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WINCHESTER
HISTORIC DISTRICT
DESIGN GUIDELINES

RESIDENTIAL REHABILITATION

There is a wide range of building styles and types in Winchester that give the historic district its distinctive character. In order to evaluate the appropriateness of a design change, it is necessary to understand the characteristics of the styles of the buildings as shown in *Brochure I: Owning Property in Winchester*. For guidelines on site improvements see Brochure 2: Guidelines for Site Design.

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The following guidelines are designed to ensure that any rehabilitation project respects the overall appearance of the existing building, as well as the details that give it so much of its character. These guidelines are based on the *Secretary of the Interior's Standards for Rehabilitation*. For more detailed information about many of the following rehabilitation issues, visit the Planning Office in City Hall and review more detailed publications entitled *Preservation Briefs*. These technical booklets, published by the National Park Service, cover over forty preservation topics and are geared for property owners.

Foundation

The foundation forms the base of a building. On many buildings it 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.

1. Keep crawl space vents open so that air flows freely.
2. Retain any decorative vents that are original to the building.
3. Ensure that land is graded so that water flows away from the foundation and, if necessary, install drains around the foundation.
4. Remove any vegetation that may cause structural disturbances at the foundation.
5. Where masonry has deteriorated, take steps as outlined in the masonry section of this guideline.

NOTE: Consult Preservation Brief #1, 2 and 39. (Publications available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Foundation vents play an important role in keeping moisture from building up within the foundation.

Entrances, Porches, and Doors

Entrances and porches are often the primary focal points of a historic building and, because of their decoration and articulation, help define the style of the building. Entrances are functional and ceremonial elements for all buildings. Porches have traditionally been a social gathering point, as well as a transition area between the exterior and interior of the residence. The important focal point of an entrance or porch is the door. Winchester's Historic District has a very rich variety of all of these elements. Porches are a critical character-defining element in most of the residential historic structures in the district and, in particular, on many of the rowhouses.

1 Inspect masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, wood deterioration, open joints around frames, deteriorating putty, inadequate caulking, and improper drainage. Correct any of these conditions.

2 Repair damaged elements and match the detail of the existing original fabric. Reuse hardware and locks that are original or important to the historical evolution of the building.

Porches, such as this ornate example, are prominent and important historic elements that contribute to the historic district's distinctive character.

Parts of a Porch

NOTE: Consult Preservation Brief #45. (Publication available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Residential Rehabilitation

There are many porticos and entry stoops in the rowhouse blocks of the historic district.

3 Do not enclose porches on primary elevations, and avoid enclosing porches on secondary elevations in a manner that radically changes its historic appearance.

4 When installing storm or screen doors, ensure that they relate to the character of the existing door. They should be a simple design where lock rails and styles are similar in placement and size. Avoid using aluminum colored storm doors. If the existing storm door is aluminum, consider painting it to match the existing door. Use a zinc chromate primer before painting to ensure adhesion.

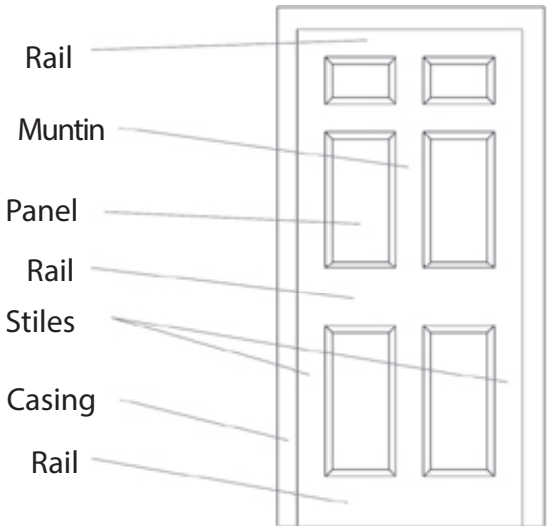
5 Replace an entire porch only if it is too deteriorated to repair, or is completely missing. The new porch should match the original as closely as possible in materials, size, and detail.

6 Do not strip entrances and porches of historic material and details. Give more importance to front or side porches than to utilitarian back porches.

7 Avoid substituting the original doors with stock size doors that do not fit the opening properly or do not blend with the style of the house. Retain transom windows.

8 Avoid removing or radically changing entrances and porches important in defining the building's overall historic character. If altering the porch and/or entrance is unavoidable, ensure that the new treatment matches or blends with the original style or character of the house.

Parts of a Door



Windows

Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. Because of the wide variety of architectural styles and periods of construction within the district, there is a corresponding variation of styles, types, and sizes of windows. They also play a major part in defining a building's particular style, and therefore, they should be retained instead of replaced. In that regard, the following website contains a wealth of details about historic windows and their replacement, as well as other valuable information on historic houses.

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

1. Retain original windows if possible. Ensure that all hardware is in good operating condition. Ensure that caulk and glazing putty are intact and that water drains off the sills.
2. Repair original windows by patching, splicing, consolidating or otherwise reinforcing. Wood that appears to be in bad condition because of peeling paint or separated joints can often be repaired.
3. Uncover and repair covered-up windows and reinstall windows with their original dimensions where they have been blocked in. If the window is no longer needed, the glass should be retained and the back side frosted, screened, or shuttered so that it appears from the outside to be in use.
4. Replace windows only when they are missing or beyond repair. Reconstruction should be based on physical evidence or old photographs.
5. Do not use materials or finishes that radically change the sash, depth of reveal, muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
6. Use true divided lights to replace similar examples and do not use false muntins in the replacement.

NOTE: Consult Preservation Brief #9, 13 and 33. (Publications available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Real shutters are hung on operable hinges (pintles) and are large enough to cover the window when closed.

7 Do not change the number, location, size, or glazing pattern of windows on primary elevations by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.

8 Improve thermal efficiency with weather stripping, storm windows (preferably interior), caulking, interior shades, and if appropriate for the building, blinds and awnings.

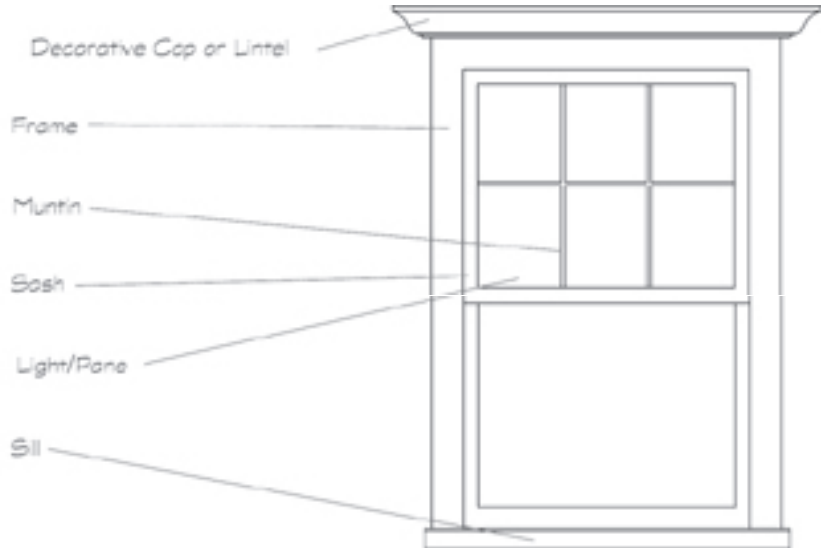
9 If using awnings, ensure that they align to cover the opening. Use colors that relate to the colors of the building.

10 Use shutters only on windows that show evidence of their use in the past. They should be wood (rather than metal or vinyl) and should be mounted on hinges. Shutters should be sized so that they cover the window opening when closed. Avoid shutters on composite or bay windows.

11 Vinyl, aluminum-clad, vinyl-clad, and wood composite windows, with or without removable muntins or muntins sandwiched between the glass, are generally not considered appropriate or compatible within the Primary and Secondary downtown assessment districts as defined in City Code. However, they may be considered appropriate on post-1947 buildings, on a case-by-case basis.

12 Aluminum-clad, and wood composite windows on non-primary, non-street-facing, or any limited visibility elevations may be considered appropriate outside of the Primary and Secondary downtown assessment districts, on a case-by-case basis.

Parts of a Window



Cornices, Parapets, and Eaves

The junction between the roof and the wall is sometimes decorated with brackets and moldings, depending on the architectural style. Sometimes, the wall extends above the roofline, forming a parapet wall that may be decorated to visually complete the design.

1. Repair rather than replace the cornice. Do not remove elements, such as brackets or blocks, that are part of the original composition without replacing them with new ones of a like design.
2. Match materials, decorative details, and profiles of the existing original cornice design when making repairs.
3. Do not wrap or cover the cornice or eaves with vinyl or aluminum; these substitute materials may cover up original architectural details and also may hide underlying moisture problems.
4. Do not replace an original cornice with a new one that conveys a different period, style, or theme from that of the building.
5. If the cornice is missing, the replacement should be based on physical evidence, or barring that, be compatible with the original building.
6. Some composite materials are available in custom-formed lengths such as urethane; while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board. New materials shall be considered on a case-by-case basis.

In this historic house the main cornice with brackets helps define the dwelling's Italianate style, while the classical cornice of the porch reveals that this element is a later change to the property.

Roofs

One of the most important elements of a structure, the roof serves as the "cover" to protect the building from the elements. Because of its form, size, and materials, the roof is often one of the most visible parts of any building and helps define the building's architectural style. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure.

1. Retain elements such as chimneys, skylights, and light wells that contribute to the style and character of the building.

2. When replacing a roof or components associated with roofs (i.e. down spouts, gutters,etc.) match or reuse the original materials as closely as possible. Evaluate roof replacement projects in light of the prominence and the visibility of the roof, the architectural distinctiveness of the roof, and the relative architectural and historic significance of the building.

3. Maintain critical flashing around joints and ensure proper functioning of the gutter system.

4. Ventilate the attic space to prevent condensation.

5. Place solar collectors and antennae on non-character-defining roofs or roofs of non-historic adjacent buildings.

6. Do not add new elements such as vents, skylights, or additional stories that would be visible on the primary elevations of the building.

7. The technology of solar panels continues to change rapidly. While appropriate use may be considered on a case-by-case basis, new products that mimic roof shingles, and solar panels that fit between standing-seam roof panels, are now available. It is important to minimize the visual impact by selecting types that blend in with an existing roof. Also solar panels should be installed on secondary roof elevations so that their visibility from a public right-of-way is minimized.

Roofs are a very visual element on many of the historic district's buildings such as these gable examples.

NOTE: Consult Preservation Brief #4, 19, 29 and 30. (Publications available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Roof Replacement Suggestions

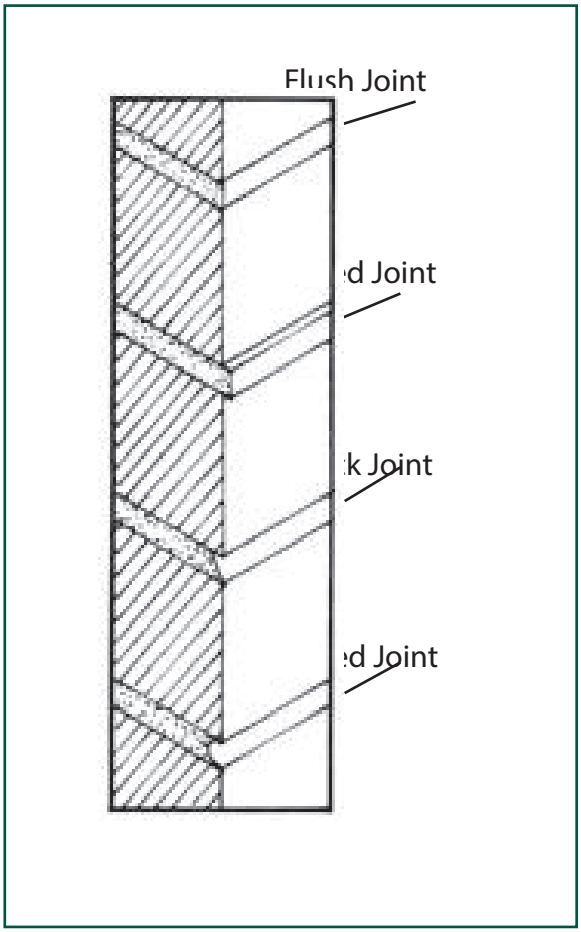
Avoid replacing a slate or standing-seam metal roof with asphalt shingles, as this would dramatically alter the building's appearance. Artificial slate may be used in place of the original. Slate and standing-seam metal are some of the historic roofing material found in the district. All of these materials are still available. Before replacing slate with new slate, or a substitute material, ensure that the slate is deteriorating and not the roof flashing. Buckingham slate, used on many local structures, should last approximately 175 years or longer and repairs may be possible instead of wholesale replacement. Pennsylvania slate lasts only approximately 75 years before it begins to delaminate; at that time it will need to be replaced. Since slate is expensive when replacing an entire roof, in cases of extreme financial hardship consider using substitute materials such as artificial slate, or possibly, standing-seam metal. When the exact material is not available, attempt to match pattern, color and size as closely as possible.

Masonry

Masonry includes brick, stone, terra cotta, concrete, tile, mortar and stucco. Masonry is used on cornices, pediments, lintels, sills, and decorative features, as well as for building walls, retaining walls, and chimneys. Color, texture, mortar joint type, and patterns of the masonry help define the overall character of a building. Winchester's Historic District has a rich collection of masonry structures and walls, many dating from the late eighteenth or early nineteenth century.

Most of the major masonry problems can be avoided with monitoring and prevention. Prevent water from causing deterioration by insuring 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. Repair cracks and unsound mortar with mortar and masonry that matches the historic material with respect to color and tooling.

1. Retain historic masonry features that are important in defining the overall character of the building.
2. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature, if possible. The size, texture, color, and pattern of masonry units, as well as mortar joint size and tooling, should be respected.
3. Repair cracks in masonry as they allow moisture penetration and, consequently, deterioration. Ensure that they do not indicate structural settling or deterioration.
4. Carefully remove deteriorated mortar and masonry in a way that does not damage the masonry piece, such as brick, or the masonry surrounding the damaged area. Duplicate mortar in strength, composition, color and texture.
5. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture.



NOTE: Consult Preservation Brief #1, 2, 6, 7, 15, 22 and 38. (Publications available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

6 Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry being repaired and should be mixed accordingly. Skilled craftsmen should do this type of work.

7 Repair broken stone or carved details with epoxies. Skilled craftsmen should undertake application of such materials.

8 Discourage the use of waterproof, water-repellent, or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.

9 Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use chemical paint and dirt removers formulated for masonry. Use a low-pressure wash, equivalent to the pressure in a garden hose, to remove chemicals and clean building. Have test patches of cleaning performed on building and observe the effects on the masonry.

Masonry elements may be an important design feature, as seen on this ornate facade.

10 Do not sandblast masonry because once the hard outer shell of older brick is removed, the soft inner core is subject to accelerated deterioration due to moisture penetration combined with freeze/thaw cycles.

11 Generally leave unpainted masonry unpainted. See Paint section (page 16) for information on repainting masonry.

12 Use knowledgeable cleaning contractors and check their references and methods. Look for damage caused by the improper cleaning such as chipped or pitted brick, washed out mortar, rounded edges of brick, or a residue or film.

Wood

The flexibility of wood has made it the most common building material throughout much of America's building history. Because it can be easily shaped 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. Additionally, wood is used in major elements such as framing, siding, and shingles. Many of the historic buildings in Winchester'shistoric district, particularly residential structures, are clad in wood siding.

1. Retain wood as the dominant framing, cladding, and decorative material for Winchester's historic buildings.

2. Retain wood features that define the overall character of the building. Repair rotted sections with new wood, epoxy consolidates, or fillers.

3. Replace wood elements only when they are rotted beyond repair. Match the original in material and design, or use substitute materials that convey the same visual appearance. Base the design of reconstructed elements on pictorial or physical evidence from the actual building rather than from similar buildings in the area.

4. Avoid using unpainted pressure-treated wood except for structural members that will be near the ground and outdoor floor decking. Pressure-treated lumber may be painted or stained after is has weathered for a season.

5. For cleaning and repainting wood, see the Paint Section of these guidelines (page 16).

The elaborate design of this wooden porch is created with decorative brackets, posts, cornice pieces, and the cutout balustrade.

6 Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces primed and painted. As necessary, use appropriate pest poisons, following product instructions carefully. Re-caulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.

7 To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters, while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than 1/2 inch, it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

8 Allow pressure-treated wood to season for a year before painting it. Otherwise, the chemicals might interfere with paint adherence.

NOTE: Consult Preservation Brief #8 and 9. (Publications available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Metals

Various architectural metals are used on historic structures in Winchester and, in particular, on many of the commercial buildings. Cast iron, steel, pressed tin, copper, aluminum, bronze, galvanized sheet metal, and zinc are some of the metals that occur mainly in cornices, light fixtures, and decorative elements such as balconies, grates, and fences.

Tips for Metal Maintenance

1. When cleaning metals is necessary, use the gentlest means possible. Do not sandblast copper, lead, or tin. See the Paint section of these guidelines for additional information on cleaning and preparing surfaces for repainting (page 16).
2. Do not remove the patina of metals such as bronze or copper since it provides a protective coating and is a historically significant finish.
3. Repair or replace metals as necessary, using identical or compatible materials. Some metals are incompatible and should not be placed together without a separation material such as non-porous neoprene gaskets or butyl rubber caulking.

The historic district contains many examples of attractive wrought-iron metal fences.

NOTE: Consult Preservation Brief #13 and 27. (Publications availableathttps://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Substitute Materials

A building's historic character is a combination of its design, age, setting, and materials. The exterior walls of a building, because they are so visible, play a very important role in defining its historic appearance. Wood clapboards, wood shingles, wood board-and-batten, brick, stone, stucco, or a combination of the above materials all have distinctive characteristics. Synthetic materials can never have the same patina, texture, or light-reflective qualities.

These modern materials have changed over time, but have included asbestos, asphalt, vinyl, aluminum, and EIFS (exterior insulation and finish system), and have been used to artificially create the appearance of brick, stone, shingle, stucco and wood siding surfaces.

In addition to changing the appearance of a historic building, synthetic sidings may make maintenance more difficult because they may cover up potential moisture problems that can become more serious. Artificial siding, once it dents or fades, may need painting just as frequently as wood.

Some composite materials are available in custom-formed lengths such as urethane; while others, including cellular PVC, are dimensional mill-ready blanks. Flat board dimensional materials are available in wood-resin composites and cement board. Synthetic siding such as vinyl, aluminum, and synthetic stucco (EIFS products) are generally not considered appropriate in the historic district. Traditional materials remain preferred on principal elevations for residential rehabilitation; however, certain new materials, such as cementitious siding may be appropriate on non-principal elevations when they are compatible in scale and texture to the adjacent historic structures and complimentary to materials on adjacent historic structures.

Frequently, the installation of artificial siding results in the removal of historic elements like brackets and porches.

Artificial siding does not have the appearance or patina of real wood siding.

1. Remove synthetic siding and restore original building material, if possible.

2. If you are unsure about using a substitute material, please contact the BAR or the Northern Regional Office of the Virginia Department of Historic Resources.

3. While repairs utilizing traditional materials remain preferred, new materials associated with new architecture styles/forms and materials that are integral to that style shall be considered on a case-by-case basis.

NOTE: Consult Preservation Brief #8 and 16. (Publications available at https://www.nps.gov/tps/how-to-preserve/briefs.htm or in the City Planning Office.)

Paint

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 a historic district. Many times however, buildings are painted inappropriate colors or colors are placed incorrectly.

Some paint schemes use too many colors but more typical is a monochromatic approach in which one color is used for the entire building. On particularly significant historic buildings there is the possibility of conducting paint research to determine the original color and then recreating that appearance.

1. Remove loose and peeling paint down to the next sound layer, using the gentlest means possible: hand scraping and hand sanding (wood and masonry) and wire brushes (metal). A heat gun or plate can be used on wood for heavy build-up of paint. Take precautions when removing older paint layers since they may contain lead.
2. Do not use sandblasting, open flames, or high-pressure water wash to remove paint from masonry, soft metal, or wood. Take precautions when removing older paint layers since they may contain lead.
3. Choose colors that blend with and complement the overall color schemes on the street. Do not use bright and obtrusive colors. The numbers of colors should be limited and individual details such as brackets should not be painted with an additional accent color. Doors and shutters can be painted a different accent color than the walls and trim. Follow color recommendations of particular architectural styles on the following pages.

Painting Tips

- Ensure that all surfaces are free of dirt, grease, and grime before painting.
- Prime surfaces if bare wood is exposed or if changing types of paints, such as from oil-based to latex.
- Do not apply latex paint directly over oil-based paint, as it will not bond properly.
- Use a high-quality paint and follow manufacturer's specifications for preparation and application.
- Avoid painting masonry that is unpainted.

NOTE: Consult Preservation Brief #10, 28 and 37. (Publications availableathttps://www.nps.gov/tps/how-to-preserve/briefs.htmor in the City Planning Office.)

Paint: A Guide to Color Placement and Selection

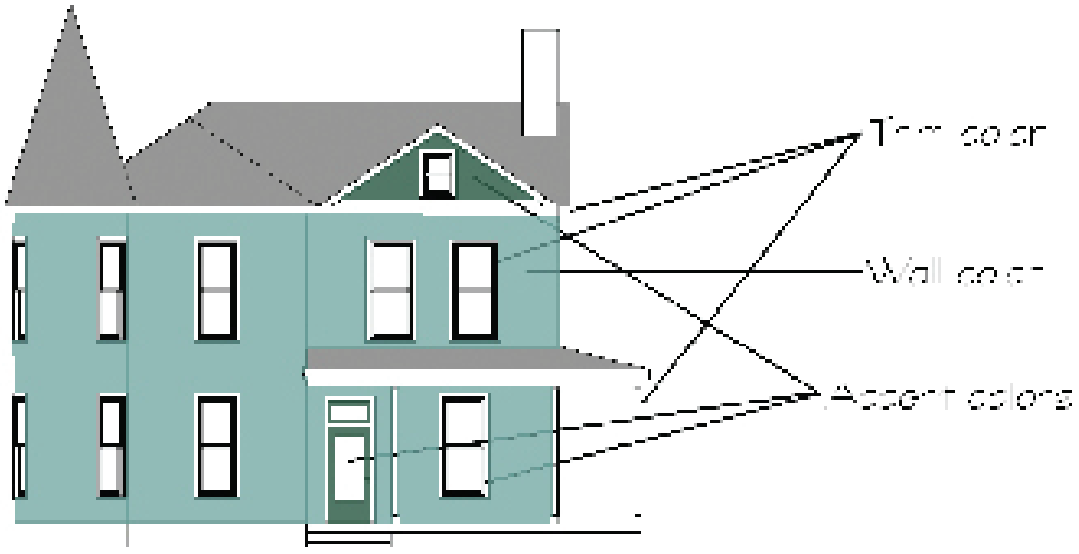
Placed correctly, color accentuates details of the building. Generally, for residential buildings, walls and trim can be painted contrasting colors, with doors and shutters a third, accent color. A fourth color may be appropriate for very elaborate Queen Anne houses but, even then, individual details generally should not be highlighted since this may give a disjointed appearance to a house.

Federal or Greek Revival: When the walls are red brick, the trim is frequently painted white. On a wood frame Greek Revival house, the walls and trim should be painted a light color such as white or off-white with a contrasting darker tone paint color on the shutters and doors.

Gothic Revival: The use of natural earth tones is most appropriate for this romantic style. Trim and doors and shutters may be highlighted with a complementary color.

Italianate: Pale pastel wall colors accented with an even lighter trim color characterize the Italianate style. Trim elements such as brackets, window and door surrounds and columns can be accentuated through the use of a light paint color. Shutters can be painted in a contrasting darker tone.

Second Empire: Deep, rich colors such as rusts, greens, browns, and reds can be used on the wall surfaces and trim of Second Empire-era houses. The trim and wall surfaces can be painted in contrasting colors such as rust for the walls and green for the trim such that the trim work and detailing is emphasized. If authentic color schemes like this are not desired then tinted wall color and light color trim would be appropriate.



Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns may be used on the exterior trim and walls of late-Victorian-era houses. Keep in mind that some darker colors may chalk and fade more quickly than lighter colors. The important objective is to emphasize the many textures of these highly ornate structures. Decorative wood shingles may be painted a different color from the siding on the same building. It is best to treat similar elements with the same color to achieve a unified appearance rather than one that is overly busy and disjointed appearance. On very ornate houses, more colors can be used.

Victorian Vernacular: These simpler designed dwellings are often painted with a light color on the walls and a darker trim and window sash color or colors. A third accent color may highlight doors and shutters.

Romanesque Revival: The masonry structures are frequently trimmed out in several rich colors similar to the Queen Anne style. An alternative is to select a natural color for trim that may relate to the color of the masonry walls.

Colonial Revival: Softer colors should be used on these buildings, with the trim painted white or ivory, since this style reflects a return to classical motifs.

American Foursquare: Use similar color schemes as the Colonial Revival.

Neoclassical Revival/Beaux Arts: Light colors such as yellows, grays, and whites can be used on the Neoclassical Revival house. For example, light yellow walls might have a complimentary white trim, which slightly accentuates the trim work, but make the entire composition read as a whole. Shutters may be painted in a contrasting, much darker, color such as a deep green or black.

Tudor Revival: The Tudor Revival style features half timbering members which are accentuated through the use of a dark brown paint color as is trim. The stuccoed walls in the background are also in the earth tone ranges, but much lighter.

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

Note: Historic Colors Guide

Compiled by PHW, this guide provides Historic District property owners a reference to what colors are recommended for certain ages and architectural styles of buildings. The BAR does not have a fixed color palette that owners must choose from.

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