



## WINCHESTER HISTORIC DISTRICT DESIGN GUIDELINES COMMERCIAL BUILDINGS

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

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

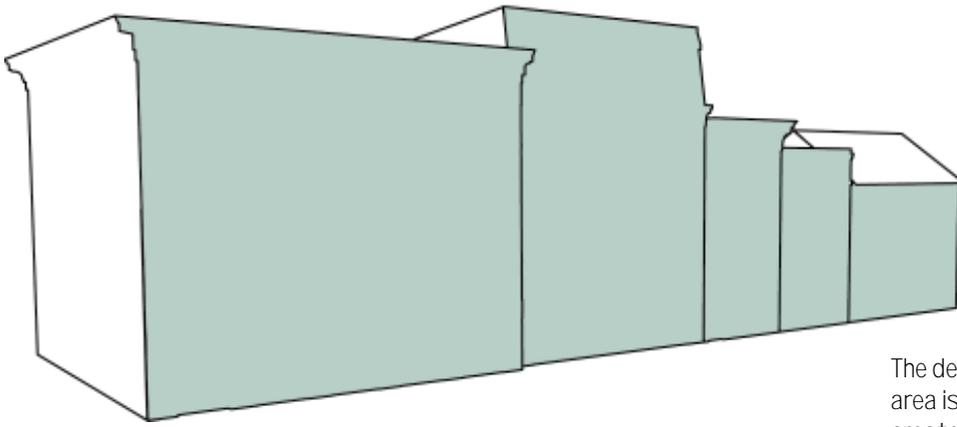
# COMMERCIAL BUILDINGS

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## FACADES

Traditionally, most commercial buildings in downtown Winchester contain ground floor retail businesses that require display windows and upper-story space for housing, storage, or offices. As a result, the primary elevations—or facades—of historic commercial buildings have a predictable appearance. Generally, commercial buildings average two to four stories and nearly all have flat or shed roofs. Traditional commercial buildings have three distinct parts that give the facade an overall unified appearance: storefront, upper floor(s) and cornice.



The design character of the downtown area is defined by the street wall created by the buildings.



The design character of the downtown area is defined by the cornice which is the decorative cap at the top of the building.

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The design character of the downtown area is defined by patterns of windows that create a rhythm of openings along the street wall.



The design character of the downtown area is defined by storefronts, windows, and entrances that create the transparent openings at the street level.

# COMMERCIAL BUILDINGS

## THREE AREAS OF A FACADE

### Cornice

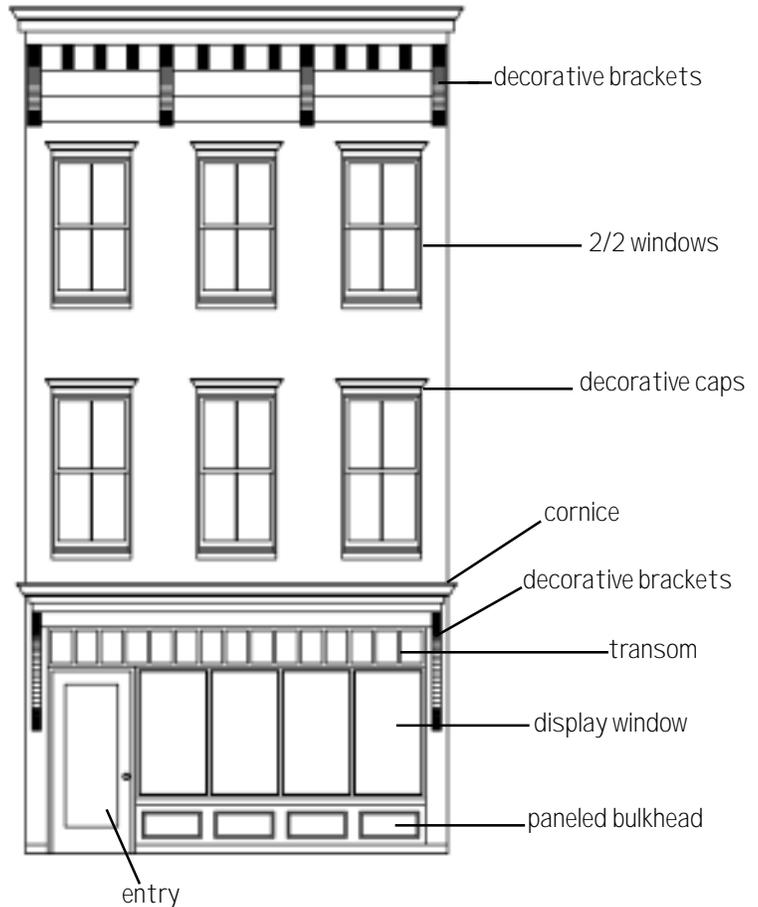
The cornice decorates the top of the building and may be made of metal, masonry, or wood. Some decorative cornices project from the building while an ornamental band delineates others. The top of the wall may have a patterned brick band or may have a coping of brick, concrete, or metal.

### Upper Floor

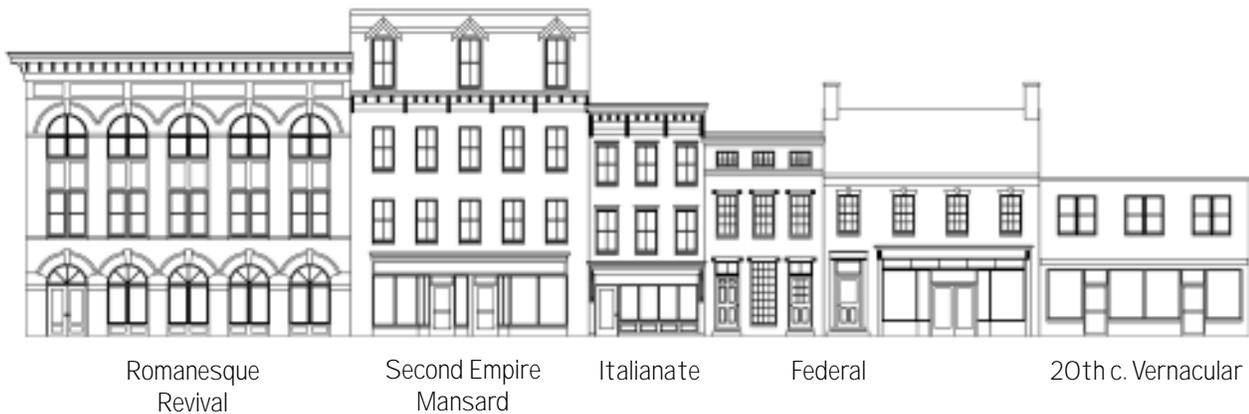
Upper floors are characterized by smaller window openings that repeat on each floor. These windows may vary in size, type, and decoration but usually are the same for each floor. Other facade details may be present on the upper level facades such as brick banding, corbelling or decorative panels.

### 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 (often recessed), display windows, a bulkhead under the display windows, transom windows over the storefront, and a cornice which covers the horizontal beam. The first floor also may contain an entrance to the upper floors. Later buildings may lack several elements of traditional storefronts such as transom windows, or decorative details.



## COMMERCIAL ARCHITECTURAL STYLES



Romanesque Revival

Second Empire Mansard

Italianate

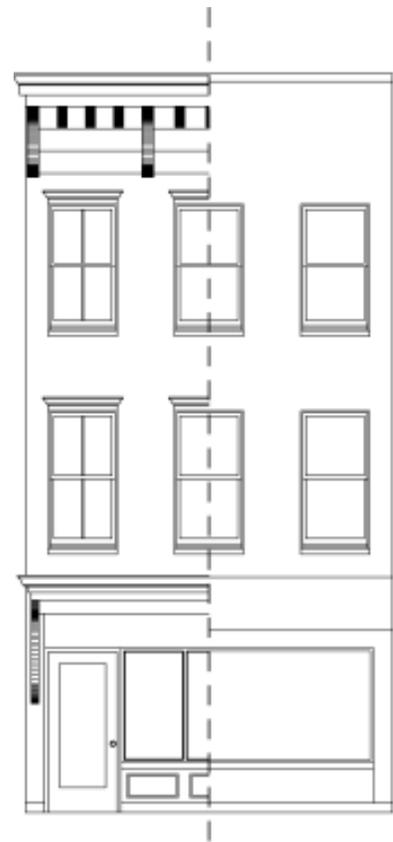
Federal

20th c. Vernacular

## PLANNING A FACADE IMPROVEMENT

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

- 1** Conduct pictorial research to determine the design of the original building or early changes.
- 2** Conduct exploratory demolition to determine what remains and its condition. (This work would require a certificate of appropriateness from the BAR.)
- 3** Remove any inappropriate materials, signs, or canopies covering the facade.
- 4** Retain all elements, materials, and features that are original to the building or are sensitive remodelings and repair as necessary.
- 5** Restore as many original elements as possible, particularly the materials, windows, decorative details, and cornice.
- 6** When designing new elements, conform to the configuration and materials of traditional storefront design. Reconstruct missing original elements (such as cornices, windows and storefronts) if documentation is available, or design new elements that respect the character, materials, and design of the building.
- 7** Avoid using materials that are incompatible with the building or district, including aluminum-frame windows and doors, aluminum panels or display framing, enameled panels, textured wood siding, unpainted wood, artificial siding, and wood shingles. False historical appearances such as “Colonial,” “Olde English,” or other theme designs should not be used.
- 8** Avoid using inappropriate elements such as mansard roofs, metal awnings, coach lanterns, small-paned windows, plastic shutters, inoperable shutters, or shutters on windows where they never previously existed.
- 9** Maintain paint on wood surfaces and use appropriate paint placement to enhance the inherent design of the building. See *Brochure 3: Guidelines for Rehabilitation* (page 16) for further information about painting.



The original character of a historic commercial building is often lost when features and elements are covered up or removed from a facade.

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## ELEMENTS OF A STOREFRONT



## STOREFRONT EXISTING CONDITIONS AND RECOMMENDATIONS

*What happens when...*

*...the cornice is missing but the transom window is intact?*

Rebuild the cornice  
or  
Create a sign board that becomes the cornice line.



*...the original transom is missing but the cornice is intact?*

Restore the transom  
or  
Add an awning  
or...



Make the transom a sign board.

# COMMERCIAL BUILDINGS

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*...the historic storefront was replaced with a brushed aluminum storefront?*

Rebuild the original storefront based on historic documentation or  
Install a new storefront that respects historic character or ...



Paint the aluminum storefront and add a new wood door with side stiles and rails.

*...the piers have been covered with a newer material?*

If the material is integral to the storefront and it is historically significant, retain the material or...



Remove the material and restore the brick if the material has no historic significance.

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## REARS OF BUILDINGS

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



Some buildings have existing rear entries that could be utilized by customers.

### Site Behind Building

Keep entrances uncluttered and free from unsightly items such as trash or recycling materials not in containers.

Leave enough space in front of the rear entry for pedestrians to comfortably enter the building and meet all handicapped requirements.

Consolidate and screen mechanical and utility equipment in one location as much as possible.

Consider adding planters or a small planting area to enhance and highlight the rear entrance and create an adequate maintenance schedule for them.



A neglected and boarded up rear facade can be opened up and enhanced to provide an attractive second entry to an existing business or a primary entry to a new tenant within the building.

## Rear Building Facade Guidelines

- 1** Retain any historic door or select a new door that maintains the character of the building and creates an inviting entrance. Note building and ADA codes when and if changing dimensions or design of entrance.
- 2** Maintain the original windows and window openings when possible. Windows define the character and scale of the original facade and should not be altered
- 3** Repair existing windows when possible and avoid replacement. If they are replaced, ensure that the design of the new window matches the historic window and has true divided lights instead of the clip-in muntin bar type.
- 4** If installation of storm windows is necessary, see windows section of *Brochure 3: Guidelines for Rehabilitation* (page 5) regarding proper procedures.
- 5** Remove any blocked-in windows and restore windows and frames if missing.
- 6** If security bars need to be installed over windows, choose a type appropriate for the window size, building style and required level of security. Avoid using chain link fencing for a security cover over windows.
- 7** If the rear window openings need to be covered on the interior for merchandise display or other business requirements, consider building an interior screen and maintain the character of the original window's appearance from the exterior.
- 8** Install adequate lighting for customer and store security. Ensure that the design of the lighting relates to the historic character of the building.
- 9** Consider installing signs and awnings that are appropriate for the scale and style of building.
- 10** Install adequate security including alarm systems and hardware for doors and windows. Design and select systems and hardware to minimize impact on historic fabric of building.
- 11** Ensure that any fire escapes meet safety regulations and that no site elements inhibit proper egress.
- 12** Ensure that any rear porches are well maintained; and if used as upper floor entrance(s), are well lit and meet building codes while retaining their historic character.

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## SIGNS

Signs are a vital part of the downtown scene. A balance should be struck between the need to call attention to individual businesses and the need for a positive image of the entire district. Signs can complement or detract from the character of a building depending on their design, placement, quantity, size, shape, materials, color and condition. Historically significant signs should be retained if possible on buildings, even if the business is no longer in existence.

### Sign Types



## Sign Placement

- 1** Place signs so that they do not obstruct architectural elements and details that define the design of the building. Respect signs of adjacent businesses.
- 2** Flat wall signs for commercial buildings can be located above the storefront, within the frieze of the cornice, on covered transoms, or on the pier that frames display windows or generally on flat, unadorned surfaces of the facade or in areas clearly suitable as sign locations.
- 3** For residential type buildings used for commercial purposes, a flat sign attached to the wall at the first floor or between porch columns is appropriate.
- 4** Projecting signs for commercial buildings should be at least 10 feet above the sidewalk, and project no more than 3 feet from the surface of the building. They should not be placed above the cornice line of the first floor level unless they have a clearance of less than ten feet.
- 5** For residential type buildings used for commercial purposes, small projecting signs attached to the wall at the first floor or porch column are appropriate and should not be located higher than the top of the porch.
- 6** Freestanding signs, in general, are not an appropriate sign type in a traditional downtown except for use in the front yard of a residence that has been converted to commercial or office use. In this case, freestanding signs should be no higher than 15 feet.
- 7** Window signs (interior and exterior) should be approximately 5.5 feet above the sidewalk at the center point for good pedestrian visibility. Optional locations could include 18 inches from the top or bottom of the display window glass.
- 8** Window signs are also appropriate on the glazing of doors and on upper floor windows for separate building tenants.
- 9** Awning and canopy signs should be placed on the valance area only. The minimum space between the edge of the letter and the top and bottom of the valance should be 1.5 inches.

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Projecting signs help identify a business to approaching pedestrians.

## Quantity of Permanent Signs

- 1** The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter.
- 2** In commercial areas, signs should be limited to two total and each a different type. A building should have only one wall sign per street frontage. Smaller directory signs may be used near the entryway or inside a common lobby area.
- 3** If customer access is provided at the rear of the building, property owners should consider reserving some of the building mounted sign allocation for identification of the business at that entry.

## Size

- 1** All the signs on a commercial building should not exceed 50 square feet.
- 2** Flat wall signs should not exceed 18 inches in height and should not extend more than 6 inches from the surface of the building.
- 3** Projecting signs should be a maximum of 6 square feet per face.
- 4** Average height of letters and symbols should be no more than 12 inches on wall signs, 9 inches on awning and canopy signs, and 6 inches on window signs.
- 5** Window signs should obscure no more than 20 percent of the window glass.

## Execution

Sign professionals who are skilled at lettering and surface preparation should execute signs.

## Design

It is important that signs be readable while conveying an image appropriate for the business or the building in a historic setting. Often sign painters or graphic designers can assist with sign design.

## Shape

Shape of signs for commercial buildings should conform to the area where the sign is to be located unless a sign is to take on the shape of the product or service provided, such as a shoe for a shoe store. Such shapes should not obscure architectural elements of the building.

## Materials

Use traditional sign materials such as wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood, metal, or glass. Avoid the use of foam molded letters. Some plastic individual letters may be appropriate if they have a non-glossy finish and do not appear as having a shiny plastic appearance. Wall signs should not be painted directly on the surface of masonry walls if the wall has not been previously painted. Window signs should be painted or have decal flat letters and should not be three-dimensional.

## Color

Use colors that complement the materials and color scheme of the building, including accent and trim colors. Three colors are recommended, although more colors can be appropriate in exceptional and tastefully executed designs.

## Illumination

Generally, signs should be indirectly lit with a shielded incandescent light source. Internally lit plastic molded signs are not appropriate for the historic district.

## Buildings with Multiple Tenants

A master sign plan should be submitted for the building. Upper-floor tenants should be represented at each primary entrance by a flat, wall-mounted directory sign.

## Other Signs

Banners are temporary as indicated by the city zoning ordinance. Wall murals should not be discouraged but should be carefully reviewed for compatibility with the district character.



The owner of this coffee shop uses shapes of a grinder and mug to create a clever and attractive projecting sign.

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## AWNINGS & CANOPIES

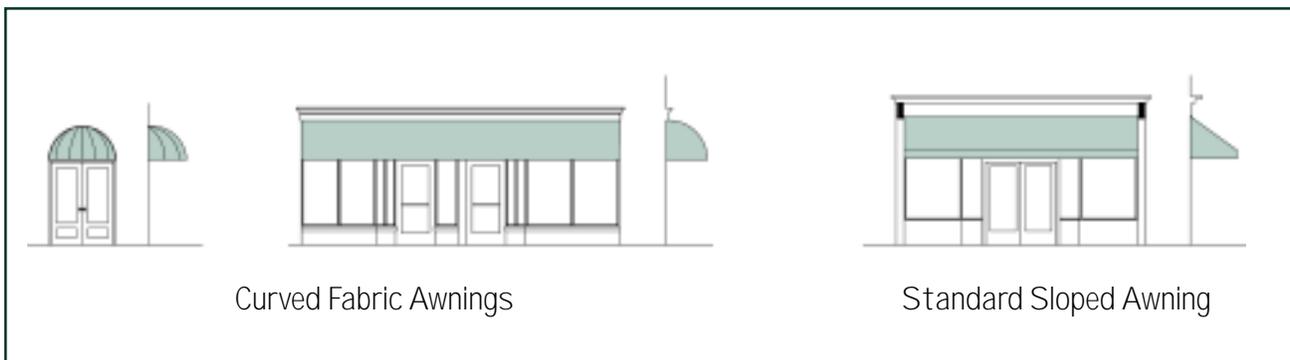
Awnings can contribute to the overall image of downtown by providing visual continuity for an entire block, helping to highlight specific buildings, and covering any unattractively remodeled transom areas above storefronts. They also protect pedestrians from the weather, shield window displays from sunlight and conserve energy.

### Awning and Canopy Types

- **Standard Sloped Fabric Awnings:** Whether fixed or retractable, sloped awnings are the traditional awning type and are appropriate for most historic buildings, both residential and commercial.
- **Boxed or Curved Fabric Awnings:** A more current design treatment, this type of awning may be used on non-historic or new commercial buildings.
- **Canopies and Marquees:** Appropriate on some commercial buildings, canopies and marquees must fit the storefront design and not obscure important elements such as transoms or decorative glass.
- **Aluminum or Plastic Awnings:** These awnings are inappropriate for any buildings within the historic district.



This curved fabric awning is also used as a location for the primary sign of the business.



## **Awning Design and Placement**

- 1** Place awnings carefully within the storefront, porch, door, or window openings so they do not obscure elements and do not damage materials.
- 2** Choose designs that do not interfere with existing signs or distinctive architectural features of the building or with street trees or other elements along the street.
- 3** Choose an awning shape that fits the opening in which it is installed.
- 4** Make sure the bottom of the awning valance is at least 7 feet high.
- 5** Avoid using metal or plastic awnings.

## **Awning Fabric and Color**

- 1** Coordinate colors with the overall building color scheme. Solid colors, wide stripes, and narrow stripes may be appropriate, but not overly bright or complex patterns.
- 2** Avoid using shiny plastic-like fabrics.

## **Signs on Awnings**

- 1** As appropriate, use the front panel or valance of an awning for a sign. Letters can be sewn, screened, applied or painted on the awning fabric; avoid hand-painted or individually made fabric letters that are not professionally applied.
- 2** See the sign section for size and placement requirements for awning signs.

Reference: "Keeping Up Appearances: Storefront Guidelines," 1983, National Main Street Center publication by the National Trust for Historic Preservation.

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## GUIDELINES FOR NEW COMMERCIAL CONSTRUCTION

The following guidelines offer general recommendations for the design of new commercial buildings in Winchester's Historic District. The intent of these guidelines is not to be overly specific or to dictate certain designs to owners and designers. The intent is also not to encourage copying or mimicking particular historic styles, although some property owners may desire a new building designed in a form that respects the existing historic styles of the district.

These guidelines are intended to provide a general design framework for new construction. Good designers can take these clues and have the freedom to design appropriate, new commercial architecture for Winchester's Historic District. These criteria are all important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each criterion varies within each area as conditions vary. For instance, setback, scale and height may be more important than roof forms since the sloping roofs of most buildings are not visible in the downtown area.

The guidelines in this brochure do not pertain to certain types of institutional buildings such as schools, libraries, and churches. These buildings due to their function and community symbolism usually are of a distinctive design. Their scale is often more monumental and massing and orientation relate to the particular use within the building. For this reason, the design of any new such institutional building in the district would not follow these commercial guidelines but should relate more to traditional designs of that particular building type. Nevertheless, the design of this type of project would still be reviewed by the BAR.

There is limited opportunity to build new structures in the downtown area since most of the land is already occupied by existing historic buildings. For this reason, buildings that contribute to the historic character of Winchester's historic district generally should not be demolished for new construction.

## SETBACK AND SPACING

Setback is the distance between the building wall and the property line or right-of-way at the front of the lot. Spacing refers to the distances between buildings. Most commercial buildings in Winchester's historic district have a very limited setback and spacing.

Set back and spacing for new construction in downtown should relate to the majority of surrounding historic commercial buildings.



## MASSING AND BUILDING FOOTPRINT

Mass is the overall bulk of a building and footprint is the land area it covers. In Winchester's downtown, most buildings have a tall rectangular mass and are sited on lots with an average width of twenty to forty feet. The nature of the mass will be further defined by other criteria in this chapter such as height, width and directional expression.

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



The massing and footprint of a new structure (green box) may appear too large for this block unless its facade is divided into several smaller bays.

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## COMPLEXITY OF FORM

A building's form, or shape, 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.

In general use simple rectangular forms for new construction that relate to the majority of surrounding commercial buildings.



The rectangular forms of these commercial buildings are simple as is their facade organization. Decoration, cornices, and openings add interest and complexity.

## DIRECTIONAL EXPRESSION

This guideline addresses the relationship of height and width of the front elevation of a building mass. A building is horizontal, vertical, or square in its proportions. The majority of commercial structures are vertical in their expression although there are several types of exceptions in the district. Many of the larger buildings are more horizontal in proportions as are late eighteenth and early nineteenth century residential structures that have been adapted for commercial purposes. Lastly, many of the twentieth century commercial buildings are more horizontal or square since they are built on larger lots or on several older lots that have been combined into a larger parcel.

In new construction, respect the directional expression (or overall relationship of height to width) of surrounding historic buildings. The directional expression of many commercial buildings in Winchester's Historic District is vertical.



While many of the commercial buildings have vertical proportions, larger historic structures and more recent buildings are more horizontal in appearance.

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## HEIGHT AND WIDTH

The actual size of a new building can either contribute to or be in conflict with a historic area. While zoning allows up to 75 feet in height in the B-1, Central Business District, commercial buildings in the historic district for the most part range from two to four stories.

New construction proportions should respect the average height and width of the majority of existing neighboring commercial buildings in the district.



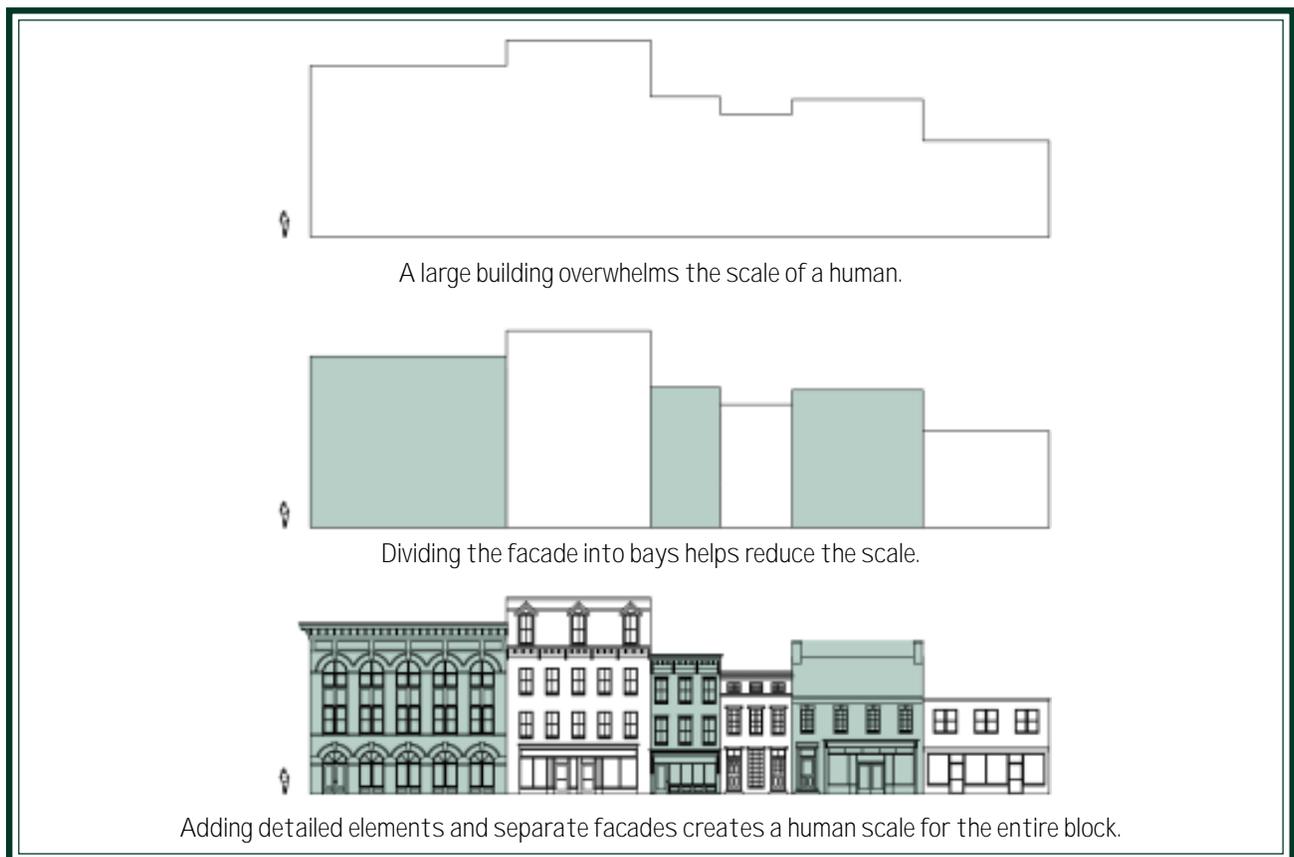
The new building (shaded box) reflects the average height of the block and its three vertical bays relate better to the existing buildings than one large facade. (See drawing below)



## SCALE AND ORIENTATION

Height and width also create scale, or the relationship between the size of a building and the size of a person. Scale also can be defined as the relationship of the size of a building to neighboring buildings and of a building to its site. The design features of a building can reinforce a human scale or can create a monumental scale. In Winchester, there is a variety of scale. For instance, an institutional building like a church or library may have monumental scale due to its steeple or entry portico while a more human scale may be created by a storefront in a neighboring commercial building. Orientation refers to the direction in which the front of a building faces.

- 1** Provide features on new construction that reinforce scale and character of the surrounding area, whether human or monumental, by including elements such as storefronts, vertical and horizontal divisions, upper stories windows and decorative features.
- 2** New commercial construction should orient its facade in the same direction as adjacent historic buildings, that is to the street.
- 3** Front elevations oriented to side streets or to the interior of lots should be discouraged.



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## ROOF

The roof is not a prominent element in many of the commercial buildings found in the historic district since most are hidden from public view. Exceptions include gable or mansard roof forms that are scattered throughout the downtown. Many of these are gable roofs of earlier dwellings that have been adapted to commercial use. Common roof materials in the historic district include slate, metal, and composition shingles.

- 1** When designing new commercial buildings, respect the character of roof types and pitches in the immediate area around the new construction.
- 2** For new construction in the historic district, use traditional roofing materials such as slate or metal. If using composition asphalt shingles, use a textured type that resembles a thicker form. This design relates better to the visual image of historic shingle patterns than thin asphalt types. Built-up roofs with tar and gravel are appropriate for flat roofs not visible from a public right-of-way.



While many roofs are not visible in commercial buildings, this drawing shows that some blocks in Winchester's downtown have structures with mansard or gable roof forms.

## OPENINGS: WINDOWS & STOREFRONTS

Traditionally designed commercial buildings found in Winchester have distinctive rows of upper story windows and storefronts on the first level. The windows typically have vertical proportions and may have a decorative lintel or cap over them. Their light (pane) configuration varies with the style and age of the building.

- 1** The rhythm, patterns, and ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent facades. The majority of existing commercial buildings in Winchester's Historic District have a higher proportion of openings to wall area. This factor suggests that new buildings should also share that general proportion of openings to wall, particularly in regard to the storefront on the first level.
- 2** The size and proportion, or the ratio of width to height of window openings of new buildings' primary facades, should be similar and compatible with those on facades of surrounding historic buildings.
- 3** Window types should be compatible with those found in the district, which are typically some form of double-hung or casement sash.
- 4** Traditionally designed openings generally have a recessed jamb on masonry buildings and have a surface mounted frame on frame buildings. New construction should follow these methods in the historic district as opposed to designing openings that are flush with the rest of the wall.
- 5** Many storefronts of Winchester's historic buildings have typical elements such as transoms, cornices, bulkheads, and sign areas. Consideration should be given to incorporating such elements in the design of storefronts on new buildings.
- 6** If small paned windows are used in a new construction project, they should have true divided lights and not use clip-in fake muntin bars. Most major window manufacturers make a wide variety of windows that still have true divided lights.



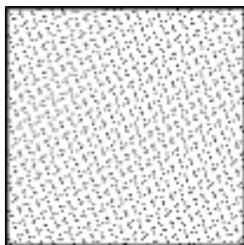
The design of new buildings should reflect the large area of openings that Winchester's traditional commercial structures contain, particularly at the first level.

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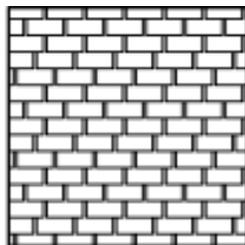
## MATERIALS AND TEXTURE

There is a rich variety of building materials and textures found throughout Winchester's downtown including brick, limestone, wood siding and stucco.

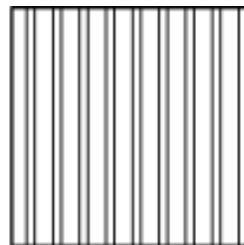
- 1** The selection of materials and textures for a new commercial building should be compatible with and complement neighboring historic buildings.
- 2** In order to strengthen the traditional image of the commercial area of the historic district, brick or stone are the most appropriate materials for new buildings.
- 3** Synthetic sidings such as vinyl, aluminum and synthetic stucco (EIF products) are not historic cladding materials in the historic district and their use is prohibited.



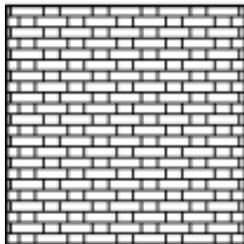
Stucco



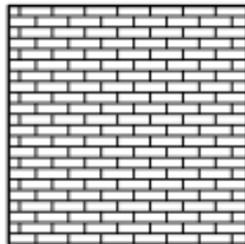
Rectangular Wood Shingles



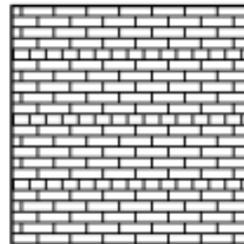
Board & Batten



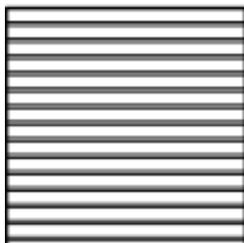
Brick-Flemish Bond



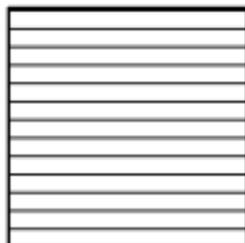
Brick-Running Bond



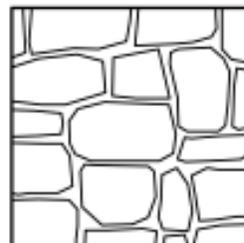
Brick-Common Bond



German Wood Siding



Wood Siding



Stone

While there is great variety in the materials of Winchester's historic district, most new commercial buildings should use brick or stone for their exterior materials.

## ARCHITECTURAL DETAILS

The details and decoration of Winchester's commercial historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhang, chimneys, lintels, sills, brackets, masonry patterns, shutters, entrance decoration, and storefront elements. The important factor to recognize is that many of the older commercial buildings in the district have decoration and noticeable details.

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

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

## COLOR

The selection and use of colors for a new commercial building should be coordinated and compatible with adjacent buildings. For further information, see the general painting guidelines and illustration on page 16 of *Brochure 3: Residential Rehabilitation*.

## GUIDELINES FOR ADDITIONS

There are limited opportunities to make additions to many of Winchester's commercial buildings. An exterior addition to a historic building may radically alter its appearance. Before an addition is planned, every effort should be made to accommodate the new use within the interior of the existing building. When an addition is necessary, it should be designed and constructed in a manner that will complement and not detract from the character defining features of the historic building.

These guidelines for additions apply to schools, churches, and other institutional buildings as well as houses and commercial buildings in Winchester's Historic District.

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The design of new additions should follow the guidelines for new construction on all elevations that are prominently visible (as described elsewhere in this section). There are several other considerations that are specific to new additions in the historic district and are listed below.

## FUNCTION

Attempt to accommodate needed functions within the existing commercial structure without building an addition.

## DESIGN

New additions should not destroy historic materials that characterize the property. The new work should be differentiated from the old and should be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

## REPLICATION OF STYLE

A new addition should not be an exact copy of the design of the existing historic building. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new. The design of new additions can be compatible with and respectful of existing commercial buildings without being a mimicry of their original design.

## MATERIALS AND FEATURES

Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with the existing commercial historic building.

## ATTACHMENT TO EXISTING BUILDING

Wherever possible, new additions or alterations to existing commercial buildings and structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired. Therefore, the new design should not use the same wall plane, roof line or cornice line of the existing structure.

# COMMERCIAL BUILDINGS

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## SIZE

Limit the size of the addition so that it does not visually overpower the existing commercial building.

## LOCATION

Attempt to locate the addition on the rear elevations or in a manner that makes them visually secondary to the primary elevation of the commercial structure. If the addition is located on a primary elevation facing the street or if a rear or side addition faces a street, parking area, or an important pedestrian route, the visible elevation of the addition should be treated under the new construction guidelines.

NOTE: Consult Preservation Brief #11, 12, 13, 14, 25 and 27. (Publications available at [www2.cr.nps.gov/tps/briefs/presbhom.htm](http://www2.cr.nps.gov/tps/briefs/presbhom.htm) or in the City Planning Office.)

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