paint Removers*
  Solvent-based (e.g. methylene chloride) and alkaline paint strippers may be used to remove paints, coatings and graffiti from masonry.

iii. Mechanical/Abrasive Cleaning
Soiling and coatings may be removed from masonry by spraying, under pressure, substances which impact and abrade the masonry surface. While sandblasting is not recommended for cleaning masonry, the use of other blasting media, such as nut shells, pulverized corn cobs, glass beads, microballoons, rice hulls and baking soda, applied at an appropriate pressure for the type of masonry and its condition may be utilized to clean masonry. Abrasive cleaning should only be performed by qualified masonry restoration/cleaning contractors. Do not use metal brushes or scrapers, power sanders or grinders, or rotary drill attachments to clean masonry.

c. Guidelines for Developing a Masonry Cleaning Program

i. Always use the gentlest or least aggressive cleaning method(s) that will achieve satisfactory results without any detrimental effect on the masonry.

ii. In order to select an appropriate cleaning system, identify the type of masonry (granite, sandstone, limestone, brick, terra cotta, etc), assess the general condition of the masonry and identify the type of soiling – atmospheric dirt and pollutants, biological growth (algae, lichens, moss), paint/graffiti, metallic stains.

iii. Prior to execution, always test the considered cleaning methods. Initiate testing with the gentlest method to evaluate its effectiveness and to determine the acceptable level of cleanliness. Conduct tests on site in relatively small (at least 2 square feet) and inconspicuous areas that are representative of the soiling conditions.

iv. Do not sandblast masonry.

v. Do not use an open flame or blow torch to remove paints or coatings from masonry.

vi. Follow manufacturer's instructions when using proprietary cleaning systems which are specifically formulated for masonry.

vii. Follow all safety precautions and disposal requirements, per manufacturer's instructions.

Refer to:

Preservation Brief 1: The Cleaning and Waterproof Coating of Masonry Buildings, by Robert C. Mack

Preservation Brief 6: Dangers of Abrasive Cleaning of Historic Buildings, by Anne E. Grimmer.
38: Removing Graffiti from Historic Masonry, by Martin E. Weaver

d. *Masonry: Repointing*
Repointing is the removal and replacement of deteriorated mortar in a masonry wall. An appropriately formulated and applied repointing mortar will maintain the physical and visual integrity of the masonry. Improper formulation and application of repointing mortar, in addition to being unsightly, can cause irreparable damage to the masonry. Professionals experienced in working with historic masonry can provide guidance for appropriate repointing methods and materials.

i. Prior to repointing, identify and rectify any conditions that may be causing deterioration of the mortar – such as leaking gutters and downspouts, rising damp or structural issues.

ii. Carefully remove deteriorated mortar without damaging the adjacent masonry units or altering the original width of the joints. In some cases, hand-raking the joints may be the best method for removing mortar. Remove deteriorated mortar to a minimum depth that is 2-1/2 times the width of the joint.

iii. The general rule for formulating an appropriate repointing mortar is that its 'hardness' in regard to compressive strength should not exceed the compressive strength of the masonry units or historic mortar.

Excessively 'hard' or 'strong' mortars which contain a high percentage of portland cement may cause irreparable damage to the masonry units. Mortars must be formulated to accommodate stresses within a masonry wall caused by expansion, contraction, movement, settlement and moisture migration.

iv. Traditional mortars generally consisted of hydrated lime and sand, although portland cement was widely used in mortars by the end of the 19th century. Modern materials recommended for repointing mortars shall conform to American Society for Testing Materials (ASTM) Standards, as indicated.

As a minimum standard, replacement mortar should consist primarily of one part lime (ASTM C-207, Type S) and 2 parts sand (ASTM C-144). In some cases, portland cement (ASTM C-150, Type II) can be included to improve workability and control color. Portland cement, however, should not exceed 20% of the combined volume of lime and cement.

v. Laboratory analyses may be performed by specialty providers or testing facilities to identify the historic mortar's constituents and their ratios within the mix, to assist building owners in developing appropriate repointing mortars.

vi. When matching the color of historic mortar, the new mortar should match the color of unweathered, clean or interior portions of the mortar. Most early historic mortars were either white or a very light sand color. Late-nineteenth and early-twentieth century mortars were sometimes pigmented. If necessary, use alkali-proof mineral oxide pigments for masonry to achieve the proper color.

vii. The use of anti-freeze compounds, bonding agents and air-entraining agents are generally discouraged in repointing mortars for historic masonry.

Refer to:
Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings, by Robert C. Mack, FAIA and John P. Speweik.

3. Metals

a. General Maintenance

i. Maintain a protective paint finish on steel and cast and wrought iron. Maintain a protective paint finish on sheet steel or iron roofing, where original tin, terne or galvanized coatings have deteriorated.

ii. Prevent corrosion by galvanic action which occurs when dissimilar metals such as steel or iron and copper come into contact. Do not use these metals together or install plastic insulators where necessary.

iii. Severely corroded elements, structural failures, broken or failed joints and impact damage should be assessed by a preservation specialist to evaluate causes and determine appropriate remedial treatments.

b. Cleaning and Paint Removal on Cast and Wrought Iron

a. Remove paint finishes and corrosion from cast and wrought iron with hand-scraping, wire-brushing or low-pressure grit blasting. Appropriate chemical strippers may also be utilized to remove paint finishes. Remove any soiling, grease or oil prior to painting. The metal surfaces must be dry before painting.

b. Using a brush, prime cast or wrought iron with an alkyd rust-inhibitive or zinc-rich primer. Latex or water-based paints are not recommended as primers.

c. Apply alkyd finish coats with a brush.

Refer to:
Preservation Brief 17: The Maintenance an Repair of Cast Iron, by John G. Waite, AIA.

4. Structural Glass

a. General Maintenance
   i. Provide adequate maintenance through the repair of cracked or open cement joints with tinted silicone compounds.
   ii. If it is necessary to remove glass panels due to adhesive failure, commercial solvents should be used to dissolve the hardened mastic and allow the panels to be removed without damage.
   iii. Glass panels should be reapplied to a clean surface with an asphalt mastic adhesive similar to the original, rather than silicone, butyl, rubber or epoxy products.
   iv. Small repairs to structural glass panels can be made by using flexible caulk in a color that matches the historic glass.
   v. When necessary to retain the window's structural integrity, reinforce the transom structure, if necessary, with low-profile steel bars mounted to the inside of the glass tiles.

   Refer to:
   Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

5. Paint

a. General Maintenance
   i. Keep existing painted materials well painted.
   ii. Use a high-quality paint and follow the manufacturer's specifications for preparation and application.
   iii. Cleaning painted surfaces of accumulated dirt on an annual basis will prolong the life of your paint job.

b. Preparation for Painting
   i. Remove loose and peeling paint down to the next sound layer using the gentlest means possible: hand-scraping and hand-sanding for wood and masonry, and wire brushes for metal.
      - Professional chemical removal of paint may be acceptable in certain situations and if performed by a contractor experienced in working on historic buildings.
      - Do not use sandblasting, open flames, or high-pressure water to remove paint from masonry, wood, or soft metals. The use of a blow torch or open flame, which can permanently damage wood surfaces, presents a fire hazard and may also release toxic lead fumes.
      - Follow all local environmental regulations for the use and disposal of paints and paint residue.
   ii. Properly prepare all surfaces, so that they are free of dirt, grease or oil prior to painting.
   iii. Prime surfaces, if wood or metal is exposed. Prime wood and metal surfaces to ensure compatibility between different types of paint and to enhance adhesion.
      - Do not apply latex or water-based paint directly over oil-based paint without proper surface preparation and a primer intended for such use as it will not properly adhere to the oil-based layer and will ultimately fail.
      - Use proper metal primers when painting metal.

   Refer to:
   Preservation Brief 10: Exterior Paint Problems on Historic Woodwork, by Kay D. Weeks and David W. Look, AIA.

6. Foundations

a. General Maintenance
   i. Ensure that land is graded so that water flows away from the foundation; and, if necessary, install drains around the foundation.
   ii. Remove any vegetation that may cause structural disturbances at the foundation.
   iii. Keep crawl space vents open so that air flows freely.

7. Gutters and Downspouts

a. General Maintenance
   i. Check gutters on a regular schedule to avoid clogging which can lead to moisture damage.
   ii. Inspect building surface for moisture penetration.

8. Windows

a. General Maintenance
   i. Ensure that all hardware is in good operating condition.
   ii. Ensure that caulk, glazing putty and finishes are intact and that water drains off the sills.
   iii. See Storm Windows, Storm Doors, and Thermal Efficiency, *Chapter V: Section F* for steps to take to improve the performance of existing windows.

   Refer to:
   Preservation Brief 9: The Repair of Historic Wooden Windows, by John H. Myers.

9. Storefronts

a. General Maintenance
   i. Maintain paint on wood surfaces and use appropriate paint placement to enhance the inherent design of the building. *See Chapter VI: Section F* for recommendations on proper paint placement for storefronts.

Preventative and Cyclical Maintenance Checklist

Proper maintenance of a building includes periodic inspections to identify problems before they cause significant damage. Regular maintenance will stop any deterioration already begun and provide an easy and less expensive way to maintain the physical condition of your building. It is a good idea to keep documentation of yearly maintenance for present and future homeowners.

Perform this maintenance check once each year, preferably after a moderate rainfall.

Roof

What to look for...

- ❑ **Materials:** Is there warping, severe wear, cracking, lumps, curling, decay, splitting, rusting, loose pieces, missing pieces, broken pieces, thin material?
- ❑ **Structure:** Is the roof level, or does it sag?
- ❑ **Roof flashing, Gutters, Downspouts:** Is there rusting, paint loss, sagging, missing, or torn pieces, blockages, poor drainage?
- ❑ **Decorative elements (finials, snow breaks, cresting, etc.):** Are there loose pieces, rust, missing pieces, deteriorated cornice?
- ❑ **Chimney or parapet:** Is the chimney sagging, leaning, or bowing? Are the mortar joints tight? Is the chimney cap rusting or missing? Are bricks loose or missing?

Estimated Life Span and Repairs Required

1. Metal roofing: repair and paint every 5-10 years. Others: 20-50 years.
2. Repair and repaint other roof materials every 5-10 years.
3. Pointing should last 50 years or more.

Exterior Walls

What to look for...

- ❑ **Structure:** Are the walls leaning, bowing, bulging? Are cracks evident? Are the door and window openings square?
- ❑ **Materials:** Is the surface of masonry or stucco flaking, crumbling, or are units missing? Is the mortar loose or crumbling? Is the wood siding cracked, loose, rotted, or split? Do courses of siding appear straight or wavy? Is cast iron or pressed metal rusting, pitted, or missing? Are the walls stained? Is paint peeling, cracking, blistering, or chalking?
- ❑ **Porch floors:** Are there cracks, splits, loose boards, missing boards, rot?
- ❑ **Decorative elements:** Is there peeling paint, cracks, or loose pieces?

Exterior Walls (cont'd)

Estimated Life Span and Repairs Required

1. Dry, properly maintained wall structure should last indefinitely.
2. Masonry units can last for centuries with proper maintenance.
3. Pointing should last 50 years or more.
4. Replace clapboards that are beyond repair (estimated life span 150 years with proper maintenance).
5. Painted surfaces may require repainting every 5-10 years.
6. Paint previously painted masonry surfaces approximately every 10 years.
7. Wood floorboards should last 50 years or more.

Windows and Doors

What to look for...

- ❑ **Operation:** Do windows and doors open and close smoothly?
- ❑ **Glass**: Is the glass broken? Is the glazing secure? Do the glass panes fit securely? Are the stops and putty secure?
- ❑ **Frames, etc.:** Do the frame, muntins, sash, and door show signs of rust, rot, or insect damage? Is the threshold rotted? Are there open joints around the frames and trim?
- ❑ **Hardware:** Is the hardware operational and in good repair?
- ❑ **Weatherization:** Is the weather stripping in good repair? Do storm windows fit tightly? Are the screens damaged?

Estimated Life Span and Repairs Required

1. Windows should last 100 years or more.
2. Repaint every 5-8 years, as necessary depending on weathering.
3. Window glass should last indefinitely.
4. Hardware, properly treated, should last indefinitely.
5. Putty should last 10-15 years.
6. Caulking should last 15-20 years.

Exterior Features

What to look for...

- ❑ **Exterior Elements:** Are porches, stairs, railings, cornices, brackets and other exterior features in good repair? Are elements missing?
- ❑ **Paint:** Is the paint cracked, faded, or peeling?

Estimated Life Span and Repairs Required

1. Repaint every 5-10 years, depending on surface and conditions.

Foundation

What to look for...

- ❑ **Masonry:** Does water drain away from the foundation? Is masonry flaking, crumbling, spalling, cracking? Is masonry loose or missing? Is the mortar secure?
- ❑ **Structure:** Is the wall bulging or bowing?
- ❑ **Vegetation:** Are algae, moss, vines growing on the foundation?
- ❑ **Water Control:** Do downspouts have splash blocks?

Estimated Life Span and Repairs Required

1. Properly maintained masonry should last indefinitely.
2. Pointing should last 50 years or more.

Leesburg

Appendix C: Federal, State, and Local Incentives

1. State and Federal Tax Credits

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

To be eligible for the tax credits under either the state or federal program, you must file an application with the Virginia Department of Historic Resources (VDHR) before the work begins and follow *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* found *Appendix A*.

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 pre-approved 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.

For income-producing structures, an investment of at least 50% of the assessed value of the building for local real estate tax purposes in the previous year is required.

Unlike the Federal program described below, some site work may be counted as a qualifying expense. The state income tax credits may be carried forward for up to ten years with no carryback. Once the project is complete and you have certified that it was carried out as approved and received the credits, the property may be sold without penalty.

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

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

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

2. Local Incentives

Plaques: The Loudoun County Restoration and Preservation Society (LRPS) administers the Leesburg Historical Plaque Program on behalf of the town. Eligibility requirements are available from the LRPS website: *www.preserveloudoun.org* and uses the same criteria used by the National Park Service for the evaluation of the placement of properties on the National Register of Historic Places.

Leesburg

Appendix D:
Glossary

ADAPTIVE USE. Recycling an old building for a use other than that for which it was originally constructed. Adaptive re-use can involve a sensitive rehabilitation that retains much of a building's original character, or it can involve extensive remodeling.

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

ALTERATION. A visible change to the exterior of a building or structure.

AMERICANS WITH DISABILITIES ACT (ADA). The Americans with Disabilities Act, enacted in 1990, gives civil rights protections to individuals with disabilities. It guarantees equal opportunity for individuals with disabilities in public accommodations, employment, transportation, state and local government services, and telecommunications.

APRON. The horizontal board or trim located below the window sill, connecting the sill to the wall; the horizontal or angled board or trim member of a deck or stairway, respectively; the curved area between the juncture of a driveway and the street.

ASHLAR. Stone that has been dressed so that the face of the stone is smooth; squared building stone.

BALANCE. See Chapter VII, Rhythm, Balance, and Proportion.

BALLOON FRAMING. A system for framing a wooden building; all vertical structural elements of the exterior bearing walls and partitions consist of single studs that extend the full height of the frame; all floor joists are fastened by nail to studs. This type of framing originated in Chicago in the 1830s.

BALUSTER. The post or spindle that supports a hand railing of a balustrade.

BALUSTRADE. The entire railing system, for example enclosing a balcony or porch, consisting of the top and bottom rails and balusters.

BAND COURSE. Any horizontal flat member or molding or group of moldings projecting slightly from a wall plane and usually marking a division in the wall.

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

BAY. A part of a structure defined by vertical divisions such as adjacent columns or piers; a section of one or more stories that projects from the face of a building, usually defined by windows as in a bay window.

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

BEAM. A structural member whose major function is to carry transverse loads, as a joist, girder, rafter, or purlin.

BELTCOURSE. A flat, horizontal member that projects slightly and that defines divisions in a wall plane; also stringcourse.

BLIND ARCADE OF WINDOWS. A decorative row of arches or windows applied to a wall as an architectural design device to decorate an elevation; also referred to as blank windows or arches.

BOARD AND BATTEN. Vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the joints between the boards.

BULKHEAD. In commercial buildings, the structural supporting wall under the display windows of a storefront. Bulkheads are often paneled and are usually constructed of wood.

BRACKET. A wooden or stone decorative support extending from the face of the wall, beneath a projecting floor, window, or cornice.

BRICK. See Chapter VI: Section B.

BROKEN PEDIMENT. A pediment that has been split apart at its apex or at the center of its base.

CAPITAL. The uppermost portion of a column or pilaster, usually decorated.

CASEMENT WINDOW. Hinged window that is fixed to its frame, usually at the sides.

CAST IRON. Iron that has been melted and molded. Beginning in the 1820s American foundries began producing cast-iron fencing and columns for building purposes.

APPENDIX D: GLOSSARY

CERTIFICATE OF APPROPRIATENESS (COA). Approval given by an architectural review board for any construction plans that will be done on any building within a historic district. A certificate of appropriateness deems that the work is appropriate, as it will not devalue the historic character of a building or environment.

CLADDING. Any exterior wall covering, including masonry.

CLASSICAL ARCHITECTURE. The architecture of Hellenic Greece and Imperial Rome on which the Italian Renaissance and subsequent styles such as the Classic Revivals based their development. In Leesburg, Classical architecture is represented by Late Georgian, Federal, Greek Revival, Italianate, Georgian Revival, and Colonial Revival styles.

CLASSICAL ORDERS. A particular style of column with an entablature and standardized details. The greek orders were the Doric, Ionic, and Corinthian; the Romans added the Tuscan and Composite orders.

CLERESTORY WINDOWS. Windows located on the upper zone of the building wall; windows usually light a lofty interior space.

COLONIAL REVIVAL. See Chapter III: Section C-11.

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

COA. See Certificate of Appropriateness.

COATINGS. See Chapter VI: Section F, Inappropriate Treatments.

COMMON (or AMERICAN) BOND. A brickwork pattern consisting of three, five, or seven rows of stretchers (bricks laid lengthwise with sides exposed) that are separated by a row of headers (bricks laid with the ends exposed); widely used because the bricks could be laid quickly.

COMPATIBLE. The general design, arrangement, texture, material and color of the elements or features, and the relationship of such to similar elements and features buildings and structures in the neighborhood.

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.

COMPOSITE MATERIAL. Any of a number of newer materials that may use wood, wood resins, fiber reinforced cement, urethane, and cellular PVC.

COMPOSITE WINDOW. A multi-part window or group of windows unified into one element, such as a Palladian window.

CONTRIBUTING RESOURCES. Contributes to the historic character and integrity of the Old and Historic District.

COPING. The top course of a wall which forms a protective cap and protects the wall from the effects of weather. It may be flat, beveled, or curved and may cap a wall, parapet, pilaster or chimney. Typical materials include stone, terra-cotta, concrete, metal or wood.

CORBELING. Courses of masonry anchored in a wall, story, column, or chimney that project out in a series of steps for supporting an overhanging member or for ornamentation.

CORNER BOARD. A trim board located on the external corner of a wood-framed structure; the ends of the siding are fitted against the vertical trim member.

CORNICE. Any continuous, molded projecting cap to a wall, window or door opening. In Classical architecture it is the upper, projecting part of a classical entablature resting on the frieze. Often found as a decorative treatment under the eaves of a roof.

CORNICE RETURN. The continuation of a cornice in a changed direction often making a 90 degree turn to continue along the gable end of a building.

CRESTING. A roof ornament, usually rhythmic, highly decorative and frequently perforated as in cast-iron fencing.

CUPOLA. A small structure crowning a roof or tower.

DENTILS. Small, square, tooth-like blocks located in the frieze portion of a classical entablature as often incorporated into cornices, moldings, etc. Characteristic of the Ionic, Corinthian, and Composite orders.

DOG'S TOOTH COURSE. A series of bricks laid with their corners projecting from the wall face for decorative effect.

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

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

DOWNSPOUT. A pipe for directing rain water from the roof to the ground.

EAVE. The lower edge of a sloping roof that extends past the wall face.

ELEVATION. A mechanically accurate, "head-on" drawing of a face of a building without perspective. Any measurement on an elevation drawing which is in a fixed proportion, or scale, to the corresponding measurement on the actual building.

ENGLISH BOND. A brickwork pattern consisting of alternating rows of headers and stretchers.

ENTABLATURE. In Classical architecture, the horizontal beam member carried by the columns, divided into three horizontal sections of architrave (below), frieze, and cornice. The proportions are different for each Classical order.

FACADE. The front face, elevation, or principal view of the exterior face of a building.

FANLIGHT. A semicircular or elliptical shaped window with radiating muntins in the form of a fan, located above a door.

FASCIA. A flat board with a vertical face that extends horizontally along the eave covering the ends of the rafters, or any flat horizontal member or molding with little projection.

FEDERAL STYLE. An architectural style popular in the United States from 1780 to 1820; locally popular to 1840. The style is characterized by simple rectangular massing with a symmetrical composition. The proportions of this style are more delicate in scale than the previous Georgian style owing to the influence of the Adam style.

FENCING. Refer to illustrations in Chapter IV: Section B.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. A top or finishing ornament that caps a gable, hip, pinnacle, or other architectural feature.

FLASHING. Pieces of metal used for waterproofing roof joints.

FLAT or JACK ARCH. An architectural element located over a window or door opening; consisting of a horizontal member that, if functional, is carrying the load of the wall above over the opening below. In Leesburg, the flat or jack arch can be found on Federal and Colonial Revival buildings.

FLEMISH BOND. A brickwork pattern consisting of alternating courses of headers and stretchers with each header centered on the stretcher above and below.

FORM-BASED CODE. A method of regulating development to achieve a specific urban form.

FRIEZE. A horizontal band, sometimes decorated with sculpture relief or other ornamentation, located immediately below the cornice. The middle horizontal member of a Classical entablature.

GABLE. The triangular portion of the end of a building created by the angle of a double-sloping roof.

GABLE RAKE/RETURN. See CORNICE RETURN.

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

GALLERY. A long covered area acting as a corridor inside or on the exterior of a building or between buildings.

GAMBREL ROOF. A roof form that slopes at two different angles.

GLASS. See Chapter VI: Section E.

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

GOTHIC ARCH. A pointed arch.

GOTHIC REVIVAL. An architectural style popular in the United States from 1820 to 1880 that aimed to reviving the spirit and forms of Gothic architecture. The style is characterized by steeply pitched, highly ornamented bargeboard gables, pointed-arch windows and four-over-four or two-over-two sash windows. The porches and friezes as well as door and window heads may be highly ornamented. Major proponents of the style were Alexander Jackson Davis in 1837 in his book Rural Residences and Andrew Jackson Downing is 1842 and 1850 with his books Cottage Residences and The Architecture of Country Houses.

GUTTER TYPES. See Chapter V: Section C.

APPENDIX D: GLOSSARY

HALF-TIMBERING. A method of construction that originated in the sixteenth century that uses a framework of exposed heavy timber structural members in which the interstices are filled in with plaster or brick.

HEADER. The small end of a brick that is sometimes exposed in masonry construction.

HIPPED ROOF. A roof with slopes on all four sides. They are more common on older houses than on those built after 1940.

HOOD MOLDING. Projecting molding of the arch opening above a door or window.

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

IN-KIND. A replacement or "new" feature that matches the old in design, color, texture, and other visual qualities and, where possible, materials.

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

ITALIANATE. See Chapter III, Section C-6.

JAMB. The vertical members which frame an opening.

JERKINHEAD (or CLIPPED GABLE) ROOF. The end of a roof that is truncated so that the shape is inclined backwards in a form that is an intermediate between gable and hip.

JOIST. One of a series of parallel timber beams used to support floor and ceiling loads that is supported in turn by larger beams, girder, or bearing walls.

KEYSTONE. The central stone, often embellished, of an arch.

KING POST TRUSS. A triangular frame formed by two inclined members joined at their apex and a horizontal tie beam that connects their lower ends.

LATH. Narrowly spaced strips of wood upon which plaster is spread. Lath in modern construction is metal mesh.

LEADED GLASS. Glass set in pieces of lead.

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

LINTEL. A horizontal beam over an opening carrying the weight of the wall and forming a square or rectangular opening.

LOGGIA. An arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story. Also an arcaded or colonnaded porch or gallery attached to a larger structure.

LUNETTE. A crescent-shaped or semi-circular area on a wall or vaulted ceiling; framed by an arch or vault. Also, a semi-circular window.

MANSARD ROOF. A roof form that has a double slope; the lower sloped area is usually at a steeper pitch or angle. This roof form is characteristic of the Second Empire style.

MASONRY JOINTS. See Chapter VI: Section B for illustrations.

MODILLION. An ornamental horizontal block (blocked modillion) or bracket or console placed under the overhang of an eave.

MONOLITHIC. A term denoting massiveness and complete uniformity; shaped from a single block of stone.

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

MUNTIN/MULLIONS. A glazing bar that separates and supports the panes of glass in the window sash. Mullions may also describe the thicker vertical member separating and often supporting window, door, and panels set in a series.

NEIGHBORHOOD. A defined geographical area, characterized by a unique combination of historic building forms, architectural styles, and site features.

NOGGING. Brick infill located between timber framing members.

OVERLAY ZONING DISTRICT. A set of legal regulations that are imposed on properties in a particular area or district that are additional requirements to the existing zoning regulations in effect for those properties.

PALLADIAN WINDOW. A window design composed of three openings separated by posts and consisting of windows with lintel or square heads flanking a central window with an arched head.

PARAPET. A low wall that rises above a roof line, terrace, or porch and may be decorated.

PARGING. Plasterwork that provides a smooth surface which may be decorated.

PATCHABILITY. Ability of a material to be patched.

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

PAVILION. A detached or semi-detached structure; on a face, a prominent portion of a design that is centrally or terminally located and that is distinct in projection, height, and special roof forms. Also a garden structure or tent.

PEDIMENT. In Classical design, a triangular section or gable end 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, windows, over-mantels, and niches.

PERGOLA. A garden structure with open sides and a latticed roof, usually wooden framed. Also a colonnade that has a lattice roof.

PIER. An upright vertical support structure, such as a column, constructed of masonry and designed to take a concentrated load.

PILASTER. A flat-faced or half-round pier attached to a wall with a shallow depth projecting from the wall plane and sometimes treated as a classical column with a base, shaft, and capital. These are decorative features that are not support members.

PITCH. The degree of slope of a roof.

POINTING. In masonry, the troweling or mortar or filler in the joints between masonry and the outer finish of mortar.

PORTE-COCHERE. An exterior shelter or carriage porch that is semi-attached to the main structure and is often used to shelter a driveway area in front or on the side of a building.

PORTICO. A one- or two-story entrance porch with a roof often supported by columns and sometimes topped by a pedimented roof; can be open or partially enclosed.

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

PROPORTION. See Chapter VII, Rhythm, Balance, and Proportion.

QUEEN ANNE STYLE. An architectural style popular in the United States from approximately 1880 to 1920. The American Queen Anne style can be characterized by asymmetrical composition and complex massing that is highly ornamented. Architectural features of the style include spindlework, textured shingles, one-story porches that extend along one or two sides of the building, patterned masonry, cresting, turrets, oriel windows, and Classical details. Originally, nineteenth century English architects popularized the style, but the American version has little to do with the Renaissance architecture of the Queen Anne period.

QUEEN POST TRUSSES. A truss system that consists of two vertical posts between the rafters and tie beam (below); a tie rod connects the upper end of the posts.

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

RAFTER (common). One of a series of sloping joists in a pitched roof. The jack rafter is any rafter that is shorter than the length of the other rafter of the same roof. Jack rafters are found particularly in hipped roofs.

RAKED CORNICE. A cornice following the slope of a gable, pediment, or roof.

RANDOM ASHLAR BOND. Dressed or squared building stone that does not appear to be laid in any particular pattern although the pattern may be repeated; masonry without continuous joints.

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.

RELIEF. Carving or ornamentation that is raised above a background plane.

APPENDIX D: GLOSSARY

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.

RETURN. The continuation of a molding, building member, or cornice in a different direction, usually ninety degrees.

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

RHYTHM. See Chapter VII, Rhythm, Balance, and Proportion.

RISER. The vertical face of a stair step.

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

ROOF FORMS. See Chapter VII: Section I.

RUBBLE ASHLAR. Masonry construction of rough stones of irregular shapes and sizes that are laid without pattern and whose faces have been dressed or made smooth.

RUSTICATION. Stone having strongly emphasized recessed joints and smooth or roughly textured block faces.

SASH. The movable part of the framework of a window, which may be fixed or movable, and which holds the glass. Sash may be single-, double-, or triple-hung, slide along a vertical plane, or pivot.

SCROLL. Ornament that consists of a spirally wood band, such as in the design of modillions or brackets.

SECTION DRAWING. A drawing in which, theoretically, a part of the building has been sliced through along a vertical plane revealing a view of the mechanics of the structure.

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

SHINGLE PATTERNS. See Chapter VI: Section A.

SIDELIGHTS. Narrow windows flanking a door.

SIDING PROFILE. See Chapter VI: Section A.

SIGN BAND. The area that is incorporated within or directly under the cornice of a storefront and that contains the sign of the business in the building.

SILL. The lowest horizontal member in a frame which sheds water at the bottom of a door or window.

SOFFIT. The exposed underside of any overhead element, such as a cornice, arch, balcony, or beam.

SOLDIER COURSE. A horizontal row of bricks laid upright for decorative effect.

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

SPANDREL. The triangular space between an arch and the frame enclosing it.

SPRINGING. The point at which an arch rises from its supports; the point at which the arch springs from its supports may be emphasized through ornamentation.

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 ROOFS. A roof where long narrow pieces of metal are joined with raised seams.

STEP BACK. A method of reducing perceived mass, especially of a commercial building, by recessing the wall plane of any story of the structure that exceeds the typical height of adjacent structures.

STILE. A vertical framing member of a paneled door.

STRETCHER. In masonry construction, the longest side of a brick, which is laid horizontally and is exposed.

STREETSCAPE. Features such as streetlights, street trees, paving, street furniture, plantings and signage that contribute to, enhance, and help to define the unique character of a neighborhood.

STRING COURSE (also BELT COURSE). A projecting horizontal band of masonry set in the exterior wall and extending across the elevation of a building to delineate horizontal sections of the structure.

STRUCTURE WALL. A wall that helps support the load of upper stories; the structural wall extends down to the footing or foundation or rests on a substantial beam.

STUCCO. A textured exterior finish consisting of sand, lime, and portland cement. Andrew Jackson Downing in the Architecture of Country Houses recommended two parts sand to one part lime for nineteenth-century stucco.

STUD. One of the upright members that extend from floor to ceiling in a frame structure.

SUNSET PROVISION. Wording in a statute or regulation that contains a date after which all or a part of the law is repealed or terminated.

SURROUND. The molded trim around a window or doorway.

SYNTHETIC SIDING. Any siding made of vinyl, aluminum, cementitious or other materials that resembles a variety of authentic wood siding types.

THRESHOLD. At the floor of a doorway, a material covering the joint where two types of materials meet. The threshold also symbolizes the entry to a house as the member forms the bottom of a doorway over which one must cross to enter a building.

TIE BEAM. In roof framing, a beam that connects two opposite common rafters at the bottom to prevent the rafters from spreading.

TRANSOM. A bar across the top of a door with a small window above; the window is referred to as the transom window. In commercial buildings, the area of windows in the storefront above the display windows and above the door.

TREAD. The horizontal surface of a step.

TURRET. A small tower, usually corbeled, at the corner of a building and extending above it. A turret often contains a stairway.

TYMPANUM. The triangular or segmental space that is created from the enclosure of a pediment or arch.

VALLEY. The gutter formed by the intersection of two sloping sides of a building's roof.

VERGEBOARD. See BARGEBOARD.

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.

VICTORIAN. A general term used in the United States to refer to architectural styles that were popular in the second half of the nineteenth century. Originally the term elated to the reign of Queen Victoria, which lasted from 1837 until 1901.

VOLUTE. A spiral scroll characteristic of Ionic, Corinthian or Composite capitals.

VOUSSOIR. A wedge-shaped masonry unit of an arch or vault.

WATER TABLE. A projecting section at the base of a building. "The walls of Georgian houses usually had moldings that served to emphasize and to mark floor levels. If there was a visible basement... it was usually set forward a few inches and topped by a course of molded bricks, called the water table."

WEATHERBOARD. A horizontal board that tapers from bottom to top; often used as exterior cladding on timber-framed buildings.

WROUGHT IRON. Iron that is hammered or forged into the desired shape. The use of iron as a structural material dates from Classical antiquity.

Leesburg

Appendix E:
References and Resources

1. General References

Preservation Books

A large variety of books addressing various topics of preservation are available from the National Trust for Historic Preservation web site. Subjects that may be of interest include:

- ❑ Basics of Preservation
- ❑ Building Better Organizations
- ❑ Living in a Historic Community
- ❑ Communities and Sprawl
- ❑ Economics of Historic Preservation
- ❑ Fund Raising
- ❑ Advocacy
- ❑ Preservation and the Natural Environment
- ❑ Preserving Special Building Types
- ❑ Disaster Preparedness
- ❑ Program Models
- ❑ Heritage Tourism
- ❑ Heritage Education

Website: www.preservationbooks.org

National Register Bulletins

The National Park 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 National Park Service.

Website: www.cr.nps.gov/nr/publications/bulletins.htm

Technical Preservation Services Online Education

A number of interactive websites are hosted by the Technical Preservation Services of the National Park Service and cover topics including moisture, maintenance, rehabilitation and tax incentives.

Website: www.cr.nps.gov/hps/tps/online_ed.htm

2. Resource Organizations and Web Sites

a. Local

Town of Leesburg, Virginia

Planning, Zoning and Development

25 West Market Street

Leesburg, VA 20178

Ph: (703) 771-2765

Website: www.leesburgva.gov

2. Resource Organizations and Web Sites, continued

b. State

Virginia Department of Historic Resources

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.

Website: www.dhr.virginia.gov

Northern Region Preservation Office

David Edwards, Director

The Steele House

5357 Main Street

Stephens City, VA 22655

Ph: (540) 868-7030

Fx: (540) 868-7033

Email: david.edwards@dhr.virginia.gov

APVA/Preservation Virginia

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.

204 West Franklin Street

Richmond, VA 23220

Ph: (804) 648-1889

Fx: (804) 775-0802

Website: www.apva.org

Virginia Historical Society

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.

428 North Boulevard

Richmond, VA 23220

Ph: (804) 358-4901

Fx: (804) 355-2399

Website: www.vahistorical.org

Library of Virginia
Serving the archival and research needs of Virginians since 1823.
Website: www.lva.lib.va.us/

University of Mary Washington Center for Historic Preservation

Since 1980 the Center has served as a research and public outreach organization that sponsors conferences, organizes student fieldwork, and provides professional and technical assistance to property owners, local governments and private organizations.
Website: www.umw.edu/cas/chp

Virginia Chapter - American Planning Association
Founded in 1970 this organization promotes the use of planning to address physical, economic and social change.
Website: www.vaplanning.org

Virginia Department of Housing and Community Development
The Department of Housing and Community Development (DHCD) is dedicated to improving the quality of communities in Virginia.
Website: www.dhcd.virginia.gov/

Virginia General Assembly
A site with links to the State Assembly, the Legislative Information System and the Commonwealth Net Server.
Website: legis.state.va.us/

Virginia Society AIA
The VSAIA is the state component of the American Institute of Architects. Since 1914, VSAIA has represented the professional interests of architects in the Commonwealth of Virginia.
Website: www.aiava.org

Virginia Main Street Program
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.
Website: www.dhcd.virginia.gov/mainstreet/

c. Federal/National

Advisory Council on Historic Federal Preservation
The Advisory Council on Historic Preservation is an independent Federal agency created by the National Historic Preservation Act of 1966 (NHPA) and is the major policy advisor to the Government in the field of historic preservation.
Website: www.achp.gov

Association for the Preservation of Civil War Sites
Founded in 1987 by a group of historians deeply concerned over the irresponsible development and eradication of America's Civil War battlefields, the Association for the Preservation of Civil War Sites is a membership-driven national non-profit organization headquartered in Washington, DC. APCWS acts to preserve and protect these hallowed grounds by directly purchasing the property or negotiating protective easements.
Website: www.civilwar.org

Cyburbia
Cyburbia contains a comprehensive directory of Internet resources relevant to planning, architecture, urbanism and other topics related to the built environment.
Website: www.cyburbia.org

National Alliance of Preservation Commissions The NAPC is a private, non-profit 501(c)(3) corporation that builds strong local preservation programs through education, training, and advocacy.
Website: www.uga.edu/sed/pso/programs/napc/napc.htm

National Conference of State Historic Preservation Officers
The National Conference of State Historic Preservation Officers is the professional association of the State government officials who carry out the national historic preservation program as delegatees of the Secretary of the Interior pursuant to the National Historic Preservation Act (16 USC 470).
Website: www.ncshpo.org

National Archive and Records Administration The National Archive's mission is to ensure ready access to essential evidence that documents the rights of American citizens, the actions of federal officials, and the national experience.
Website: www.archives.gov

National Center for Preservation Technology and Training
NCPTT promotes and enhances the preservation and conservation of prehistoric and historic resources in the United States for present and future generations through the advancement and dissemination of preservation technology and training.
Website: www.ncptt.nps.gov/About-Us.aspx

National Park Service: Heritage Preservation: Heritage Preservation Services. A web site offering information on preservation planning, grants, tax credits, training, news, mapping and legislation.
Website: www.cr.nps.gov/hps/

National Park Service: Links to the Past
A comprehensive listing of links relating to history and culture. Subjects include grants, how-to, tax incentives, standards and guidelines, and regulations.
Website: www.cr.nps.gov/preservation.htm

National Trust for Historic Preservation
The National Trust for Historic Preservation, chartered by Congress in 1949, is a private, nonprofit organization dedicated to protecting historic resources. It fights to save historic buildings, and the neighborhoods and landscapes they anchor through education and advocacy.
Website: www.nationaltrust.org/

NTHP's Main Street Center
Provides information and resources on the Main Street program of downtown revitalization through historic preservation and economic development.
Website: www.mainstreet.org/

Partners for Sacred Places
This organization promotes the stewardship and active community use of America's older and historic religious properties.
Website: www.sacredplaces.org

Preservation Action
Founded in 1974, Preservation Action advocates federal legislation to further the impact of historic preservation at the local, state and national levels.
Website: www.preservationaction.org

2. Resource Organizations and Web Sites

c. Federal/National

Preserve Net
Begun in December of 1994, Preserve Net is comprehensive database for preservationists organized into sections on economics, law, awards, education, and outside links.
Website: www.preservenet.cornell.edu/

Scenic America
Scenic America is the only national nonprofit organization dedicated to preserving and enhancing the scenic character of America's communities and countryside.
Website: www.scenic.org

Society for American Archaeology
The Society for American Archaeology (SAA) is an international organization dedicated to the research, interpretation, and protection of the archaeological heritage of the Americas.
Website: www.saa.org

Society for Commercial Archeology
Established in 1977, the SCA is the oldest national organization devoted to the buildings, artifacts, structures, signs, and symbols of the 20th-century commercial landscape.
Website: www.sca-roadside.org

Sprawl Watch Clearinghouse
The Sprawl Watch Clearinghouse mission is to develop tools, techniques, and strategies to manage growth, and to make them accessible to citizens, grassroots organizations, environmentalists, public officials, planners, architects, the media and business leaders.
Website: www.sprawlwatch.org

Surface Transportation Policy Project
A nationwide coalition working to ensure safer communities and smarter transportation choices.
Website: www.transact.org

d. Technical and Professional Links

American Cultural Resource Association
ACRA's mission is to promote the professional, ethical and business practices of the cultural resources industry, including all of its affiliated disciplines, for the benefit of the resources, the public, and the members of the association.
Website: www.acra-crm.org/

American Institute of Architects
Provides information on both consumer and professional issues.
Website: www.aia.org

American Planning Association
The American Planning Association and its professional institute, the American Institute of Certified Planners, are organized to advance the art and science of planning and to foster the activity of planning — physical, economic, and social — at the local, regional, state, and national levels.
Website: www.planning.org/

Conservation Online
CoOL, a project of the Preservation Department of Stanford University Libraries, is a full-text library of conservation information, covering a wide spectrum of topics of interest to those involved with the conservation of library, archives and museum materials.
Website: palimpsest.stanford.edu/

Journal of Architectural Conservation
An essential Journal for practitioners and scholars in the field, the Journal of Architectural Conservation, offers a wide-ranging review of research and innovative practice.
Website: www.donhead.com/Journal_of_20Architectural_Conservation.htm

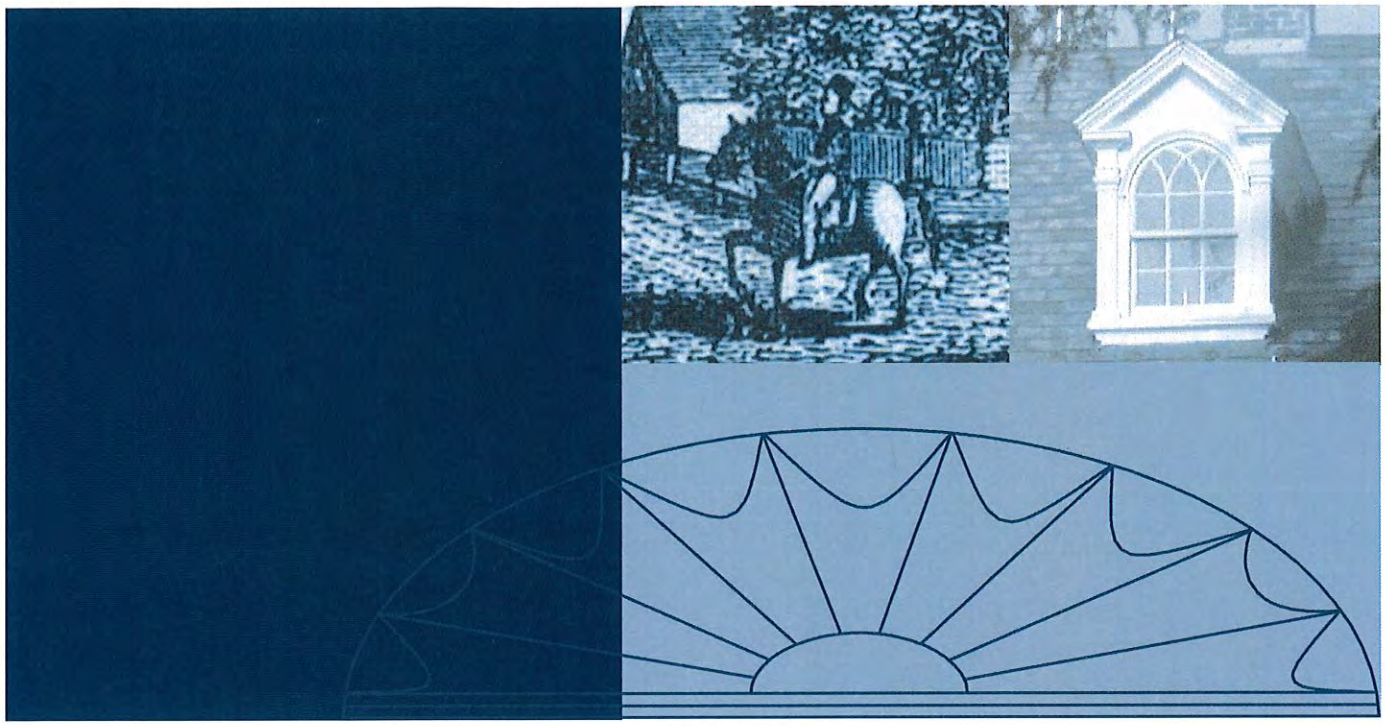
Old House Journal Online
The OHJ online offers publications, forums, historic house plans and a restoration directory.
Website: www.oldhousejournal.com

Preservation Trades Network
Provide a much needed opportunity for both experienced and novice members of the preservation trades community to exchange experiences, skills, and ideas.
Website: iptw.org/home.htm

Preservation Web
Preservation Web is an online guide to thousands of specialized services and products you need to successfully restore, rehabilitate and preserve America's historic buildings. It is hosted through Restore Media, publisher of Traditional Building, Period Homes, and Old House Journal.

Website: www.preservationweb.com/

Traditional Building Magazine Online
This web-site is a gateway to leading suppliers of traditionally styled products and related services. These products are appropriate for restoration and renovation of older structures — as well as traditionally styled new buildings.
Website: www.traditional-building.com/



Leesburg

Appendix F:
Sections of the Zoning Ordinance Pertaining to H-1

Sec. 7.5 H-1, Old and Historic Overlay District

7.5.1 Description

The purpose of these H-1 Overlay District regulations is to carry out the *Town Plan* goal of protecting the Old and Historic District and individual historic landmarks, not only for their own value as community resources, but also because of their contribution to the town's unique character; to encourage the protective maintenance of historic structures; to protect, enhance and perpetuate such buildings, structures, and landscape features which represent elements of the town's cultural, social, economic, political and architectural history; to stabilize and improve property values; to foster civic pride in the town's past; to protect and enhance the town's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided; to strengthen the economy of the town; and to promote the use of historic districts and historic resources for the education, pleasure and welfare of the people of the town.

7.5.2 Applicability

These regulations shall apply to the H-1 Overlay District as defined in Sec. 7.5.3 and to all areas or places heretofore designated by the Town Council as historic districts or landmarks. The restrictions and requirements of this section shall be in addition to other restrictions and requirements provided in this Zoning Ordinance. The regulations of this section apply to all property, including any improvements and modifications to such property, located within the boundaries of the H-1 Overlay District.

7.5.3 Historic District Created, Established

A historic conservation district is hereby created within the town as an overlay on the Official Zoning Map under authority of Section 15.2-2306 of the Code of Virginia, 1950 as amended, to be known as the H-1 Overlay, Old and Historic District which includes the original boundaries shown on a map designated "Gray's New Map of Leesburg" drawn from the special surveys in the year 1878 as hereby amended and described as follows:

> Beginning on the east at the intersection of Loudoun and Market Streets and running northeast parallel to Church Street to the intersection of a line in projection of North Street; thence northwest in a straight line to and along North Street to the intersection of Church Street; thence northeast in a straight line parallel to King Street to the intersection of a line in projection of Union Street; thence in a straight line northwest to and along Union Street to the intersection of a line in extension of Liberty Street; thence southwest in a straight line to the intersection of Liberty and North Streets; thence northwest in a straight line in extension of North Street until intersecting a line in projection of Ayr Street; thence southwest to and along Ayr Street to a point on the east right-of-way of Dry Mill Road; thence right along the curb of said right-of-way having a radius of 225.43 feet to the center of the Town Branch; thence along the Town Branch S 41o 10' 41" E to the projection of Ayr Street, thence southwest along the projection of Ayr Street 100 feet; thence in a straight line in extension of South Street southeast to Town Branch; thence S 36o 10' 42" E along Town Branch to the Washington and Old Dominion Trail; thence paralleling the trail and Town Branch 594.12 feet along a curve to the right having a radius of 3646.36 feet to the extension of the western right-of-way of Liberty Street; thence N 22o 45' 00" E to the intersection of a projection of South Street; thence in a straight line in extension of South Street southeast to a point 200 feet west of King Street, still on an extension of South Street; thence in a straight line southwest parallel to King Street to a point 500 feet south of the railroad; thence east across King Street in a straight line parallel to South Street for 1700 feet; thence northeast in a straight line parallel to King Street to the intersection of Loudoun and Market Streets, to also include properties at 406 through 418 South King Street and 420, 422, 423, 424 and 426 through 432 South King Street; 216 and 226 Edwards Ferry Road ; 305 through 430 West Market Street; 6 Wilson Avenue, N.W., 10, 14, 18 and 102 Morven Park Road, N.W. and 9 and 21 Ayr Street, N.W. and 302-334 Loudoun Street, S.W. (inclusive of even numbered addresses only), 106 Morven Park Road, N.W., 380 Rock Spring Drive, S.W., 329 Loudoun Street, S.W., the 8.05-acre Allman tract on South King Street, Dodona Manor at 217 Edwards Ferry Road, N.E., and the 16.24-acre Paxton Property (Carlheim) at 420 Wildman Street, N.E.

7.5.4 Public Meetings Required

The Board of Architectural Review shall meet at least once monthly to consider applications for Certificate of Appropriateness. The meeting of the Board of Architectural Review shall be open to the public and a full and impartial hearing shall be granted to the applicant and to any other interested parties.

7.5.5 Certificate of Appropriateness

Within the H-1 Overlay District, no building or structure (defined for the purposes of this section as anything man-made, including but not limited to outbuildings, fences, walls, lamp posts, light fixtures, signs, signposts, driveways, walkways and paving) shall be altered in any of the following ways unless a Certificate of Appropriateness has been issued by the Board of Architectural Review in accordance with the procedures of Sec. 3.10), or by the Preservation Planner in accordance with Sec. 7.5.6. The regulations below apply to both public and private structures and facilities.

A. **Site Improvements.** Including but not limited to removal, enlargement, or reconstruction of: driveways, walkways, and other paving; lampposts and landscape lighting; fences and walls; gazebos and pergolas. Not to include plant materials or installation of movable, non-permanent play equipment.

B. **Exterior Modification of Existing Buildings and Structures.** Including, but not limited to: the installation of a seasonal weather enclosure; any attachment of a shade structure to a principal building; the removal, replacement, or addition of windows, doors, and chimneys; the alteration of porches and decks; the alteration or addition of commercial storefronts on existing buildings and changes to exterior paint and color. Exterior paint and color shall not include painted murals as reviewed by the Leesburg Commission on Public Art under the Public Art Policy in accordance with the Leesburg Public Art Guidelines. Not to include routine maintenance as defined in Sec. 7.5.9.A Routine Maintenance Exclusion.

C. **Additions to Existing Buildings and Structures.** Including, but not limited to: the construction of new porches and decks; the expansion of the square footage so that it increases the height or the footprint of the existing structure.

D. **New Construction.**

E. **Demolition and Relocation of Existing Buildings and Structures, in whole or in part.**

F. **Signs.** In accordance with Section 15.14

G. **Exemptions.** The following structures are exempt from review by the Board of Architectural Review and the requirement for a Certificate of Appropriateness (COA):
   1. Platform Deck: An at grade platform deck not exceeding twelve (12) inches in height, no less than two (2) feet from the side and rear property lines, not exceeding two hundred (200) square feet in area, without footers for support but supported by the ground only and located in the rear yard only.
   2. Shade Structure, Unattached: As defined in Article 18, and pursuant to the performance criteria in Section 9.5.4.
   3. Tent: As defined in Article 18, and pursuant to the performance criteria in Section 9.5.4.

H. **General Concept Plans.** An applicant for Certificate of Appropriateness may submit a general concept plan to the Board of Architectural Review to seek guidance for the conceptual appearance of a proposed project regarding adopted design guidelines and other requirements under the Board's purview. An application for review of a general concept plan shall show information that communicates; (a) height; (b) massing; (c) fenestration; (d) roof form; (e) primary exterior materials; (f) façade orientation; and (g) building footprint along with placement and position on the associated land parcel. Such application shall include any

proposed demolition, as applicable to the project, but does not need to meet other application requirements outlined in Section 3.10.2, *Required Contents of Applications.*

An application for review of a general concept plan shall not be bound by the 75-day review requirement outlined in 3.10.5 *Review of Plans in a Timely Manner*, and may be continued to future Board meetings to allow the applicant opportunity to address Board comments and concerns.

In response to an application for review of a general concept plan, the Board of Architectural Review may address the conceptual appearance of a proposed project as it relates to conformance with established design guidelines and other requirements by adopting a resolution by majority vote of the members present at the time of review. This resolution may include endorsement of the conceptual appearance of all or a specified portion of the project and guidance to the applicant on necessary changes to the appearance in order to conform to established design guidelines and other requirements. The applicant may revise the general concept plan based upon comments received from the Board and resubmit the application.

A resolution endorsing a general concept plan adopted by the Board shall not constitute final approval. A Certificate of Appropriateness application consistent with the requirements outlined in Section 3.10 and Section 7.5 reviewed and approved by the Board shall be required for final approval of a project.

7.5.6 Administrative Approval of Certificate of Appropriateness

A report of administrative approvals shall be made to the Board of Architectural Review at the regular business meeting following the date said administrative approvals are granted. If the Preservation Planner determines the application may not be in conformance with the Old and Historic District Guidelines, the application shall be forwarded to the Board for consideration at the applicant's request.

A. **Building and Site Enhancements.** The Preservation Planner shall have the authority to issue a Certificate of Appropriateness for alterations to existing or installation of new lampposts, light fixtures, fences, driveways, residential walkways or changes in existing exterior color schemes, bollards and other traffic control structures outside of the public right-of-way.

B. **Signs.** The Preservation Planner shall have authority to issue a Certificate of Appropriateness for applications that request approval for signs that conform to the criteria as established in the Old and Historic District Sign Guidelines in the section titled "Administrative Approval Criterial for Signs in the Old and Historic District".

C. **Modifications to Existing Structures.** The Preservation Planner shall have the authority to issue a Certificate of Appropriateness for the following modifications to existing structures that are contributing and noncontributing resources: (a) the like-kind replacement of roof materials; (b) the installation of storm windows and doors; (c) the replacement or installation of new shutters; (d) installation of HVAC units and associated support structures; and (e) utility-related improvements. In addition, the Preservation Planner shall have the authority to issue a Certificate of Appropriateness for the change in appearance of gutters, downspouts, attic vents and exterior doors on noncontributing resources only.

D. **Change of Plans after Issuance of Permit.** Any change in the approved plans subsequent to the issuance of a Certificate of Appropriateness shall be promptly submitted to the Preservation Planner prior to construction of the modified feature. The Preservation Planner may administratively approve the following modifications: (a) change in the color of brick selected for a project; (b) change in the profile of door and window moldings; (c) change in the type of siding used in a small area, which does not exceed ten percent (10%) of the total area of a building; (d) change in the style of a door or window; (e) change in roof material as long as historic roof materials are not removed; (f) repositioning, or enlargement/reduction no greater

than 10% in the size of a non-historic doorway or window opening, on a secondary resource or on the rear of a primary resource; and (g) repositioning, changes in balustrade (guardrail), or enlargement/reduction no greater than 10% in the size of a porch or outdoor staircase on a secondary resource or on the rear of a primary resource.

7.5.7 Brick Sidewalk Requirement

For all construction requiring the installation or replacement of public sidewalks, the surface material of the sidewalk must be made of medium to dark red machine-molded (no wire-cut) brick.

7.5.8 Demolition Applications

A. **Board's Authority to Review Certificate of Appropriateness for Demolition.** No historic landmark, building or structure subject to the provisions of this section shall be demolished until its owner has applied for and received a Historic District Demolition Permit from the Board of Architectural Review pursuant to the procedures of Sec. 3.10, except as otherwise expressly provided in Sec. 7.5.8D.

B. **Demolition Defined.** Any removal of forty percent (40%) or more of the total exterior wall or roof surface of any building shall require a Certificate of Appropriateness approved in accordance with the requirements of this section. Any removal of less than forty percent (40%) of the exterior wall or roof surface of a building shall be considered an alteration and requires a Certificate of Appropriateness in accordance with the provisions of Sec. 7.5.5

C. **Consideration of Post-Demolition Plans.** The Board of Architectural Review shall consider, and applicants shall be required to provide, for all principal structures to be demolished, post-demolition plans for any site governed by this article and the appropriateness of such plans to the architectural character of the district.

D. **Demolition Delay Period.** The owner of a building or structure, the demolition of which is subject to the provisions of this section, shall, as a matter of right, be entitled to demolish such building or structure provided that:

1. The owner has applied to the Board of Architectural Review for such a right.
2. The owner has for a period of time set forth in the time schedule set forth in Sec. 7.5.8.D.3, and at a price reasonably related to its fair market value, made a bona fide offer to sell such building or structure, and the land pertaining thereto, to any person, firm, corporation, government or agency thereof, or political subdivision or agency thereof, which gives reasonable assurance that it will preserve and restore the building or structure and the land pertaining thereto.
3. No bona fide contract, binding upon all parties thereto, shall have been executed for the sale of any such building or structure, and the land pertaining thereto, prior to the expiration of the applicable time period as set forth in the time schedule below. Any appeal which may be taken to the court from the decision of the Town Council shall not affect the right of the owner to make a bona fide offer to sell. Offers to sell as provided in subsection 7.5.8D.2 shall be made within one (1) year of the date of a final decision by the Town Council. The time schedule for offers to sell shall be as follows:

Property Valued At	Minimum Offer To Sell Period
Less than $25,000	3 months
$25,000 but less than $40,000	4 months
$40,000- but less than $55,000	5 months
$55,000- but less than $75,000	6 months
$75,000- but less than $90,000	7 months
$90,000 or more	12 months

E. **Board of Architectural Review Activities While Action on Demolition Permit Suspended.** During the demolition delay period set forth above in Sec. 7.5.8.D., the Board of Architectural Review may take such steps as it deems necessary to preserve the buildings or structures concerned, in accordance with the purposes of these regulations. Such steps may include, but are not limited to, consultation with civic groups, public agencies and interested citizens, recommendations for acquisition of property by public or private bodies or agencies, and exploration of the possibility of moving one or more structures or other features.

F. **Owner Required to Make Bona Fide Offer to Sell During Delay Period.** Before making a bona fide offer to sell the owner shall first file a statement with the Town Council. That statement shall identify the property, state the offering price, the date the offer of sale is to begin and name and addresses of listing real estate agents, if any. The statement shall provide assurances that the building or structure shall be preserved and/or restored, as appropriate. No time period set forth in the time schedule contained in Sec. 7.5.8 shall begin to run until the statement has been filed.

7.5.9 Maintenance of Historic Properties

A. **Routine Maintenance Exclusion.** Nothing in this article shall be construed to prevent the routine maintenance or repair of any exterior elements of any building or structure so long as there is no change in design or materials.

B. **Protective Maintenance Requirement.**

1. Purpose. Pursuant to Section 15.2-2306 of the Code of Virginia, 1950, as amended, the purpose of this section is to prevent the demolition by neglect of any building or structure by permitting permanent damage by weather or vandalism.
2. Intent. The intent of this section is to ensure that the owner of any building or structure subject to the provisions of this section shall keep such building or structure properly maintained and repaired in accordance with this section, the provisions of the state building code and housing code and the provisions of Article I Section 11-38 of the Town Code.
3. Degree of Maintenance Required. The degree of maintenance and repair hereby required is that degree sufficient to prevent damage to the structural components and/or the exterior that would cause the collapse of the structure or that would cause the building to become so deteriorated as to prevent its repair and preservation. Acts which the owner may be required to perform pursuant to this paragraph shall include the following: securing the building or structure by boarding up doors and windows; stabilizing walls, roofs and other parts of the building or structure; providing positive drainage from the structure; and termite treatment.
4. Enforcement. The Board of Architectural Review shall request a meeting with an owner when a property is in a seriously deteriorated condition and the Board of Architectural Review shall discuss with the owner ways to improve the condition of the building or structure. After this step the Board of Architectural Review may request the Zoning Administrator to investigate further the condition of such building or structure and to make a determination within fourteen (14) days of violations of this Zoning Ordinance. Upon finding that a building is in a seriously deteriorated condition which threatens its preservation, the Zoning Administrator shall notify the owner in writing and shall identify specific repairs and work necessary to comply with the provisions of this section. The owner shall have ninety (90) days from written notification to complete necessary repairs and work identified by the Zoning Administrator. Failure to complete the necessary repairs and work within ninety (90) days shall constitute a violation of this Zoning Ordinance.

7.5.10 Designation of Historic Districts and Landmarks

The H-1 Overlay District may be enlarged and new historic districts and individual landmarks may be established upon recommendation of the Board of Architectural Review and adoption by the Town Council.

A. **Preliminary Research.** The Board of Architectural Review shall undertake to establish and maintain a list of structures, sites and areas having historical, architectural or aesthetic interest or value.

B. **Recommendation of Historic Districts and Landmarks.** The Board of Architectural Review may recommend to the Town Council the initiation of a Zoning Ordinance amendment to designate landmarks and historic districts from the list established under Sec. 7.5.10.A for preservation and protection.

1. Criteria for Selection. When applying for nomination as a Local Historic District or Local Historic Landmark, the applicant shall supply documents or other evidence showing that the property(s) or structure(s) under consideration meets one or more of the following criteria defining Local Historic Districts or Local Historic Landmarks:-
   a. Its character, interest or value as part of the historic development, heritage, or cultural characteristics of the community, county, state or country; or
   a. Its location as a site of a historically significant local, county, state or national event; or
   b. Its identification with a person or persons or entities who significantly contributed to the historic development of the community, county, state or country; or
   c. Its embodiment of distinguishing characteristics of a historic architectural style valuable for the study of a period, type, method of construction, or use of materials; or
   d. Its identification as the work of a master builder, designer, architect or landscape architect whose individual work has influenced the historic development of the community, county, state or country; or
   e. Its embodiment of elements of design, detailing, materials or craftsmanship that render it significant to the architectural heritage of the community; or
   f. Its character as a particularly fine or unique example of an historic utilitarian structure, including, but not limited to, farmhouses, gas stations or other commercial structures, with a high level of integrity or architectural significance; or
   g. It is listed in the National Register of Historic Places and/or the Virginia Landmarks Program.
2. Application for Designation. Designations may be initiated by resolution of the Town Council upon recommendation of the Board of Architectural Review or on the application of the owner(s) of the property to be designated or their authorized agents, or on the application of any historic, civic or professional society or organization with a recognized interest in historic preservation. When the application has not been made by the owner, the owner shall be given written notice of the designation under consideration.
3. Moratorium on Alteration or Demolition While Designation Pending. No applications for a zoning permit to construct, alter or demolish any structure or other feature on a landmark site or in a historic district, filed subsequent to the day that an application has been filed or a resolution adopted to initiate designation of the said landmark site or historic district, shall be approved by the Zoning Administrator while proceedings are pending on such designation; provided, however, that after ninety (90) days have elapsed from the date of initiation of said designation, if final action on such designation has not been completed, the permit application may be approved.

7.5.11 Violations

The enforcement of the provisions of this section shall be the responsibility of the Zoning Administrator or the Zoning Administrator's designee. The Zoning Administrator shall take the necessary legal steps to stop work that is being performed without a Certificate of Appropriateness. Any violation of these regulations is a civil violation as provided in Sec. 17.2.2.

Sec. 2.3 Board of Architectural Review

2.3.1 Purpose

The purpose of the Board of Architectural Review shall be to administer the provisions of this Zoning Ordinance relating to Historic Districts and to advise the Town Council in its efforts to preserve and protect historic structures and sites within the town.

2.3.2 Authority and Establishment

The Board of Architectural Review heretofore established pursuant to the Section15.2-2306 of the Code of Virginia, 1950, as amended, and as authorized in Section 7A-2 of the Town Charter shall continue as the Board of Architectural Review for the purposes of this Zoning Ordinance.

2.3.3 Members, Compositions and Terms

The Board of Architectural Review shall consist of the following:

Composition. Nine (9) members including seven (7) voting members and two (2) non-voting members. One non-voting member shall be a Town Council member appointed by the Town Council and one non-voting member shall be a Planning Commission member appointed by the Planning Commission.

Terms. Appointment of voting members to serve on the Board of Architectural Review shall be as follows: In the year of an election, each newly elected or re-elected Council member, including the Mayor, may nominate one person to serve on the Board of Architectural Review. The Town Council shall vote to approve or disapprove the selection. The term of each Board member shall correspond to the official tenure of office of the Council member who nominated them. The term of the Town Council member and Planning Commission member shall correspond to their official tenure of office.

Reappointments. Members may be reappointed to serve consecutive terms.

Partial and Expired Terms. Members appointed as a result of resignation or removal of a member shall serve for the remaining term of the member they are replacing. A member whose term has expired shall continue to serve until a successor is appointed.

2.3.4 Required Qualifications

Qualified and acceptable candidates shall demonstrate an interest in historic preservation, and a majority of Board of Architectural Review members shall have professional training or equivalent experience in history, architectural history, archaeology, or planning. At least one member of the Board of Architectural Review shall be an architect. All persons appointed to the Board of Architectural Review shall be bona fide residents of the Town of Leesburg and shall have a demonstrated interest in and knowledge of the history of the community.

2.3.5 Election of Officers

The Board of Architectural Review shall elect its Chairman and Vice-Chairman from its membership, and the Director of Planning, Zoning and Development or the Director's designee, shall be its recording secretary.

2.3.6 Procedure for Meeting

The Chairman shall conduct the meeting of the Board of Architectural Review. In the absence of the Chairman, the Vice-chairman shall preside. The recording secretary shall keep minutes of the meetings and a permanent record of all resolutions, motions, transactions and determinations. All members of the Board of Architectural Review shall be entitled to vote except the non-voting members appointed from the Planning Commission and the Town Council. Decisions of the Board of Architectural Review shall be determined by a majority vote of those members present and voting. A quorum of four voting members present is required before the Board of Architectural Review may take any official action.

2.3.7 Powers and Duties

The powers and duties of the Board of Architectural Review shall be as follows:

Decision Making Authority

A. Exterior Alterations. Review and decide upon exterior alterations to all structures (including buildings, bridges, signs, fences, walls, and monuments) or sites within the boundaries established by this Zoning Ordinance.

B. Demolition. Review and decide upon any proposed demolition within the boundaries of the H-1 and H-2 Overlay Districts.

C. New Construction. Review and decide upon all proposed new construction within the boundaries established by this Zoning Ordinance.

D. Relocation. Review and decide upon any proposed relocation of a structure (including buildings, bridges, signs, fences, walls, and monuments) within the boundaries established by this Zoning Ordinance.

E. Comprehensive Sign Plans. Review and make recommendations to the Town Council regarding comprehensive sign plans within the boundaries established by this Zoning Ordinance and in accordance with Sec. 15.13 (Comprehensive Sign Plans).

Advisory Duties

A. List. Establish and maintain a list of structures, sites and areas having a special historical, architectural or aesthetic interest or value.

B. Recommend Designations. Make recommendations to the Town Council regarding the designation of individual sites for inclusion in the H-1 Overlay District, or establishment of a new district or landmark site.

C. Buffer-yard Modifications. Review modifications of buffer-yards in the H-1 Overlay District, in accordance with Sec. 12.8.5 (Modification of Screening and Buffer-yard Requirements).

Annual Report

D. Annual Report. Submit an annual report of its activities and decisions to the Town Council.

2.3.8 Rules of Procedure

In matters covering the procedure for meetings not covered by this article (e.g., schedules for regular periodic meetings), the Board of Architectural Review may establish its own rules, provided they are not contrary to the spirit of this section.

2.3.9 Record of Meetings

A record shall be kept of pertinent information presented at all public meetings and of all decisions by the Board of Architectural Review.

2.3.10 Authority to Request Information

In accordance with the powers, duties, and responsibilities imposed on the Board of Architectural Review by this Zoning Ordinance, the Board of Architectural Review shall have the power and authority to request and receive any appropriate information, cooperation, assistance, or studies from any town departments, board, agencies, or commissions.

Sec. 3.10 Historic District Permits (H-1 Overlay: Old and Historic Overlay District)

3.10.1 Applicability

A Certificate of Appropriateness shall be required prior to the alteration of any building or structure (defined for the purposes of this section as anything man-made, including, but not limited to outbuildings, fences, walls, lamp posts, light fixtures, signs, signposts, driveways, walkways and paving) located in the H-1 Overlay District and specifically including any of the following activities:

A. Site Improvements. Including but not limited to removal, enlargement, or reconstruction of: driveways, walkways, and other paving; lampposts and landscape lighting; fences and walls; gazebos and pergolas. Not to include plant materials or installation of movable, non-permanent play equipment.

B. Exterior Modification of Existing Buildings and Structures. Including, but not limited to: the installation of a seasonal weather enclosure; any attachment of a shade structure to a principal building; the removal, replacement, or addition of windows, doors, and chimneys; the alteration of porches and decks; the alteration or addition of commercial storefronts on existing buildings and changes to exterior paint and color. Exterior paint and color shall not include painted murals as reviewed by the Leesburg Commission on Public Art under the Public Art policy in accordance with the Leesburg Public Art Guidelines. Not to include routine maintenance as defined in Sec. 7.5.9.A Routine Maintenance Exclusion.

C. Additions to Existing Buildings and Structures. Including, but not limited to: the construction of new porches and decks; the expansion of the square footage so that it increases the height or the footprint of the existing structure.

D. New Construction.

E. Demolition and Relocation of Existing Buildings and Structures, in whole or in part.

F. Signs, in accordance with Section 15.14.

G. Exemptions. The following structures are exempt from review by the Board of Architectural Review and the requirement for a Certificate of Appropriateness (COA):

1. Platform Deck: An at grade platform deck not exceeding twelve (12) inches in height, no less than two (2) feet from the side and rear property lines, not exceeding two hundred (200) square feet in area, without footers for support but supported by the ground only and located in the rear yard only.
2. Shade Structure, Unattached: As defined in Article 18, and pursuant to the performance criteria in Section 9.5.4.
3. Tent: As defined in Article 18, and pursuant to the performance criteria in Section 9.5.4.

3.10.2 Required Contents of Applications

A. General. When making application for a Certificate of Appropriateness, applicants must submit information for consideration by the Board of Architectural Review, including the following:

1. All affected architectural elevations, floor plans and roof plan drawn to scale showing existing conditions, proposed alterations, and proposed new construction;
2. Site plans drawn to scale with land parcel boundaries showing footprints of existing buildings, footprints of proposed new construction, and required setbacks;
3. Complete materials list including product specification sheets and/or material or samples of materials as deemed necessary;
4. Photographs of the affected building elevations and any deteriorated conditions. For proposed new construction, photographs or drawings relating the proposed project to the surrounding streetscape;
5. Proposed colors including color chips from the paint manufacturer;
6. Exterior light fixtures and/or lighting plan when required by Article 12.
7. A landscape plan, when required by Article 12.
8. A narrative providing justification for the request; and
9. For the replacement of windows in contributing historic resources, an assessment of each window proposed for replacement including a statement of condition, photographs, and the following detailed information:
   a. Dimensions of the window opening and the size of the proposed replacement window;
   b. Depth of revel of the existing and proposed window;
   c. Proportions of the window frame and sash for the existing and proposed window;
   d. Configuration of window panes in the existing and proposed window;
   e. Muntin profiles for the existing and proposed window;
   f. Material of the proposed window;
   g. Paint color
   h. Characteristics of the glass in the proposed window; and
   i. Assorted window details such as arched tops, hoods, or other decorative elements.

B. Sign Permits. When making application for a Certificate of Appropriateness, applicants must submit the following information:

1. A scale drawing of the proposed sign;
2. Proposed materials for the sign and its support and the lighting method to be used;
3. The proposed sign message;
4. The style and size of lettering; and
5. A sketch or photograph showing the proposed location of the sign on the building or site.

C. Waiver of Certain Requirements. Upon written request from the applicant, the Preservation Planner may tentatively waive any of the above requirements deemed not to be necessary for review of the application. These waivers may be over-ruled by the Board of Architectural Review, if additional information is determined to be required at the Board of Architectural Review's meeting to consider the application. The Preservation Planner is the staff liaison to the

Board of Architectural review and is responsible for the processing and review of applications within the Town's historic districts.

3.10.3 Application Filing Deadline and Fee

Applications for Certificate of Appropriateness must be made on forms provided by the Zoning Administrator and must be accompanied by a filing fee in accordance with the latest Schedule of Fees adopted by the Town Council. Complete applications must be submitted at least seventeen (17) days before the scheduled monthly meeting at which the applicant is requesting consideration.

3.10.4 Public Hearing Notice

Written and Placard notice of public hearings before the Board of Architectural Review shall be provided in accordance with the requirements of Sec. 3.1.9A and Sec. 3.1.9B. Newspaper notice is not required.

3.10.5 Review of Plans in a Timely Manner

The Board of Architectural Review shall vote and announce its decision on any matter properly before it at the conclusion of the public meeting on the matter. The Board of Architectural Review shall render a final decision upon any matter properly before it within seventy-five (75) days or less after the first public hearing on the matter. Any application not acted upon within this 75-day period shall be deemed approved unless the parties mutually agree to extend the action time beyond this 75-day period to a date certain.

3.10.6 Board Action on Applications; Review and Approval Criteria

In response to applications for Certificates of Appropriateness, the Board of Architectural Review shall be authorized to approve the application, deny the application or approve the application in modified form. See Sec. 7.5.6 for the Preservation Planner's administrative review authority.

A. The design guidelines upon which approval or denial is to be based are the Old and Historic Design Guidelines, adopted by the Town Council January 27, 2009 and as amended from time to time, and which include the Secretary of the Interior's Standards for Rehabilitation as referenced as Appendix A. These guidelines will be used to evaluate all projects in accordance with Section 3.10.1 Applicability. Except that approval or denial of sign applications in the Old and Historic District are to be based on the Old and Historic District Sign Guidelines dated January 4, 2006 and as amended from time to time.

3.10.7 Board Authority to Seek Outside Advice

The Board of Architectural Review may seek technical advice from outside its members on any application. If the Board of Architectural Review seeks outside advice, the Board of Architectural Review shall provide a copy of the consultant's report to the applicant and shall render a decision on the application within seventy five (75) days from the date of the first public hearing.

3.10.8 Form of Decision

All decisions of the Board of Architectural Review granting or refusing a Certificate of Appropriateness shall be in writing, a copy of which shall be sent to the applicant and a copy filed with the town office.

3.10.9 Explanation of Disapproval

In the case of denial of a Certificate of Appropriateness, the Board of Architectural Review shall state the reasons for such denial in writing and transmit the written statement to the applicant. In the statement, the Board of Architectural Review may make suggestions that would help the applicant in the resubmission of an application.

3.10.10 Zoning Permits; Accurate Drawings of Approved Plans Required

Before issuing zoning permits for any work that has been approved by the Board of Architectural Review, the Zoning Administrator shall require applicants to submit plans that accurately reflect any changes or conditions imposed by the Board of Architectural Review in its approval of projects.

3.10.11 Conformance with Permit Required

All work performed pursuant to issuance of a Certificate of Appropriateness shall conform to the approved plans and specifications and to any modifications required by the permit. In the event work is performed not in conformance with the permit, the Zoning Administrator shall notify the responsible person or firm in writing of the violation and shall take the necessary legal steps to ensure that the work is performed in conformance with the permit.

3.10.12 Lapse of Approval

A Certificate of Appropriateness (COA) shall lapse and become void unless:

A. Construction is commenced within twenty-four (24) months from the date the COA was issued.

B. Prior to the sunset of twenty-four month period in (A.) above, the applicant has obtained a six-month extension from the Zoning Administrator by clearly demonstrating to the Zoning Administrator diligent pursuit of other necessary land development approvals. The Zoning Administrator shall include notification of the request for an administrative extension to adjacent property owners. There is no limit to the number of six-month extensions that an applicant may obtain.

3.10.13 Change of Plans after Issuance of Permit

Any change in the work plan subsequent to the issuance of a Certificate of Appropriateness shall require submittal of a new application and issuance of a new permit except that modifications to approved projects may be administratively approved by the Preservation Planner in accordance with Section 7.5.6.D of the Zoning Ordinance.

3.10.14 Appeals

A. Reconsideration by the Board of Architectural Review. The Board of Architectural Review shall not reconsider any application that has been denied except in cases where an applicant submits an application that has been amended to substantially address the Board of Architectural Review's reasons for denial of the original application.

B. Appeals to Town Council. Appeals to the Town Council from any final decision of the Board of Architectural Review may be made by any resident, property or business owner, or applicant by filing a petition with the Clerk of Council, setting forth the basis of the appeal, within thirty (30) days after the final decision of the Board of Architectural Review is rendered. Upon receipt of the appeal, the Clerk of the Council shall promptly schedule a public hearing as soon as reasonably practicable and comply with all applicable notice requirements. The Board of Architectural Review shall file certified or sworn copies of the record of its action, which includes the minutes and documents it considered when rendering its decision and the Clerk shall forthwith transmit to the Town Council all the papers constituting the record upon which the action was taken. If the applicant wishes the Town Council to consider the transcript of the hearing as part of the record, the applicant shall pay all costs of the transcription of the hearing. Pursuant to Code of Virginia Sec. 15.2-2306, the filing of the petition shall stay the decision of the Board of Architectural Review pending the outcome of the appeal to the Town Council, except that the filing of such petition shall not stay the decision of the Board of Architectural Review if such decision denies the right to raze, demolish or move any structure or building subject to the provisions of this section. In any appeal, the Town Council shall review the Board of Architectural Review record, consider the written appeal and the criteria set forth in the Old and Historic District Guidelines and to that end shall have all the powers of the Board of Architectural Review. The Town Council may reverse or affirm, wholly or partly, or may modify, any order, requirement, decision or determination appealed from and make such order, requirement, decision or determination as ought to be made. The Council review shall be limited to the issues raised on appeal. The failure of the Town Council to affirm,

modify, or reverse the decision of the Board of Architectural Review within 75 days from the date of the petition is filed shall be deemed to constitute an affirmation of the Board of Architectural Review's decision, unless all parties to the appeal agree in writing to extend such time period.

C. **Appeals to the Circuit Court of Loudoun County.** Appeals to the Circuit Court of Loudoun County from any decision of the Town Council may be made by any person by filing a petition at law, setting forth the alleged illegality of the action of the Town Council within thirty (30) days from the final decision rendered by the Town Council. The filing of the said petition shall stay the decision of the Town Council pending the outcome of the appeal to the Court, except that the filing of such petition shall not stay the decision of the Town Council if such decision denies the right to raze or demolish a historic landmark, building or structure. The court may reverse or modify the decision of the Town Council in whole or in part, if it finds upon review that the decision of the Town Council is contrary to law or that its decision is arbitrary and constitutes an abuse of discretion or it may affirm the decision of the Town Council.

Sec. 15.9 Signs in the H-1 Overlay District

15.9.1 Historic District Zoning Permit Required

New signs or changes in text, color or composition to an existing permanent sign within the H-1 Old and Historic Overlay District require the approval of a Certificate of Appropriateness by either the Preservation Planner in accordance with Sec. 7.5.6 Administrative Approval of Certificate of Appropriateness or the Board of Architectural Review in accordance with Sec. 7.5.5 Certificate of Appropriateness and the issuance of a sign permit by the Zoning Administrator.

15.9.2 Exemptions

See Sec. 15.4 Exemptions for items that do not require review by either the Board of Architectural Review or the Preservation Planner.

15.9.3 Sign Modifications

When one (1) or more proposed signs in the H-1 Old and Historic Overlay District do not conform to the requirements of Article 15, the application will include justification that the requested modification serves the purpose and intent as established in Sec. 15.1.1 Purpose and Intent. Any such modifications may be based upon documented historical evidence from Leesburg provided by the applicant. In accordance with Section 7.5.5 Certificate of Appropriateness the Board of Architectural Review may authorize a sign modification that does not strictly adhere to the area, number, height and location criteria within the H-1 Overlay District if it is determined that the proposed sign is more consistent with the architectural and historic character of the building to which it relates and the historic character of the H-1 Old and Historic Overlay District Sign Guidelines overall.

15.9.4 Additional Review Criteria

Any sign erected within the H-1 Overlay District shall also satisfy all applicable criteria established in Sec. 7.5, H-1 Old and Historic Overlay District, as well as the Old and Historic District Sign Guidelines.

15.11.5 Administrative Review Authority

The Preservation Planner shall have authority to issue a Certificate of Appropriateness for applications that request approval for signs that conform to the criteria as established in the Old and Historic District Sign Guidelines in the section titled "Administrative Approval Criteria for Signs in the Old and Historic District." In the event the Preservation Planner determines that the sign does not

conform to said guidelines the application shall be forwarded to the Board of Architectural Review for consideration, at the applicant's request, at the next regularly scheduled BAR meeting for which all public hearing notice requirements can be met. An appeal of any BAR decision shall be in accordance with the provisions of Sec. 3.10.14 Appeals.