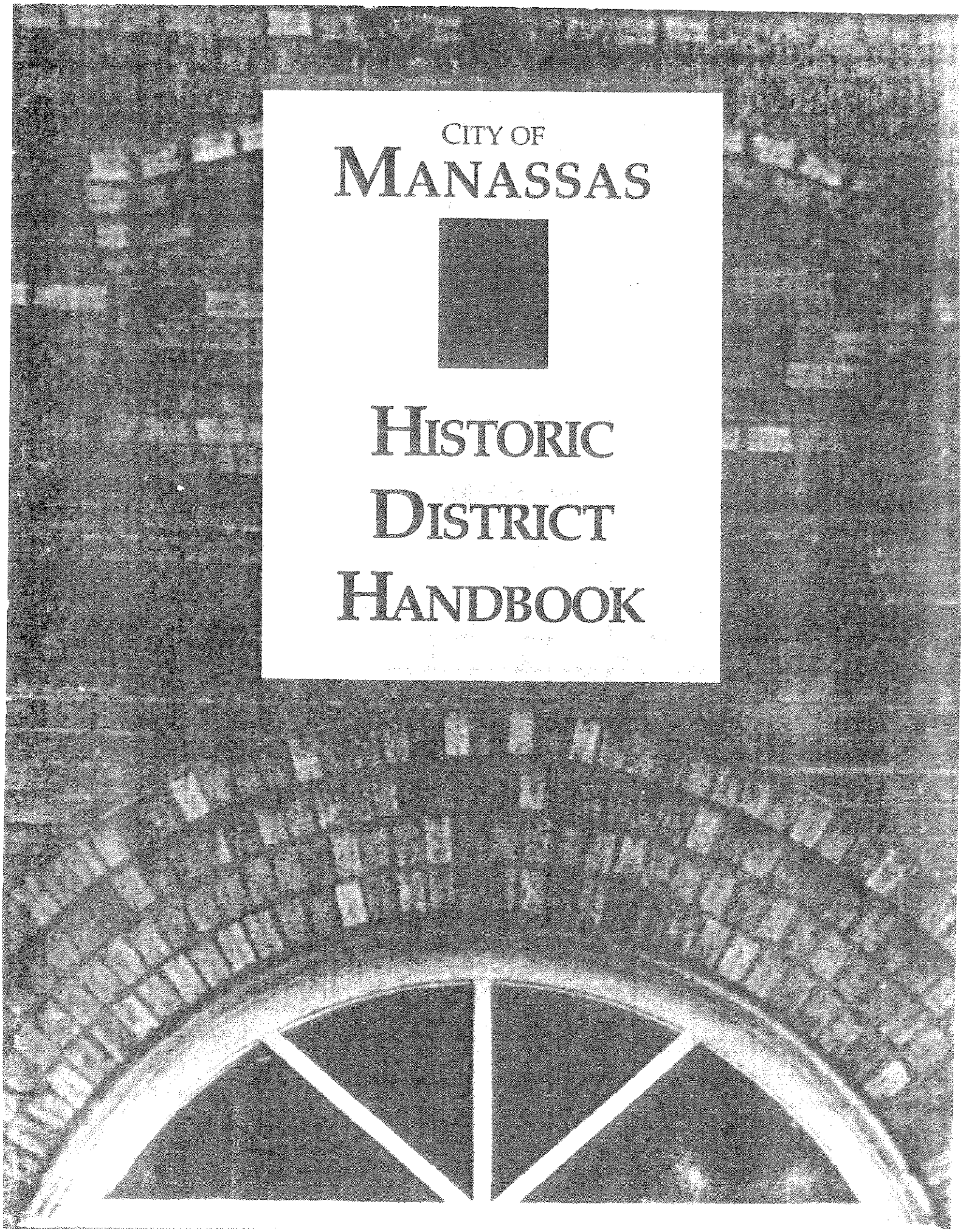
CITY OF

MANASSAS

HISTORIC DISTRICT HANDBOOK



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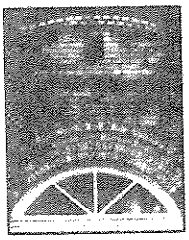

HISTORIC DISTRICT HANDBOOK

PREPARED FOR THE CITY OF MANASSAS
BY FRAZIER ASSOCIATES
AUGUST 1990

Manassas' Dixie Theatre

City of Manassas

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BACKGROUND

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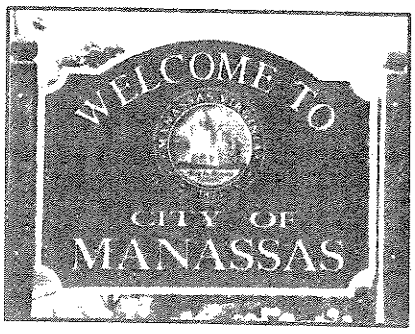


While Manassas is perhaps best known for its association with the famous nearby Civil War battlefields, the City also has a fine collection of historic architecture, most of which dates from the late 19th to the early 20th century. In recent years the City, civic groups, and the private sector have worked together to promote the further preservation of these historic buildings.

In 1978 an inventory of historic buildings was conducted jointly by Prince William County and the City of Manassas to identify significant historic resources that deserved recognition. As a result of that study the City of Manassas designated several local historic districts under the administration of a local architectural review board. The single sites of Mayfield Fort and Liberia Mansion were established as local historic districts in 1986 and the latter district was expanded in 1987. The larger Manassas Local Historic District comprising the downtown and many surrounding residential areas was established in 1985. A smaller portion of this district was listed on the National Register of Historic Places in 1987.

Other activities have reinforced this growing interest in the preservation of Manassas' historic buildings. Various public improvements have been undertaken in the downtown, and the community was designated a Virginia Main Street City as part of a statewide downtown revitalization program that is administered locally by Historic Manassas, Inc. The City has also received the status of a Certified Local Government (CLG) under the federal historic preservation program of the U. S. Department of the Interior, and the Architectural Review Board has received special training. The Manassas Museum continues to expand and will move into a new facility on Prince William Street in late 1990.

The City has commissioned the preparation of these design guidelines in order to provide more detailed information and direction for the Architectural Review Board and property owners within the local historic districts.

THE ROLE OF DESIGN GUIDELINES

Design guidelines can . . .

- give more detailed guidance to property owners contemplating changes or additions to their building or lot;
- result in more appropriate changes that reinforce the distinctive character of the districts;
- help identify and resolve specific design concerns which are frequently raised in the districts;
- assist the entire local building industry -- including architects, contractors, and suppliers -- and city officials such as building inspectors and public works officials in understanding the nature of the districts and how to reinforce their distinctive character;
- improve the design quality of future developments and growth within the districts;
- protect property values and public investment in the districts by discouraging poorly designed and inappropriate projects;
- increase the overall public awareness of the unique character of the historic districts.

Design guidelines cannot . . .

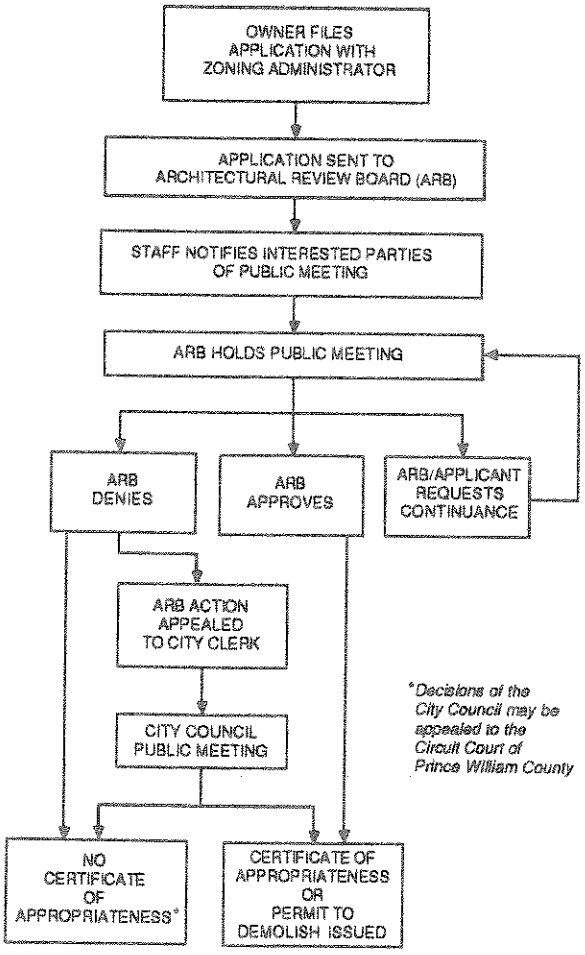
- increase new construction or rehabilitation activities or improve maintenance of existing buildings in the districts. The guidelines do not encourage these activities or provide incentives; they only provide guidance if the building owner decides to undertake a project;
- regulate the amount or location of growth and development within the districts;
- regulate the interior design of projects within the districts;
- insure the highest quality design in every instance. The philosophy of design guidelines should be to assist property owners, not to dictate to them. Guidelines that are flexible enough to allow a certain level of decision making by the property owner will be easier to administer and more widely accepted by the public at large. This factor is very important in new construction guidelines since overly specific criteria can stifle architectural creativity and often result in mediocre designs.

When Design Review Is Required

Repainting a structure in the same color does not require review.

Certain changes to the exterior of your property require a preliminary step of having your plans reviewed by the Architectural Review Board through a design review process in which a Certificate of Appropriateness is obtained.

Property owners in Manassas historic districts are required to obtain a Certificate of Appropriateness prior to any modifications, new construction, sign installation, or building relocation or demolition which would cause an exterior change in either the design, materials, size, or siting of the existing structure or the property. Interior modifications are exempt from review and do not require a Certificate of Appropriateness nor do many items of normal maintenance. The following chart illustrates the review process.



Most modifications which would require a Certificate of Appropriateness also require a building permit. Certificate of Appropriateness applications are available in the zoning administrator's office. Building permits may be obtained from the inspections office in City Hall.

The historic zoning ordinance provisions and the Certificate of Appropriateness process are in addition to all prevailing laws and in no way should be construed to diminish existing requirements of the zoning ordinance, building codes, or the general land use plan. It is the property owner's responsibility to contact the appropriate City offices to comply with all the existing laws and codes.

Minor work or actions may not require a Certificate of Appropriateness but an application needs to be submitted to the zoning administrator in order to determine if the proposed work is exempt from review. For a complete list of exempted work, see Sec. 34-118.7 of the zoning ordinance. In general the following minor work or actions are exempt:

1. Repainting a structure in the same color.
2. Replacing window panes, roofing slates, tiles, or shingles.
3. Adding storm doors, windows, awnings, and air conditioners to existing windows on residential structures.
4. Adding antennae, skylights, and solar collectors in locations not visible from a public street.
5. Minor landscaping which will not substantially affect the character of the property and its surroundings.
6. Minor additions or deletions to the structure which will not substantially change the architectural character of the structure or which are generally hidden from public view.
7. Construction of accessory buildings which relate to the character of the existing structures and its surroundings.
8. Construction of offstreet loading areas and offstreet parking areas containing five spaces or less in a commercial district.
9. Creation of outside storage in a commercial or business district which does not require structural changes or major grading.

Note: These minor actions are exempt from review by the Architectural Review Board but the zoning administrator may order that work be stopped and that an application be filed for review by the Board in any case where in his/her opinion the action may have an adverse effect on the historic district.

History of Development in Manassas

Prince William County Courthouse, erected after the county seat was moved to Manassas in 1892

Manassas often is referred to as one of the "youngest" cities in northern Virginia due to its late date of incorporation in 1873. Nevertheless, the area known today as Manassas has a rich 200-year history since its colonial settlement in the late 17th century. It is the first area in Prince William County to have been serviced by the railroad and is most widely known for being the location of the First and Second Battles of Manassas, which brought national attention to what was to become the War Between the States.

Manassas is located approximately thirty miles from Washington, D.C., on high, rolling farmland in the central portion of Prince William County. The county stretches from the Tidewater lands of the Potomac River to the Bull Run Mountains on the western border. Access to the city is provided by a number of roadways, including Interstate 66 from the east and west, Route 28 from the northeast and southwest, and Route 234 from the north and south.

Throughout the 17th and 18th centuries, the area was scattered with large slave-holding plantations, most of which farmed tobacco. In the early 1800s, dairy farming began to replace tobacco as the principal crop for Prince William County and the rest of the northern Virginia region. The lands in central Prince William County were not located near major travel routes or waterways and thus the development of communities was slower here than in other parts of Virginia.

The population in this area gradually increased during the late 18th century, as farming opportunities continued to attract settlers. This part of Prince William County became known as Tudor Hall, named for the post office which had formerly been a plantation house. The exact population numbers of Tudor Hall are unknown, but in 1800 the population in Prince William County peaked at 12,733 residents. As the frontier territories became more accessible, greater numbers of farmers chose to take advantage of the rich Shenandoah soils of western Virginia. By 1870 the population of Prince William County had decreased to 7,504 residents.

The installation of the railroad through this small community was the biggest turning point in Manassas history. The first railroad line in Tudor Hall and in Prince William County was the Orange

and Alexandria built in the early 1850s. This line connected the port of Alexandria to farmlands in southern Virginia. Although the railroad had the potential to create new businesses and attract future homesteaders, little development occurred in Tudor Hall as a result. Activity increased dramatically, however, when a new line, the Manassas Gap Railway, extended from the Shenandoah Valley to intersect with the Orange and Alexandria at what later was called the Manassas Gap Railway Junction, or "the Junction." The Junction provided a critical link between the fertile lands of the Shenandoah Valley, the Washington area market, and the Alexandria port. The economic value of this rail connection, not to mention its strategic location between the northern and southern capitals, was a critical factor during the progression of the Civil War. Two major battles were fought near this area, also known as Bull Run, to gain control of the Manassas Gap Railway Junction. These were among the first battles in history to enlist the use of railroads for the transport of troops, supplies, and the wounded.

CIVIL WAR YEARS

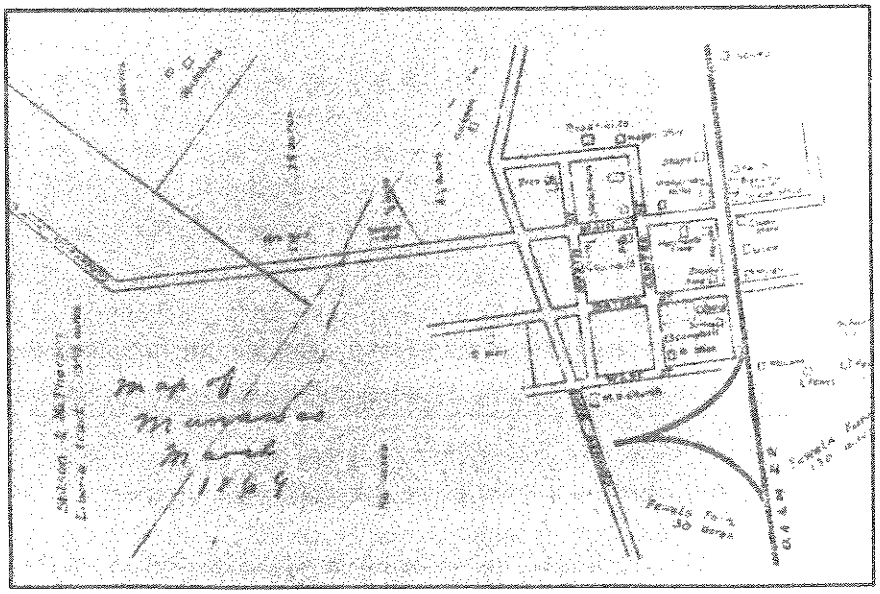
The Junction made its first appearance in the War Between the States in 1861, when it served as the depot and headquarters from which Confederate troop assignments were dispatched. This area became known as Camp Pickens and was the scene of the first major battle of the Civil War, called the First Battle of Manassas, on July 21, 1861. General Joseph E. Johnston, in anticipation of this battle, transported his troops from the south via the Orange and Alexandria to supplement General Beauregard's Confederate troops already stationed in Camp Pickens. His presence is believed to have contributed directly to the Confederate victory over General Irvin McDowell's Union forces in the First Battle of Manassas, and he and his soldiers could not have arrived in time without the railroad. After the fighting ended, the railroad was

Manassas Junction was occupied by troops from both sides during the Civil War.

used to transport wounded Confederate soldiers to hospitals in the south.

The Junction continued to be occupied by Confederate troops until they were ordered to Richmond to thwart a possible attack. General John Pope, commander of the Union forces, ordered all of his supplies to be delivered to the Junction in advance of his army. Upon learning of Pope's plans, General Thomas J. Jackson ordered a small cavalry unit to capture the Union supply depot. Once it was secured, Jackson's troops traveled to Camp Pickens and looted the Union's provisions. General Pope's troops arrived a month later to find their resources thoroughly depleted. Pope ordered an attack upon the Confederate army in August 1862. This battle subsequently became known as the Second Battle of Manassas. Although Confederate troops secured a victory, Union troops retained control of the Junction for the duration of the war.

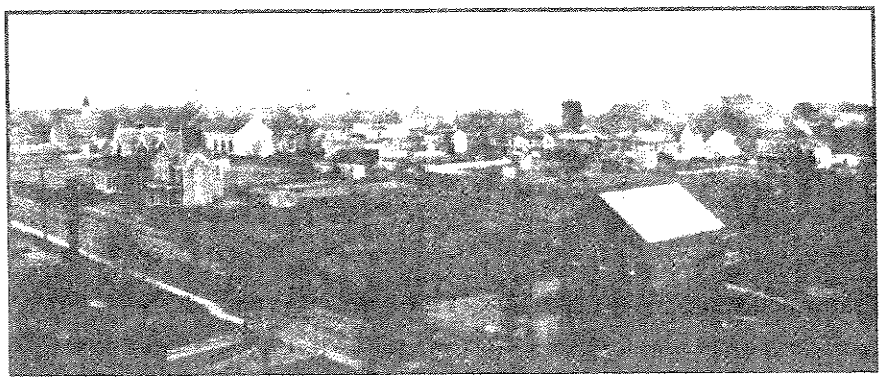
While occupation of the Manassas Gap Railroad Junction alternated between the Confederate and Union troops in the early years of the war, temporary storage buildings and train depots were created by both armies to respond to the immediate needs of the soldiers. Few, if any, permanent structures were erected during the war and what was built near the railroad tracks was destroyed whenever the armies from either side were forced from the area. Consequently, when the war was over in 1865, the lands surrounding the Junction were bare and burned. A few scattered structures built prior to the war remained. Of these, only three can be seen today: the rear ell section of the Kate Hooe House, located on the corner of Center and Quarry streets, constructed of logs and used prior to the Civil War as housing for railroad workers; Liberia Mansion, built in 1825, located off Mathis Avenue; and the Johnson Farm slave house, located on Wellington Road.



1864 Map of Manassas

THE TOWN OF MANASSAS

The Junction's importance did not fade with the end of the Civil War. Many new merchants and settlers took advantage of the area's prime trade location. In late 1865 development of Tudor Hall began in earnest. In 1873, Tudor Hall was incorporated as a town under the name Manassas. The county seat was moved from Brentsville to Manassas in 1892 due to its superior access.



Manassas in 1905, looking east toward downtown.

There is no definitive proof of the origin of the name Manassas, but Manassa (or Manasseh) seems to have been used as early as 1743-44 to identify the gap in the Blue Ridge Mountains that later supported the Manassas Gap Railway. Explanations of the meaning and source of the word cover a wide range of nationalities and time periods, but no one theory has been universally accepted.

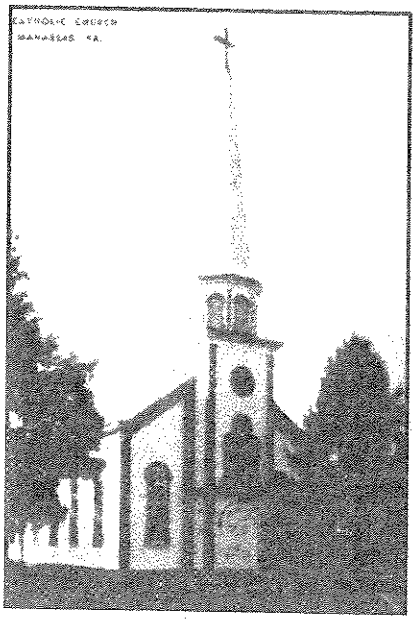
TWENTIETH-CENTURY MANASSAS

Business, residential, and municipal development continued steadily in Manassas until 1905, when a fire in the commercial section of town consumed over a block and a half of buildings. Both Battle and Main streets were burned before the fire could be controlled. Many of the existing brick commercial buildings in downtown Manassas were built in the decade following the fire of 1905. Examples of these buildings, as well as commercial structures designed in the Renaissance Revival and Colonial Revival styles, can be seen on Center, Main, Church, and Battle streets. Manassas also has a rich collection of prominent late 19th-century homes which abut the commercial section of the downtown and are located in the areas of Grant Avenue, Center Street, Quarry Road, and Main Street.

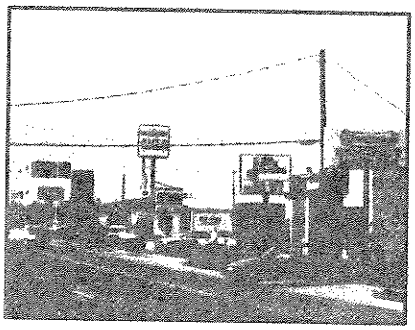
Manassas in the early 20th century

One of the most successful industries developed following the fire of 1905 was the Hopkins Candy Factory, built in 1908 for the

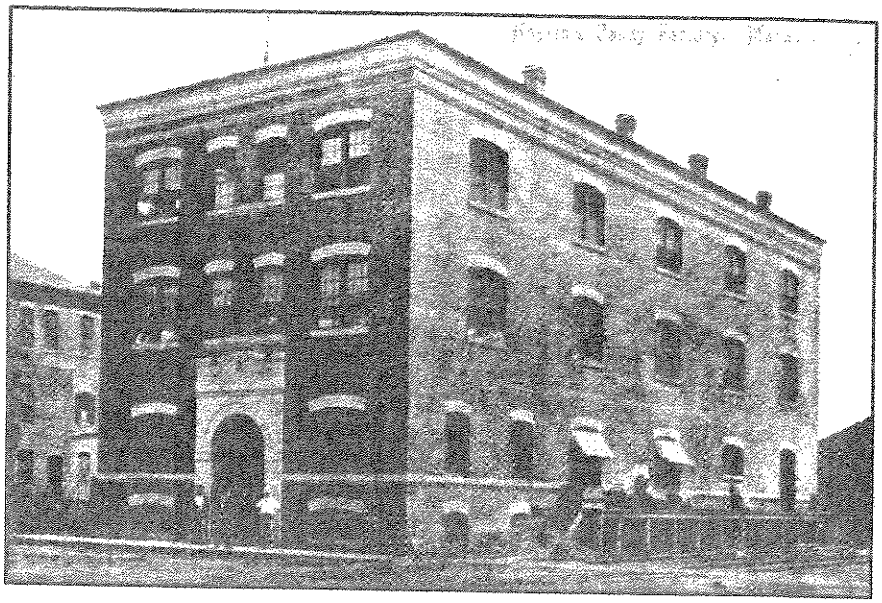
Background
History of Development



One of the many early churches in Manassas



Modern-day Manassas is experiencing rapid new development.



Hopkins Candy Factory

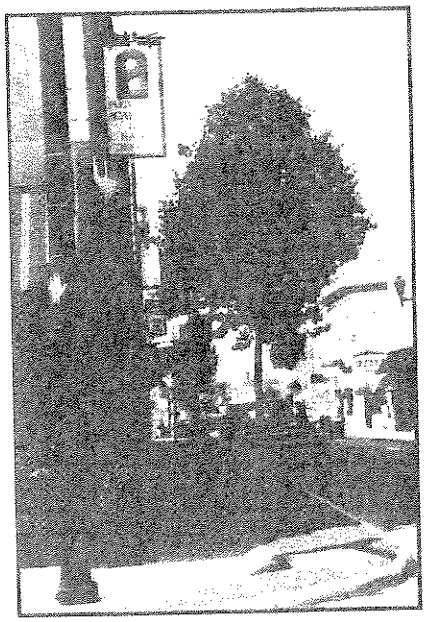
production of chocolate and soft candies. It was housed in what was considered to be at the time one of the most modern industrial buildings in the south and had a market spanning the entire east coast. The brick factory building still stands on Battle Street north of the railroad tracks. In 1916 the Manassas Feed and Milling Company began operation out of the Hopkins building, heralding the arrival of the milling trade in Manassas. The decades to follow saw milling become an important industry in the city, but dairy farming in the surrounding area was by far the largest local industry that used the railroad to export products to regional markets.

Manassas also is distinguished by the fact that, at one time, the town was deemed to have more churches per capita than any other community in the nation. This little-known fact reportedly was listed in *Ripley's Believe It or Not* in the 1930s. Many of Manassas' churches still survive and can be seen throughout the community.

Today the City of Manassas is one of the fastest-growing cities in the booming real estate market of northern Virginia. The explosive growth in Washington, D.C., following World War II had a direct impact on the rate and type of development in Manassas. From 1950 to 1970 the town grew from 1,804 residents to 9,164. The town changed its status to a city in 1975 and had grown to a population of 15,505 in 1980. Within five years it grew to 19,500 residents and was the fastest-growing community in Virginia. This pressure for more intense development within the City's limits will continue for the rest of this century when all of the City's land area is expected to be developed. By the year 2000, the population of Manassas is estimated to reach nearly 37,000.

Description of Manassas' Historic Districts

GENERAL DESCRIPTION



Downtown

The Manassas Local Historic District is the largest of the three local districts and includes over 300 structures. It is composed of the traditional downtown area as well as numerous surrounding neighborhoods. The Mayfield Fort Local Historic District and the Liberia Mansion Local Historic District are single-site districts and are discussed separately.

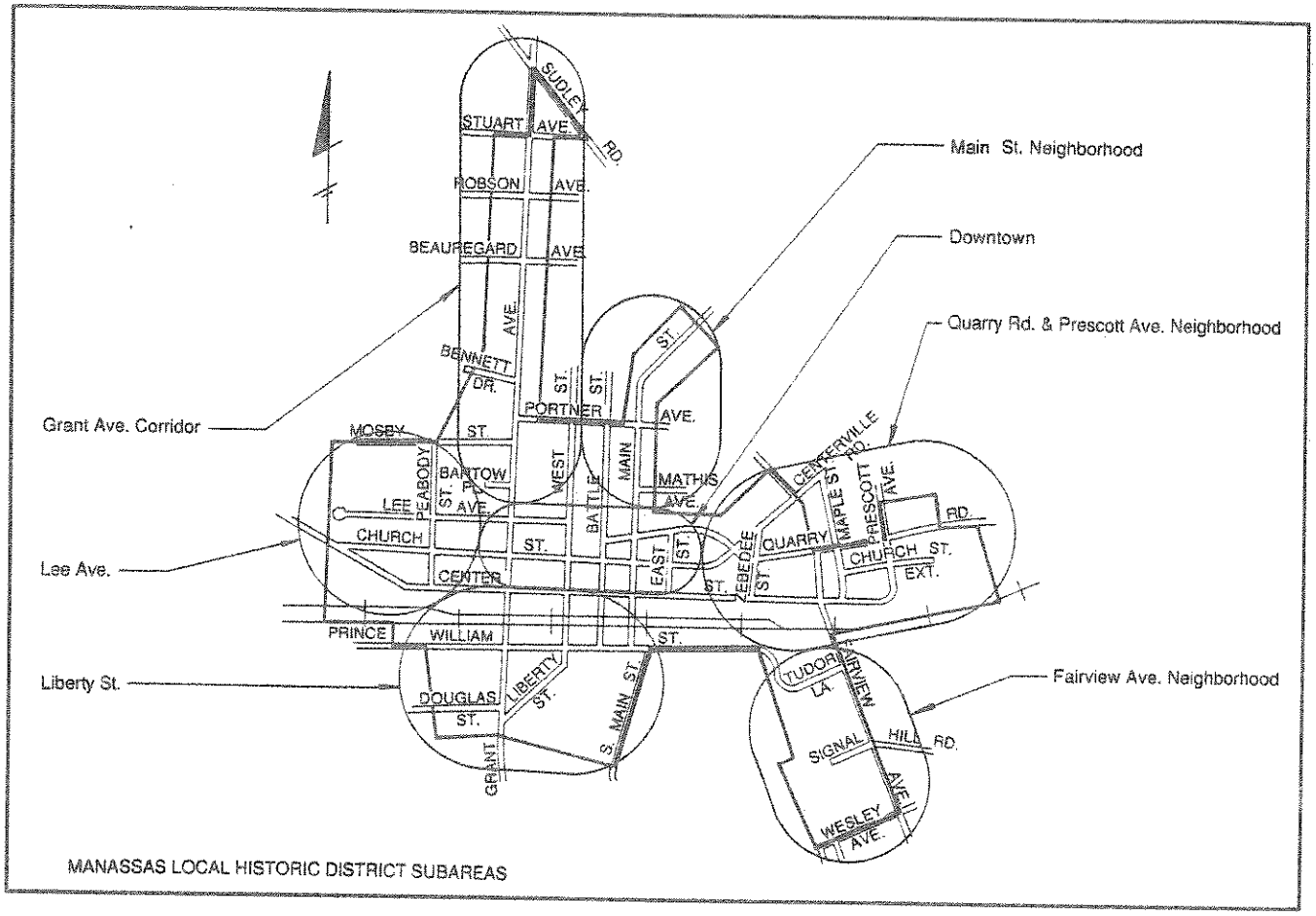
The Manassas Local Historic District is approximately 2.5 square miles located in the center of the City. Within its large boundaries are several distinctive subareas which are defined in terms of architectural style, use, siting, heights, and materials of buildings and general dates of construction. Because there is so much variety within the district, any review of new construction should consider how its design relates to character of the immediately surrounding buildings instead of more general criteria. The map on page 11 shows the boundaries of the district with its seven subareas and is available in the Planning Office in more detail.

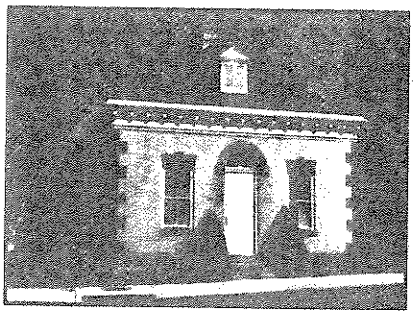
The Downtown subarea is the heart of the community and is largely commercial. The majority of the traditional commercial buildings are 2 to 3 stories and have no setback and no spacing between them. Masonry is the most common material in this subarea and many of the buildings display decorative brick patterns as well as ornate projecting cornices.

Grant Avenue Corridor

The Grant Avenue Corridor subarea lies north of the downtown. Much of Grant Avenue in this subarea is divided by a landscaped median containing traditionally styled light fixtures. Most residences in this subarea are sited on generous lots and have an average setback of 60 feet and an average spacing of 70 feet. Many houses are large scale and styles range from Queen Anne to Colonial Revival. Landscaping is abundant throughout this subarea.

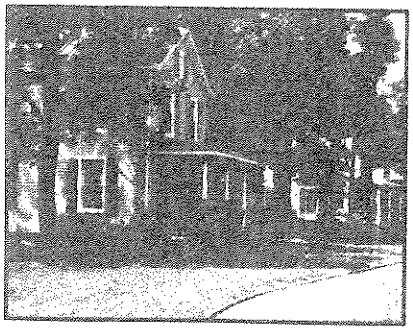
Background
District Description





Main Street Neighborhood

The Main Street Neighborhood subarea lies east of the Grant Avenue Corridor and north of the downtown. This is primarily a historic residential area interspersed with several newer houses and commercial buildings. Most of the houses are 2 stories and date from the turn of the century. They are on smaller lots and are closer together than the residences of Grant Avenue.



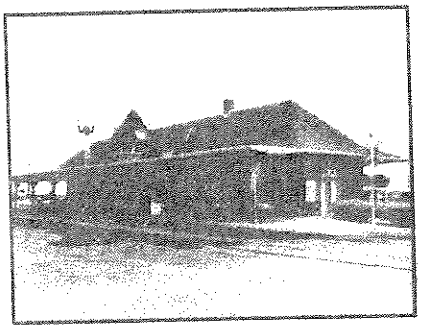
Quarry Road Neighborhood

The Quarry Road and Prescott Avenue Neighborhood subarea consists mainly of historic residences dating from the turn of the century, interspersed with several newer houses and commercial buildings. Many of the structures are 2 to 2-1/2 stories with gable roofs and are sited on medium-sized lots. The subarea contains a variety of styles including Queen Anne, Colonial Revival, and vernacular Victorian.

Background
District Description

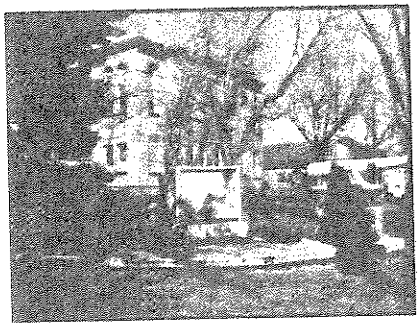
Fairview Avenue Neighborhood

The Fairview Avenue Neighborhood is a linear subarea typified by 2- or 2- 1/2-story structures on medium-sized lots. The Queen Anne and vernacular Victorian styles are most prominent. This subarea includes Tillit Hall, a late-19th-century house that has undergone many changes.



Train station in Liberty Street Neighborhood

The Liberty Street Neighborhood subarea is interspersed with a variety of commercial buildings. The neighborhood is characterized by simple, small, late-19th- and early-20th-century vernacular dwellings that are sited close together and close to the street in a more urban-like setting.

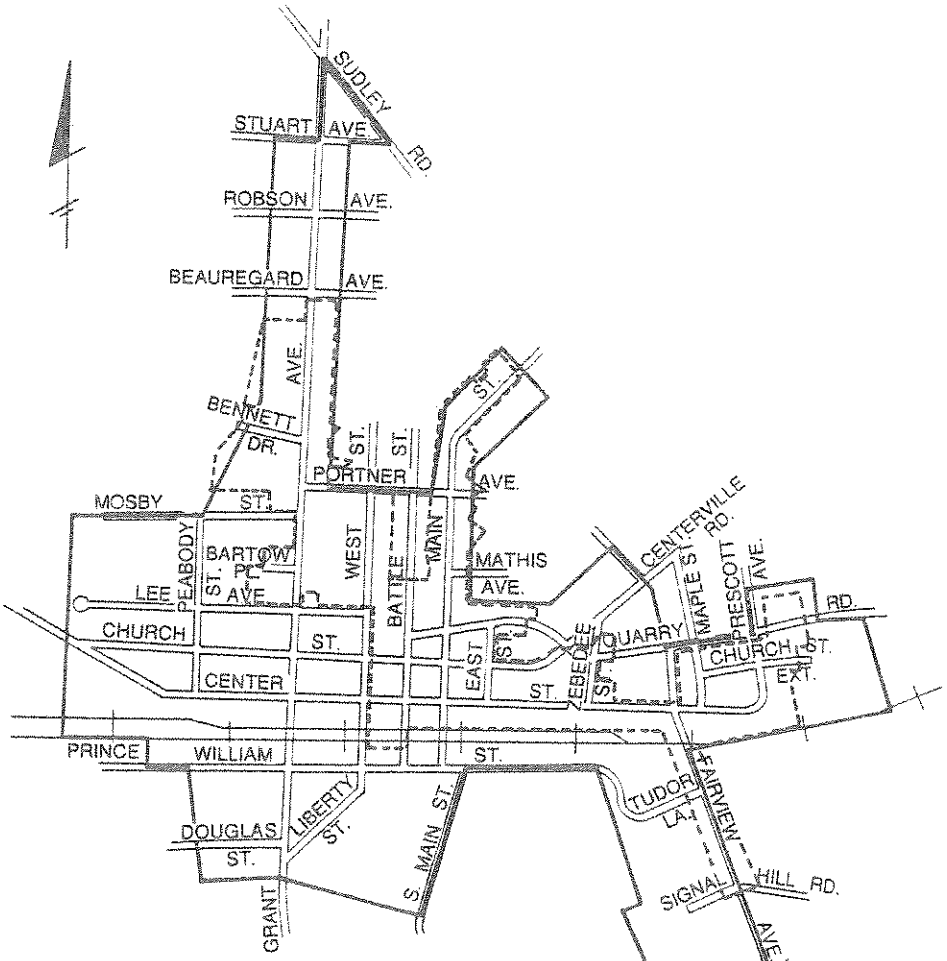


Courthouse, Lee Avenue subarea

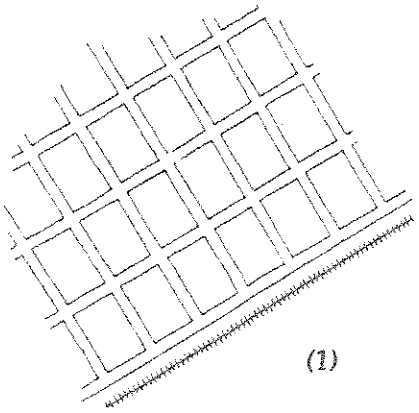
The Lee Avenue subarea includes 32 buildings, half of which are newer commercial structures that do not contribute to the historic character of the district. There is great variety in the setbacks and spacing of the buildings. Brick construction and flat roofs are common, as is much surface parking. This area contains the new Judicial Center, as well as the historically significant older Prince William County Courthouse and the Bennett Building (former Agricultural High School).

THE MANASSAS NATIONAL REGISTER DISTRICT

The National Register of Historic Places District is located within the Manassas Local Historic District and includes approximately 225 structures. The map below shows the boundaries of the two districts. Federal tax credits are available for substantial rehabilitation of income-producing properties within the National Register District. See page 26 for more information about this program.

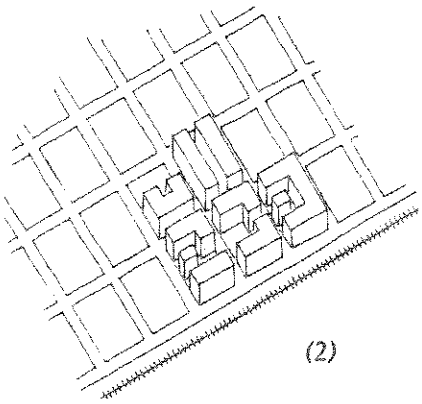


EVOLUTION OF MANASSAS' BUILDING PATTERNS



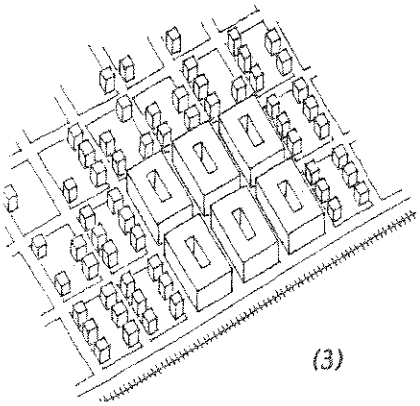
(1)

The accompanying sketches trace the types of building patterns in the Manassas Local Historic District and how they have changed in recent years with the advent of the automobile. Historically, Manassas was laid out in a grid system along the railroad that was responsible for much of the growth of the community in the 19th century. (Sketch 1)



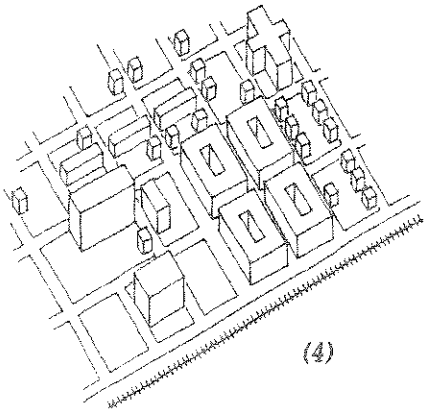
(2)

The original commercial buildings of the downtown, many of which survive today, are generally 2 to 3 stories, are constructed of masonry, have flat roofs, and are built next to each other without any side or front setbacks in the traditional "Main Street" arrangement. The result is often blocks of downtown buildings that create "street walls" and that help define the distinctive character of the area. (Sketch 2)



(3)

Surrounding the traditional downtown are the original neighborhoods of Manassas. These areas, like the commercial district, have a cohesive, but different development pattern. The neighborhood pattern consists of similarly scaled dwellings set back on landscaped lots with similar spacing between them. A relatively consistent architectural rhythm is thereby set up on these residential streets although there is a great variety of architectural styles within them. (Sketch 3)

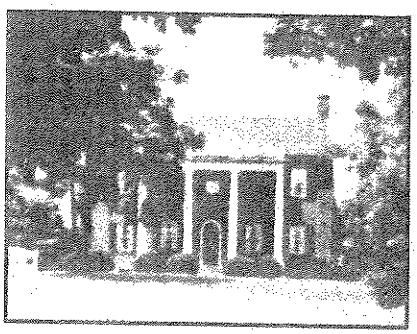


(4)

In recent years, an increasing amount of new construction has taken place on the edges of the historic district. While the materials and details may be similar to those of historic structures, often their scale and placement is not. Thus the cohesive historical patterns are breaking down. In order to accommodate the automobile and related parking needs, many newer office buildings are placed on large lots whose size does not relate to historic patterns. Also the size and scale of these structures often result in a larger building mass than is traditionally associated with the historic district. (Sketch 4)

The challenge of these guidelines in regard to new construction is therefore to develop recommendations to help new design relate more closely to the historic pattern of development and maintain the integrity of the district.

LIBERIA MANSION LOCAL HISTORIC DISTRICT



Liberia mansion

The Liberia Mansion site is owned by the city and comprises one building, an accessory building, and twenty acres located within a quarter-mile radius of the structures. The remaining part of the district on the west side of the mansion is privately owned and contains a variety of buildings.

Liberia Mansion, a 2-story imposing brick residence, was built in 1829 by William J. Weir on land inherited by his wife, Harriet Mitchell. The mansion was a residence until 1861, when Confederate General Pierre Gustave Toutant de Beauregard made his headquarters here. President Jefferson Davis was said to have visited the mansion during the First Battle of Manassas. One year later, Union General Irvin McDowell established his headquarters in Liberia and was visited by President Abraham Lincoln in 1862 after the General had been injured in battle. Liberia Mansion is thought to be the only existing structure in the United States which housed generals from both the Confederate and Union armies and had both the Union and Confederate Presidents pay visits. While the mansion is privately occupied, the City currently is studying long-term future uses compatible with its historic significance.

The Liberia Mansion District is located on the eastern side of the City and is bordered by the following streets: on the west by Liberia Avenue; on the north by a line parallel to and behind Portner Avenue between Liberia Avenue and the eastern border of the City; on the east by the City border; and on the south by Mathis Avenue. New townhouses abut the mansion property to the northwest and a large townhouse development is planned for a site directly adjacent to the western border of the mansion property. Commercial development is occurring on the southern side of the district.

MAYFIELD FORT LOCAL HISTORIC DISTRICT

This 11.5-acre district contains the remnants of an early plantation called Mayfield and the foundations of a Civil War fort. The site is located off of Liberia Avenue near the eastern border of the City and is bounded on the north by Quarry Road; to the west by Battery Heights Boulevard; to the south, generally, by Tapok Drive; and to the east by Liberia Avenue.

Mayfield belonged to the Hooe family in the late 18th century. Today, the foundations of the plantation house and outbuildings and a family cemetery survive. The Hooes were one of the first

A marker describes the historical importance of the Mayfield Fort site.

families to settle in the area that later became Manassas. Their 2-story stone plantation home was vacant by the year 1910 and was demolished for the stones by the owner.

The site also was used in the Civil War as a redoubt (Fort Number 315) by Confederate troops in 1862. Remains from the fort still can be seen. In 1984 the Hooe Farm was purchased by a developer who donated 11.5 acres, including the foundations, fort, and the family cemetery, to the City. In 1985 the site was established as a local historic district and there are plans to develop it as an interpretive park.

Zoning in Manassas' Historic Districts

The Architectural Review Board has general design review authority over exterior changes and new construction within the historic districts. However, the underlying zoning can also play an important role in the preservation of these unique areas. In Manassas, the local historic districts were designated from 1984 to 1987 and are overlay areas that are placed on top of existing zoning. Thus the different zoning districts were created independently of and prior to the historic district designations. The Manassas' historic districts contain the following zoning categories:

- R-1 Single Family Residential District
- R-2 Single Family Residential District
- R-2-S Small-Lot, Single Family Residential District
- R-3 Townhouses
- R-5 Multi-Family District
- B-1 Professional Business Office District
- B-3 City Center Commercial (Old Town District)
- B-4 General Commercial District
- I-1 Light Industrial District
- I-2 General Industrial District

MANASSAS LOCAL HISTORIC DISTRICT

Many of the zoning categories correspond to parts of the existing historic districts. There are several cases, however, where the type of zoning or the provisions within a particular zoning category may create a condition that could possibly conflict with the preservation objectives of the district. For example, the 75-foot height limit in the business zones could result in new buildings whose scale could visually overwhelm the existing 2- to 3-story historic commercial buildings.

In some instances the business zones extend into areas of historic houses and could increase pressure for replacing low-density dwellings with larger office buildings that would conflict with the residential character of the area. In addition, this more intense land use would require additional parking that in turn could alter the existing patterns of building setbacks or could threaten existing neighboring structures unless carefully managed.

Also, several areas of the district near the railroad tracks are zoned for industrial uses, a category that relates more to the past function of the railroad than to the realities of current downtown revitalization efforts. Care should be taken to insure that potentially incompatible industrial uses do not occur in these areas.

Likewise, there are certain provisions in the current sign ordinance for Manassas that allow sizes and types of signs that may not be compatible with the historic character of the district. For example, the ordinance allows ground signs in a commercial or industrial zone to be up to 50 square feet.

In many cases the Architectural Review Board has done an excellent job of insuring that appropriate changes are approved for historic buildings in the district even though the underlying zoning allows for greater latitude. The Architectural Review Board should continue to maintain its high standards of requiring a proposed change to any existing building or the construction of a new building to relate to the historic character of the district instead of to the maximum allowable provisions of the zoning ordinance.

LIBERIA MANSION LOCAL HISTORIC DISTRICT

Liberia Mansion itself is zoned for single-family residential use (R-2), but the rest of the historic district is zoned for townhouses (R-3) or commercial uses (B-4). New townhouses are under construction west of the mansion property but are buffered by woods and a planned recreation area.

The southern border of the Liberia district along Mathis Avenue is zoned B-4 commercial and is under increasing commercial development pressure. The area which remains vacant in this district is wooded, but the present buffer requirements for B-4 are inadequate to protect the integrity of the mansion property. The wide variety of uses allowed in B-4 also could compromise the historic setting. The existing height limit could allow new buildings to visually intrude upon the mansion as well.

A buffer of landscaped open space should be placed between the historic property and the B-4 zone and on both sides of the driveway which leads to the mansion from Mathis Avenue. This buffer should be taller than the 6-foot minimum requirement in B-4 in order to protect the views from the mansion property. The driveway buffer should also be wide enough to maintain the integrity of a sense of entry to the mansion. No opaque or translucent materials should be used in this buffer as allowed in the B-4 zone; landscaping or a wall constructed of materials appropriate to the historic character of the mansion should be required. Heights greater than 3 stories should not be permitted in this district. If they are, exterior lighting should be designed so as not to detract from the Liberia Mansion property.

MAYFIELD FORT LOCAL HISTORIC DISTRICT

The Mayfield Fort District lies within the R-5 Multi-Family District, which is characterized by townhouse condominiums and apartments. The areas immediately to the north and east of the district are zoned I-2. Although the actual Mayfield site is owned by the City and presumably will never be developed, the area which surrounds the site is within the R-5 District and has been developed.

DESIGN GUIDELINES

How to Use These Guidelines

- Looking at Your Building
- Rehabilitation
- New Construction

The following guidelines have been developed for the rehabilitation of existing buildings as well as for new construction and additions. The next three sections of this chapter provide basic information to assist building owners with their projects in the historic districts.

Looking at Your Building contains illustrations of typical residential and commercial structures with labels identifying individual building elements. Drawings and descriptions of various residential architectural styles are also provided for the homeowner.

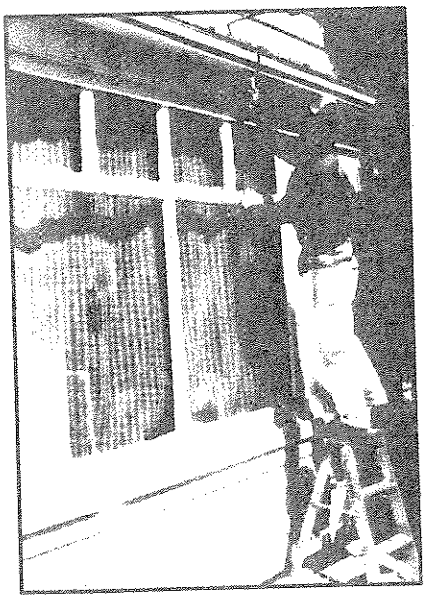
Before You Begin a Rehabilitation Project contains the Secretary of the Interior's Standards for Rehabilitation. These guidelines are the basis for many recommendations in this handbook. Special tax incentives and building code provisions that may be used in certain rehabilitation projects also are discussed. The importance of good maintenance on existing buildings is emphasized.

Before You Begin New Construction or an Addition reviews the general recommendations for the design of a new building or addition from the Manassas zoning ordinance and from the Secretary of the Interior's Standards for Rehabilitation.

The guidelines in the following chapters are organized around six categories of building design:

- **Site**
  (setback, spacing, parking, fences & walls, other features)
- **Building Mass**
  (form, expression, height & width, foundation, roof)
- **Openings**
  (windows, doors, storefronts)
- **Decorative Features**
  (porches & entrances, cornices, paint, signs, awnings)
- **Materials**
  (masonry, wood, metal, siding, glass)
- **Additions**

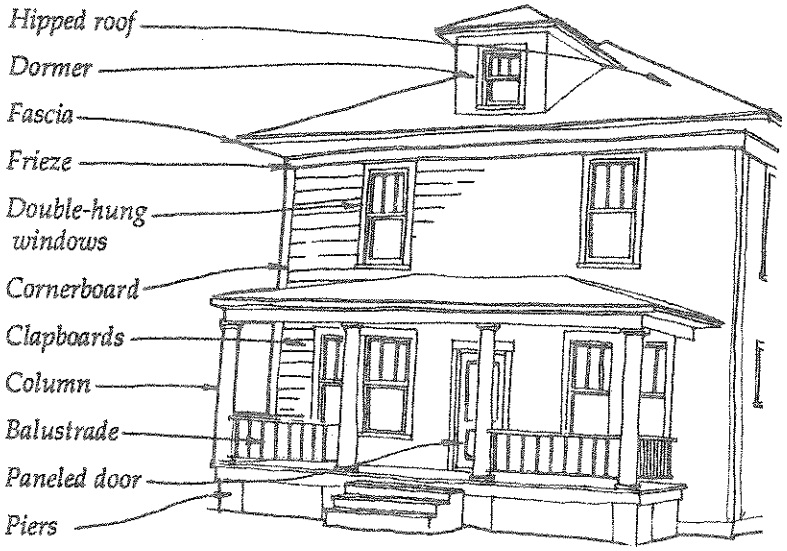
Subsequent chapters provide **Guidelines for Removing Buildings** and **Guidelines for Public Improvements.**

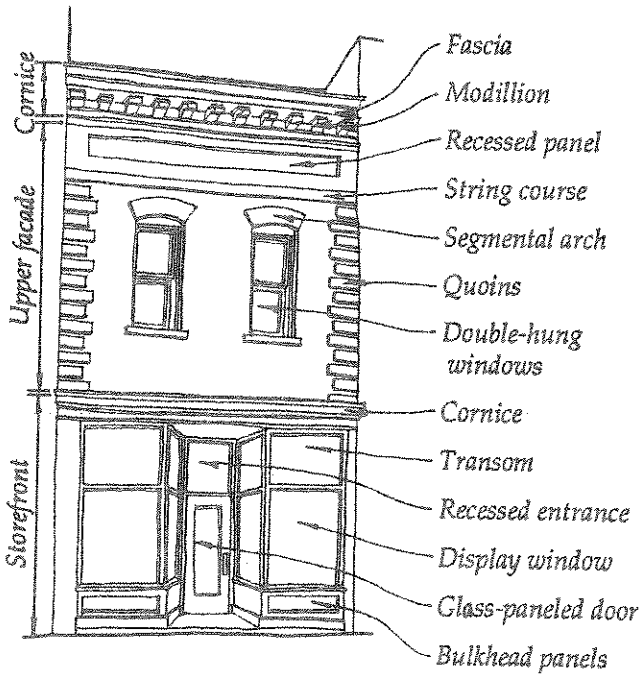


These guidelines provide advice on all kinds of rehabilitation.

Looking At Your Building

The first step in preserving the distinctive character of the Manassas Local Historic District is to better understand the architectural styles and individual details that help define local historic buildings. The following drawings illustrate typical commercial and residential buildings and their elements. A detailed glossary in in Appendix II provides greater explanation of architectural terms.





ARCHITECTURAL STYLES

The historic houses of the Manassas Local Historic District reflect a variety of architectural styles popular in the late 19th and early 20th century. This age saw the end of the romantic Victorian era in building design in which many styles were revived in simplified form from Europe. A new interest in creating domestic designs based on this country's colonial past became more popular in the early 20th century. Finally the rustic bungalow designs signaled the rise of the middle class and the flowering of suburban life. Throughout the era, the impact of the industrial revolution on the building industry was far reaching. The jigsaw allowed elaborate decoration, and power saws helped the rise of balloon framing in house construction. Central heating and plumbing allowed a new flexibility in floor plans and home magazines and pattern books helped create a market for these new dwellings. By the early 20th century, a property owner could order a prefabricated home building kit from Sears and Roebuck and other mail-order houses. Several examples can be found in the historic district of Manassas.

I-house

Many of the residential styles and designs were simplified and adapted to individual sites, budgets, and tastes of the owners as they were constructed. The result is a rich variety of styles, materials, and details in the historic neighborhoods of Manassas. The following styles represent the most common of the periods found locally. Each style has distinctive characteristics that help define it and that should be sensitively treated in any rehabilitation activity occurring to the building.

Frame Vernacular (1860-1920) - Almost half of the residences in the historic district are vernacular dwellings. These houses range from small cottages to larger-scale structures and are generally simple in design. They are usually frame construction, have 2 stories, and contain some type of front porch. Two popular variations of this type are the I-House and the "L" gable house:

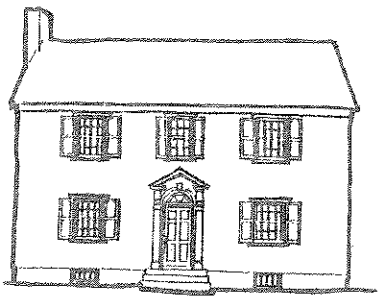
The **I-House** is a 2-story frame house with three bays, a central entrance, and a 1-story front porch that extends across most of the facade.

The **"L"gable** house is a 2-story frame dwelling which has an "L" shaped floor plan, a cross-gabled roof, and a 1-story front porch that fills in the "L."

"L"gable

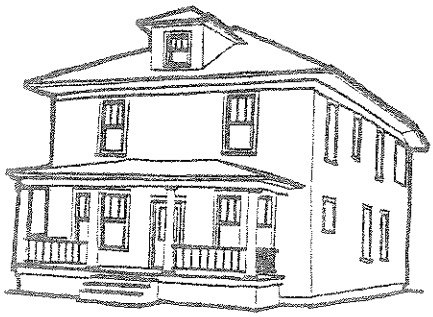
Queen Anne

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 wraparound 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.



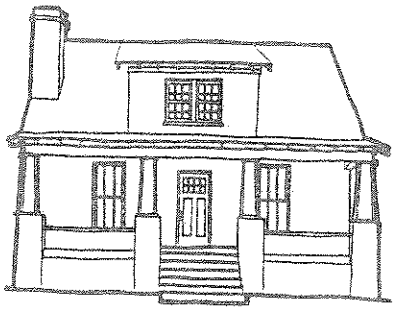
Colonial Revival

Colonial Revival (1910-1940) - The Colonial Revival style is based on the earlier Georgian and Federal periods. 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. A variation is the Dutch Colonial with its distinctive gambrel roof.



American Foursquare

American Foursquare (1900-1930) - The American Foursquare style is identified by its square shape and by its hipped roof with a wide overhang. It is usually 2 stories with a full-width, 1-story porch. Often, the front of the hipped roof has a prominent dormer window. Other openings may or may not be symmetrical between floors. More elaborate examples may have classical details such as columns for porch supports and modillion blocks in the cornice.



Bungalow

Bungalow (1915-1940) - This 1-1/2-story residential dwelling can be found in several variations in Manassas' neighborhoods. The most common variation is the sweeping side-gable form with a massive roof that contains a large dormer and 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. Materials are usually combinations of brick, shingles, stucco, and half-timber framing. Front porch supports usually have short, squat proportions. Materials are often combined on bungalows and may include stone, brick, stucco, and shingles.

Before You Begin a Rehabilitation Project

Federal standards provide guidance on rehabilitation methods.

These guidelines for the rehabilitation of existing buildings in Manassas' historic districts are based upon The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (see the Bibliography in the Appendix for a complete citation).

First developed in 1979, these guidelines have been expanded and refined, most recently in early 1990. They are used by the National Park Service to determine if the rehabilitation of an 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 historic districts throughout the United States.

THE SECRETARY OF THE INTERIOR'S STANDARDS

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 historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, 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 archeological 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.

FEDERAL TAX CREDITS FOR REHABILITATION

An owner undertaking a major rehabilitation of a contributing historic building in the National Register of Historic Places Historic District, which is within the Manassas Local Historic District (see map on page 13), may be eligible for certain federal tax credits. The building must be income producing; homeowners are not eligible for this program. An owner of an income-producing property who spends a substantial amount on a rehabilitation may apply for a federal tax credit which is calculated as 20 percent of the rehabilitation expenses. An application must be filed with the Virginia Department of Historic Resources before any construction begins. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings must be followed if the owner is applying for these tax credits. Contact the Virginia Department of Historic Resources for further information about this program. (See State Organizations under the Bibliography for address and telephone number).

BUILDING CODE PROVISIONS

Manassas' historic buildings may be offered some relief from meeting all building code requirements under **Section 513 of the BOCA Basic National Building Code**:

> "The provisions of this code relating to the construction, repair, alteration, enlargement, restoration and moving of buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local government authority as historic buildings, subject to the approval of the board of appeals, when such buildings are judged by the building official to be safe and in the interest of public health, safety and welfare regarding any proposed construction, alteration, repair, enlargement and relocation. All such approvals must be based on the applicant's complete submission of professional architectural and engineering plans and specifications bearing the professional seal of the designer."

This provision allows a building owner undertaking renovations to a contributing building in a local historic district a certain amount of flexibility in complying with the building code, letter for letter. It is the owner's responsibility to convince the building code official that the planned alternative approaches follow the intent of the building code and continue to provide safety for the general public. This clause can be very useful in helping to retain historic elements of a building that might not otherwise meet the current requirements of the code.

Contact the Manassas Building Inspections Office for further information about this program. (See Local Organizations under the Bibliography in the Appendix for address and telephone number).

MAINTENANCE AND HISTORIC BUILDINGS

Proper preservation of historic buildings is basically just good maintenance. If a historic building is 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. Good maintenance practices can extend the life of most features of a historic building. Many of the recommendations in these rehabilitation guidelines emphasize the importance of and give specific advice on proper maintenance of building elements. Nevertheless, if a historic building has been insensitively remodeled, it may require some level of rehabilitation to return it to a more historically appropriate appearance.

Before You Begin New Construction or an Addition

New construction

The design of a new building or addition in a historic district is often a difficult issue for property owners, architectural review boards, and architects to agree on. The guidelines for new construction and additions in this chapter are based on the current philosophy that new structures should complement and respect the existing character of the historic buildings without copying them. New buildings that are a reproduction of historic buildings mimic the original and may confuse the public as to what is really historically significant and what is not.

The historic district division of Manassas' Zoning Ordinance deals with this issue in Section 34-118.1 by spelling out criteria that the Architectural Review Board shall consider in reviewing new construction. Specifically it states that the review board should consider, among other elements:

> **the extent to which the building or structure would be harmonious with or incompatible with the old and historic aspects of the surroundings. It is not the intent of this consideration to discourage contemporary architectural expression or to encourage the emulation of existing buildings or structures of historic or architectural interest in specific detail.** Harmony or incompatibility should be evaluated in terms of the appropriateness of materials, scale, size, height and placement of a new building or structure in relationship to existing buildings and structures and to the setting thereof.

It also states that new buildings should be judged on the following:

1. Exterior architectural features;

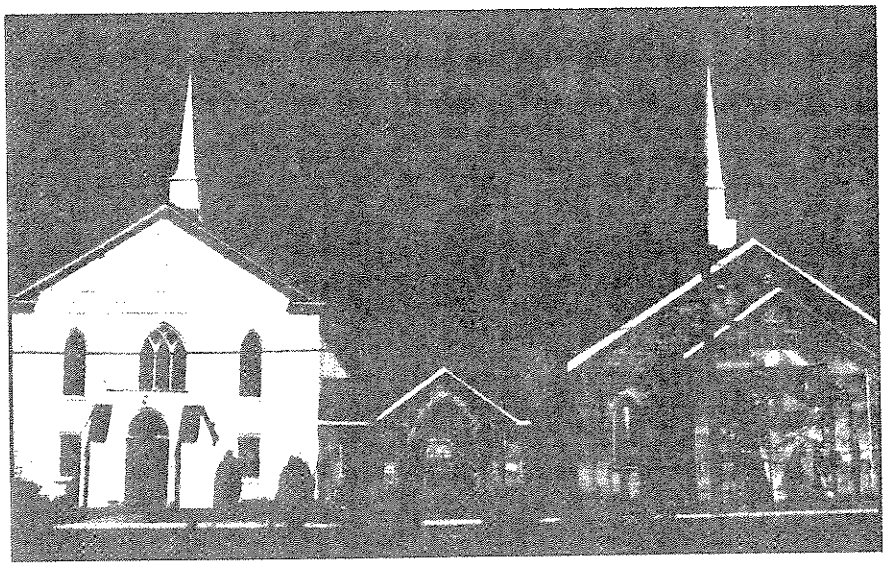
2. General design, scale, and arrangement;

3. Texture, material, and color of new construction;

4. The relation of features 1, 2, and 3 above to similar features of buildings and structures in the immediate surroundings within the historic district.

Two guidelines in The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings deal with additions to existing historic buildings:

1. 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.
2. 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.

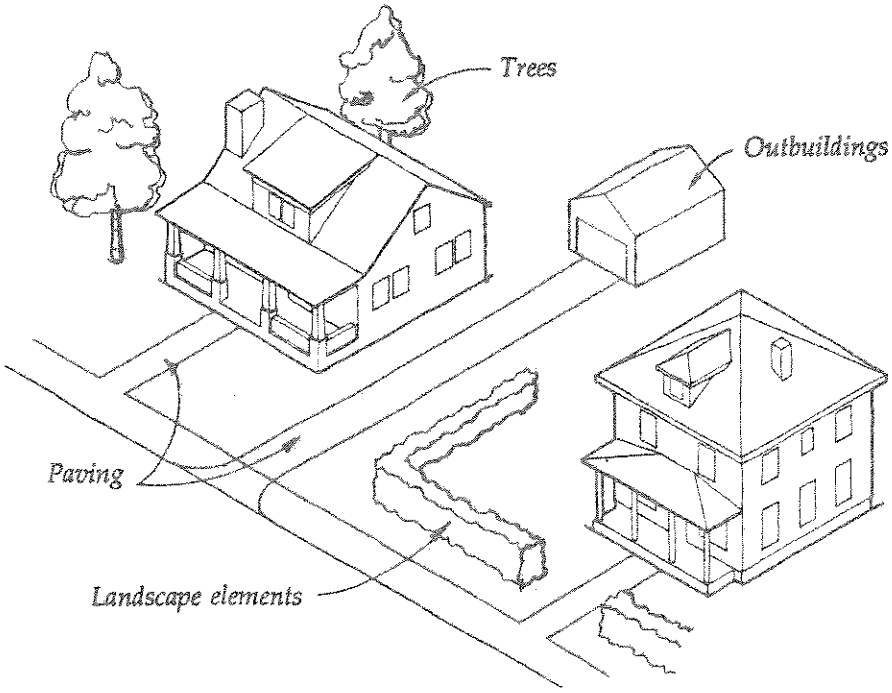


Addition

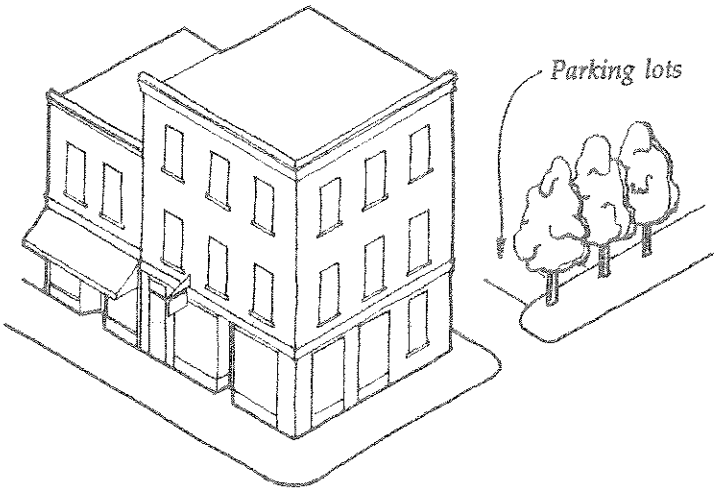
BUILDING SITE

- Setback
- Spacing
- Parking
- Fences
- Other Features

For the purposes of these guidelines, site refers not only to the area of ground that the building sits on, but also to the position of the building on the site (setback and spacing). Site also includes a variety of elements such as parking, outbuildings, landscaping, and fences.



Residential Sites

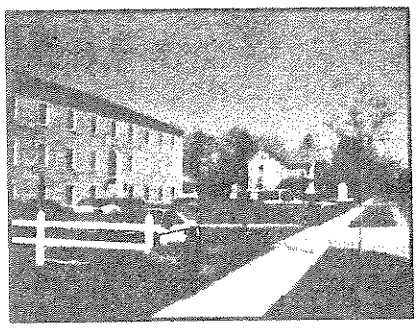


Commercial Sites

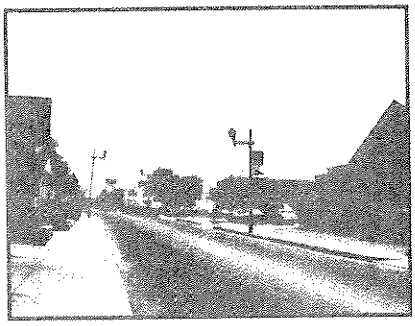
Setback

Setback is the area between the property line and the wall of the building. While zoning usually defines a setback on all sides of a building from its property line, this guidelines section refers only to the setback from property lines adjacent to the street.

EXISTING CONDITIONS



Residential setbacks: New buildings with deep setbacks compromise the street wall.



Commercial setbacks: Modern, car-oriented commercial strips tend to have deeper setbacks than traditional commercial buildings.

Residential buildings in the historic district are set back from the road anywhere from 0 to 150 feet. Sixty-one percent of the residential buildings are set back from the road a distance between 11 and 40 feet. The second most common setback distance is between 41 and 100 feet.

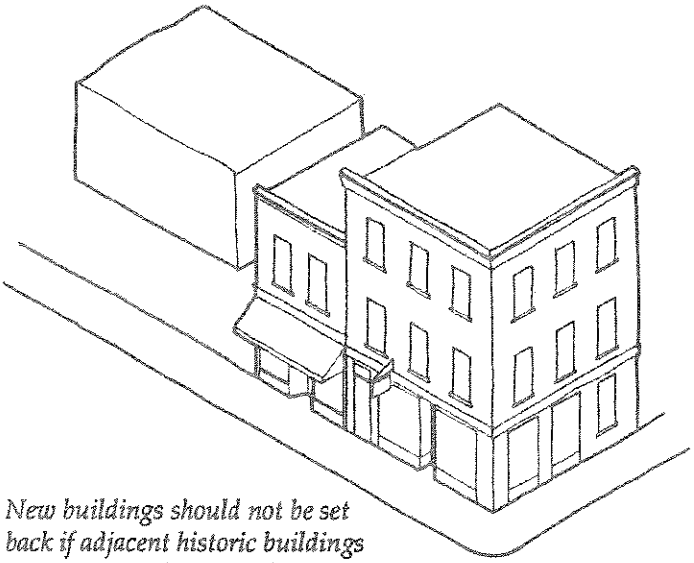
Setbacks vary in different parts of the district. Houses along the Grant Avenue Corridor subarea have an average setback of 60 feet while buildings in the Battle Street Neighborhood subarea generally have smaller setbacks.

Commercial Buildings also have varying setbacks. Forty-four percent have no setback. Thirty-four percent have a setback between 11 and 40 feet while 16 percent have a setback of from 41 to 100 feet. The remainder of the structures (6 percent) are set either 6 to 10 feet back or more than 100 feet.

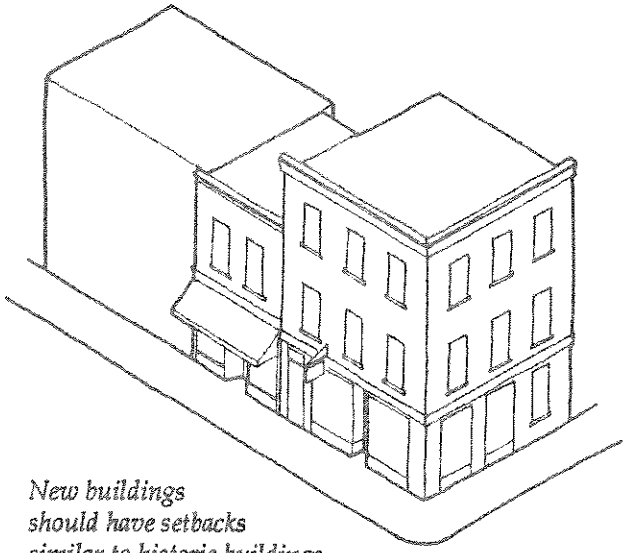
The majority of the 79 buildings in the Downtown subarea have no setback and no spacing between them. This area is generally traditional mercantile or service oriented. The buildings in the Lee Avenue subarea have varying setbacks ranging from 20 to 80 feet and are spaced from 5 to 250 feet apart. This area is primarily government and service oriented.

GUIDELINES FOR NEW CONSTRUCTION

1. New downtown buildings should be constructed with a minimal setback in order to reinforce the traditional street wall, particularly in the Downtown subarea. In the Lee Avenue subarea, there is more variety and opportunity for different setbacks since there is no unifying historical pattern in this subarea. If there is a desire for more uniformity in the Lee Avenue subarea, then more new construction should have a minimal setback as in the Downtown.

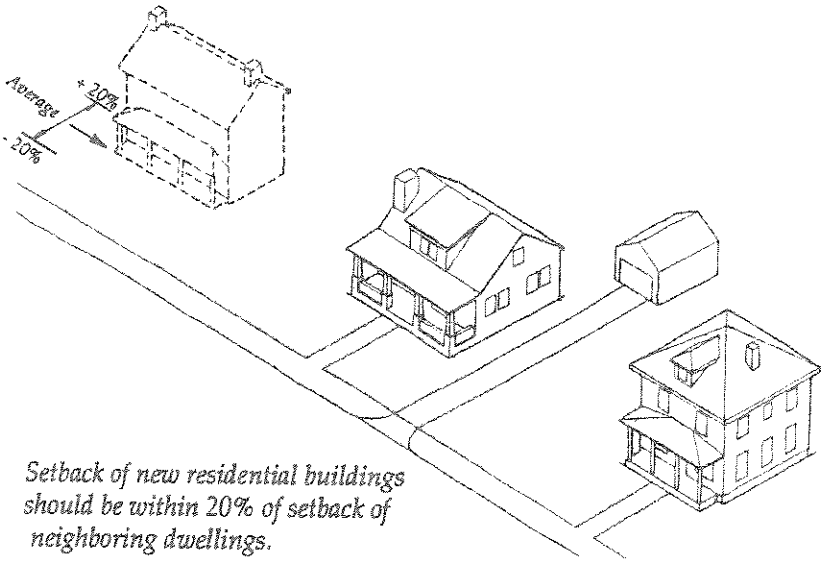


New buildings should not be set back if adjacent historic buildings are constructed next to the sidewalk.



New buildings should have setbacks similar to historic buildings.

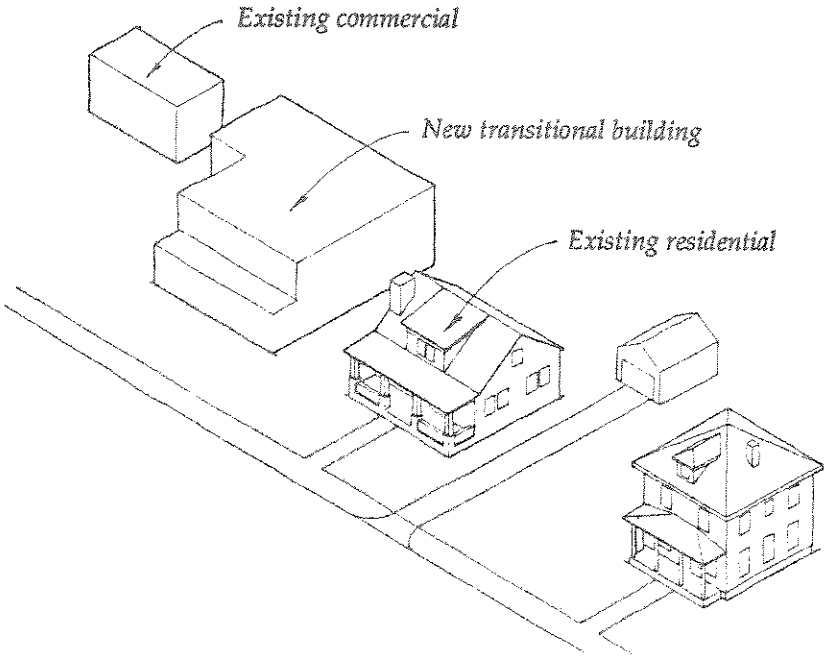
2. In general, corner buildings in the Downtown subarea should avoid deep setbacks or open corner plazas that disrupt the continuity of the street wall.
3. Residential sites should have a deeper setback that respects the setback of nearby residences and provides for a landscaping area to soften the edge of the site. Generally, the setback of a new house should be within 20 percent of the setbacks of the immediate neighboring dwellings.



Setback of new residential buildings should be within 20% of setback of neighboring dwellings.

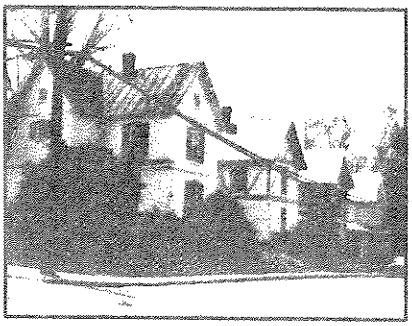
4. Governmental buildings may have formal landscaping or a plaza to emphasize their civic function. They may be freestanding depending on the location of their site. If the site is on an important commercial street with a traditional street wall, consideration should be given to reinforcing that form.

5. For sites that serve as a transition between two distinctive areas of setback, for instance between new commercial and historic residential, setback should defer to the historic buildings.



Transitional Setback

Spacing Between Buildings



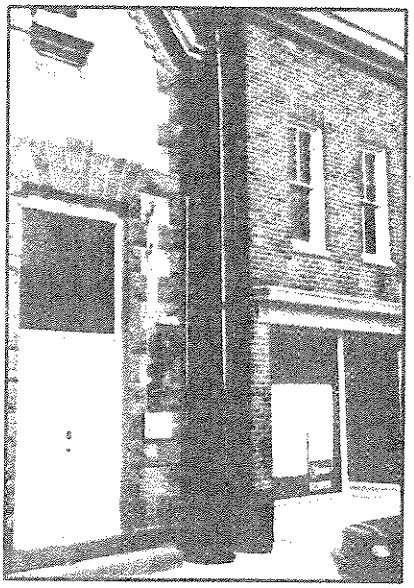
Residential spacing

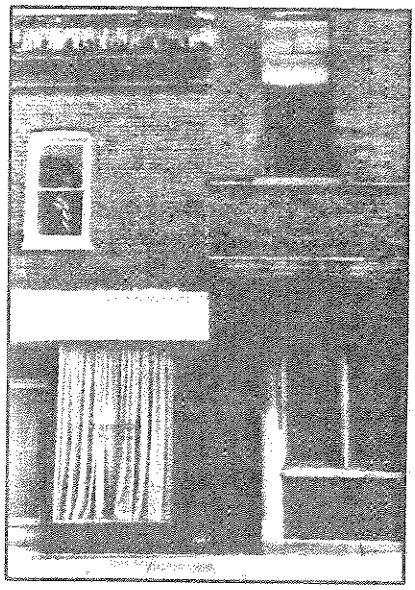
Spacing between buildings depends on the size of the lot, the size of the building, and side-yard setback requirements. Consistent spacing between a row of buildings helps to establish an overall consistent rhythm along a street.

EXISTING CONDITIONS

Spacing between houses in Manassas ranges from minimal spacing to a spacing greater than 100 feet; however, the majority of the dwellings (40 percent) are spaced 11 to 40 feet from each other and 30 percent are spaced 41 to 100 feet.

Spacing between commercial buildings reflects lots of varying size. Most buildings have either 11 to 40 feet between them (29 percent) or 41 to 100 feet (29 percent). Twenty-seven percent have no spacing or from 1 to 5 feet.

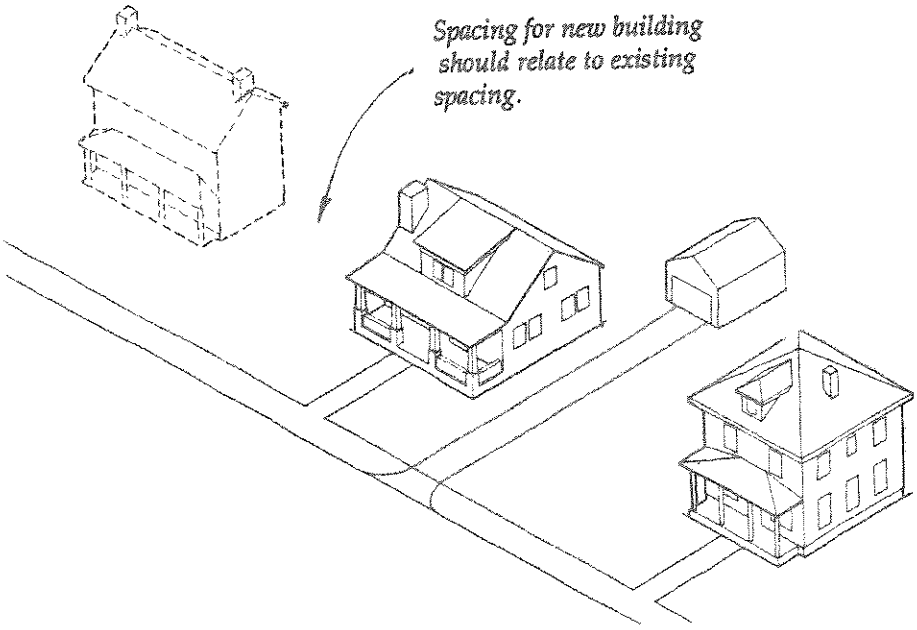




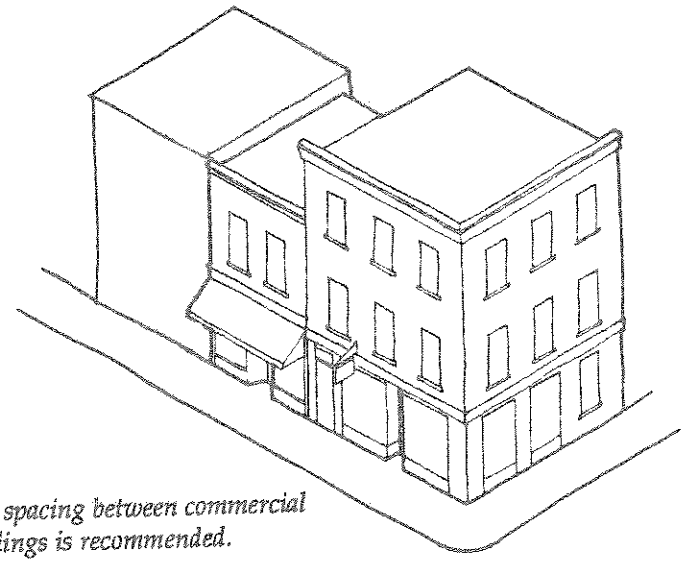
Many of Manassas' commercial buildings have little or no spacing between them.

GUIDELINES FOR NEW CONSTRUCTION

1. While spacing between Manassas' historic houses varies from 0 feet to over 100 feet, new buildings should reflect the existing spacing of buildings of an entire block and should be within 20 percent of that average.



2. Spacing between new buildings in the Downtown subarea should be 0 to 5 feet to reinforce the existing street wall. In the Lee Avenue subarea, there currently is no consistent spacing. If more uniformity is desired, then new construction should have spacing of 0 to 5 feet as in the Downtown.

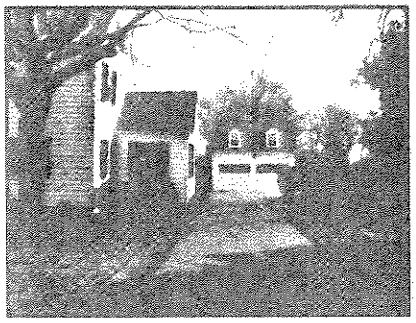


Zero spacing between commercial buildings is recommended.

Offstreet Parking

EXISTING CONDITIONS

Commercial offstreet parking



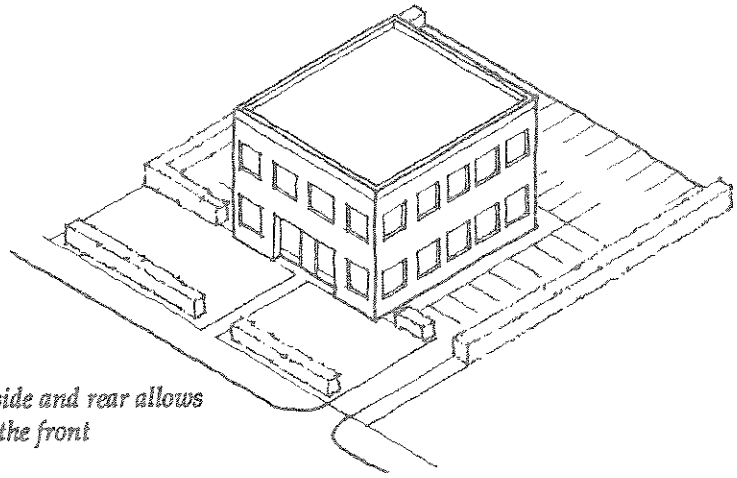
Residential offstreet parking

Offstreet parking includes any parking area located on private property with a building. Parking situations vary throughout the historic district. Much of the area around the Downtown subarea consists of either empty lots used for parking or new construction that has been set back to accommodate parking in front. These conditions break down the cohesive urban fabric; new construction generally needs to accommodate parking in a way that will reinforce the rhythm of historic commercial buildings if possible.

Residentially zoned areas have driveways and garages that do not visually impact the historic character of the district. There is a minimal amount of front, side, and rear parking that accommodates more than two cars.

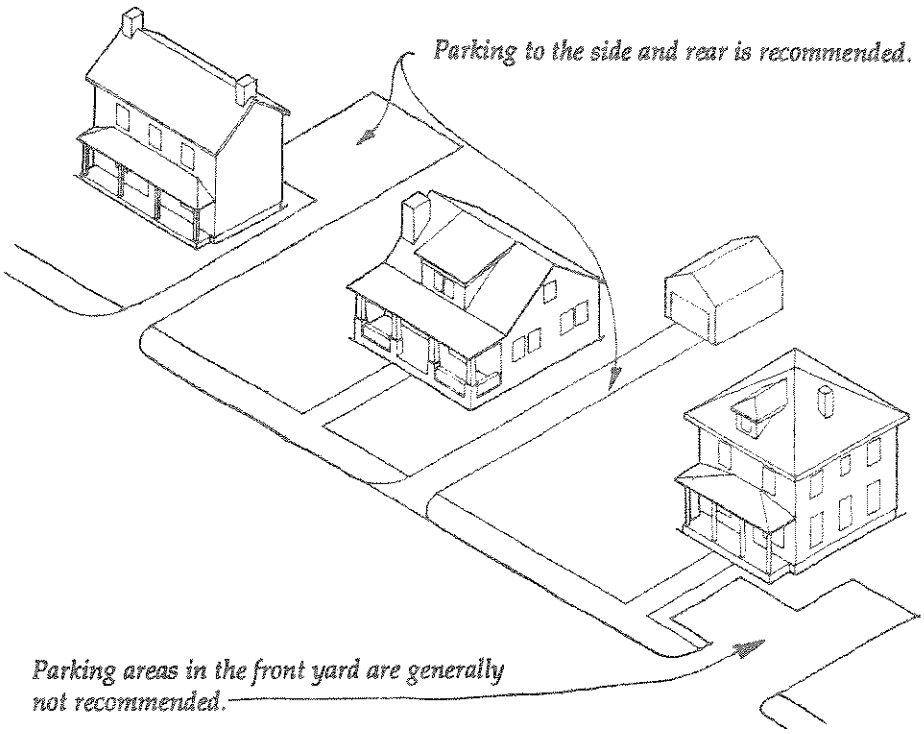
GUIDELINES FOR OFFSTREET PARKING

1. New commercial buildings in the Downtown subarea and commercial districts should accommodate parking to the rear of the building, allowing the building to be flush with the sidewalk and to reinforce the street wall.
2. Parking in the professional/office areas should limit parking to the sides and rears, allowing the building to front the street even if it is set back with a landscape buffer zone.

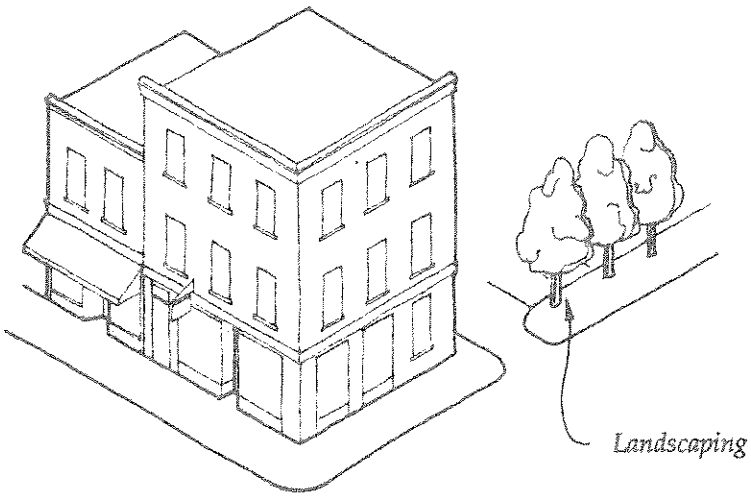


Parking to the side and rear allows landscaping in the front of the building.

3. Parking in residential areas should continue to be limited to driveways with parking areas to the side and rear of the building. Parking areas should not be allowed in the front yard.

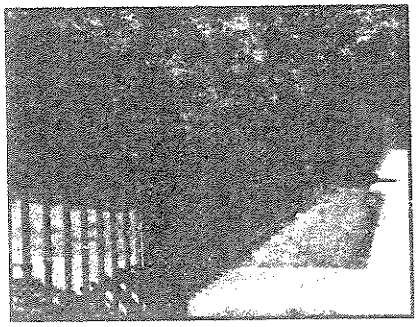


4. Existing parking lots should be landscaped to screen parking and provide a buffer zone.



Fencelines and Walls

Fencelines and walls are a very strong site feature in many of the residential areas of the historic district. These elements are made from a variety of materials that help to give the district a rich landscape texture.



Cast-iron fence

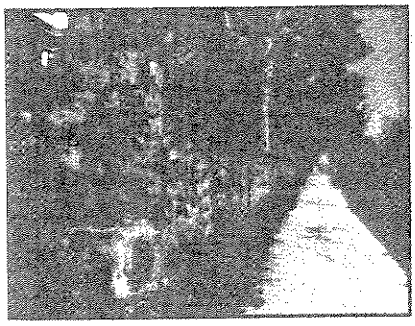
TYPES

Cast-iron fences date from the turn of the century and come in a variety of patterns and designs.

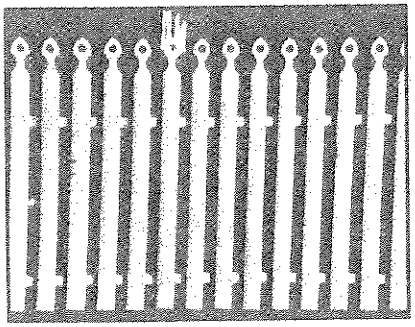
Red sandstone, quarried locally in the 19th century and used extensively for foundations and in some cases as the sole building material for structures, also was used to build walls in front of some residences.

Wood fences, of varying picket designs, are also used in the district.

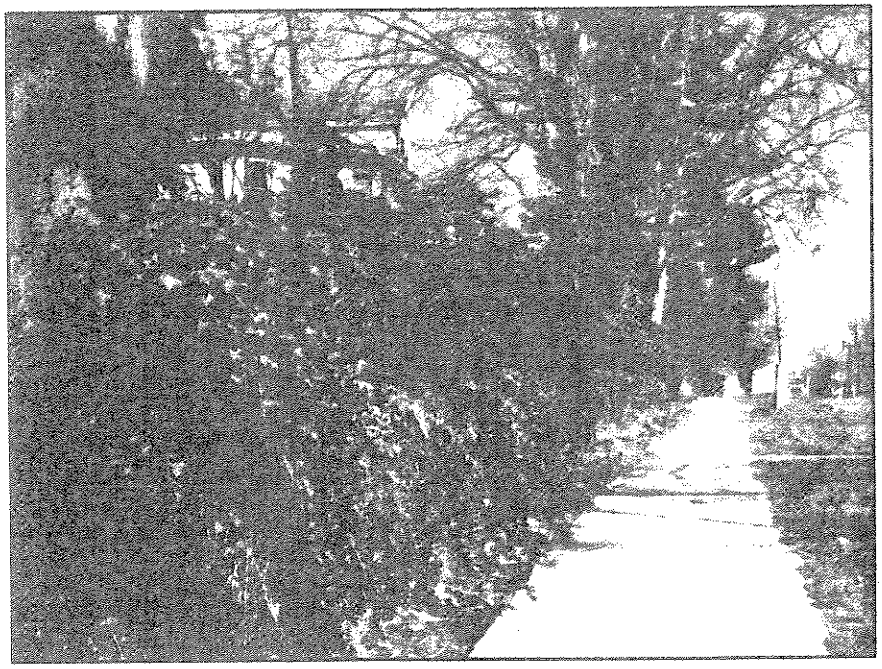
Living fencelines of a variety of hedge materials can be found throughout the district.



Stone wall



wooden picket fence



At right: Living fenceline

TYPICAL PROBLEMS

Rust can cause iron fences to deteriorate.

Mechanical failure is also a problem with iron fences, causing some pieces to be removed instead of being repaired.

Failure of mortar or spalling of stone can affect masonry walls.

Lack of paint and moisture can cause wood fences to deteriorate.

Age, disease, and poor maintenance can destroy living fencelines.

GUIDELINES FOR REHABILITATION

1. Paint and repair iron fences on a regular basis. Where fences are missing portions, design new fencing that matches or blends with the old in material, height, and detail if possible. If matching the exact detail is prohibitively costly, use a simplified design of similar materials and height. Consider consolidation of salvageable historic fencing in prominent locations. Remove plants that could uproot the posts.
2. Repoint stone walls as needed, insuring that mortar and mortar joints match the existing. Replace missing stone with stone that matches as closely as possible.
3. Keep wood fences well painted and match existing design when replacing pickets. Pressure-treated wood should be painted. Keep plants away that may uproot the posts.
4. Keep living fencelines trimmed and free from weeds and trees that may uproot or otherwise damage the hedge.

GUIDELINES FOR NEW CONSTRUCTION

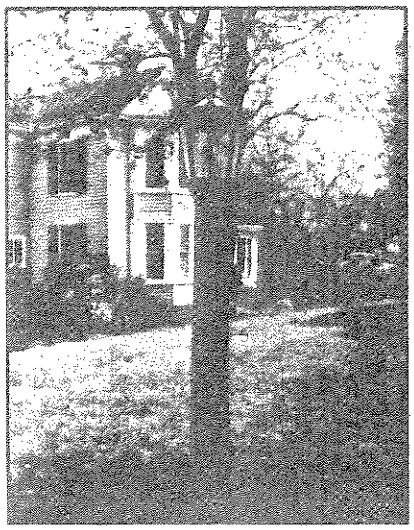
1. New construction should include fencelines/walls when adjacent to historic properties with fencelines/walls.
2. Fence/wall materials should relate to materials in the neighborhood. Chain-link fences are not recommended.
3. The design of these fencelines should take clues from nearby existing historic design.
4. Privacy fences in rear yards of residential areas should be constructed of pressure-treated wood of appropriate design.
5. Privacy fences/walls in rear of commercial areas should relate to material of the building. In areas adjoining neighborhoods, care should be taken to relate to privacy fences in the area.

Other Site Features

Besides setback, spacing, fences and parking, there are other elements that affect the appearance of the site. Some of these elements do not come directly under architectural review, but their design can help to reinforce the image of the historic area.

Landscaping

Site paving



Outdoor lighting

FEATURES

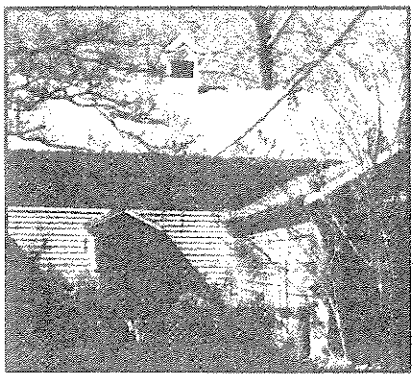
Landscaping - In addition to fences and hedges, landscaping includes all other natural site features such as grass, ground cover, shrubs, and trees. Most of the historic residential area is characterized by expansive lawns, mature trees, and foundation plantings.

Site paving - This feature includes the surfaces of sidewalks, paths, patios, driveways, and parking areas.

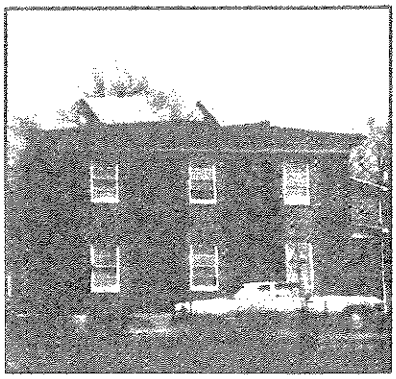
Lighting - Many historic commercial buildings as well as residential buildings may have exterior floodlights or lights to highlight certain parts of the building or site.

Outbuildings - Outbuildings are common in the residential area and come in a variety of types. Some, such as carriage houses, date from the same construction period as the house; others may be later additions. Many are of the same materials. There are also new metal storage buildings on a number of sites.

Modern conveniences - Items either required by code or added for convenience on and around historic buildings include such items as roof antennae, dish antennae, external heating and air conditioning units, utility meters, trash container storage, utility wires, solar collectors, and ramps for the handicapped.



Outbuilding



Solar panels

GUIDELINES FOR REHABILITATION AND NEW CONSTRUCTION

1. Landscaping that helps to define the character of the district should be retained and maintained to insure its health. New landscaping should take design clues from surrounding landscaping on historic sites in order to reinforce the character of the district. In many instances, large trees on private property along the streets and sidewalks contribute to the "avenue" effect of many streets. The continuation of this precedent should be encouraged. Replace large trees that require removal with trees of the same species or ones that will be similar in type and size.

2. Site paving materials such as paving, ground cover planting, and terraces should be compatible with the existing adjacent sites, existing site conditions, and the character of the building. Compatibility with public sidewalk materials should be considered. Consistent paving should be encouraged around rears of commercial buildings where it is often overlooked.

3. Lighting fixtures should be understated and compatible with the quality of the surrounding area and the building. Light levels should provide for adequate safety without being too bright, particularly around residential buildings or commercial buildings with residential units. Often existing porch lights on houses are sufficient for most residences. Important commercial or residential buildings can be highlighted with flood lights located inconspicuously so as to not cause glare. If possible, **do not** use numerous "crime" lights or bright floodlights to illuminate a building.

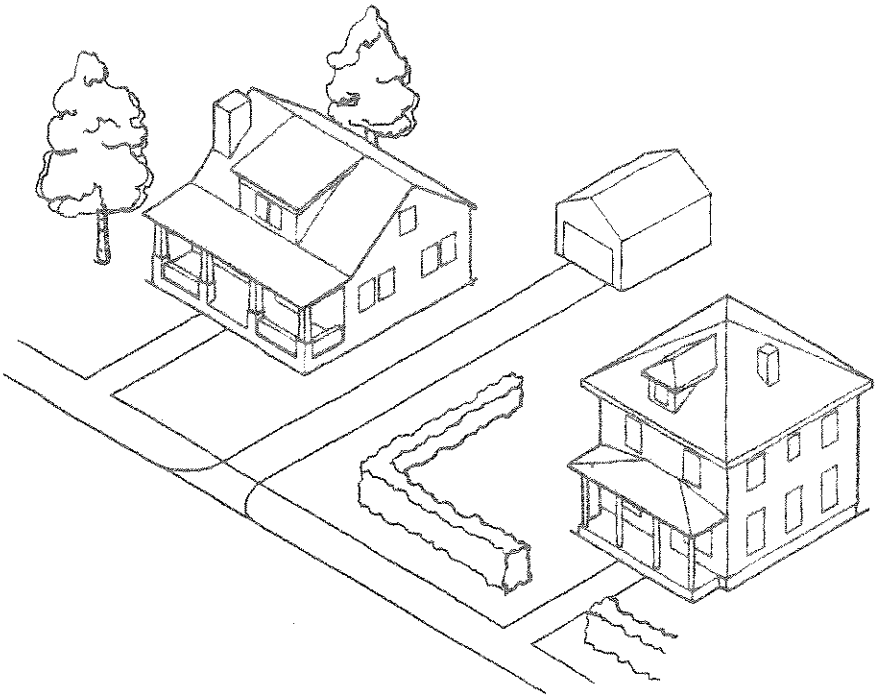
4. Garages, tool sheds, and other structures should be compatible with the design of the major buildings on the site. New structures should take their design clues from other existing outbuildings. The use of a traditional roof slope and traditional materials are two important criteria. New outbuildings should not be built in the front of dwellings but if they are designed to complement the main building, they can be visible from primary elevations or streets. Metal utility sheds should be constructed in areas that are not visible from primary elevations or streets.

5. Utilities and other site appurtenances such as overhead wires, utility poles, antennae, and exterior heat exchangers should be placed in unobtrusive locations or screened with landscaping or fences. Placing utility services underground is encouraged. Trash containers, heat exchangers, and utility meters should be placed at the rear or along an inconspicuous side of the building if possible.

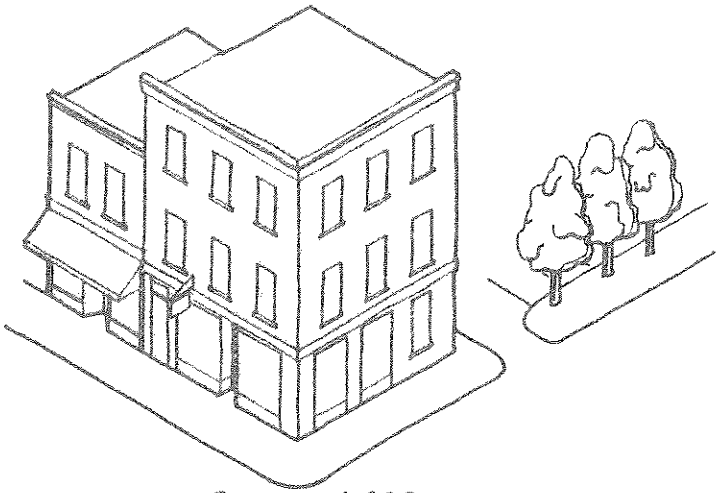
Building Mass

- Form
- Direction
- Height/Width
- Foundation
- Roof

For the purposes of these guidelines, building mass is defined by the components that form the building, including foundations, walls, and roof. Individual characteristics of mass are also discussed, such as form, height, width, proportions, and scale.



Residential Mass

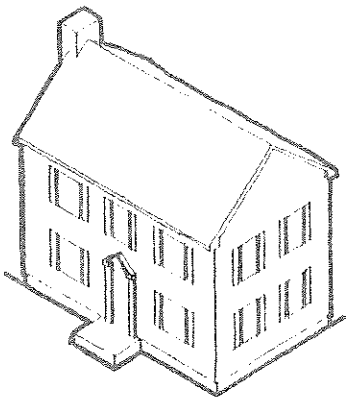


Commercial Mass

Form

Building form can be a simple rectangular box or it can be made more complex either by combining many boxes or by breaking up the wall plane with indentations and projections. The level of complexity usually relates directly to the style or type of building.

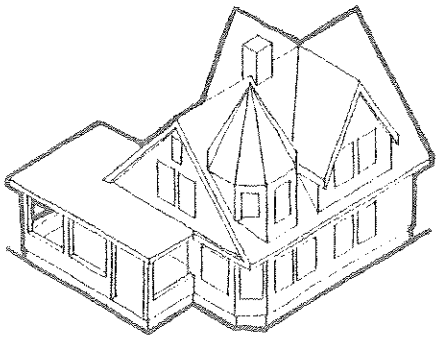
TYPES



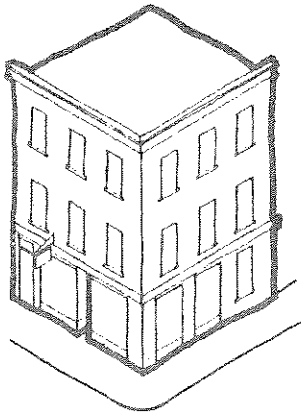
Residential simple form

Residential - Most houses (88 percent) in the Manassas Historic District have a simple form while the remaining 12 percent have a complex form. Most of these are Queen Anne style dwellings.

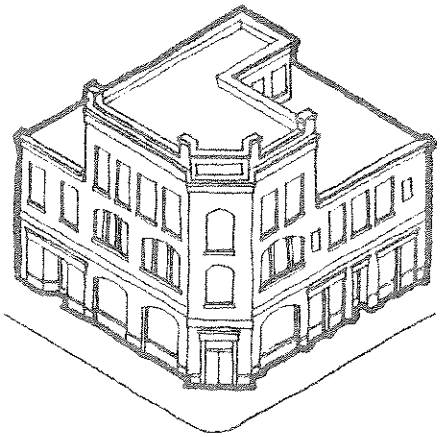
Commercial - Likewise, most commercial buildings in the Manassas Historic District (87 percent) have a simple rectangular or square shape while the remaining 13 percent have a more complex form.



Residential complex form



Commercial simple form



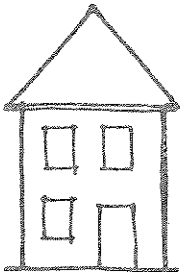
Commercial complex form

GUIDELINES FOR NEW CONSTRUCTION

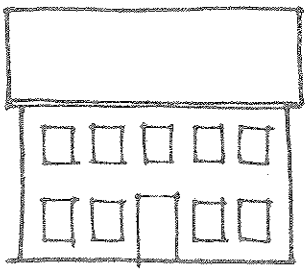
1. Forms should relate to existing conditions on the street. For instance, if most of the forms are simple, then the form of a new building should respect that characteristic.
2. Important new civic or institutional buildings, even if placed on a street with buildings having simple forms, may have more complex forms, reflecting the complexity and/or importance of their use.

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.



Vertical residential building



Horizontal residential building

EXISTING CONDITIONS

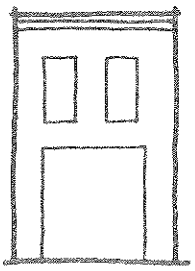
Residential buildings are closely divided between horizontal and vertical orientation (58 percent of the dwellings are horizontal and 42 percent are vertical).

Houses built after 1940 are more likely to be 1 or 1-1/2 stories as opposed to the more vertical styles from the turn of the century which are usually 2 or 2-1/2 stories.

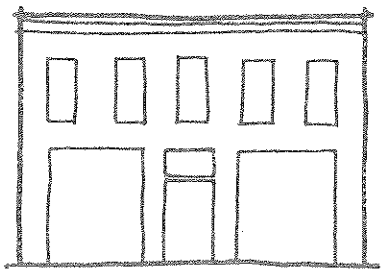
Commercial buildings are evenly divided between horizontal and vertical orientation (53 percent are vertical and 47 percent are horizontal).

GUIDELINES FOR NEW CONSTRUCTION

1. Directional expression of new residential buildings should be compatible with the surrounding houses in the block.
2. New commercial and professional buildings should respect the directional expression of similar buildings in the district.



Vertical commercial building

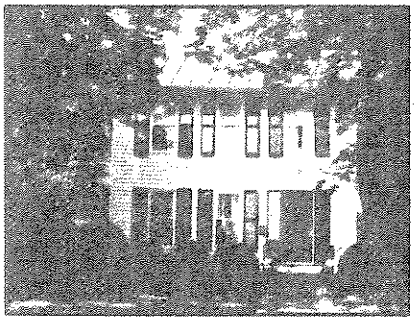


Horizontal commercial building

Height and Width

While the relationship of height and width give a building directional expression, the actual size of the building can either contribute to or be in conflict with a historic area. In addition, height and width create scale, or the relationship between the size of a building and the size of a person. The design features of a building can reinforce a human scale or can create a monumental scale. Scale can also be defined as the relationship of the size of a building to neighboring buildings, and of a building to its site.

EXISTING CONDITIONS



Residential height and width

Commercial height and width

Residential Height - Houses in the Manassas Local Historic District are either 2 stories (53 percent) or 2-1/2 stories (34 percent), reflecting the common height of styles from the turn of the century. The remainder of the contributing houses are 1 story (5 percent), 1-1/2 stories (7 percent), or 3 stories (1 percent).

Commercial Height - Half of the commercial buildings are 2 stories and 22 percent are 1-1/2 stories. The remaining buildings are either 1 story (13 percent), 2-1/2 stories (9 percent), 3 stories (4 percent) or 3-1/2 stories (2 percent), reflecting the small scale of the commercial district.

Zoning - Current zoning in parts of the historic district allows for heights up to three times the height of historic buildings.

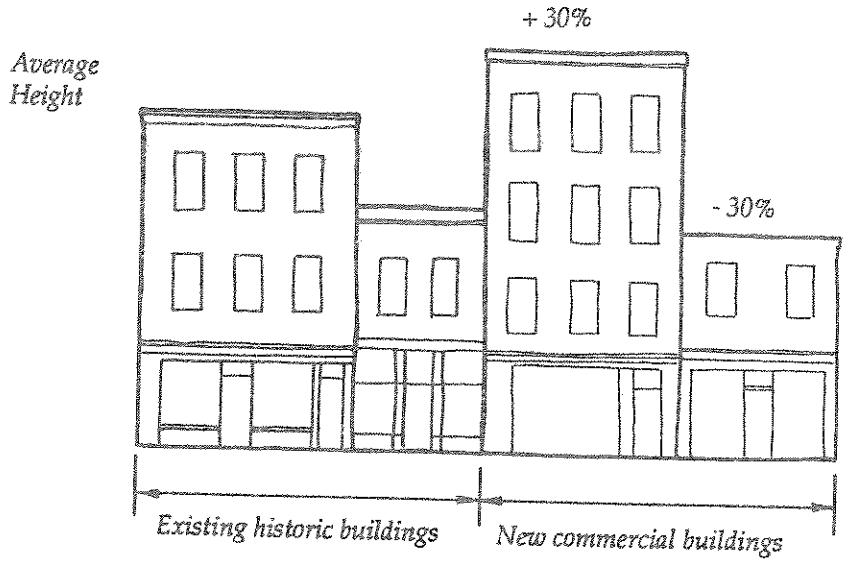
Residential Width - Most historic residential buildings range in width from 25 to 50 feet.

Commercial Width - Most historic commercial buildings range from 20 to 40 feet in width.

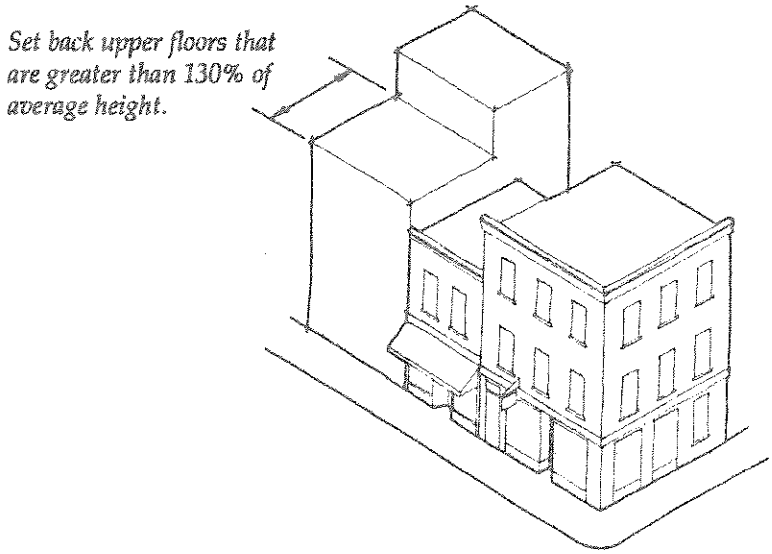
Scale - Most buildings in the historic district relate to the human scale and are not monumental.

GUIDELINES FOR NEW CONSTRUCTION

1. Although the height of new commercial buildings in parts of the historic district can, by zoning, be up to 75 feet tall, height at the street front should be limited to 130 percent of the prevailing height of the entire block.

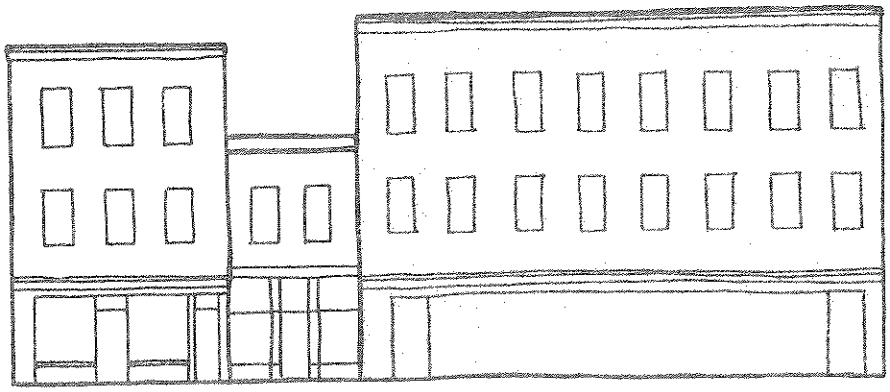


2. New commercial buildings that are taller than 130 percent of the prevailing height should be stepped back so that the additional height is not visible from the street.



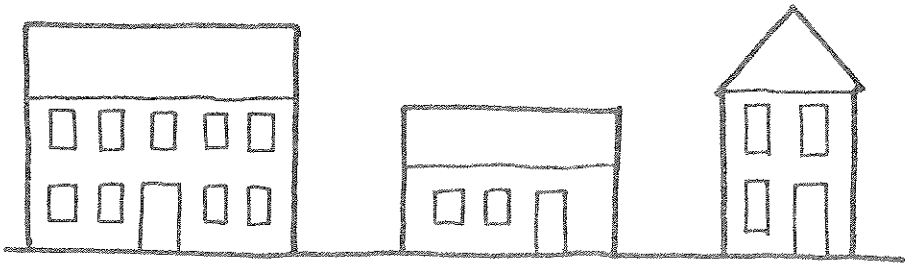
3. Primary facades of new commercial buildings that are wider than 40 feet should be modulated with bays in order to reflect the prevailing width along the street.
4. Because the prevailing height of historic residential buildings is 2 to 2-1/2 stories, new residential construction should reflect the height created by these buildings.
5. Features should be used that reinforce the human scale of the historic district and do not create monumental or overbearing architecture. These elements may include porches, entrances, storefronts, and decorative features. The only exception to this guideline would be for new institutional or governmental buildings. In these cases, monumental scale may be more appropriate.

Facades of new buildings should be modulated to reflect the width of historic buildings.



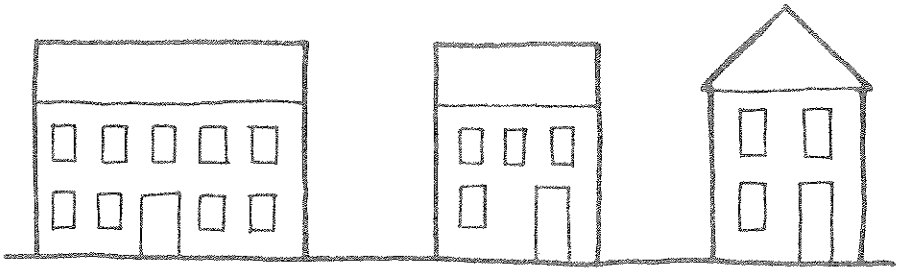
While this building has elements such as windows and cornices that relate to older buildings, it is much wider than the historic buildings.

Design Guidelines
Mass: Height/Width

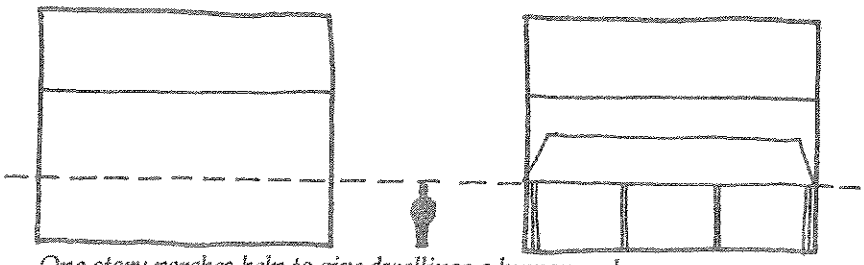


One-story buildings are not recommended.

Heights of new dwellings should relate to prevailing height.

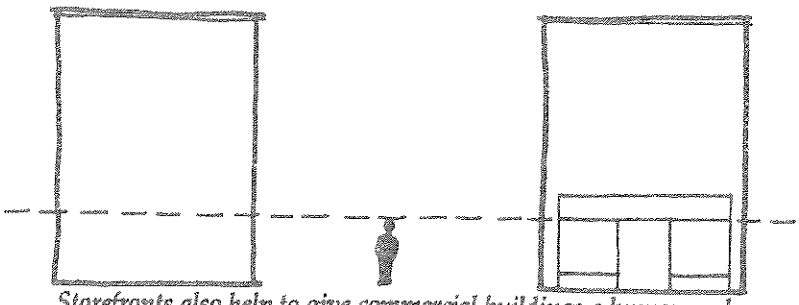


Heights of 2 or 2-1/2 stories are recommended.



One-story porches help to give dwellings a human scale.

Porches and storefronts help to give buildings a human scale.



Storefronts also help to give commercial buildings a human scale.

Foundation

The foundation forms the base for the building. Many times it is the same material as the walls of the building. Other times, it is distinctive because it is a different material or texture or is raised well above ground level.

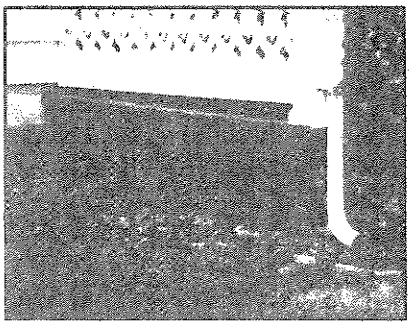
TYPES

Stone and brick foundation

Solid masonry characterizes most foundations for residential and commercial buildings in Manassas. Some use the local red sandstone while others are brick or concrete.

Masonry piers, most often of brick, support porches of most residential buildings. Spaces between piers are most often filled with wood lattice.

TYPICAL PROBLEMS



Masonry piers and wood lattice.

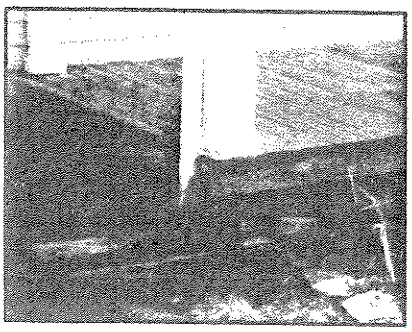
Lack of ventilation can cause the foundation to deteriorate. Ventilation is provided into crawl spaces by vents of various types and sizes. Many houses have basements which are ventilated by windows and doors.

Moisture at the ground level is generally caused by poor drainage of water away from the foundation or by downspouts that do not have splashblocks to direct water away from the foundation or do not drain into a storm system. This moisture can cause foundation problems such as spalling of masonry, deterioration of mortar, and rot at windows and vents.

Structural failure due to mortar deterioration or wood rot may be evident in porch piers and framing. Problems can also be caused by roots of trees and other vegetation that have grown too close to the building, holding water next to the foundation and even forcing holes into it.

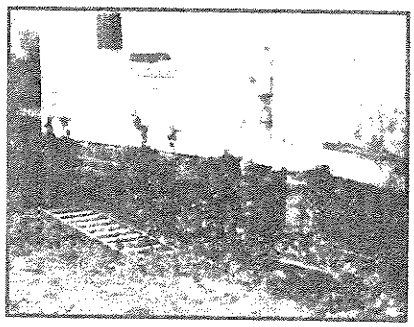
GUIDELINES FOR REHABILITATION

1. Vents into crawl spaces should not be blocked and air should flow freely.
2. If vents are decorative and original to the building then they should be retained.

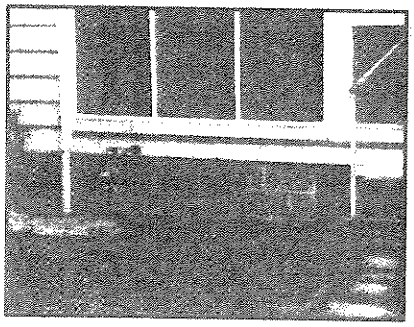


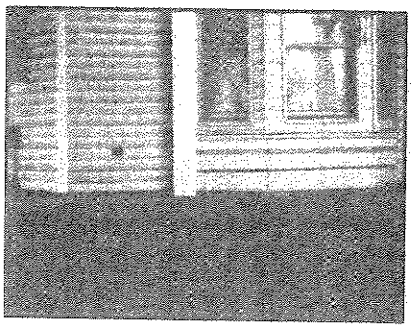
Insure that water, especially from downspouts, flows away from the building.

3. If moisture is causing problems at the foundation, insure 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. Repoint or rebuild deteriorated porch piers, matching materials as closely as possible. Do not fill area between piers with solid masonry or remove piers and build a solid masonry foundation. Exposed concrete block is not an appropriate foundation material for the district.



Vegetation should not be allowed to grow up around foundations, as it holds moisture and can force openings in the foundation.

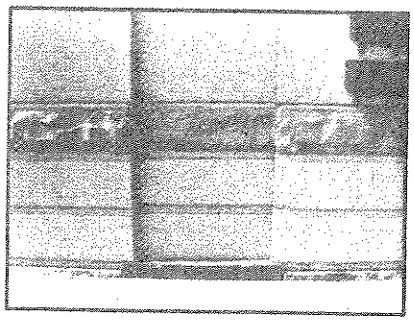




When possible, avoid filling between piers with masonry (left) or replacing piers with continuous masonry foundation (right).

6. If masonry is spalling due to moisture, take measures to eliminate moisture problems as outlined above. See the masonry section of this guideline for treating deteriorated masonry.

GUIDELINES FOR NEW CONSTRUCTION



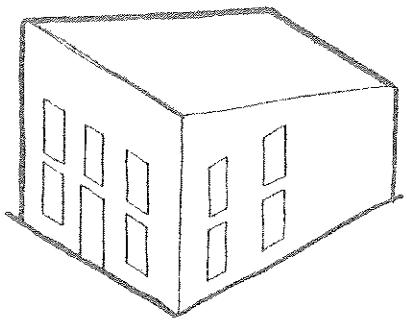
Brick foundation with delineated water table

1. The foundations on most of the houses in the Manassas Historic District contrast with the rest of the structures through the use of different materials or different patterns or textures. New construction should attempt to respect the height, contrast of materials, and textures of foundations found on existing buildings.
2. Most historic commercial buildings have solid masonry walls. Delineation of the top of the foundation or water table line is evident on some examples. This delineation is optional for new commercial buildings in the Downtown subarea.

Roof

The shape of the roof plays an important role in defining the form of a building, while materials of the roof help to define its character. The roof in general provides the building's protective covering. Proper maintenance of the roof is critical for the overall maintenance of the building.

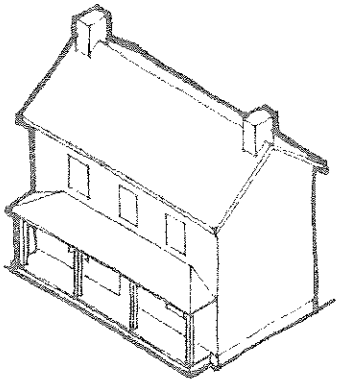
TYPES



Shed roof

Shed roofs are found on half of the commercial buildings in Manassas, creating an appearance of a flat roof from the street. These roofs may be metal, membrane, or built up. The walls of the building that project above the roof are known as parapet walls.

Gable roofs are created by two sloped surfaces, creating a triangular piece of wall at the ends. The pitch of these roofs is steep, at least a rise of 9 inches for a run of 12 inches. Thirty-four percent of commercial buildings have gable roofs and 48 percent of residential buildings have gable roofs.

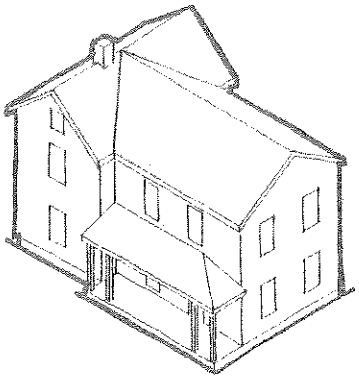


Gable roof

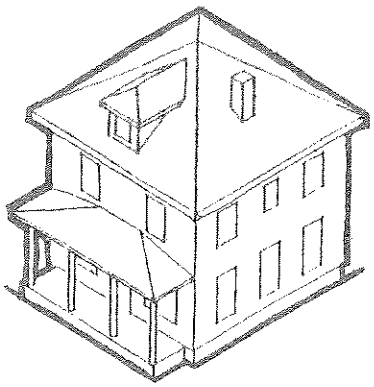
Cross-gable roofs are formed by two intersecting gable roofs. A small percentage of commercial and residential buildings in the district have this type of roof.

Hipped roofs also are sloped, but they do not have gables. Hipped roofs are more common on the older houses than on the houses built after 1940. Thirty-one percent of residential buildings have hipped roofs while 9 percent of commercial buildings have them.

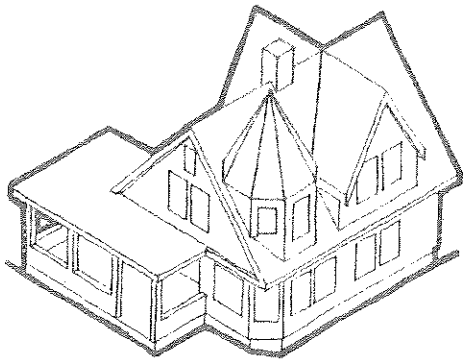
Complex roofs combine hipped and gable forms and often have turrets or towers. Eight percent of the roof forms are complex. The majority of these are found on Queen Anne style houses.



Cross-gable roof

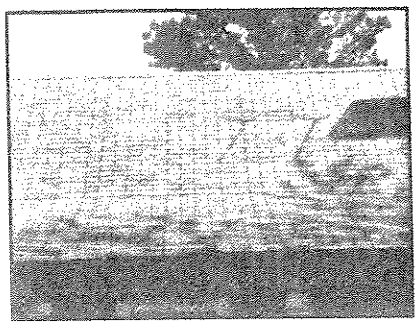


Hipped roof



Complex roof

TYPICAL MATERIALS

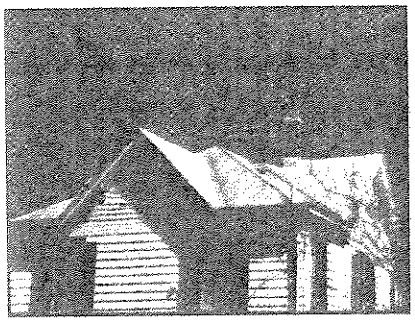


Asphalt shingles

Asphalt shingles are asphalt-impregnated felt covered with colored ceramic or stone granules. Covering 42 percent of the buildings, asphalt shingles are the second most popular roof cladding material in the area. The use of these composition shingles indicates either an early 20th-century building or that the roof material was replaced at a later time.

Built-up roofs are made of layers of tar or asphalt-saturated ply felts over decking and insulation. The roofs of many commercial buildings are of this design.

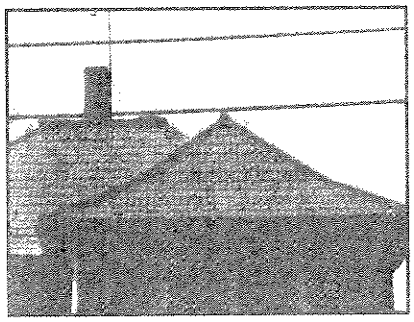
Metal roofs are made of galvanized steel, tin, or occasionally copper. This material is used in the form of rolled sheets with standing seams. Metal roofs are always painted unless they are copper. Metal roofs are found on commercial and residential buildings. Earlier roofs often were covered with metal. Fifty-two percent of the residential roofs are covered with metal, either standing seam or metal shingles.



Metal roof

Metal shingle roofs are made of decorated metal shingles of galvanized tin or steel. This material is found on residential buildings. As noted above, 52 percent of the residential roofs are covered with some sort of metal.

Slate roofs are composed of shingles made from slate. Two percent of the houses in the district have slate roofs.

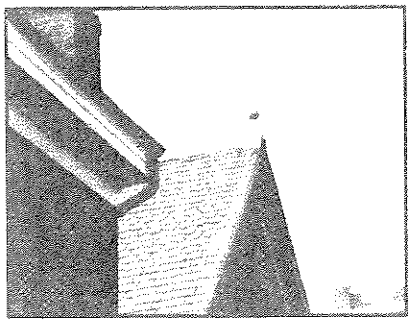


Metal shingle roof

TYPICAL PROBLEMS

Deterioration - Metals deteriorate from corrosion, fatigue, or by chemical action that causes pitting and streaking. Built-up roofs bubble, crack, and separate with age. Parapet walls may show more deterioration because of exposure to the elements.

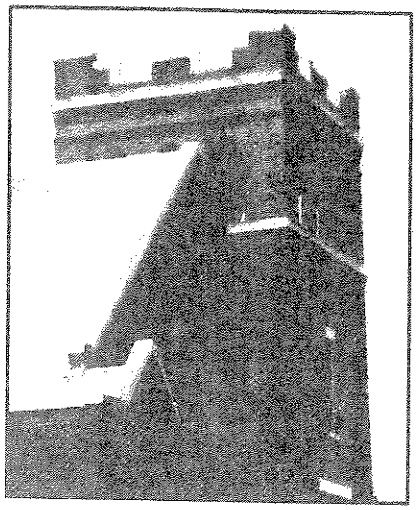
Coping, flashing, gutter, and downspout maintenance - Failure of flashing around parapets, light wells, skylights, chimneys, valleys, penetrations, and cornices can cause major maintenance problems if left unattended. Likewise, the condition and function of gutters and downspouts (including foundation drainage) impacts the overall condition of building materials.



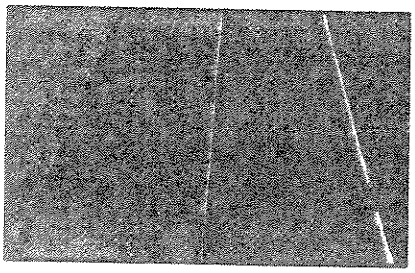
Slate roof

Roof material change - The use of modern asphalt shingles as a replacement for a standing seam metal roof can negatively impact the appearance of a historic building.

Element removal - Removal of original chimneys, skylights, and light wells that contribute to the style and character of the building can reduce the visual integrity of the roof.



Coping protects the top of parapet walls.

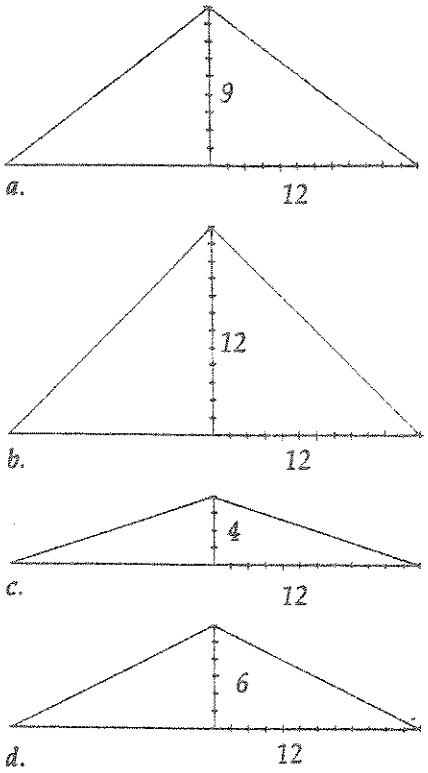


Metal roofs need regular painting.

Gutters should be kept in good repair.

GUIDELINES FOR REHABILITATION

1. Insure that coping is watertight.
2. Clean and maintain gutters and downspouts properly so that water and debris do not collect and cause damage to the roof fasteners, sheathing, and the underlying structure.
3. Repair leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing. If aluminum is used for flashing, fasten with aluminum nails and paint. Use high-quality flashing material for repair. Repair deteriorated roof supports and underlayment if necessary.
4. Insure proper ventilation of the attic space to prevent condensation.
5. Provide adequate anchorage for roofing material to guard against wind and water damage. On metal roofs, use metal fasteners compatible with the roofing material.
6. Check seams of metal roofs and keep metal surfaces painted except for copper roofs, which are protected by their own patina.
7. Avoid applying paint or other coatings to roofing material which historically has been unpainted.
8. Avoid repairing with a substitute material that does not convey the same visual appearance as the rest of the roof. Substitute material may be used if the same kind of material is not technically or economically feasible.
9. Avoid using materials that are physically or chemically incompatible and which would eventually cause deterioration or corrosion.
10. Place solar collectors and antennae on non-character defining roofs or roofs of nonhistoric adjacent buildings.
11. Avoid adding new elements to a roof such as vents, skylights, or additional stories in a manner that diminishes the original design of the building. For instance, new skylights should not be visible on primary elevations of historic buildings.



Steep roof pitches (a & b) are appropriate for gable roofs whereas shallow pitches (c & d) are appropriate for hipped roofs. Gable roofs that are shallow (c & d) generally are not recommended for dwellings in the Manassas Historic District.

GUIDELINES FOR NEW CONSTRUCTION

1. Roof forms for new residential buildings can vary but should be pitched and not flat. Roofs of new dwellings should relate to neighboring historic buildings in terms of type, level of complexity, and materials.
2. In general, the roof pitch of new houses should reflect the steeper pitch of an older dwelling rather than the shallow pitch of new tract houses.
3. Roofs on historic commercial buildings generally are shed, flat, or gable. New commercial buildings can incorporate any of these forms but should relate to the roofs of buildings within the block.
4. Traditional materials such as standing seam metal are preferred over asphalt shingle but are not required.
5. Mansard roofs are not recommended in the district.

REFERENCES

The following publications contain more detailed information about roof areas. See the Bibliography for their complete citation.

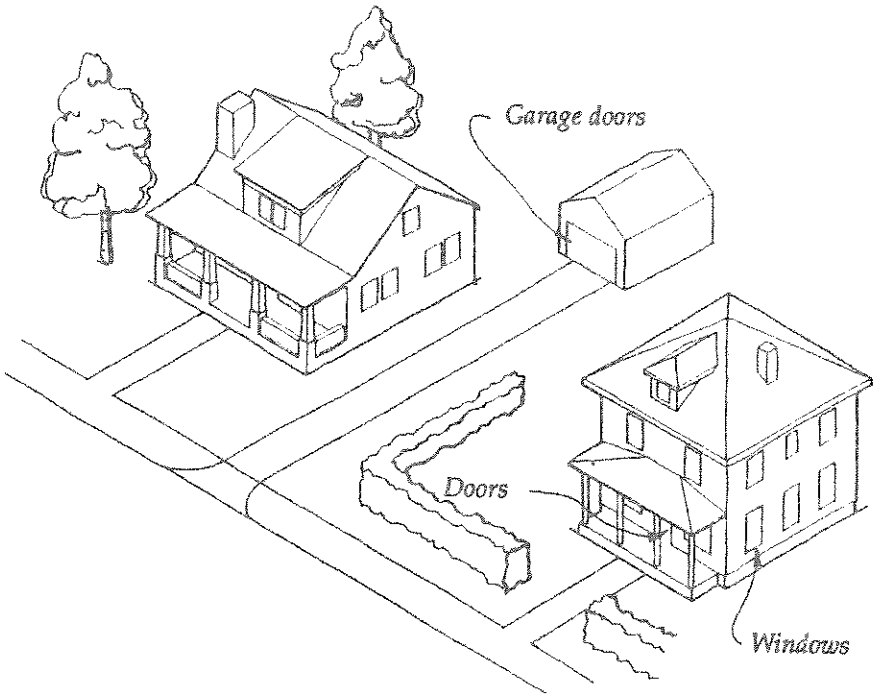
PRESERVATION BRIEF #4 -ROOFING FOR HISTORIC BUILDINGS

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

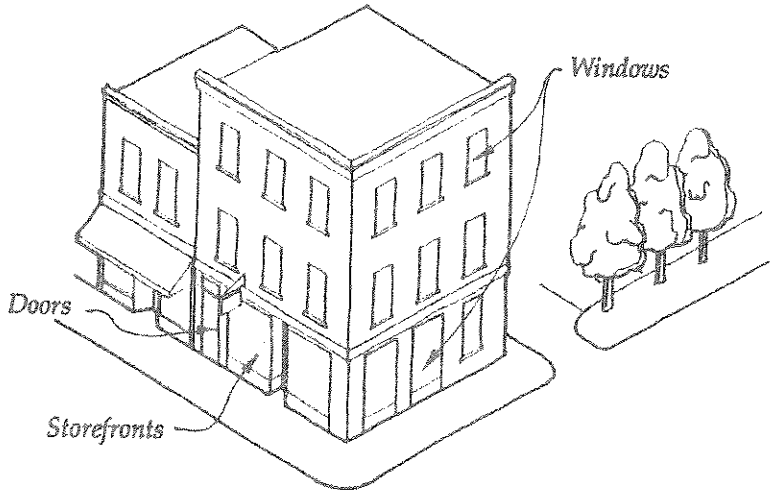
OPENINGS

- Windows
- Doors
- Storefronts

Commercial and residential buildings have a variety of openings in their mass, 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.



Residential Building Openings



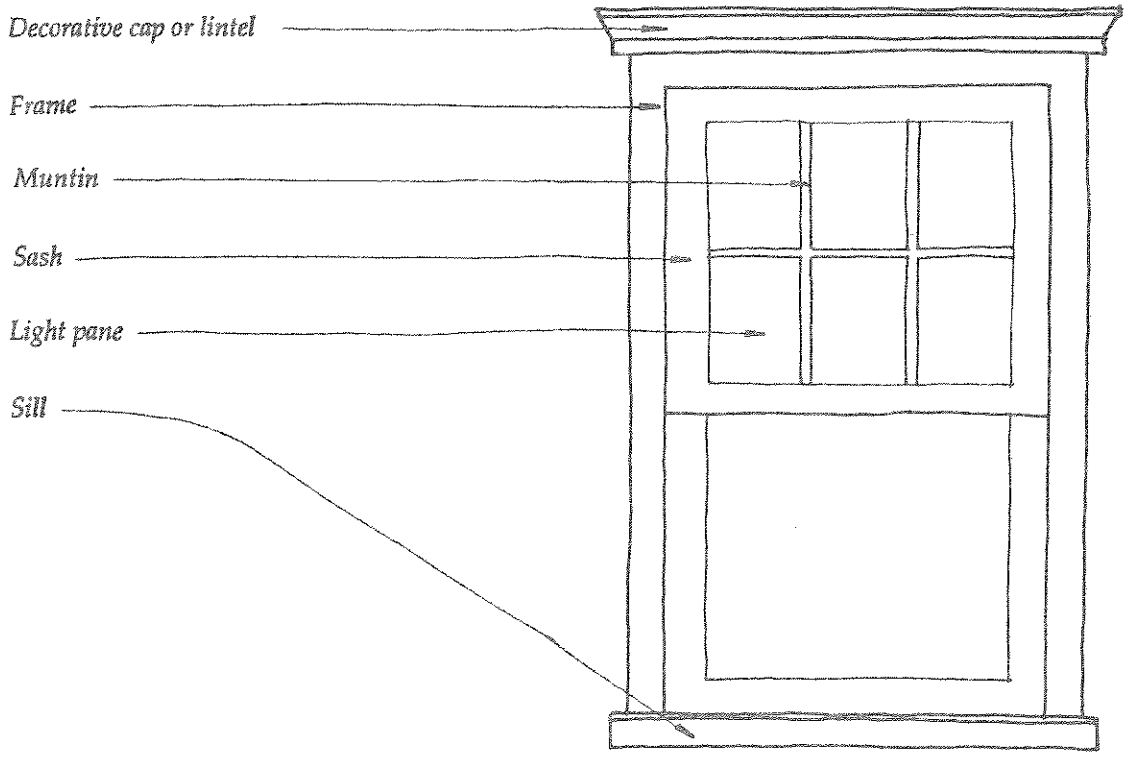
Commercial Building Openings

Windows

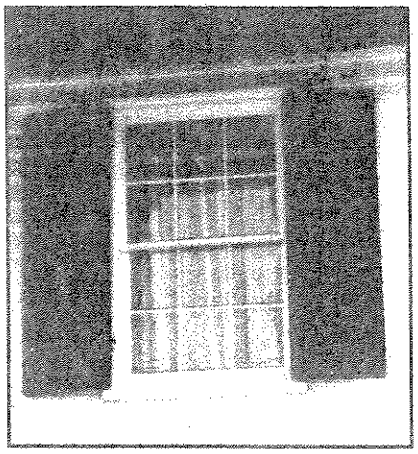
Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. At the same time, windows help to define a building's particular style through the rhythm, patterns, size, proportions, and ratio of solids (walls) and voids (windows and doors). There is a variety of architectural styles and periods of construction within the historic district. Likewise, there is a corresponding variation of styles, types, and sizes of windows.

Historic **commercial buildings** in Manassas have windows in the upper facade which are regularly spaced and similar in proportions and type. These windows help to define the character of the building and, along with neighboring buildings, provide a pattern of openings in the street wall of an entire block. Front facade windows may be more decorated than the generally utilitarian windows on secondary elevations.

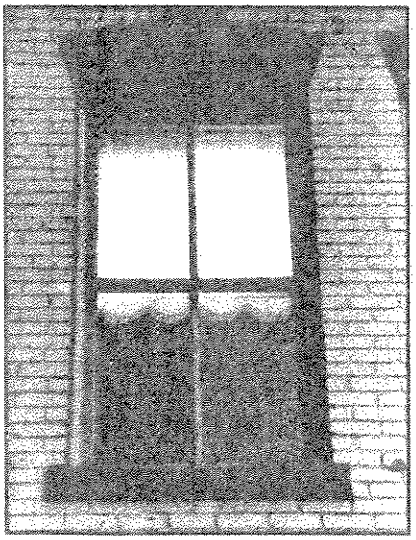
Windows are one of the major character-defining features on **residential buildings** and can be varied by different designs of sills, lintels, decorative caps, and shutters. They may occur in regular intervals or in asymmetrical patterns. Their size may emphasize various bays in the building. All of the windows may be the same in one house or there may be a variety of types which give emphasis to certain parts of the building.



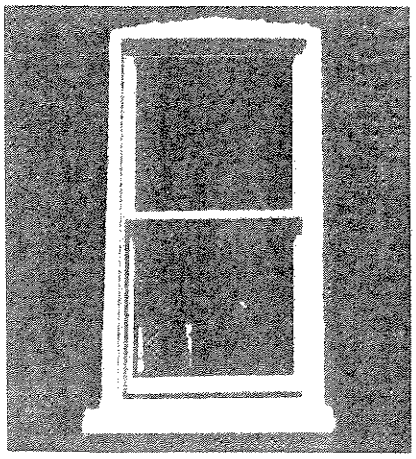
TYPES



Six-over-six double-hung sash



Two-over-two double-hung sash



One-over-one double-hung sash

Windows do not vary greatly between commercial and residential buildings. However, types and sizes vary based on architectural style and the variety increases when they are combined with the different designs of sills, lintels, decorative caps, and shutters.

Double-hung sash is the most common type of window used in all styles. Double-hung sash vary by the number of panes in each sash:

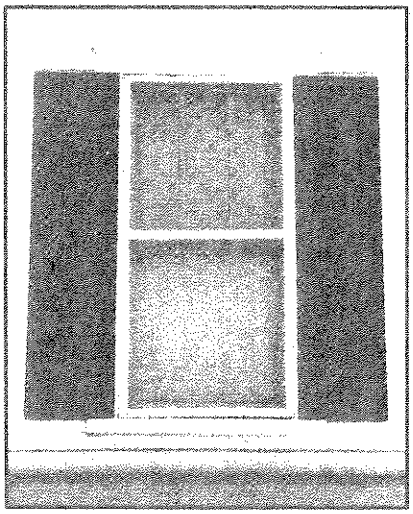
Six-over-six sash are found on vernacular late 19th-century houses.

Two-over-two sash are found on Victorian era houses including vernacular and Queen Anne.

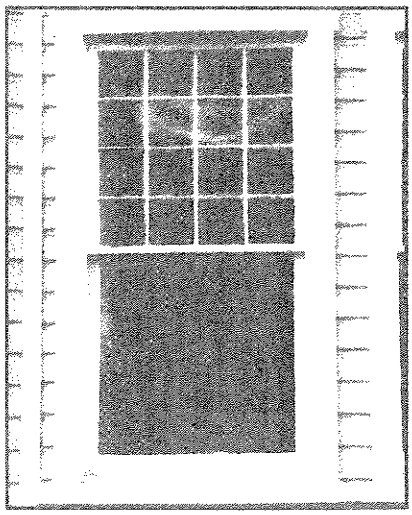
Six-over-six, nine-over-six, six-over-one are found on early 20th-century Colonial Revival style houses.

One-over-one sash are found on early 20th-century vernacular buildings.

Three- and four-over-one sash, where the lights in the upper sash are vertical instead of horizontal are found on bungalows and Colonial Revival style houses.



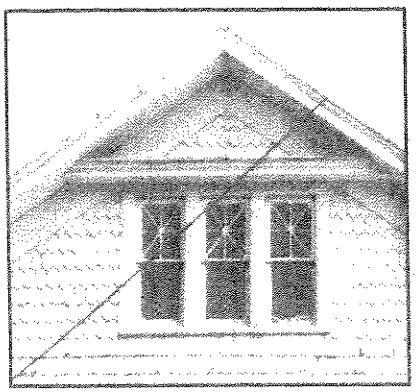
Three-over-one double-hung sash



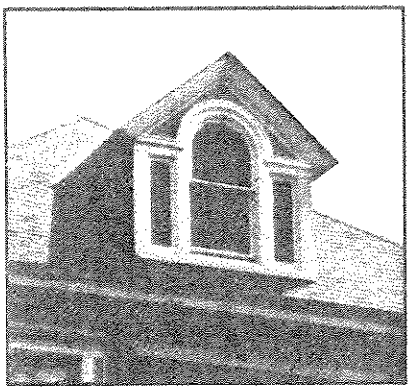
Sixteen-over-one double-hung sash

Leaded or art glass windows contain patterned designs or depict scenes. They were popular during the Victorian era and the early 20th century. They are more often found on elaborately designed houses. The windows are often located in transoms or in large compositions in stairwell walls.

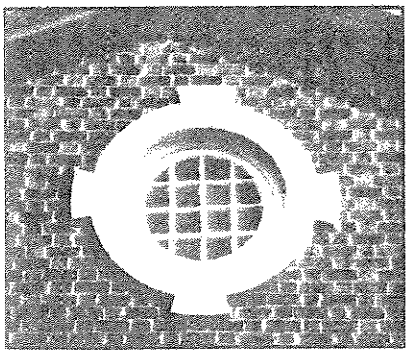
Design Guidelines
Openings: Windows



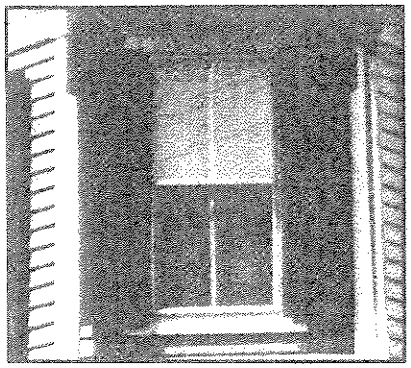
Composite window



Dormer window



Decorative window

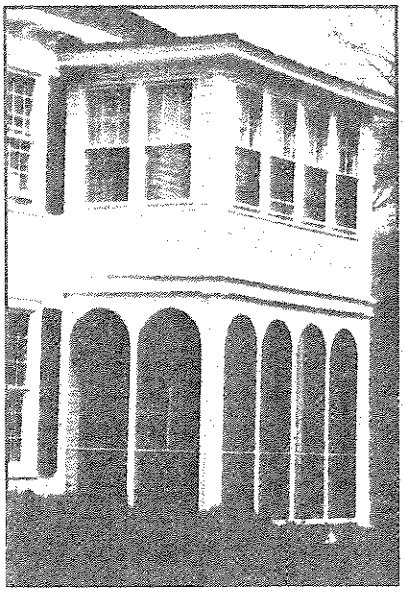


Shutters

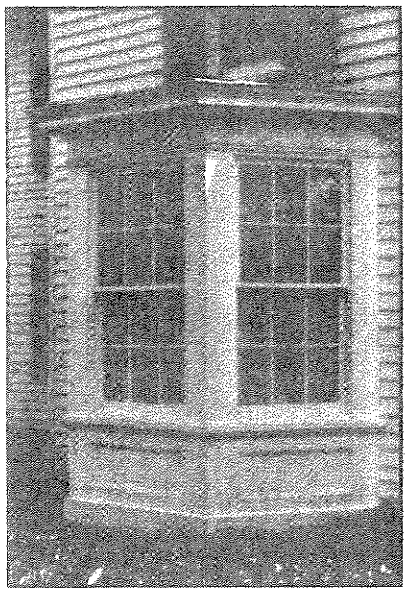
Composite windows are groupings of different types of windows, such as a double-hung sash type flanked by fixed leaded windows and crowned with a transom. They are typical on Victorian, Colonial Revival, and bungalow houses.

Dormer windows are frequently found on American Foursquare houses and bungalows. A dormer is a window which projects from the roof of the house, thus allowing light and increasing floor and head space in a roof area.

Decorative windows take any number of shapes, such as circles or diamonds, to decorate a gable or stair. The sash may be fixed or patterned muntin bars.



Sleeping porch



Bay window

Sleeping/sun porches, originally constructed with the house and generally located on rear (and often second-floor) elevations, may have walls constructed entirely out of windows.

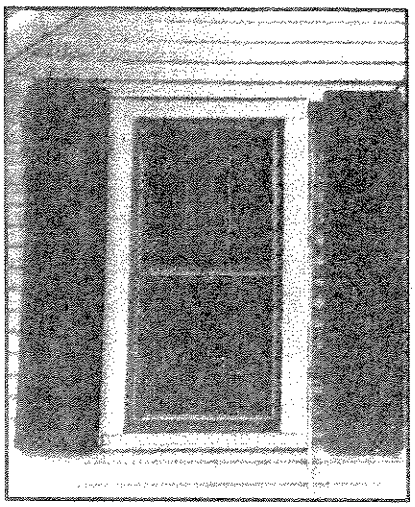
Foundation windows that open into basements tend to be smaller than windows on primary floors and may be a casement, hopper, or awning window.

Vents are found in foundations and roofs and may have decorated screens or frames.

Bay windows are typically a group of windows projecting at an angle from the wall. They are found on many houses from the turn of the century.

Shutters are exterior covers for windows, made of wood and either paneled or louvered. They are also called blinds.

TYPICAL PROBLEMS

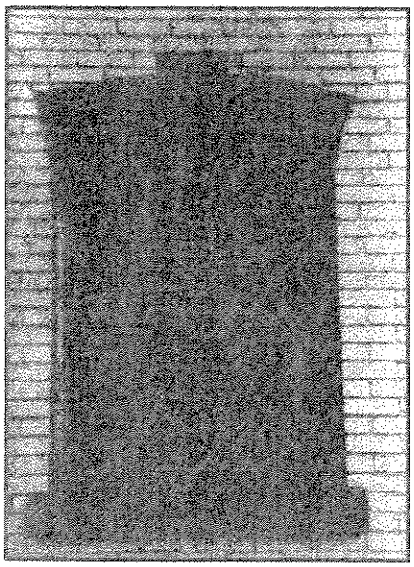


Plastic shutters

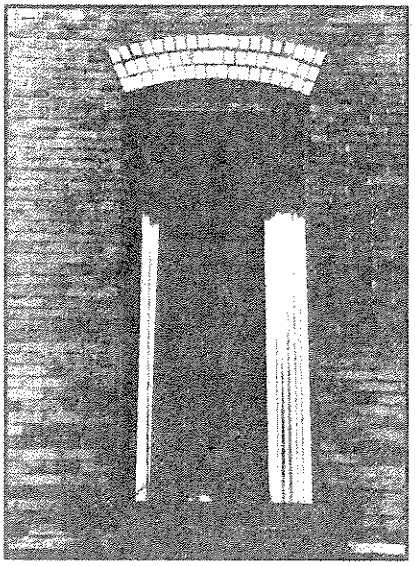
Maintenance - Most windows in the historic districts are made of wood and traditionally have been painted. If paint is allowed to peel, then wood will crack, warp, or rot. In addition, frequently during painting the movable parts are painted shut. Some sills, lintels, surrounds, and hoods may be constructed of other materials such as brick, concrete, stone, or metal. These materials will also fail if not properly maintained.

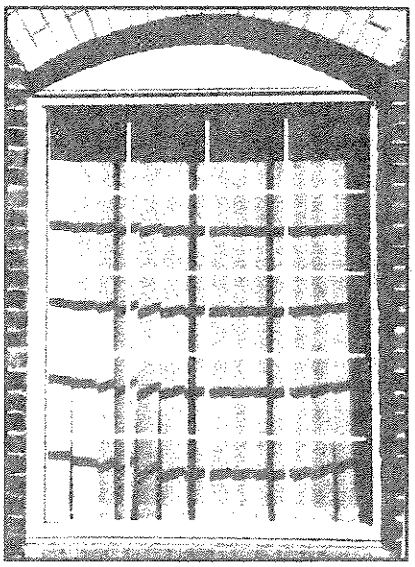
Inappropriate replacements - Original windows may have been replaced by new stock windows that do not duplicate the historic window in size, materials, and design. Likewise, storm windows may not relate to the size, color, or materials of the windows they are enclosing.

Plastic shutters - Sometimes, in a misguided attempt to decorate a building or give it a historical appearance, plastic or metal inoperative shutters, nailed to the wall instead of hinged to the frame, are installed.

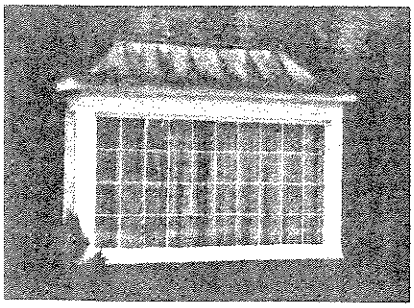


Painted-over window





Stock windows used inappropriately to replace original window design: at left, fixed thermal pane; at right, snap-in muntins.

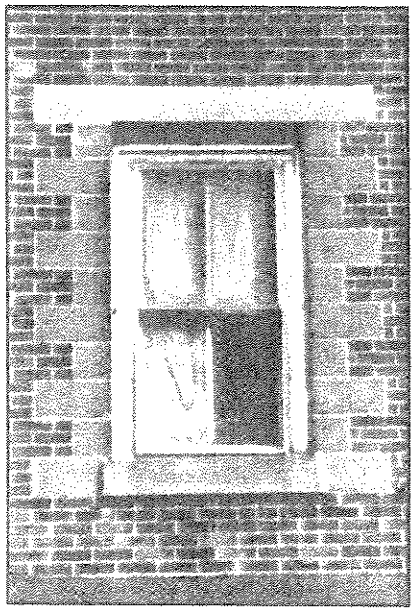


New "Colonial" window

Blocked-in or covered-up windows - Many times the windows on commercial and residential buildings are covered up or blocked in or the glass is painted over. This gives a building a neglected, vacant, and unattractive appearance.

Colonial windows - Again, in an attempt to make a house appear older than it really is or to make a new building appear old, windows with small panes or added snap-in muntin bars are used. Often, these windows in new commercial buildings are overscaled or they are used on retail spaces, making window display and merchandizing difficult.

GUIDELINES FOR REHABILITATION

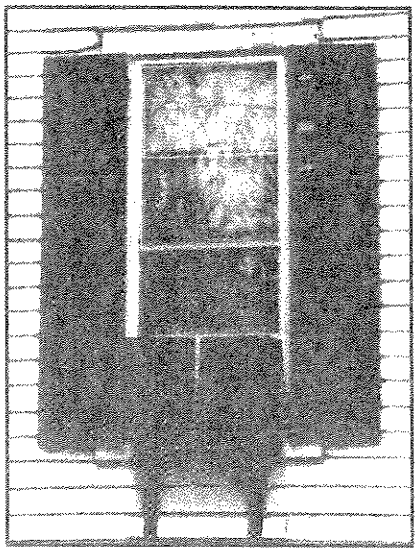


This replacement window is a different size and design from the original.

This window has been blocked in and the loosely applied plywood allows water infiltration.

1. Uncover and repair covered-up windows. If a window is no longer needed for its intended use, the glass should be retained and the back side frosted, screened, painted black, or shuttered so that it appears from the outside to be used.
2. Retain the original windows.
3. Keep painted surfaces well painted.
4. Insure that caulk and glazing putty are intact and in good condition. Check that all joints are tight and sealed so as to prevent water infiltration which can cause deterioration.
5. Weatherstrip windows.
6. Insure that water is running off of sills and not forming puddles. Sills should be examined to insure that they slope away from the building.
7. Repair original windows by patching, splicing, consolidating, or otherwise reinforcing. Wood can appear to be in bad condition because of peeling paint or separation of joints, yet in fact be sound and able to be repaired. If the wood appears to be rotted, conduct the following test. Check wood with an ice pick for soundness by jabbing the pick into a wetted wood surface at an angle and prying up a small section. Sound wood will separate in long fibrous splinters, decayed wood in short irregular pieces. Or insert the ice pick perpendicular to the wood. If it penetrates less than 1/8th inch, it is solid; if more than 1/2 inch it may have dry rot. Rotted parts can be repaired and complete replacement may not be necessary.
8. Windows should only be replaced when they are missing or are beyond repair. Reconstruction should be based on physical evidence or old photo documentation. Avoid changing the architectural appearance of windows by the use of inappropriate materials or finishes which radically change the sash, depth of reveal, and muntin configuration, the reflective quality or color of the glazing, or the appearance of the frame.
9. Avoid changing the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sash that does not fit the window opening.
10. Reuse serviceable window hardware and locks.

ENERGY RETROFITTING



Avoid using aluminum storm windows, espcially when the sash height differs from that of the panes. Also take care not to damage the window frame when attaching features such as air conditioners.

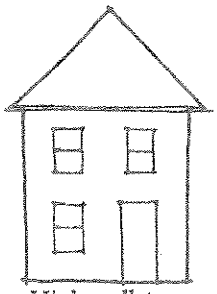
1. Improve thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and, if appropriate for the building, blinds and awnings.
2. Install interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and avoid condensation damage to windows.
3. Install exterior storm windows which do not damage or obscure the windows and frames. The storm window divisions should match those of the original window.
4. Avoid installing an aluminum-colored storm sash. (Sash can be painted an appropriate color if it is first primed with a zinc chromate primer.)
5. Avoid replacing multi-paned sash with new thermal sash utilizing false muntins.
6. Avoid replacing windows or transoms with fixed thermal glazing.
7. Avoid using tinted glazing on major facades of the building.

GUIDELINES FOR NEW CONSTRUCTION

1. The ratio of solids (walls) and voids (windows and doors) of new buildings should relate to and be compatible with adjacent historic facades. Generally, historic buildings have a higher ratio of wall to window except at ground-level storefronts (see Storefronts, p. 67).
2. The rhythm and placement of windows on the facades of new buildings should also relate to historic buildings.

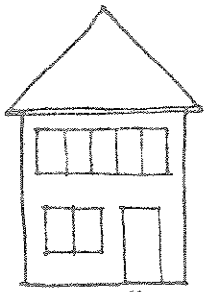
Residential Buildings

Historic Building

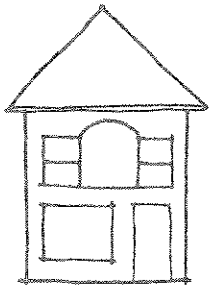


High wall-to-window ratio

New Buildings



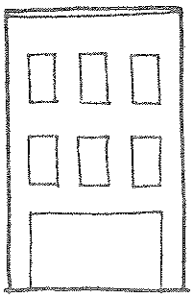
Lower wall-to-window ratio than historic building



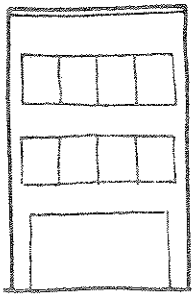
Window size and placement do not relate to historic building.

Historic Building | *New Buildings*

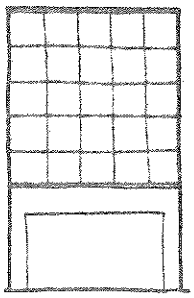
Commercial Buildings



High wall-to-window ratio

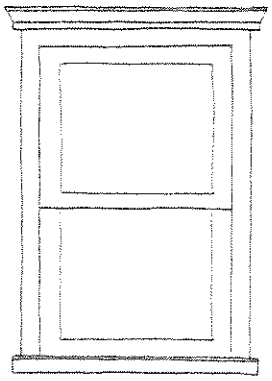


Lower wall-to-window ratio than historic building

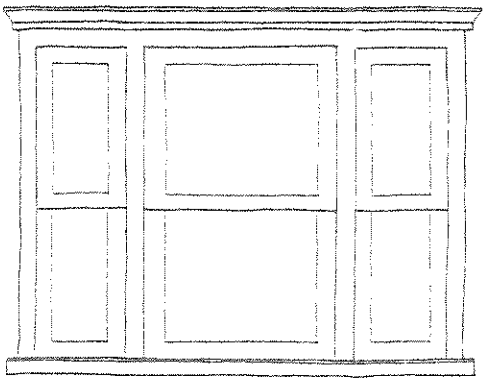


Window size and placement do not relate to historic building.

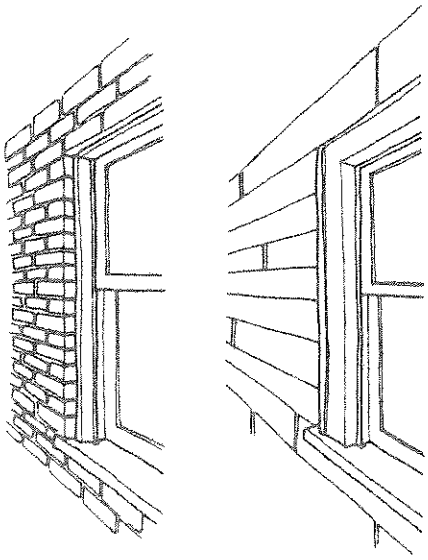
3. The proportion of window openings, or the relationship between height and width, should be similar to and compatible with those on surrounding historic facades. Most residential windows have a vertical proportion as do upper-floor windows on commercial buildings. However, these individual vertical windows may be grouped in such a way as to form a composite window that has a horizontal proportion. In addition, glass storefronts would generally have more horizontal proportions than would upper-floor openings.



Most windows are vertical, or taller than they are wide.



Composite window



Masonry opening *Frame opening*

4. The articulation of openings should relate to historic buildings. Frames should be recessed in masonry openings and raised casements should be used on frame buildings. New windows should not be flush with the wall surface.
5. Window types should reflect those types found in the district.
6. New windows may be constructed of wood or metal. Unfinished aluminum is not recommended.

REFERENCES

The following publications contain more detailed information about windows. See the Bibliography for their complete citation.

PRESERVATION BRIEF #3 - CONSERVING ENERGY IN HISTORIC BUILDINGS

PRESERVATION BRIEF #9 - THE REPAIR OF HISTORIC WOODEN WINDOWS

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

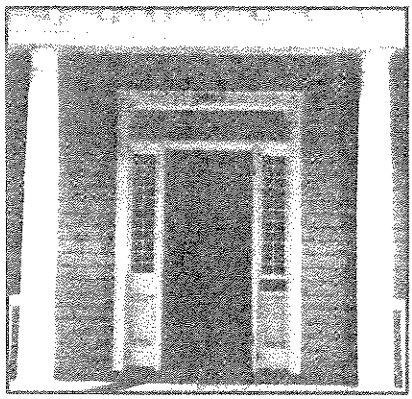
PRESERVATION BRIEF #13 - THE REPAIR AND THERMAL UPGRADING OF HISTORIC STEEL WINDOWS.

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

Doors

Doors vary as much as windows and help to define a building's particular style through the size, proportions, materials, and ratio of solids (walls) and voids (windows and doors). Doors serve to allow access to the interior of a building. They also, in association with porches and entrances, may be decorated and ceremonial. Doors on secondary facades tend to be simpler and more utilitarian. Commercial buildings can have delivery doors or garage doors that are utilitarian but also help to define the character of the building. Outbuildings too can have character-defining doors.

TYPES

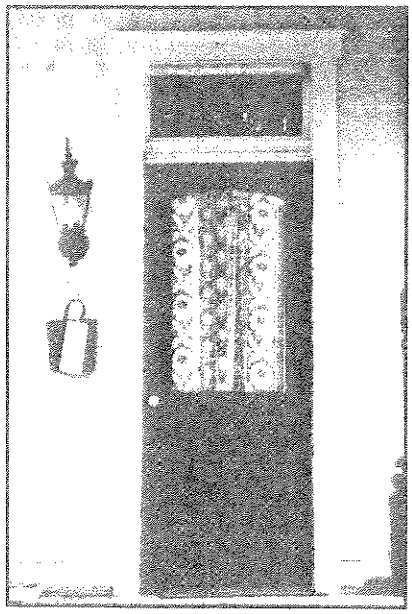


Glazed door with sidelights and transom as part of a decorative porch

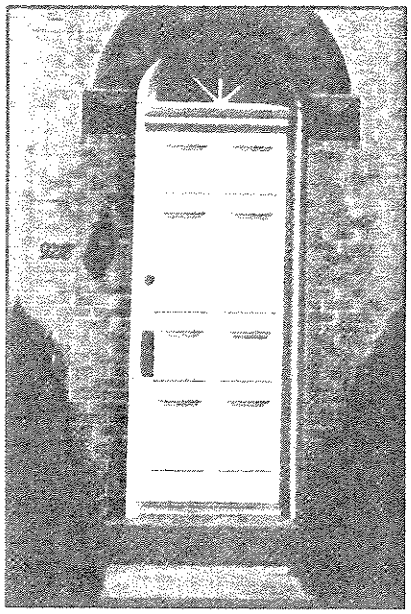
Paneled doors are more common on residential buildings and come in a variety of patterns.

Glazed doors, or those with glass panes, can be found on both commercial and residential buildings but may be very different types. For instance, doors with a single glass pane and relatively thin stiles and rails are found on commercial buildings, while residential glazed doors may have a variety of patterns depending on architectural style.

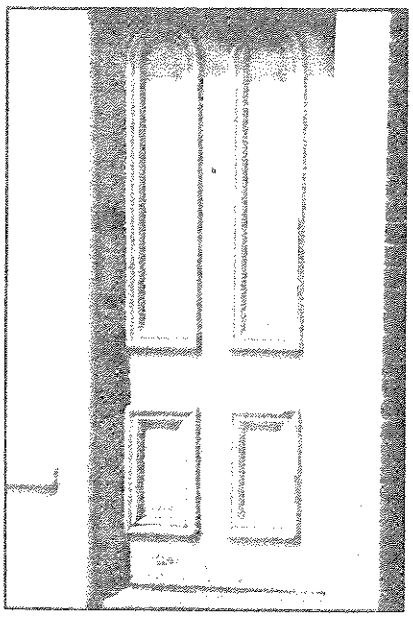
Other doors include batten doors, which consist of vertical planks of wood, jointed by at least three horizontal members; delivery



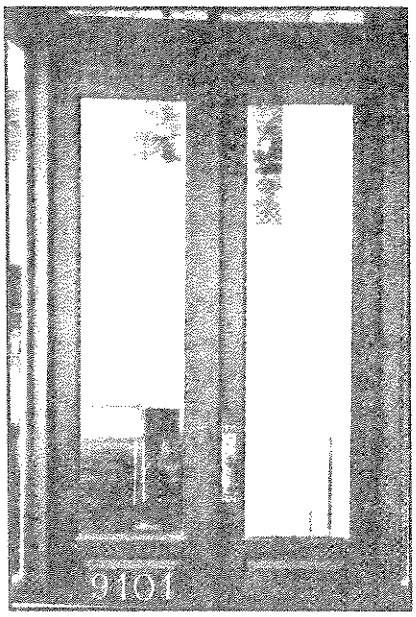
A glazed and paneled door from around 1900



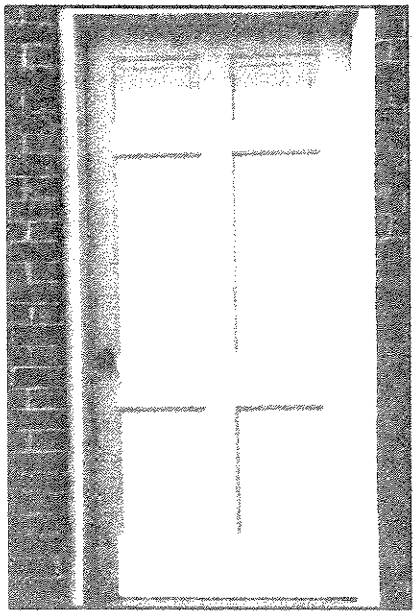
Unusual eight-paneled door



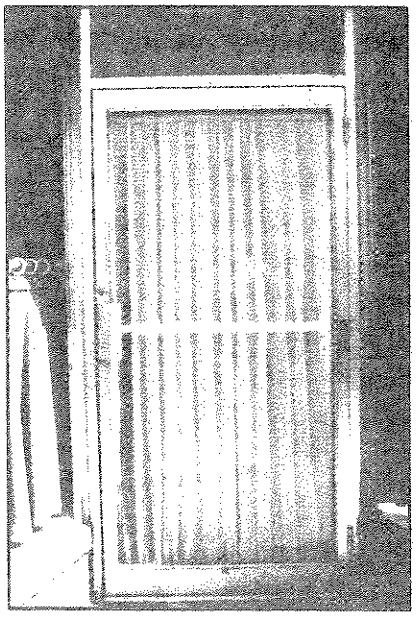
Four-paneled door from the last half of the 1800s



Turn-of-the-century commercial door



Six-paneled door, Colonial Revival style



Modern aluminum-framed glass door

or garage doors, which can be paneled or batten and are larger than typical entry door; and flush doors, which are a more recent design and generally do not have a historic appearance.

TYPICAL PROBLEMS

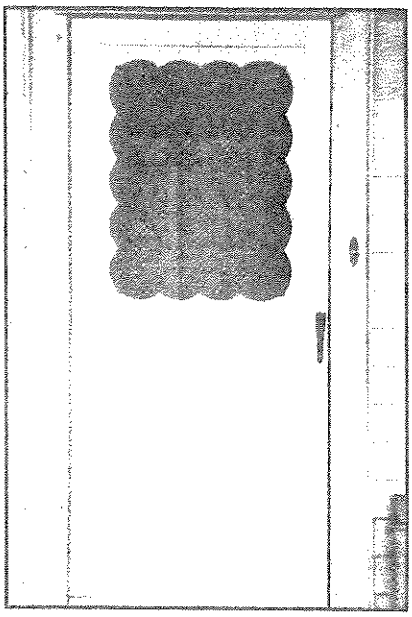
Maintenance - Doors are generally made of wood and require regular painting. If they are not painted, then the wood can deteriorate. Glazing that is not maintained can become broken or loose.

Inappropriate replacement - Often, instead of repairing the old door, a new door that is not similar in design is used to replace the old door. This happens frequently on commercial buildings where old wood doors are replaced with new aluminum and glass doors; in residences, glazed doors sometimes are replaced with panel doors in order to achieve a "colonial" appearance. In many cases storm doors constructed of aluminum, a nonhistoric material, are added to houses.

Filled-in doors - Often on commercial buildings, unused doors are removed and filled in with masonry or plywood.

Missing or inoperable hardware - In some cases where a door has had constant use, particularly on commercial buildings, hardware is missing or worn out.

GUIDELINES FOR REHABILITATION



Avoid placing a storm door that obscures the features of an original door.

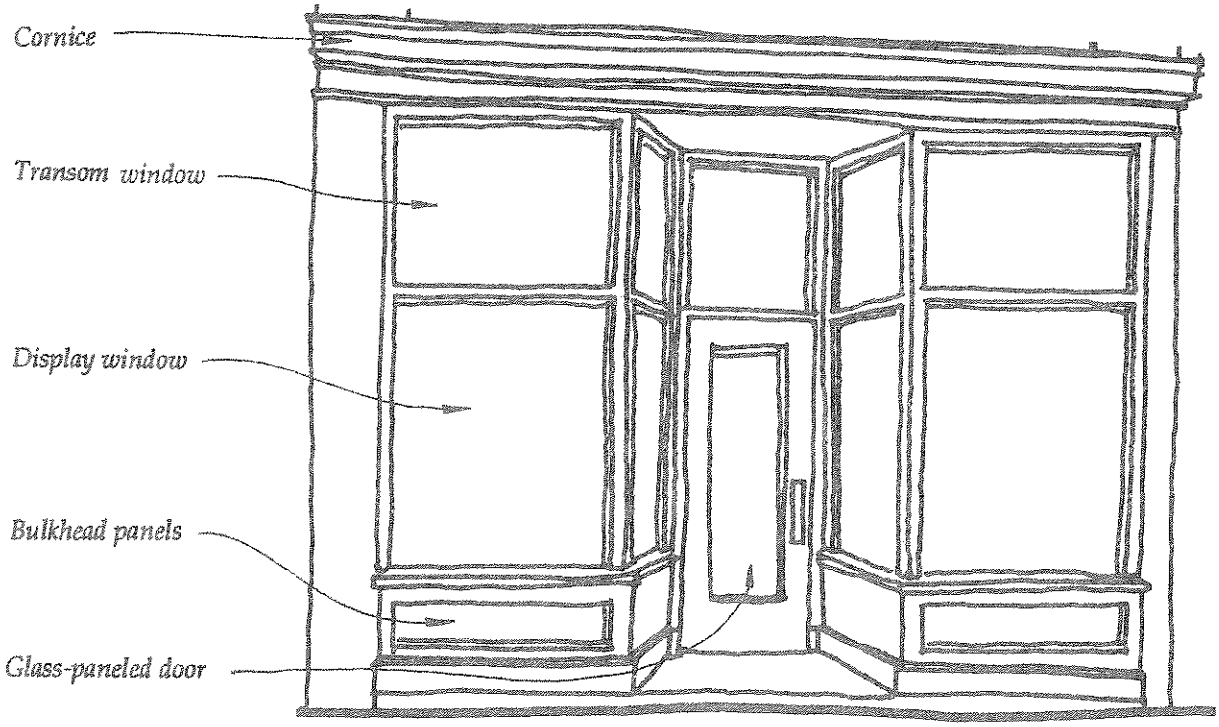
1. Uncover and repair covered-up doors. If the door is no longer needed for its intended use, it should be fixed in place. Glass can be retained and the back side frosted, screened, painted black, or shuttered so that it appears from the outside to be used. On doors on secondary elevations, glass can be replaced with a simple panel using high-quality wood.
2. Retain all original doors and weatherstrip if needed.
3. Repair original doors by patching, splicing, consolidating, or otherwise reinforcing. Because of peeling paint or separation of joints, wood can appear to be in bad condition but in fact be sound and able to be repaired.
4. Only replace doors when they are missing or beyond maintenance and repair. Reconstruction should be based on physical evidence or old photo documentation. Avoid changing the architectural appearance of doors by the use of inappropriate materials, finishes, or details. Paint aluminum-colored storm doors to match other doors or trim.
5. Avoid changing the number, location, or size of doors by cutting new openings, blocking in door openings, or installing replacement doors that do not fit the original openings.
6. Reuse serviceable door hardware and locks.

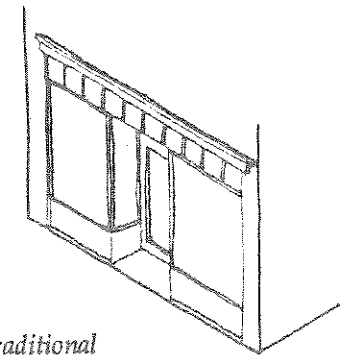
GUIDELINES FOR NEW CONSTRUCTION

1. In general, new doors should relate to the door styles found on historic buildings throughout the district.
2. New doors for storefronts should be mostly glass and may be painted wood or steel.
3. Paneled or glazed paneled doors are appropriate for new residential buildings.

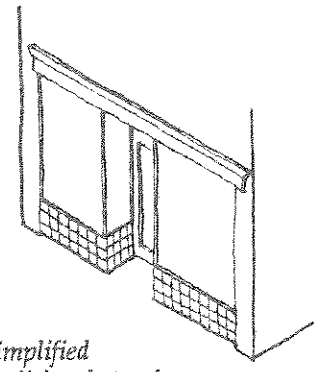
Storefronts and Ground-Level Openings

This guideline applies to nonresidential buildings. Most commercial buildings have large ground-level openings and generally mercantile commercial buildings have large areas of uninterrupted glazing for window display. Traditionally, institutional buildings such as banks and government buildings may not have had display windows but they did have larger openings than on upper floors to increase the scale and importance of the building. As cars have become more prevalent and the use of downtown has changed from mercantile to office and restaurants, the role of storefronts has changed. This does not mean that storefronts have to be eliminated; they should simply be adapted to the new use.

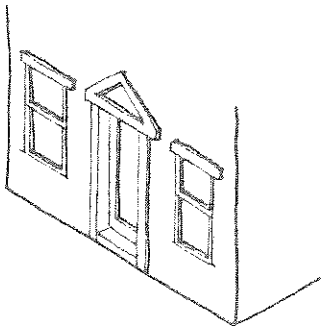




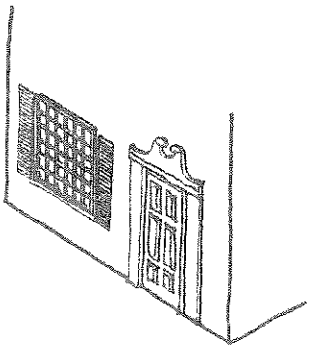
Traditional commercial storefront



Simplified traditional storefront



Institutional openings



Nontraditional openings

TYPES

Traditional commercial storefronts have a first-floor transparent storefront framed by vertical structural piers and a horizontal supporting beam. The storefront is made up of an entrance (usually recessed), display windows, a bulkhead under these windows, a transom area over the storefront, and a cornice which covers the horizontal beam. The framing may be wood or metal and the bulkhead may be wood, tile, carrara glass, or brick. Storefront openings are generally 15 to 25 feet wide.

Simplified traditional storefronts may not be as tall as traditional commercial storefronts and may therefore lack transom windows. On these later storefronts, the trim is typically a metal such as aluminum and the bulkhead may be masonry, tile, or carrara glass. This storefront may also lack a cornice.

Ground-level openings of historic institutional buildings are generally larger than second-floor windows but not as large as a whole storefront. They may have decorative elements that resemble traditional storefronts or windows.

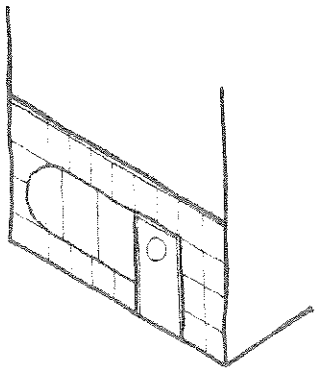
Nontraditional ground-level openings on many later commercial buildings do not have the storefront void created by a supporting beam and piers. Rather they are characterized by a solid masonry wall with punched-in windows. Many are detailed with multi-paned "colonial" windows or aluminum frames and do not have decorative cornices, hoods, or framing.

TYPICAL PROBLEMS

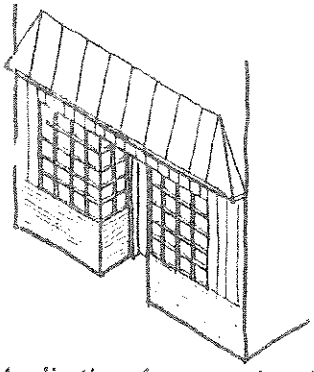
Cover up - Storefronts are covered up for many reasons, such as a change of use from retail to office, which requires less glass.

Storefront Remodeling - To keep pace with the latest styles, storefronts change more than other parts of commercial buildings. New designs may or may not be compatible with the design of the building. Designs that fit the storefront opening and are made of high-quality materials may be appropriate and good design in their own right. Many newer changes are made with inexpensive materials that do not have the quality of original storefronts. Inappropriate remodelings include mansard roofs, "colonial" storefronts with their small paned windows, and textured vertical siding that covers piers, bulkheads, and transom areas. Over 30 percent of Manassas' commercial buildings have had storefront alterations.

Other Changes - Ground-level windows on institutional buildings have been altered on buildings where use has changed. For



Storefronts made from quality materials such as marble or carrara glass should be saved.



Application of a mansard roof is a common, but inappropriate, change to traditional storefronts.

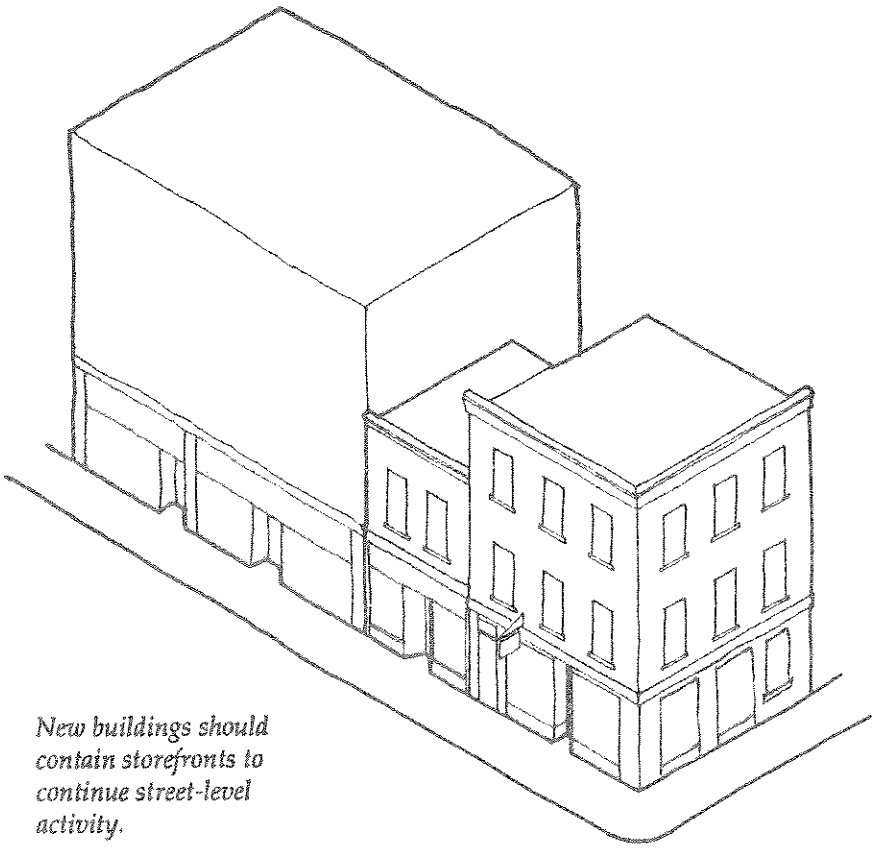
instance, windows are closed in or altered to create larger windows or windows of a different shape.

GUIDELINES FOR REHABILITATION

1. Retain and repair all elements, materials, and features that are original to the storefront or are sensitive remodelings.
2. Restore any original window openings that have been filled in or altered.
3. Remove any materials, elements, and signs from the storefront that have been added over time that cover display windows, transoms, or bulkheads, and obscure original architectural elements such as windows, cornices, or decorative features.
4. Avoid adding elements or materials that are not compatible with the building such as coach lanterns, overhanging mansard roofs, small paned windows, wood shakes, vertical siding, or shutters on windows and storefronts where they never previously existed.
5. Avoid creating a false historical appearance by remodeling a modest 20th-century commercial building into a Victorian style or a Victorian-era building into a Colonial style.

GUIDELINES FOR NEW CONSTRUCTION

1. For new storefronts in existing buildings, conduct pictorial research to determine the design of the original storefront and conduct exploratory demolition to determine what remains and to determine its condition. When feasible, return the storefront to its original configuration, restoring as many original elements as possible, particularly the materials, windows, cornice, and decorative details. If reconstruction of the storefront is not possible, design a new storefront that respects the character, materials, and design of the building.
2. For new storefronts on new buildings, conduct pictorial and on-site research to determine the character of original storefronts in the district. Use the elements of a traditional storefront as illustrated on page 67. (Many new storefronts in Manassas have been "colonialized" and should not be used as an example of good storefront design.)
3. Ground levels of new commercial or institutional buildings should be at least 80 percent transparent up to a level of 10 feet.



New buildings should contain storefronts to continue street-level activity.

4. Doors should be included in all storefronts, thereby reinforcing street-level vitality. Large development projects with one central door to an interior mall should be discouraged if individual storefronts do not also have useable entrances.
5. Street-level facades of commercial structures should not have blank walls; they should provide visual interest to the passing pedestrian. Structures such as parking garages should have street-level businesses with storefronts or windows.

REFERENCES

The following publications contain more detailed information. See the Bibliography for their complete citation.

KEEPING UP APPEARANCES - STOREFRONT GUIDELINES

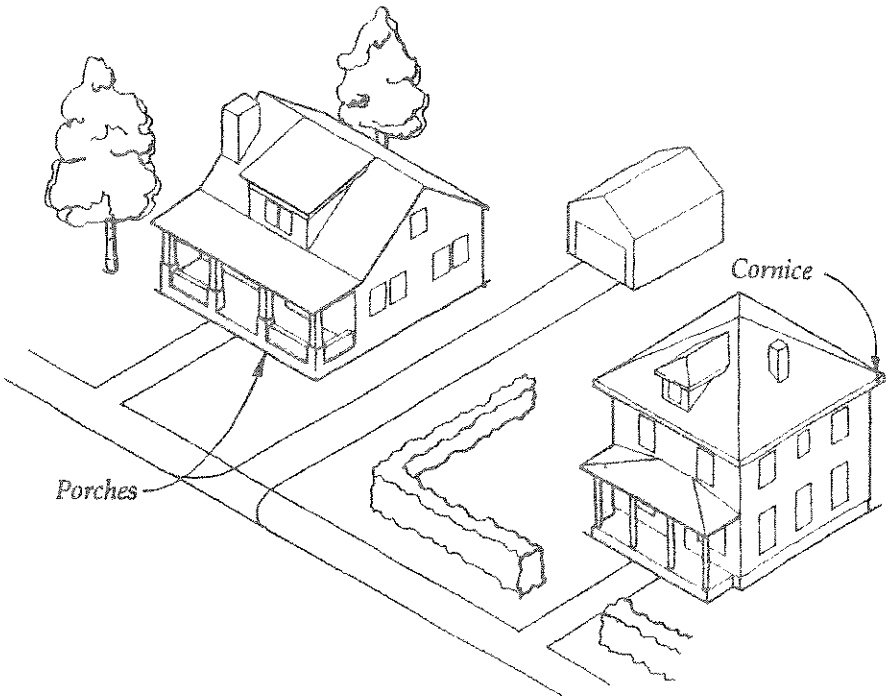
PRESERVATION BRIEF #11 - REHABILITATING HISTORIC STOREFRONTS

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

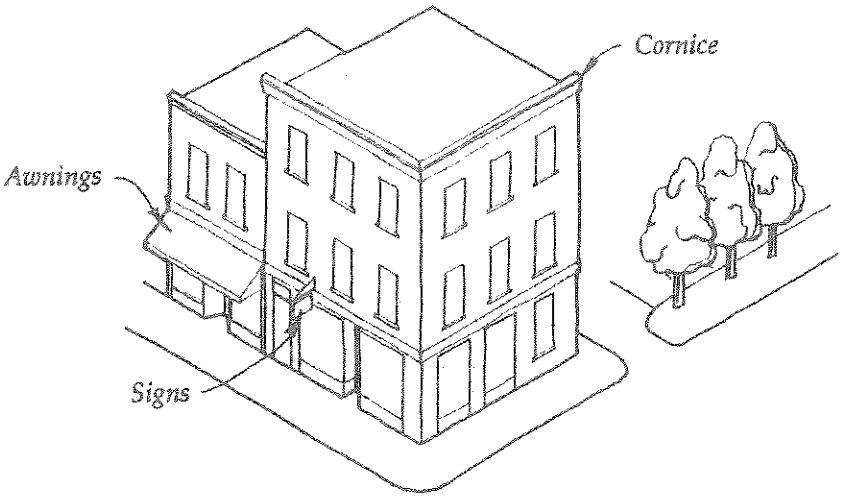
Decorative Features

- Porches
- Cornices
- Paint
- Signs
- Awnings

Most buildings, besides having mass and openings, will have elements that decorate the building. These features include, but are not limited to, porches, decorated entrances around doors, cornices, awnings, and signs. Even paint can be considered a decorative feature.

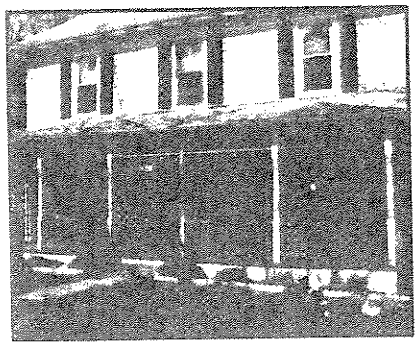


Residential Buildings



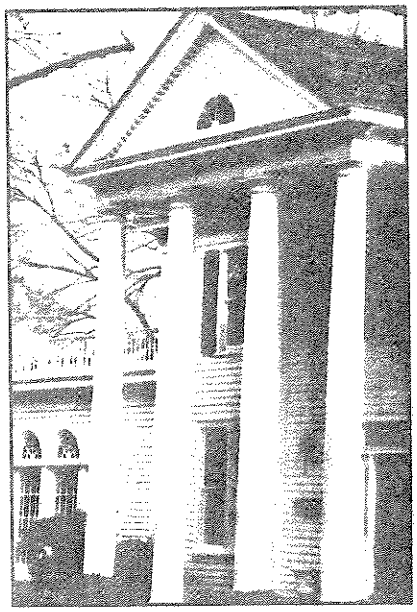
Commercial Buildings

Porches and Entrances



Full-width porch

Victorian wrap-around side porch



Portico

Porches and entrances are often the focal points of the primary facade of a historic building and because of their decoration and articulation help define the style of the building. Entrances serve both a functional and a ceremonial purpose for a building.

Porches have traditionally been a social gathering point as well as a transition area between the exterior and interior of the residence. Porches or porticos are very common on houses built before the convenience of air conditioning. Where front porches do not exist, there may be a decorated entrance. In some cases, houses will have both a front porch and a decorated front door. The retention of porches and decorated entrances is critical to maintaining not only the integrity of the historic building's original design but of the district as a whole. New residential buildings can blend better with the district if porches are incorporated into the design.

Entrances to commercial buildings are generally through storefronts and are addressed in their own section. However, some commercial buildings have separate entrances to upper-floor residential or office space.

TYPES

Full-width one-story porches are the most common. A little over half (56 percent) of the residential buildings have front porches. Columns and decorative details vary according to style and will either be classically inspired, display the ornate sawn and carved details of Victorian styles, or be carved out of the volume of the house as in bungalows.

Side porches can be either a continuation of the front porch to the side or separate from the front porch. This type is generally found on Victorian period houses. On some houses, there is a side porch and no front porch.

Porticos can be very small porches that are generally enough to cover the door but not enough to create an outdoor seating area. Porticos can also be 2 stories, creating a more monumental appearance. Porticos are found on Colonial Revival houses.

Decorative entrances can include a pediment and pilasters.

Secondary porches are often screened in.

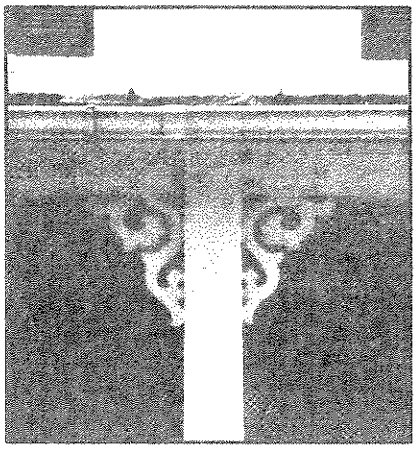
Decorated entrances may include sidelights, transoms or fanlights, pilasters, and/or decorated pediments.

Secondary porches are found on many houses and may be 1 or 2 stories and are generally located to the rear of the house. These porches have sometimes been closed in to form new rooms, pantries, or sun rooms.

TYPICAL PROBLEMS

Lack of Maintenance - Decorative details of entrances and porches are often exposed to the elements and are the first details to be removed when they deteriorate from lack of maintenance.

Newel posts and balusters require regular maintenance but hold great decorative appeal.



Porches often exhibit distinctive wood trim around the posts.

Structural Failure - Often masonry porch supports begin to fail due to mortar deterioration, causing the whole porch to sag. This condition if left unchecked often results in porch removal.

Porch Removal - As a result of lack of maintenance or change of architectural fashion, the porch may have been completely removed. This action often results in a complete alteration of the building's historic appearance and may compromise the design integrity of the entire block in which the structure is located.

Inappropriate Replacements or Additions - Many times "colonial" decorative elements such as columns, pilasters, and broken pediments are added to entrances, compromising the original design. Porches may also receive inappropriate "colonial" columns or suburban wrought-iron supports when the original porch supports deteriorate. Other buildings have had porches replaced with large, 2-story classical porticos which do not fit the original building.

Inappropriate Infill - Some porches in the district have been filled in with a variety of materials and elements such as wood siding and windows to create additional living space. This has a negative effect on the overall character of the house and the district.

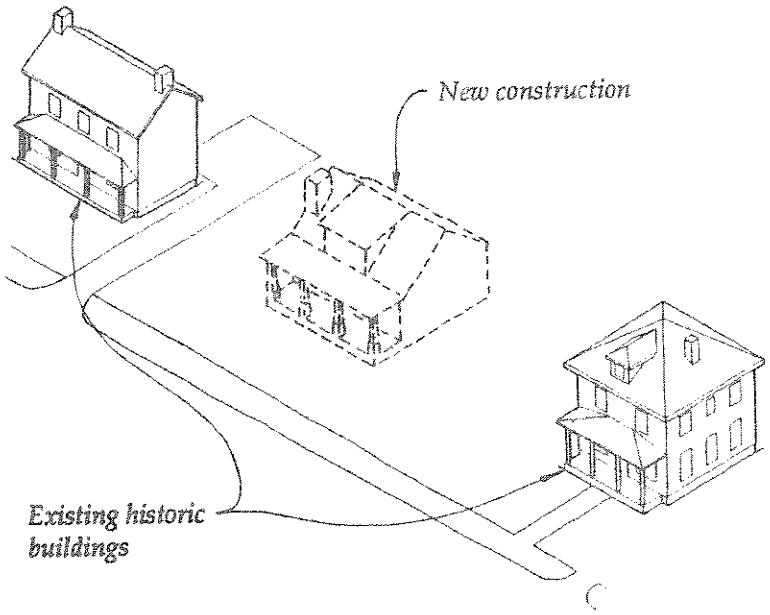
New Construction - Porches may not be included as an element on new buildings and as a result these buildings may not fit the historic character of the district.

GUIDELINES FOR REHABILITATION

1. Inspect, evaluate, and monitor masonry, wood, and metal of porches and entrances for signs of rust, peeling paint, and deterioration. Repair elements that are damaged or loose, matching the detail of the existing original fabric. Avoid replacing an entire porch where repair and limited replacement is appropriate. Rebuild porch supports to avoid losing the whole porch.
2. Keep painted surfaces well painted and joints adequately sealed to prevent water infiltration which can cause deterioration.
4. Insure that water is not forming puddles on porch or entrance surfaces and causing deterioration.
5. Replace an entire porch to match original if it is too deteriorated to repair or if it is completely missing. Avoid removing or radically changing entrances and porches important in defining the overall building's historic character. Avoid replacing wood steps with concrete steps. Character-defining front and side porches should be given more importance than utilitarian back porches.
6. Avoid stripping entrances and porches of historic material. Likewise, do not add materials to porches in an effort to create a different historical appearance.
7. Avoid removing an entrance or porch because the building has been reoriented to accommodate a new use. Likewise, do not add a new entrance or porch to a primary elevation where it never had one before.
8. Avoid enclosing porches on primary elevations and likewise avoid enclosing important secondary porches in a manner that changes the historic character, such as using solid materials instead of large sheet glass behind decorative elements.
9. Provide barrier-free access through removable or portable ramps, when possible, rather than permanent ramps that may alter features of the historic building.

GUIDELINES FOR NEW CONSTRUCTION

1. New residential construction should include porches if it is in an area of historic buildings with porches.



2. New porches should reflect the size, height, and materials of porches of existing historic buildings found along the street.

REFERENCES

The following publications contain more detailed information about entrances and porches. See the Bibliography for complete citations.

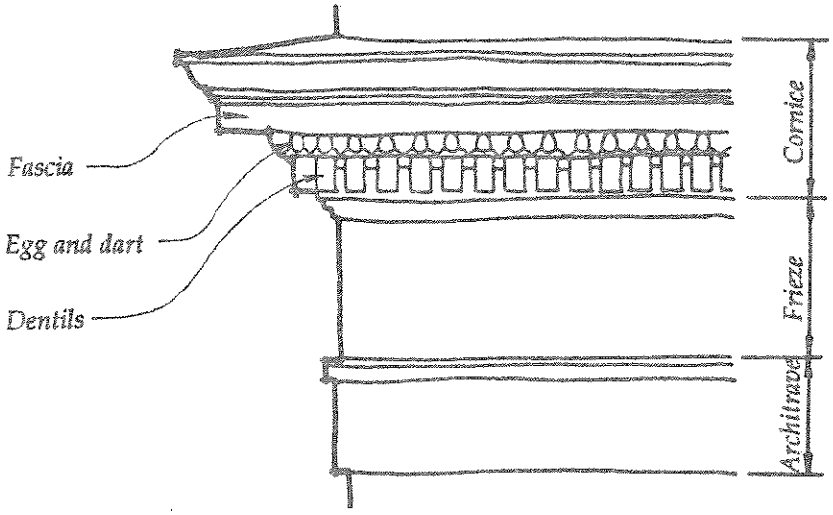
PRESERVATION BRIEF #3 - CONSERVING ENERGY IN HISTORIC BUILDINGS

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

Cornices

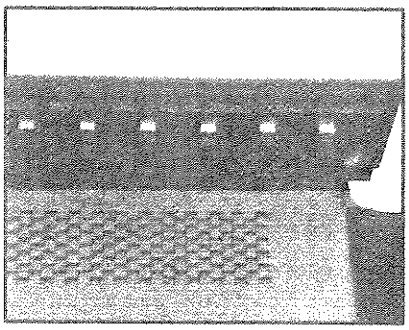
The cornice is the embellishment of the junction between the roof and the wall. It is also used to cap windows, porches, and storefronts. On commercial buildings, it may be decorated with classical details or be a textured band within the wall material. On residential buildings it may be a classical element, a bracketed eave, exposed rafters, or a simple boxed eave. The style and articulation of the cornice help to define the style of the building.



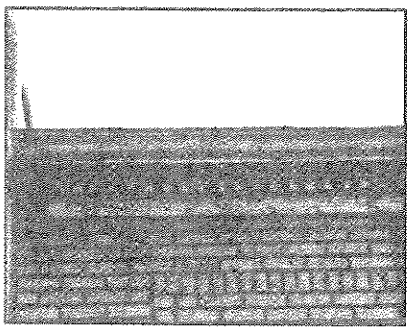
TYPES

Bracketed Eave - Large scroll brackets that decorate the cornice area are found in Queen Anne and vernacular Victorian styles.

Classical Cornice - This cornice includes classical moldings and detailing such as dentils, egg and dart molding, and friezes. It is found on commercial and residential buildings.



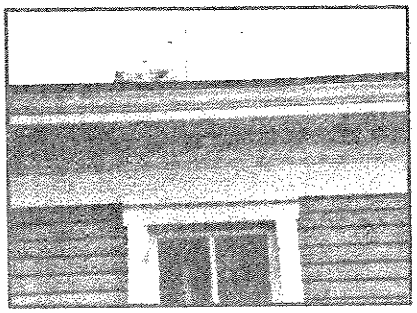
Bracketed eave



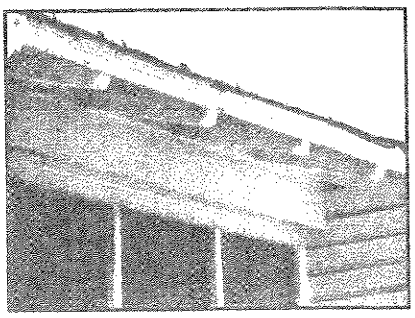
Classical cornice

Boxed Eave - This simple cornice treatment is found on buildings with pitched roofs where the eaves are boxed in with wood and have few other details.

Exposed Eave - This type is found on bungalows and American Foursquare styles where the structure of the roof is expressed by exposed rafters.



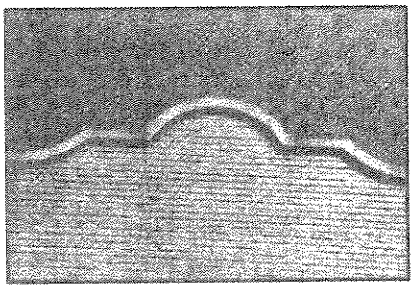
Boxed eave



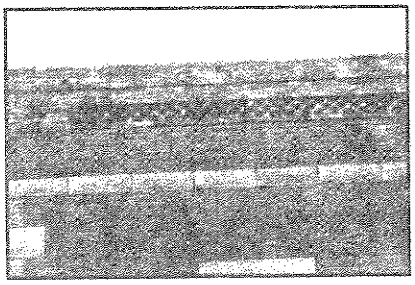
Exposed eave

Coping - Where there is no cornice at the top of a parapet wall, a material such as concrete, stone, brick, or metal is used to cap the top of the wall.

Decorative Band - On some commercial buildings the wall is decorated to express a cornice line.



Coping



Decorative band

TYPICAL MATERIALS

Wood - Most residential buildings have wood cornice, eave, and soffit details.

Metal - Many commercial buildings have metal roof cornices. Coping is also metal on many buildings.

Brick - On later commercial buildings, the cornice may be expressed by using a decorative brick pattern.

Concrete - On later commercial buildings, the cornice may consist of a concrete or ceramic tile coping.

Stone - In Manassas, local red sandstone may be used as a decorative band that suggests a cornice line.

TYPICAL PROBLEMS

Deterioration - Metals deteriorate from corrosion, fatigue, or chemical action that causes pitting and streaking. Water from leaking gutters and downspouts causes wood to rot.

Paint Failure - Cornices suffer paint failure because the surface is never washed by rain or by the painter prior to repainting. Dirt under paint will cause the paint to fail.

Freeze/Thaw Deterioration - When water is allowed to penetrate masonry and freezes, masonry deterioration can occur.

Removal of Elements - Many times, because the cornice is susceptible to deterioration, it is removed instead of repaired.

Structural Failure - Projecting cornices can sag and fail due to water infiltration and rot of the supports.

GUIDELINES FOR REHABILITATION

1. Insure that the cornice is well flashed and that all elements are well secured to each other and to the wall.
2. Insure that the cornice remains well painted in order to prevent deterioration from moisture.
3. Insure that the materials used for repair either match or are compatible with the cornice materials.
4. Match details of existing original cornice when making repairs.
5. Avoid replacing a cornice when it can be repaired. Materials must be completely rotted, rusted, or otherwise beyond repair in order to justify replacement. Avoid replacing an original cornice with a new one that conveys a different period, style, or theme from that of the building. Avoid removing elements of a cornice such as brackets or blocks.
6. To replace a cornice, use physical or photographic evidence or otherwise design it to be compatible with the building.

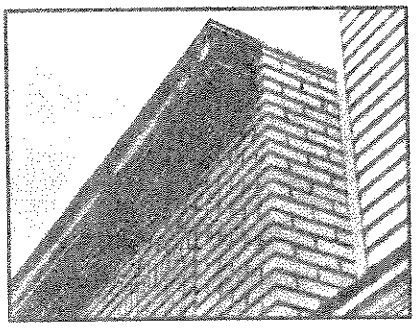
GUIDELINES FOR NEW CONSTRUCTION

1. New commercial buildings should use cornices in their designs particularly if they abut historic buildings with cornices.
2. New storefronts should incorporate a storefront cornice.
3. Cornice design and materials should complement those found in the district.

Paint

Paint can enhance a building by accentuating its character-defining details. Paint also protects many building materials from deterioration caused by rot or corrosion.

TYPICAL PROBLEMS



Regular painting is necessary to keep wood trim protected from rot.

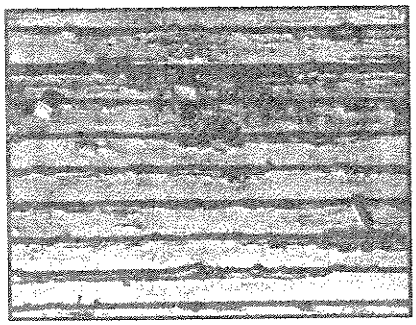
Maintenance - If painted surfaces are not regularly repainted, the paint will begin to crack and peel, allowing water infiltration and the start of deterioration.

Cracking and Alligatoring - If paint becomes old and loses its flexibility, it will begin to crack. Advanced stages of this condition is called alligatoring.

Peeling - Paint will peel if the surface is not prepared properly or if there is moisture in the building material.

Lead-Based Paint - Lead in old paint can be a health hazard during paint removal. Paint chips from sanding or fumes from burning off paint can be dangerous if ingested or breathed.

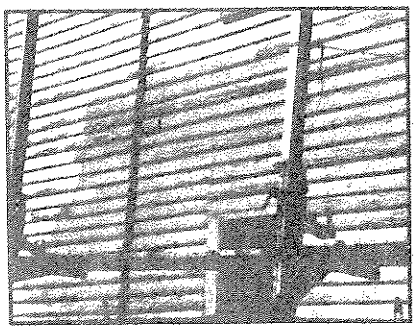
Improper Placement and/or Color - Often, buildings are painted inappropriate colors or color is placed incorrectly on various details. More typically, the paint scheme is a monochromatic approach in which one color is used for the whole building.



Paint will peel off surfaces that were not properly prepared or contained moisture.

PREPARATION

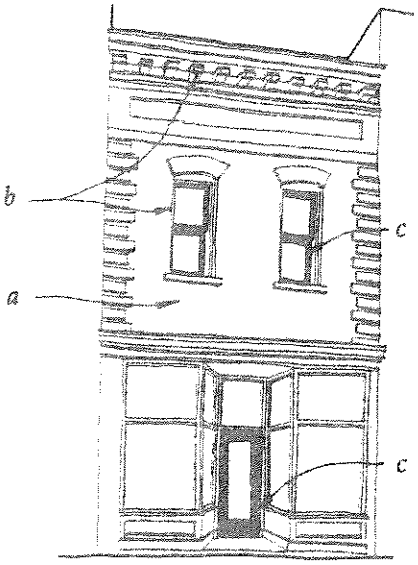
1. Using the gentlest means possible, remove loose paint down to the next sound layer using hand scraping and hand sanding (wood and masonry) and wire brushes (metal). A heat gun can be used on wood where there is alligatoring and blistering.
2. Insure that all surfaces are free of dirt, grease, and grime before painting. Surfaces should be completely dry prior to painting (at least two weeks of dry weather) or paint will not bond.
3. Prime surfaces if bare wood is exposed or if changing types of paints such as from oil to latex.
4. Use high-quality paint and follow manufacturer's directions.
5. Do not use sandblasting or high-pressure water wash to remove paint from masonry, soft metal, or wood.
6. Do not apply latex paint directly over oil-based paint as it either will not bond or will pull off the old oil-based paint.



Bare wood surfaces should be painted with a primer coat.

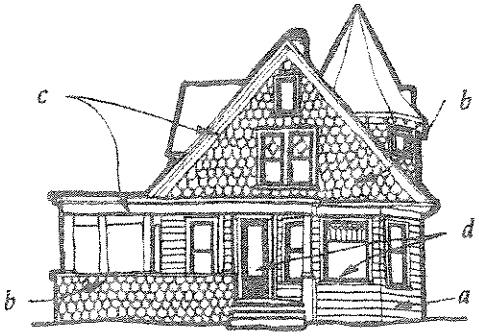
COLOR SELECTION AND PLACEMENT

1. Colors should blend with and complement the overall color schemes that exist on the same street.
2. Materials such as unpainted brick and stone and metals such as copper and bronze should not be painted.
3. Color placement is important. On commercial buildings the trim, including trim boards, cornices, storefront, and window framing, should be painted the same color. The wall, whether it is masonry or frame, should be a contrasting color. The window sash and doors can be painted a different accent color than the walls and trim. Residential buildings should be painted in a similar manner.



a. Wall color
b. Second color for trim boards, cornice, and window frames
c. Accent color for window sash and doors

Traditional Commercial



a. Wall color for clapboard
b. Second wall color for different wall material, in this case, shingles.
c. Trim color
d. Door and sash color

Queen Anne Dwelling

4. Colors should relate to those found in nature. Day-glow colors should be avoided and bright colors should be reserved only for small accents in signs and awnings. The following color palette is suggested for accurate historical color:

   Frame Vernacular Victorian: Colors can be pale earth tones, such as light browns, tans, pinks, and grays. Trim, however, should be accented with a different shade of color. More ornate buildings can be painted with richer earth tones.

   Queen Anne: Deep, rich colors such as greens, rusts, reds, and browns can be used on the exterior trim and walls of late Victorian houses. Keep in mind that some darker colors may fade quickly. A primary objective is to respect the many textures of these ornate structures. Shingles can be treated with a differ-

ent color from the siding. The numbers of colors should be limited, however, and details such as brackets should not be painted with an additional accent color. Again, it is best to treat similar elements with the same color to achieve a unified and not an overly disjointed appearance.

Colonial Revival: Softer colors were used on these buildings and trim was usually painted white or ivory since the style was a return to classical motifs.

American Foursquare and Frame Vernacular: Almost any combination of earth tones can be used on the wall, contrasted with one trim color. Sash and doors may be accented with either dark or light colors.

Bungalow: These usually have a combination of materials (such as wood shingles, stucco, and brick) that are left natural or are stained. Any surfaces that are painted should be colors such as white, soft greens and browns, or gray.

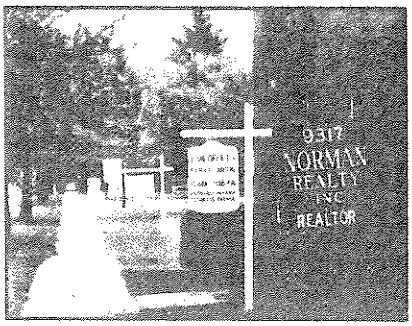
REFERENCES

The following publications contain more detailed information about painting. See the Bibliography for complete citations.

CENTURY OF COLOR - EXTERIOR DECORATION FOR AMERICAN BUILDINGS 1820-1920

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

Signs



Signs should be appropriate to the scale of the district.

In 1982 the current sign ordinance was incorporated into the city zoning code. Its provisions were designed to apply to signs for buildings in every part of the city and for every kind of use. The ordinance, however, generally is tailored to auto-oriented businesses. The permitted sizes of the signs, their required proximity to the buildings, and the types of signs permitted all suggest a tendency to cater toward large-scale, highway development.

The buildings in the historic districts, however, were built when walking was the predominant form of travel. The 2-story, relatively small, brick buildings with no setbacks are not designed to support signs to attract motorists. In addition, the narrow roadways upon which these downtown buildings are constructed are not equipped to accommodate driving speeds that would make large signs necessary. Most importantly, auto-oriented signs are not appropriate to the distinctive character of the historic districts.

Sign analysis performed in the Manassas Local Historic District showed that the signs were found to be in general compliance with the ordinance. Much credit should go to the Architectural Review Board which has been successful thus far in reviewing sign design within the historic districts. In some cases, however, signs were found to be inappropriate for the buildings in terms of proportion, size, material, and type of sign for the business. Since there are no provisions in the present ordinance to encourage appropriately designed signs, the following guidelines were developed to provide more detailed guidance for the merchant, the building owner, and the Architectural Review Board.

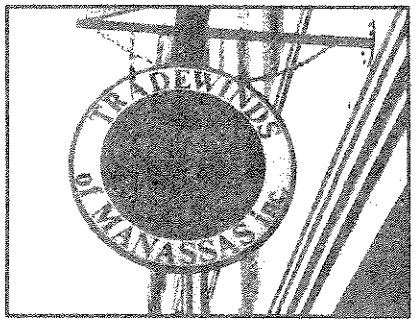
Commercial signs are a vital part of the downtown scene, but a balance must be struck between the need to identify and call attention to individual businesses and the need for a positive identity and image of the entire district. Signs can complement (or detract) from the character of any building whether it is new or historic. Good sign design is important not only for the character of the building but also to create an image for the business as well.

The majority of the commercial signs (85 percent) in the Manassas Historic District are in good condition. Nine percent of the signs are in fair condition and 2 percent are poorly maintained.

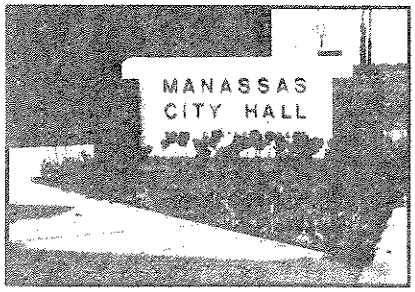
Of the signs, 62 percent are appropriate for the businesses they represent and for the historic district; 34 percent of the signs are inappropriate in terms of materials, scale, and design.

TYPES

Flat wall sign



Projecting sign



Freestanding sign

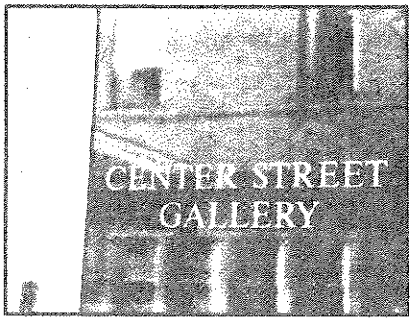
Flat wall signs can be made of wood or metal or they can be individual letters mounted to the wall or cornice. Generally these signs are for viewing from a moderate distance.

Projecting signs can be made of wood or metal, and can be hung from brackets or otherwise mounted on buildings so that they hang perpendicular to them. Perpendicular signs can also be attached to the underside of an awning frame. These signs are intended for viewing from a moderate distance and by the pedestrian.

Freestanding signs mounted to posts or other supports are located in front of buildings that are set back from the street.

Window signs are painted on or adhered to display-window glass. Generally these signs are found on storefront display windows and are intended for the pedestrian.

Awning signs are signs that have been painted or sewn onto the fabric of an awning.



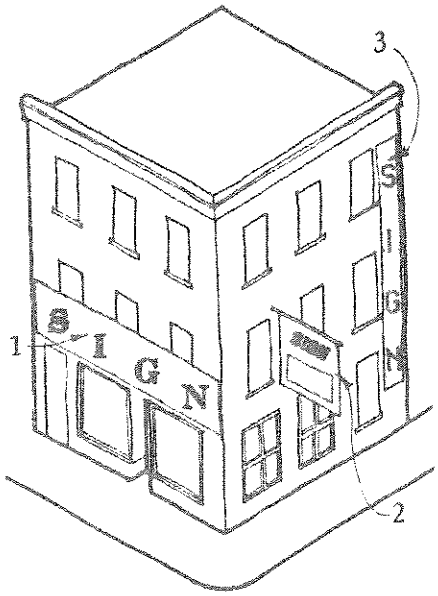
Window sign

Awning sign

TYPICAL PROBLEMS

Over-scaled - Many signs are too large for the buildings and overwhelm the architecture. Some freestanding signs also may be too big for the spaces they occupy.

Poor Placement - Signs sometimes are placed without regard for architectural elements such as cornices and transoms.



Commercial Sign Problems

1. *Sign is over-scaled, covers windows, and is made of incompatible materials.*
2. *Sign is too large and is placed too high on building.*
3. *Sign is too large and is difficult to read.*

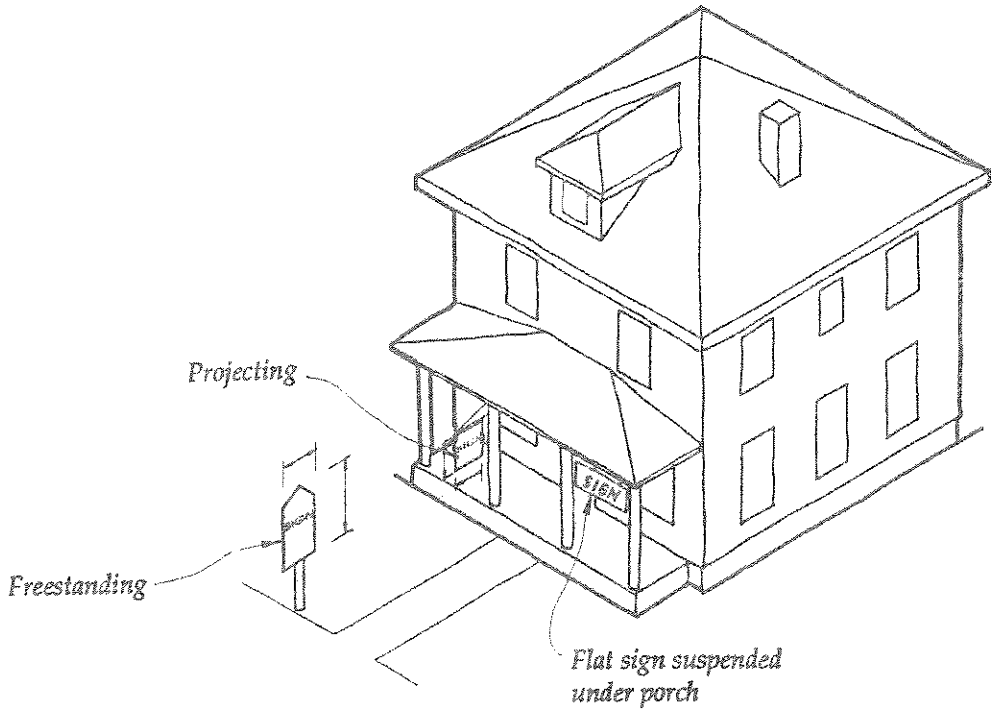
Inappropriate Materials - Plastic backlit signs may be appropriate for commercial strips but they are out of place in historic districts. Wood signs are generally more appropriate.

Poor Execution - Signs should be executed by sign professionals who are skilled at lettering and surface preparation.

Poor Design - Many signs are not readable or simply do not convey an image appropriate for the business or the building. Often, sign painters or graphic designers can assist with sign design.

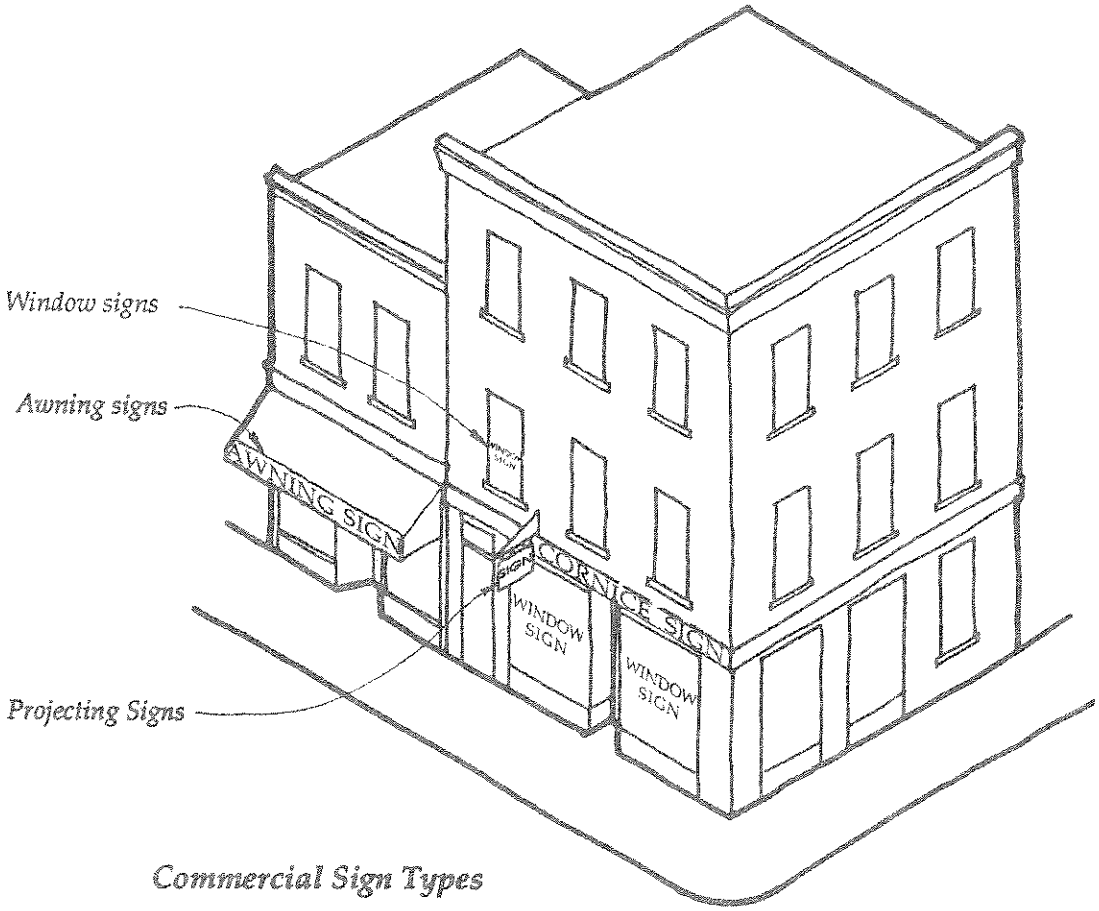
GUIDELINES FOR NEW SIGNS

1. In general, a sign should fit the architecture. This means that a sign can vary in type but should not obstruct elements that define the design of the building.
2. Residential signs or signs for businesses in residential buildings can be freestanding signs placed perpendicular to the house in the front yard, small projecting signs attached to the wall at the first floor or porch column, or flat signs attached to the wall at the first floor or between porch columns.



Residential Sign Types

3. Commercial signs or signs for commercial buildings that are not set back from the street can be flat wall signs located above the storefront, within the frieze of the cornice, or on the pier of framing display windows; small projecting signs; window signs; permanent banners; or lettering on awnings.



Commercial Sign Types

4. Commercial signs for buildings set back from the street are similar to residential signs. Freestanding signs can be placed perpendicular to the building, projecting signs can be attached to the wall at the first-floor level, or flat wall signs can be attached no higher than the second-floor windows.

5. Roof signs, large projecting signs, internally illuminated plastic signs, flashing illuminated signs, standardized trademark signs (such as national soft drink signs that do not represent the primary business name) are not recommended.

6. Sign placement should be based upon visibility and compatibility with the building. Signs should not obscure openings or building details.

   Flat wall signs should be placed within obvious areas such as the unadorned frieze of a cornice or the top of a storefront. In general they should be attached to unadorned surfaces.

Projecting signs should be placed no higher than the sill of second-story windows for multi-storied buildings and level with the top of the storefront for single-story buildings. Signs should maintain a minimum clearance of 9 feet from the ground surface. For residential buildings, projecting signs should not be located higher than the top of the porch.

Freestanding signs in front of residences should be no higher than 8 feet in residential districts and no higher than 10 feet in front of setback commercial buildings.

Window signs should be approximately 5 feet and 6 inches above the sidewalk for good pedestrian visibility.

7. The number of signs used should be limited to encourage compatibility with the building and discourage visual clutter.

   For commercial buildings that are not set back from the street the number of types of permanent attached signs per ground-floor business should be a maximum of two, for instance one flat wall sign and one projecting sign. Each business should have no more than one projecting sign or flat wall sign, even if there are multiple businesses within one building. Ground-floor businesses should also be allowed up to two window signs. Second-floor businesses should be allowed a directory sign and window signs limited to lettering on the glass.

   For residential buildings used for commercial purposes, the number of signs per building should be a maximum of two. There should be no more than one projecting sign or flat wall sign per building. One window sign should be allowed.

8. The size of each sign and the total area of signs should match the character of the building and of the district.

   For commercial buildings the total area of all signs should be limited to 1-1/2 times the linear footage of the building frontage or a maximum of 70 square feet, with this area to be divided between all attached signs except for window signs. For buildings with more than one storefront, sign area should be divided proportionately between each storefront, depending on its size. Sign area on residential buildings should not exceed 24 square feet or 15 square feet for home offices. The exact dimensions should be verified with the zoning administrator.

   For commercial buildings a maximum of 12-inch high letters and symbols is recommended. For residential buildings a maximum of 6-inch high letters and symbols is recommended.

Flat wall signs should be no taller than 24 feet

Projecting signs in the downtown should be no larger than 12 square feet. Projecting signs on houses should be no larger than 4 square feet. Projecting signs on setback commercial/ professional buildings should be no larger than 15 square feet.

Freestanding signs in residential areas should not exceed 8 square feet. All others should not exceed 15 square feet.

Window signs should not exceed 20 percent of the window area.

9. Sign design and graphics should be coordinated with the character of the building and the nature of the business. Signs can be made in a variety of shapes to fit within these features.

   Shape of signs for commercial buildings can conform to the area where the sign is to be located. For instance if placed above a storefront that has no cornice, the sign can be the length of the storefront opening, thus creating a cornice line. If a building once had a transom window and it is missing at the time the sign is made, the sign can conform to the shape of the window. It is preferable to rebuild the transom window, however. Avoid making signs to fit window openings that would cover an important window frame and sash.

10. Materials should relate to the structure and seem a natural part of the total building. Traditional sign materials include wood, glass, gold leaf, raised individual metal or painted wood letters, and painted letters on wood or glass. Neon can add variety to downtown signs if carefully designed and placed.

11. Colors should complement the materials and color scheme of the building, including accent highlights and trim colors. No more than three colors should be used on any one sign, unless the design fits the character of the building and/or the district.

12. The illumination of signs should be understated and in keeping with the character of the building. Generally, signs should be indirectly lit. Avoid overly bright, revolving, or flashing lights and internally illuminated plastic signs.

REFERENCES

The following publication contains more detailed information about signs. See the Bibliography for complete citation.

SIGNS FOR MAIN STREET

Awnings

Awnings can enhance the buildings and storefronts of which they are a part and contribute to the overall image of the downtown. Awnings provide weather protection for pedestrians and energy conservation for the building. They can help highlight features of a building and cover any unattractively remodeled transom area above a storefront. Within the larger framework of the street they can provide visual continuity for an entire block front. In the Manassas district, 16 percent of the commercial buildings have awnings as do a number of houses.

TYPES

Slanted fabric awning

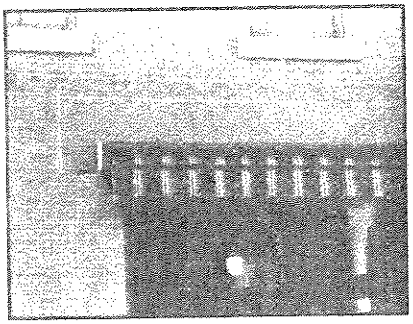
Standard slanted fabric awnings, whether fixed or retractable, are the traditional awning type and are appropriate for buildings in the historic district, both residential and commercial.

Boxed or curved fabric awnings are a more current design treatment that may be used on nonhistoric or new commercial buildings.

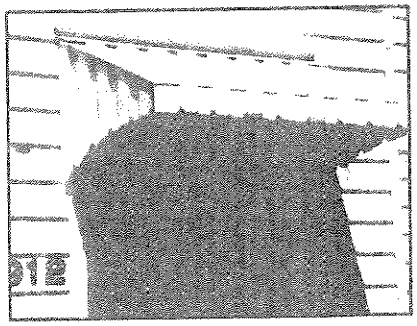
Canopies and marquees made of various metals can be appropriate on commercial buildings, but they must fit with storefront designs and not obscure important elements such as transoms or decorative glass.

Aluminum awnings generally are inappropriate for any buildings within the historic area.

Boxed or curved fabric awning



Canopy

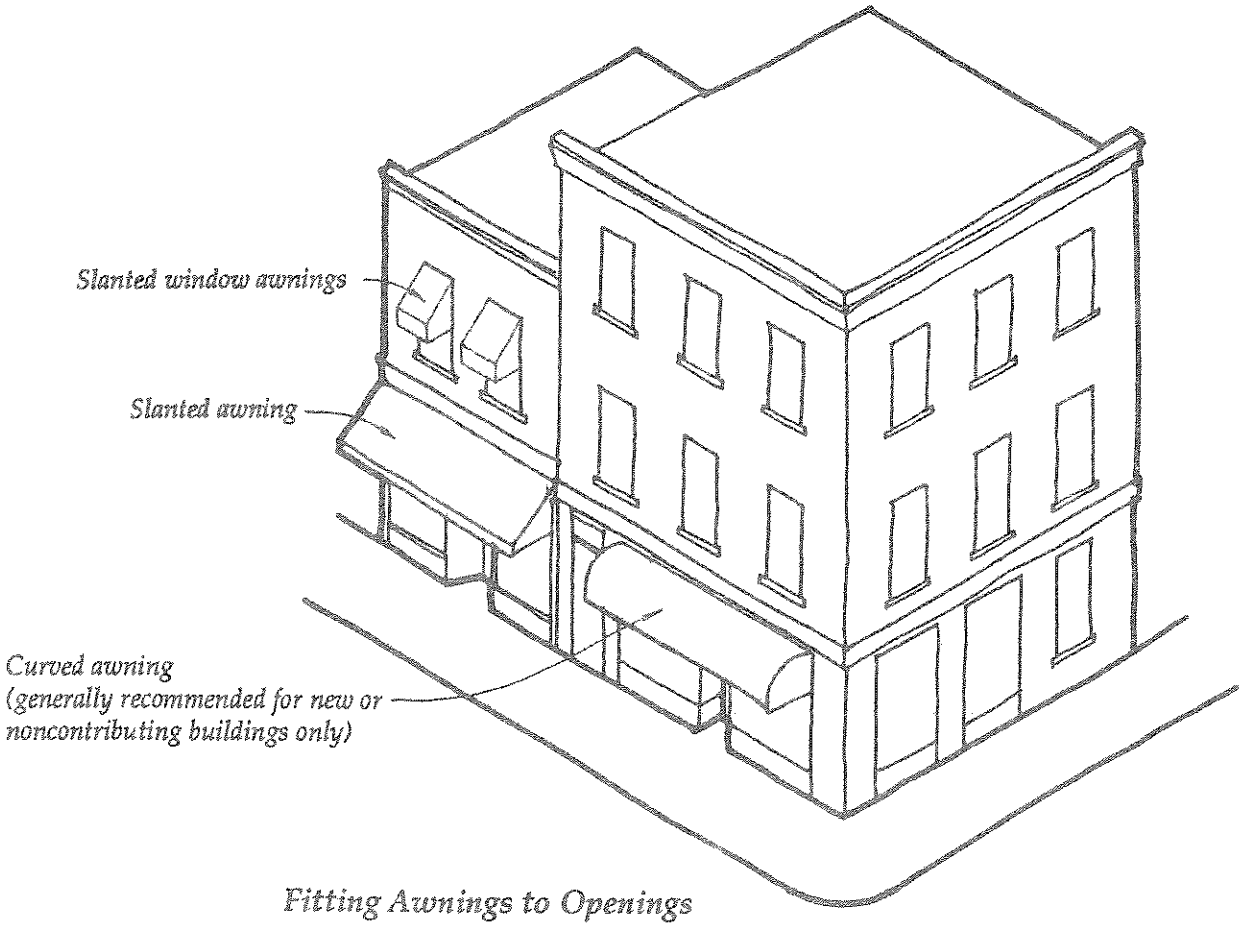


Aluminum awning

GUIDELINES FOR AWNINGS

1. Awnings should be carefully placed within storefront, porch, door, or window openings so as not to obscure elements or damage materials. For instance, awnings should be curved to fit an arched masonry opening.

2. The bottom of the awning valance should be no lower than 7 feet above the sidewalk.
3. Avoid using overly ornate or metal awnings.
4. The size, type, and placement of awnings should not interfere with existing signs or distinctive architectural elements of the building or with street trees or other elements along the street.
5. The choice of colors should be coordinated as part of an overall color scheme for the building. Solid colors, wide stripes, and narrow stripes should be considered appropriate.
6. There is a wide variety of materials ranging from traditional painted cotton to new acrylic fabrics. All have a seven-year life and can be washed. All are considered appropriate for the district except fabrics used for backlit awnings.
7. Avoid using overly bright awning colors or complex patterns that are not carefully coordinated with the building and storefront.
8. The front panel or valance of an awning may be used for a sign where appropriate. Letters may be sewn, screened, or painted onto the fabric.



Fitting Awnings to Openings

9. Avoid hand painted or individually made fabric letters that are not professionally applied to the awning.

REFERENCES

The following publication contains more detailed information about awnings. See the Bibliography for complete citation.

AWNINGS AND CANOPIES ON MAIN STREET

MATERIALS

- Masonry
- Wood
- Metal
- Siding
- Glass

This section addresses all of the materials that are used to construct the historic buildings in the Manassas historic districts. A variety of traditional building materials and textures are used, including stone, brick, stucco, wood, wood shingles, glass, and various architectural metals.

These materials, if properly maintained, can last for many years. If deterioration has been allowed to occur as a result of deferred maintenance, total reconstruction is not always necessary. Many steps can be taken to refurbish the original building materials or replace only the most deteriorated sections. Repair should always be attempted before replacement.

Materials for new buildings do not have to relate directly to adjacent buildings since there is so much variety in materials and textures among Manassas' houses. They should, however, be similar to existing materials in the historic neighborhood.

Wood (40 percent) and brick, including painted brick, (13 percent) were the most common materials used in the construction of the late 19th- and early 20th-century houses in Manassas. Of the commercial buildings, 72 percent use brick and 16 percent of these are painted brick. A less popular material for the turn-of-the-century commercial buildings is wood (9 percent). Stone is used on 2 percent of commercial buildings and 4 percent of residential buildings. Seven percent of residential buildings are covered in stucco, and 15 percent of all buildings are covered with a combination of materials. Thirty-seven percent of the houses and 13 percent of the commercial buildings are clad in artificial siding.

Masonry

Masonry includes brick, stone, concrete, stucco, tile, and mortar. Masonry is used on walls, cornices, coping, quoins, pediments, lintels, sills, string courses, and decorative features as well as for wall surfaces. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building.

In Manassas, 72 percent of commercial buildings are built of brick while 13 percent of residential buildings are built of brick. A number of noncontributing buildings in the district are also brick.

MASONRY TYPES

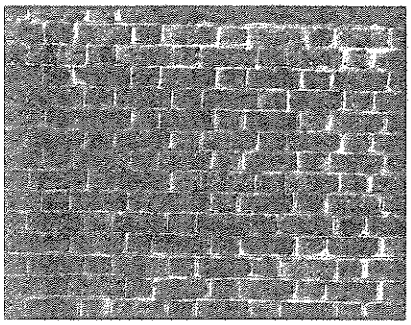
Molded brick is early handmade brick that is not as dense as later pressed or extruded brick.

Pressed brick is denser and smoother than molded brick and is evident on a number of commercial buildings in the Manassas district.

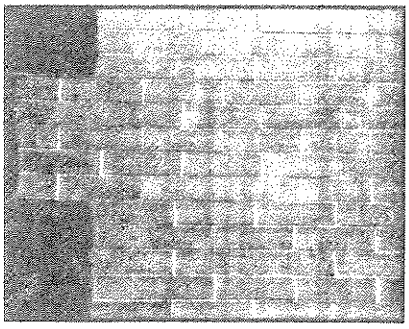
Extruded brick is the more common method of making brick today and allows for adding textured surfaces to brick.

Sandstone was quarried locally and was used extensively for foundations and ornament such as quoins and lintels. A few buildings are made out of it entirely. This stone is generally red to purple in color with a matte finish.

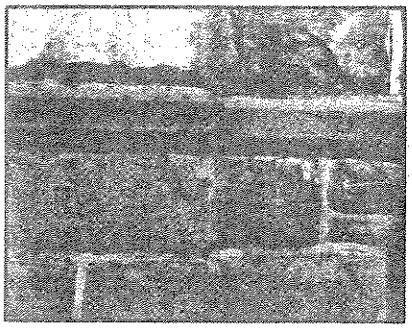
Stucco is a lime- and sand-based substance similar to mortar and applied over lath or directly onto masonry.



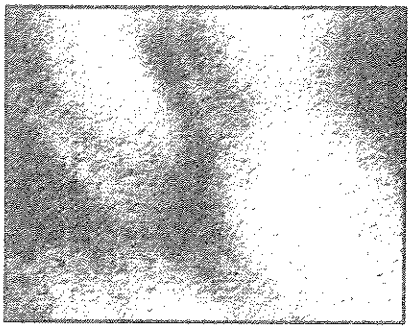
Molded brick



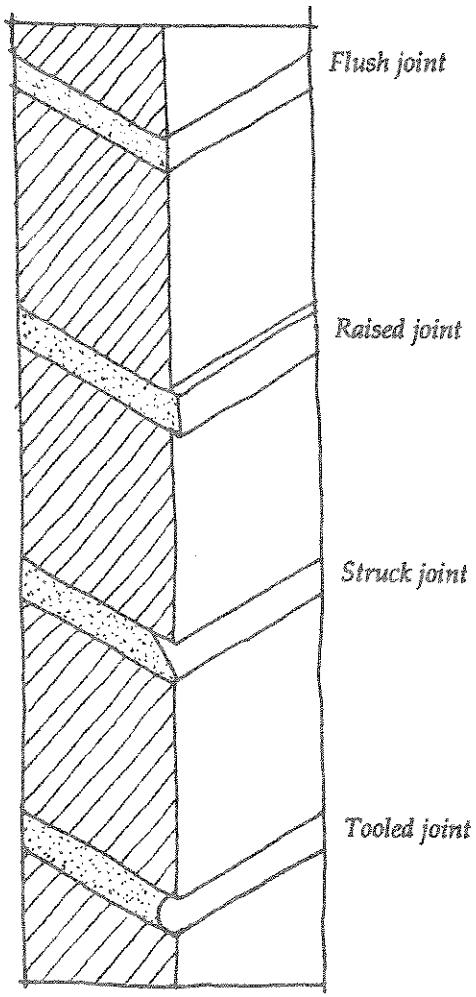
Pressed brick



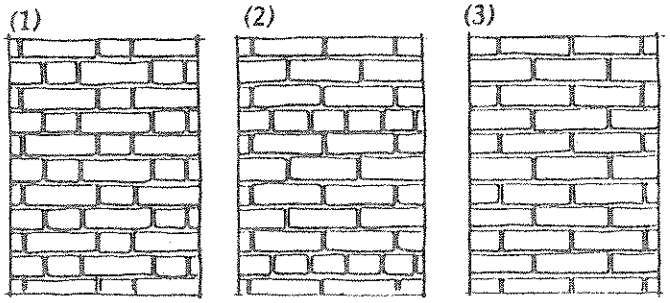
Sandstone



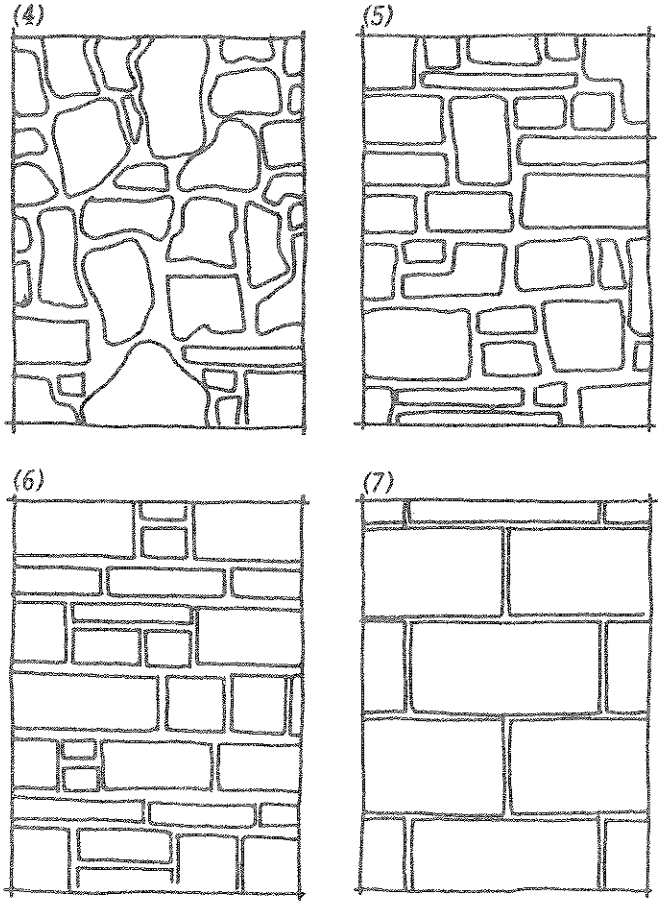
Stucco



Brick Joints



Brick bonding patterns: Flemish (1), American (2), and Stretcher (3).

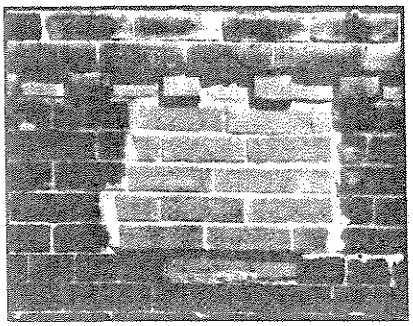


Stone bonding patterns: random rubble (4), coursed rubble (5), random ashlar (6), and coursed ashlar (7).

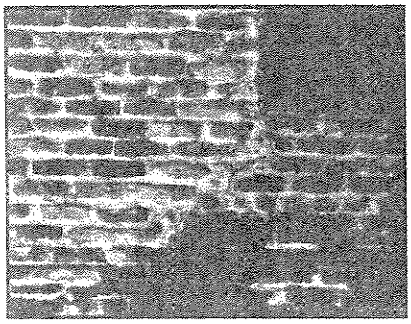
Bonding Patterns

TYPICAL PROBLEMS

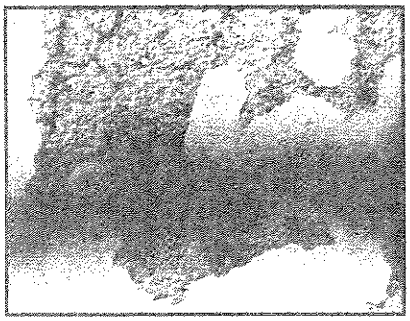
Cracks - Vertical or diagonal cracks may indicate serious problems with the structure. These cracks are often found over windows where there has been movement.



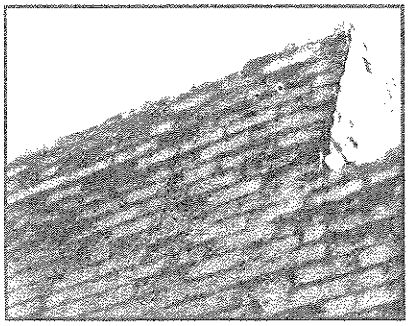
This patch does not match the original brick or mortar.



Improper repointing alters the appearance of historic walls.



Deteriorated stucco



Softer interior brick can deteriorate rapidly when exposed to the elements.

Loose or Sandy Mortar - The composition of the mortar has been broken down or the mortar has been washed away by weather.

Missing or Spalling Masonry - This condition can be caused by trapped moisture in brick where freeze-thaw cycles cause pieces of the brick to expand and pop out. It can also be caused by exposure to weather of poorly fired brick that was intended for interior walls. This condition is often found where buildings have been torn down and interior walls are exposed or when inferior brick was used to construct rear or side walls.

Poor Repair - This condition may include patches made with brick that does not match in size, type, or color. It may also include poor repointing.

Damp Masonry - This condition results from leaky roofs, gutters, or downspouts; poor drainage; or a condition known as rising damp. Rising damp occurs when moisture is drawn up from the ground through brick by capillary action.

Efflorescence - This condition occurs when there is excessive moisture in a masonry wall. As the water evaporates, it leaves salts, causing a white haze or efflorescence.

GUIDELINES FOR REHABILITATION

1. Retain masonry features that are important in defining the overall character of the building, such as walls, brackets, railings, cornices, window surrounds, pediments, steps, and columns as well as mortar joint size and tooling, size, texture, and pattern of masonry units and color of the masonry. Removing or radically changing masonry features would diminish the character of the building.
2. Make the following repairs that will prevent water damage to brick and mortar:

   Repair leaking roofs and gutters and make sure that flashing is watertight.

   Repair cracks. Not only may they be an indication of structural settling or deterioration, but they may also allow moisture penetration.

   Caulk the joints between masonry and windows to prevent water penetration.

   Prevent water from gathering at the base of a wall by insuring that the ground slopes away from the wall.

Install drain tiles around the structure if the ground there holds excessive water.

Prevent rising damp by applying a damp-proof course just above the ground level with slate or other impervious material. This type of treatment requires the advice of knowledgeable preservation architects or engineers.

Avoid waterproof, water-repellent or nonhistoric coatings in an effort to stop moisture problems; they often just trap moisture inside the masonry which causes more problems.

3. Masonry should be cleaned only when necessary to halt deterioration or remove heavy soiling. Cleaning generally requires knowledgeable cleaning contractors. Investigate the cleaning methods and materials of cleaning contractors and inspect previous work or check their references. Ask the Virginia Department of Historic Resources to approve the cleaning contractor and/or their work. Look for damage caused by their cleaning such as chipped or pitted brick, washed-out mortar, rounded edges of brick, or a residue or film. Whether owners hire professionals or clean the masonry themselves, the following guidelines should be followed.

Clean unpainted masonry with the gentlest means possible. The best method is low-pressure water wash (600-1000 pounds per inch) with detergents and natural bristle brushes.

If cleaning is necessary, test the cleaner on a small, inconspicuous part of the building. Observe the test over a sufficient period of time in order to determine the gentlest cleaning method. Some old brick are too soft to clean and can be damaged by detergents and the pressure of the water.

Avoid needlessly cleaning masonry in order to attain a 'new' appearance.

Avoid abrasive cleaning methods such as sandblasting. These methods remove the hard outer shell of a brick and and cause rapid deterioration. Also avoid using high-pressure water wash. Like sandblasting, this technique can actually damage the brick.

Do not clean with chemical methods that damage masonry or leave chemical cleaners on the masonry. Do not clean marble or limestone with acid cleaners.

Avoid cleaning with water or water-based chemicals in freezing conditions.

4. Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work.

   Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry. Cut out old mortar to a depth of one inch. Do not remove mortar with electric saws or hammers.

   Duplicate mortar in strength, composition, color, and texture. Mortar of older brick buildings has a high lime and sand content. Replacement mortar should be composed primarily of lime (one part) and sand (two parts). Some portland cement (ASTM C-150 Type 1) can be added for workability, but the total lime and cement portion should not be more than 20 percent. In newer buildings the lime content would be less and the portland cement content more. Do not repoint with mortar which is stronger than the original mortar and than the brick itself. Brick expands and contracts with freezing and heating. When this happens, old mortar moves to relieve the stress. If portland cement is used, the mortar does not give and can cause the brick to crack, break, or spall. Do not re-point with a synthetic caulking compound.

   Old mortar joints should be duplicated in width and profile. Repoint to match original joints and retain the original joint width.

5. Repair damaged masonry features by patching, piecing in, or consolidating to match original instead of replacing an entire masonry feature.

   Repair stucco by removing loose material and patching with a new material that is similar in composition, color, and texture.

   Patch stone in small areas with a cementitious material. The cementitious mix varies according to the surface being re-paired but, like mortar, should be weaker than the masonry being repaired. This type of work should be done by skilled craftsmen. Local sandstone is no longer quarried and is diffi-cult to find for repair or replacement.

   Use epoxies for the repair of broken stone or carved details. Again, application of such materials should be undertaken by skilled craftsmen.

6. If masonry is unpainted it should remain unpainted. If it is painted, inspect for necessary repainting and paint with a compatible paint coating.

Remove damaged or deteriorated paint only to the next sound layer by hand scraping prior to repainting.

Clean with a low-pressure water wash if the building is dirty.

Allow masonry to dry out for at least fourteen days before applying paint.

Paint primers and finish coats depend on the last layer of paint applied to the building. If it is latex, repaint with one coat of latex flat paint. If the paint type is unknown, apply an oil-based primer and paint with a finish coat of flat latex paint.

Water-repellent coatings should be used only as a last resort if water penetration problems have not been arrested after repointing and correcting drainage problems.

Removing paint from historically painted masonry should be done with great care. Test patches should be done first. Many times, the paint has adhered strongly to the masonry and breaking that bond can ultimately damage the masonry.

Do not remove paint by sandblasting, high-pressure water blasting, or caustic solutions. These methods will permanently damage the brick.

GUIDELINES FOR NEW CONSTRUCTION

1. Masonry such as brick should be used for new construction and additions where brick is the common wall material.
2. Since local sandstone is no longer available, consider using cast stone, concrete, or Dryvit-like materials to simulate stone walls and decoration such as window surrounds, foundations, and quoins.

REFERENCES

The following publications contain more detailed information about masonry. See the Bibliography for complete citations.

EXTERIOR CLEANING OF HISTORIC MASONRY BUILDINGS

A GLOSSARY OF HISTORIC MASONRY DETERIORATION PROBLEMS AND PRESERVATION TREATMENTS

INTRODUCTION TO EARLY AMERICAN MASONRY - STONE, BRICK, MORTAR AND PLASTER

MASONRY: HOW TO TAKE CARE OF OLD AND HISTORIC BRICK AND STONE

MOISTURE PROBLEMS IN HISTORIC MASONRY WALLS - DIAGNOSIS AND TREATMENT

PRESERVATION BRIEF #1 - THE CLEANING AND WATER-PROOF COATING OF MASONRY BUILDINGS

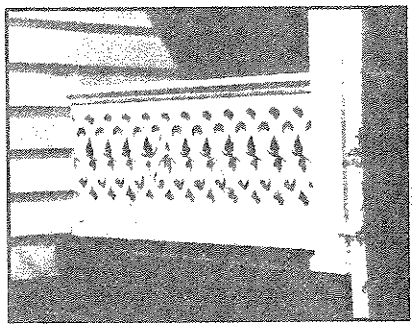
PRESERVATION BRIEF #2 - REPOINTING MORTAR JOINTS IN HISTORIC BRICK BUILDINGS

PRESERVATION BRIEF #6 - DANGERS OF ABRASIVE CLEANING TO HISTORIC BUILDINGS

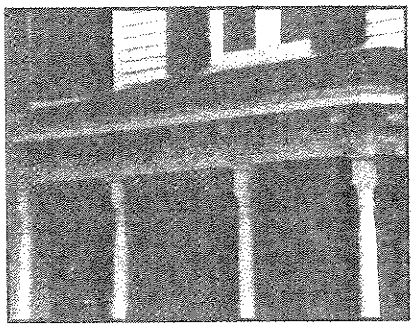
RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

Wood

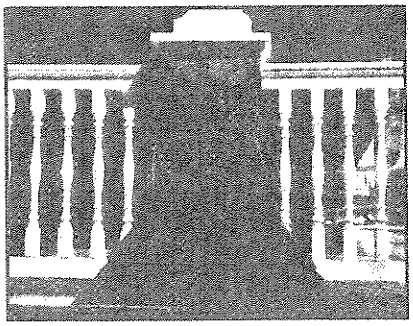
Wood was used to build 40 percent of the residential buildings in Manassas but was a less popular material for the turn-of-the-century commercial buildings, only 9 percent of which are frame construction. Wood has been used on nearly all of the buildings to build some elements, including windows, shutters, cornices, brackets, columns, storefronts, doors, and decorative features, in addition to siding and shingles. The flexibility of wood has made it the most common building material throughout much of the country's building history because it can be easily shaped by sawing, planing, turning, carving, and incising.



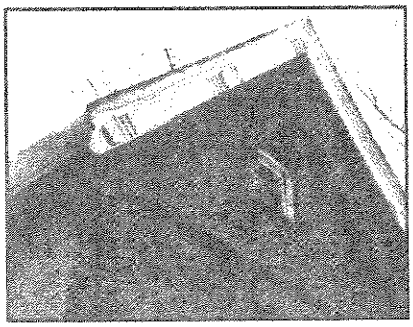
Sawn wood



Turned wood



Wood shingles



Incised wood

TYPICAL PROBLEMS

Cracked or Warped Boards - Wood may crack or warp as a result of weather, aging, the way it was originally sawn, or stresses placed upon it.

Cracked, Peeling, or Blistered Paint - Incompatibility of paints, moisture, or improperly prepared surfaces can cause these problems.

Rot - These fungi appear where wood has excessive moisture. Typical problem areas are around gutters, downspouts,

plumbing, and flashing. Rot also can be present in foundations and unventilated areas.

Pest Infestation - Termites and powder-post beetles can cause damage to wood with extremely serious effects, particularly on structural frame members of a building.

Partially or Completely Missing Elements - Because wood requires a great deal of maintenance, many times elements have been removed from a building, thus reducing the historic integrity of the property.

GUIDELINES FOR REHABILITATION

1. For maintenance purposes, inspect, evaluate, and monitor wood surfaces for signs of excessive water, rot, and pest infestation. Keep all surfaces primed and painted in order to prevent wood deterioration from moisture.

   Use appropriate poisons with extreme caution and follow all given instructions to eliminate pests.

   Remove vegetation that grows too close to wood.

   Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Secure or replace loose or deteriorated flashing.

   Maintain proper drainage around the foundation to prevent standing water.

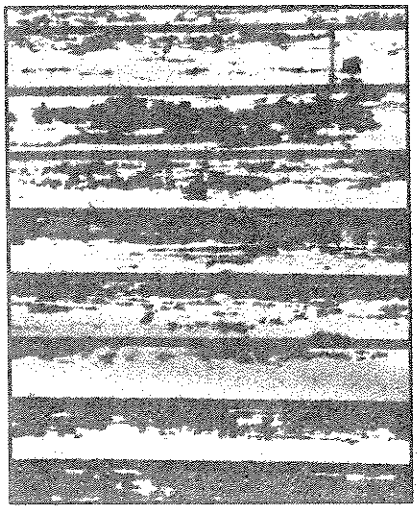
   See PAINTING section for proper painting procedures.

   Recaulk where rain water might penetrate a building. These areas include the junction of dissimilar materials, or construction joints such as siding and corner boards. Remove old caulk and dirt before recaulking. Use a high-quality caulk such as one made with polyurethane.

   Do not caulk under individual siding boards or window sills because this action seals the building too tight and does not let it "breathe."

2. Proper preparation of wood surfaces prior to painting will insure a sound paint job that will last a long time.

   Remove dirt with household detergent and water to allow new paint to adhere.



Loose paint should be scraped by hand to prepare this surface for repainting.

Whenever possible, wood should be repaired rather than replaced.

Remove damaged or deteriorated paint to the next sound layer using the gentlest means possible such as hand sanding and hand scraping.

Remove all paint down to the bare wood only in extreme cases where the paint has blistered and peeled to the bare wood. This condition may be only in certain places such as sills or porch rails where there is excessive paint build-up or where moisture is a problem. Take special care when removing lead-based paint; seek technical advise on safe methods.

Use electric heat guns on decorative wood features and electric heat plates on flat wood surfaces when additional paint removal is required. Do not use open flames as they can begin fires and result in the loss of the historic building.

Use chemical strippers to supplement the above technique when more effective removal is required. Be certain to follow directions to thoroughly neutralize chemicals after use or new paint will not adhere.

Do not completely remove paint when it is soundly adhered to the wood.

Do not completely remove paint to achieve a natural finish.

Do not use destructive and dangerous paint removal methods such as a propane or butane torch, sandblasting, or water blasting.

Do not allow wood to be in contact with chemical strippers so long that the wood grain is raised or the surface roughened.

3. Wood on older buildings usually has been painted with oil-based paint; therefore, oil paint may be desirable when repainting. Oil-based paint, however, since it is no longer made with lead, does not have the longevity it once had. Latex paint may be preferred but latex paint will not adhere to chalked oil paint. In addition, it shrinks more during drying than oil paint and can pull off the old oil paint underneath. If latex paint is used, the surface should first be completely primed with an oil-based primer prior to applying the finish coat. See the paint section for more information on painting.
4. Repair rather than replace wood elements. Many times with wood elements it is possible to patch, piece, or consolidate the rotted parts rather than replace the entire element. When wood elements are repaired, repairs should match the existing in material and detail.

Conduct the following test if wood appears to be rotted. Check wood with an ice pick for soundness by jabbing the pick into a wetted wood surface at an angle and prying up a small section. Sound wood will separate in long fibrous splinters, decayed wood in short irregular pieces. Or insert the ice pick perpendicular to the wood. If it penetrates less than 1/8th inch, it is solid; if more than 1/2 inch, it may have dry rot. Rotted parts can be repaired and complete replacement may not be necessary.

5. Wood elements should only be replaced when rotted beyond repair. See test above. Replacement elements should match the original in material and design. Substitute materials that convey the same visual appearance as the original or surviving materials may be used.

   The design of missing elements must be based on pictorial or physical evidence from the building and not similar buildings in the area.

   The design of missing elements when there is no pictorial or physical evidence should complement the existing elements in size, scale, and material. For instance, if a commercial building is missing a cornice, a new cornice can be designed that fits the building in proportions, materials, and placement. The cornice should reinterpret historic detail and not copy.

GUIDELINES FOR NEW CONSTRUCTION

1. Wood is recommended for use on new construction and additions on elements such as windows, storefronts, cornices, trim, porches, and all other decorative features.
2. In areas where wood is the predominant siding material, wood siding should be considered for use.

REFERENCES

The following publications contain more detailed information about wood. See the Bibliography for complete citations.

PRESERVATION BRIEF #10 - EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK

RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

Architectural Metal

With the rise of the industrial revolution in the 19th century, a variety of new metals began to appear in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features. Generally, a competent professional should be consulted on the composition and treatment for metals on a building; however, the following guidelines will be useful.

In Manassas, metal is used for roofs, coping, finials, cornices, storefronts, and fences. See page 52 for a discussion of metal roofs.

Wrought iron is used for fences throughout the historic district.

Storefronts sometimes feature decorative metal, as seen on this cast-iron support.

IDENTIFYING METAL

Many decorative elements on late 19th- and early 20th-century buildings appear to be wood but are actually metal. Often it will take an expert to identify metals, but the following will help the building owner in this process.

Aluminum is used on later storefronts in downtown. Generally it is unpainted and silver in color. Aluminum is also used for storm windows and a number of buildings have these unpainted windows.

Iron or steel is easily identified with a magnet. In Manassas, these materials can be found in everything from fences to roofs. Steel is often galvanized and may be used for some metal cornices.

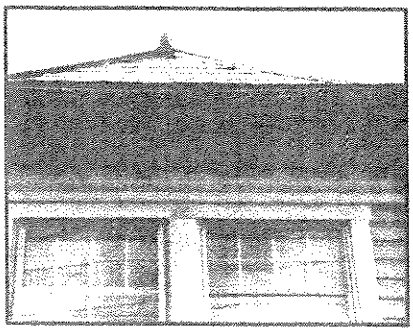
Zinc is not magnetic, but if paint is pealing the zinc may have oxidized, showing white stains from corrosion. Zinc was used to make metal cornices.

Copper has a green patina that results from the natural aging of the material. It was used on roofs, roof ornamentation, gutters, downspouts, and storefront framing.

Other metals can be identified by a knowledgeable professional.

TYPICAL PROBLEMS

Corrosion - Often called oxidation, this is the chemical reaction of a metal with oxygen or other materials. The corrosion may be uniform throughout the metal or only at points of stress.



Paint failure is common on gutters and downspouts that have not been properly primed.

Galvanic corrosion is an electrochemical action that can occur between two dissimilar metals that are in contact.

Atmospheric corrosion is the most common type of corrosion to which architectural metals are exposed and is the reaction of metal with moisture and other corrosive agents found in the air. Besides moisture and pollutants, salt and temperature changes can also increase the role of corrosion.

Mechanical breakdown is caused by a number of factors:

Abrasion is the erosion of metal caused by other materials moving continuously over it.

Fatigue occurs when metal fails because of too much stress repeatedly applied to it.

Fire can cause metal to become plastic and buckle or even melt at high temperatures.

Connection failure occurs when bolts, rivets, pins, and welds fail because of overloads, fatigue, or corrosion.

GUIDELINES FOR REHABILITATION

1. For maintenance purposes, inspect, evaluate, and monitor metal surfaces for signs of corrosion, mechanical breakdown, and connection failure. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts and by securing or replacing loose or deteriorated flashing. As appropriate for the material, keep surfaces painted or protected with special finishes.
2. In general, metal surfaces should be cleaned gently by hand scraping or wire brushing to remove loose and peeling paint in preparation for repainting. Paint removal down to the bare metal is not necessary, but removal of all corrosion is an essential step before repainting.

   Cast iron and iron alloys (hard metals) can be cleaned with a low-pressure, dry grit blasting (80-100 pounds per square inch) if gentle means do not remove old paint properly. Be careful to protect adjacent wood or masonry surfaces from the grit.

   Softer metals such as copper, lead, and tin should NOT be cleaned with grit, but with chemical methods or thermal methods.

   Immediately after cleaning, apply a rust-inhibiting primer coat of paint.

Avoid removing the patina of metal that provides a protective coating and is a significant finish, such as bronze or copper.

3. Remove all loose and peeling paint and corrosion before repainting.

   Prime surface with a zinc-based primer or other appropriate rust-inhibiting primer and paint depending on the material.

   Apply other protective coatings, such as lacquer, to protect unpainted metals like door hardware that are subject to heavy contact.

4. Aluminum, fiberglass, or wood can be used to construct missing elements if it is not technically or financially possible to construct in the original material.
5. Do not place incompatible metals together (such as copper with cast iron, steel, tin, or aluminum) without a separation material that will prevent corrosion of the less noble materials - in this case, cast iron, steel, tin, and aluminum. This separation can be accomplished by using nonporous neoprene gaskets or butyl-rubber caulking to avoid galvanic corrosion.

GUIDELINES FOR NEW CONSTRUCTION

1. Metal should be considered for roofs in areas where metal roofs are prevalent.
2. Metal decoration such as cornices can still be manufactured and can be considered for use in new construction. Duplication of historic details to the point where new construction is not distinguishable from old is not recommended.

REFERENCES

The following publications contain more detailed information about metals. See the Bibliography for complete citations.

METALS IN AMERICA'S HISTORIC BUILDINGS - USES AND PRESERVATION TREATMENTS

PRESERVATION BRIEF #13 - THE REPAIR AND THERMAL UPGRADING OF HISTORIC STEEL WINDOWS

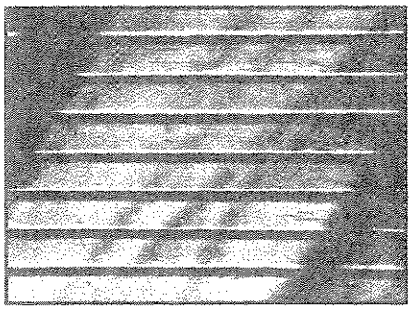
RESPECTFUL REHABILITATION - ANSWERS TO YOUR QUESTIONS ABOUT OLD BUILDINGS

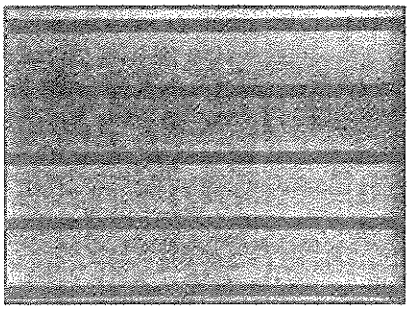
Synthetic Siding

Of the contributing buildings in the Manassas Historic District, 37 percent of the dwellings and 13 percent of the commercial buildings are covered with artificial siding. These modern materials have changed over time, but have generally included asbestos, asphalt, vinyl, and aluminum. They have been used to artificially create the appearance of brick, stone, shingle, and wood-siding surfaces.

A building's historic character is a combination of its design, age, setting, and materials. Exterior walls of a building are perhaps the most visible aspect of a building. For older buildings, wood clapboards, wood shingles, wood board and batten, brick, stone, or a combination of the above play an important role in defining the building's historic appearance.

Throughout the years, many "home improvement" businesses have gone through Manassas' historic district and with varying degrees of success have convinced building owners to add new siding materials to their historic buildings. There are problems inherent with adding siding as outlined below.



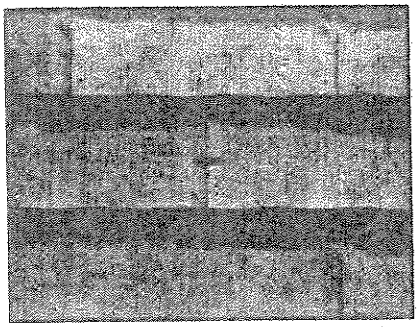


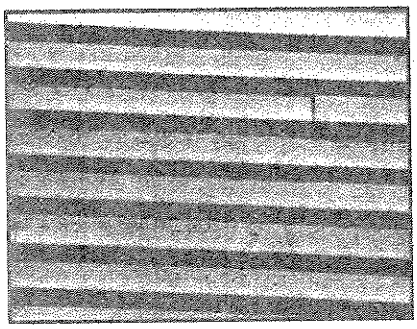
Wood siding (left) is more textured and uneven than synthetic siding (right). The character of historic buildings is greatly changed when they are covered with artificial siding.

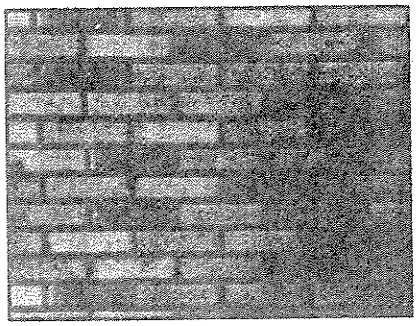
TYPICAL PROBLEMS

Historical Authenticity - Historic buildings with their original historic materials removed or covered over by synthetic modern materials lose the integrity of their original design.

Change in Overall Appearance - Covering an original material with synthetic siding can result in a radical change in the appearance of the whole structure. This is true when real wood siding is covered over with vinyl or aluminum siding; these synthetic materials can never have the same patina, texture, or light-reflective characteristics of wood.







Top to bottom: Synthetic siding has been manufactured to simulate wood shingles, wood siding, and brick.

Loss of Historic Architectural Details - Many times when synthetic siding is used, original architectural details are removed in order to facilitate the installation of the new material. The result is a change in appearance and style of the building and the destruction of historic materials, particularly brackets and "gingerbread" work around porches and eaves of the historic structure. Also, the original siding material is damaged when the new material is nailed to it.

Moisture - Without proper vapor barriers and ventilation, excessive moisture may build up in the cavity between the original wall and the new material.

Prevention of Inspection - In many cases, synthetic siding is applied to buildings in need of maintenance and repair. This results in the covering up of potential problems that may become more serious after they are out of sight.

Vulnerability of the Synthetic Material - Aluminum scratches and dents easily and vinyl siding may become very brittle and can shatter in very cold weather.

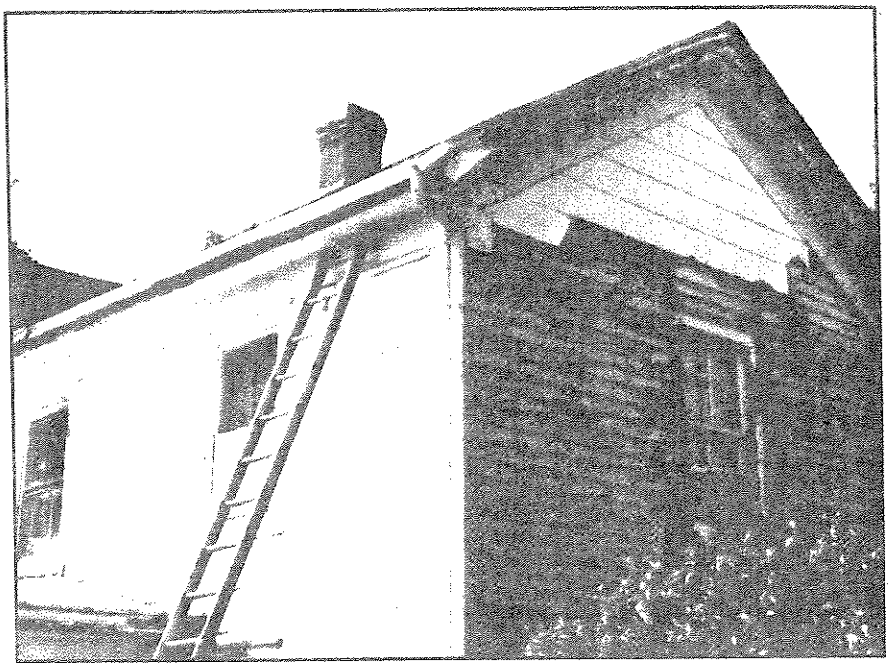
Durability and Cost - Synthetic sidings are normally marketed as being maintenance-free and therefore cheaper than traditional building materials even though initial installation costs of the new siding is often two to three times more expensive than quality painting of the original material. In some cases, it is reported that aluminum siding has chalked and faded as early as five years after installation and had to be repainted. Once the synthetic siding is repainted, it has to be painted just as frequently as wood.

Energy Savings - In many cases, synthetic sidings are being promoted as energy-saving materials, but they are not good insulators by themselves as they are generally very thin.

Asbestos Siding - Removing asbestos siding can be a health hazard. Follow recommended procedures from the building inspector's office.

GUIDELINES FOR REHABILITATION

1. If possible, remove synthetic siding and restore original building material.
2. Synthetic siding is appropriate only when all of the original siding is completely missing.
3. Do not apply synthetic siding over existing original siding or remove old siding and apply new synthetic siding.



Asbestos shingle siding is being removed to reveal the original clapboards underneath.

4. If synthetic siding is used, it should match the texture, width, and profile of the existing wood siding. Decorative elements, trim, features, and special surfaces should be retained when adding synthetic siding. Consideration should be given to retaining the original materials on the primary facade of the building and using synthetic siding on secondary elevations (sides and rear) of the building.

GUIDELINES FOR NEW CONSTRUCTION

1. Generally, it is preferred that materials such as wood and brick be used for siding of new buildings in historic areas.
2. Synthetic siding that simulates wood should be used only if wood trim is used for windows, doors, and other decorative features and if the depth of the "boards" relates to the depth of historic siding.

REFERENCES

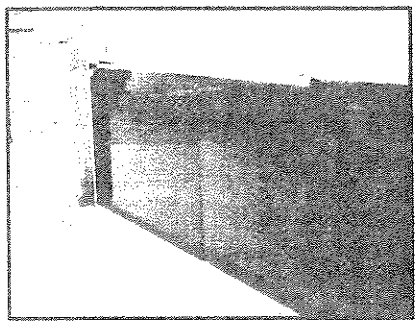
The following publication contains more detailed information about synthetic sidings. See the Bibliography for complete citation.

PRESERVATION BRIEF # 8 - ALUMINUM AND VINYL SIDINGS ON HISTORIC BUILDINGS

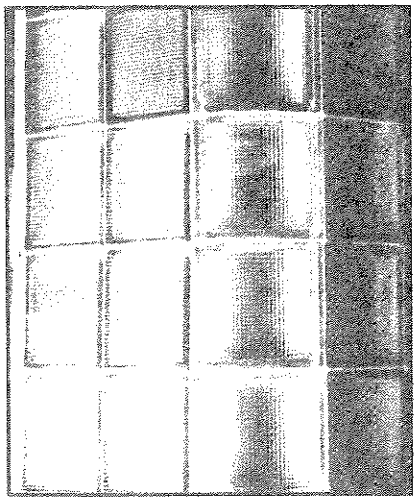
Glass

Glass is found in every historic building and has changed over the years as technology and fashion has changed.

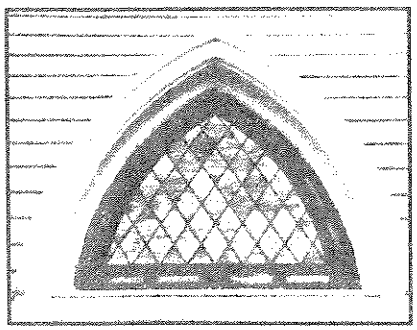
TYPES



Black carrara glass



Glass block



Colored glass held in place with lead caming

Plate Glass - Made available at reasonable costs by the late 19th century, machine-made plate glass allowed windows and storefronts to be much larger than earlier, more-expensive handblown panes. Plate glass has a smoother surface than the earlier "wavy" glass. Glass is now found in a number of types, including safety glass for areas susceptible to impact.

Tempered Glass - This modern glass is heat-strengthened for use in areas susceptible to impact or thermal stress.

Carrara Glass - This structural glass with opaque pigments was applied to the face of buildings with a mastic. It was used extensively in the first half of the 20th century and is often associated with the Art Deco or Art Moderne styles. This glass is available in limited colors.

Glass Block - This structural glass brick was also used in the first half of the century and is still used today. It allows light though but provides privacy with its translucent qualities.

Other Decorative Glass - There are any number of types of decorative glass made around the turn of the century and later and used in a number of applications. Colored, sandblasted, leaded, etched, cut, and patterned glass are examples.

TYPICAL PROBLEMS

Breakage - Old glass may become brittle or be broken by thermal stresses or other causes.

Removal - Glass may be removed to achieve privacy, correct a perceived maintenance problem, or achieve thermal efficiency.

Painting - Often, window glass in historic buildings is painted to achieve privacy, cover up problems, or shade the sun.

Cover-up - Glass is covered for the same reasons it was removed or painted over.

Unavailability - Historic glass may no longer be available in the original color or pattern and substitutes may be inappropriate.

GUIDELINES FOR REHABILITATION

1. Retain historic glass and repair with available adhesives if the glass is unavailable.
2. Reattach carrara glass and patch either with salvage glass of the same material or thick plate glass, painted on the reverse with a matching color.
3. Remove paint or plywood from glass. Install new panes where needed. Reglaze as required.
4. Provide shade from the inside that does not affect the reflective quality of the glass from the exterior. These shading techniques include adding window shades, painting the back side of glass black if ceilings are dropped, and painting the back side of a wall or other partition black.
5. Provide thermal efficiency with storm windows. Transom windows can be insulated with an interior storm window.
6. Replacement glass for old glass that is no longer available should match the old in size and transparency.

GUIDELINES FOR NEW CONSTRUCTION

1. Glass should be used that follows all applicable codes.
2. In areas where decorative glass can be used, take clues from historic buildings in the area as to the level of decorative glass detail that is appropriate.

5. A new addition need 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 buildings without mimicking their original design. If an owner is applying for federal tax credits for the rehabilitation of a historic building, the design of any additions must be differentiated from the existing building, according to the Secretary of the Interior's Standards for Rehabilitation.
6. Wherever possible, new additions or alterations to existing buildings and structures should 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.

REFERENCES

The following publications contain more detailed information about new construction and additions. See the Bibliography for complete citations.

ARCHITECTURE IN CONTEXT, FITTING NEW BUILDINGS WITH OLD

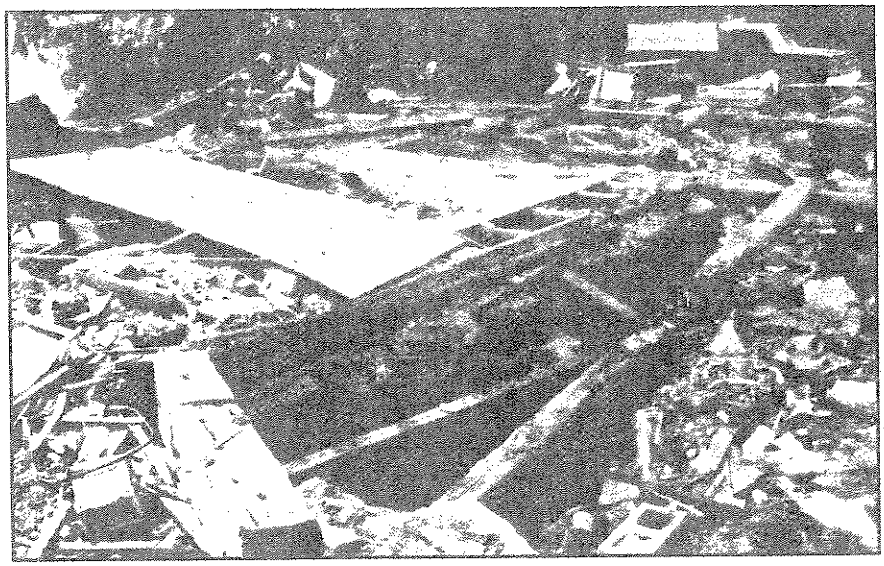
OLD AND NEW ARCHITECTURE, DESIGN RELATIONSHIP

PRESERVATION BRIEF #14 - NEW EXTERIOR ADDITIONS TO HISTORIC BUILDINGS: PRESERVATION CONCERNS

Guidelines for Removing Buildings

- Demolition
- Moving

Historic buildings are irreplaceable community assets. Once they are gone, they are gone forever. With each succeeding demolition or removal, the integrity of the district is eroded further. The new building or parking lot that often replaces the removed historic building is seldom an attribute to the district's historic character.



LAST CHANCE. Before demolition, historic buildings should be documented through photographs and drawings.

EXPLORING OPTIONS. New development can demand the removal of historic buildings. Consideration should be given to moving, rather than demolishing, these buildings.

Guidelines for Demolition

Demolitions should be undertaken only as a last resort.

Demolition of any contributing building in a historic district should be very carefully considered before approval is given. The following criteria are listed in Sec. 34-118.3 of Manassas' Zoning Ordinance: Standards and matters to be considered by the Architectural Review Board in determining whether or not to grant a Certificate of Appropriateness for razing or demolition.

1. Whether or not the building or structure is of such architectural or historic interest that its removal would be to the detriment of the public interest.
2. Whether or not the building or structure is of such interest or significance that it would qualify as a national, state, or local landmark.
3. Whether or not the building or structure is of such old and unusual or uncommon design, texture and/or material that it could be reproduced only with great difficulty and expense.
4. Whether or not retention of the building or structure would help to preserve and protect an historic place or area of historic interest in the city.

In addition to these criteria, Section 34-118.4 of Manassas' Zoning Ordinance allows demolition if the owner has offered the building for sale at a reasonable price related to its fair market value and waited the required period based on that value.

These additional guidelines are recommended to further assist the Architectural Review Board in determining the impact of a proposed demolition on the historic character of a district.

1. What is the reason for demolishing the building? Is demolition the only means of fulfilling the property owner's stated need?
2. Has there been a professional economic and structural feasibility study for rehabilitating or reusing the structure?
3. Could the proposed demolition potentially adversely affect other historic landmarks in a historic district, or adversely affect the character of a historic district?
4. Is the building a major structure on the street or is it one of a series of similar buildings that forms a unified streetscape? Would its elimination be detrimental to the overall scale, rhythm, design, and importance of the district? Is the district now, or could it be, a place of interest for tourists, new

businesses, and increased real estate values, and would the elimination of the structure diminish that potential?

5. Would relocation of the building or structure or a portion thereof be to any extent practicable as a preferable alternative to demolition? As a last resort has the owner considered moving all or part of the building instead of demolishing it? While the owner may not consider such a move practical, it might be a preferable alternative in terms of overall community preservation goals.
6. Have historic events occurred in the building or structures? The significance of a building is not only derived from its architectural character but also from the events and persons associated with the building's history.

PROCEDURES

If demolition is granted and the building is removed, the following procedures should be carried out:

1. The building should be thoroughly documented with photos and measured drawings and this information should be retained in the City's Planning Department as well as with The Manassas Museum and the Virginia Department of Historic Resources.
2. If the site is to remain vacant for any length of time, the empty lot should be improved in a manner consistent with other open space in the historic district.

REFERENCES

The following publications contain more detailed information. See the Bibliography for complete citations.

MANASSAS' ZONING ORDINANCE, DIVISION 14. HISTORIC DISTRICT SEC. 34-114.-120

THE BOCA NATIONAL BUILDING CODE/1984:

Section 105.0 Demolition of Structures
Section ES 112.0 Demolition
Section 120.0 Unsafe Structures
Section 121.0 Emergency Measures
Section 513.0 Special Historic Buildings and Districts

Guidelines for Moving Buildings

The following criteria are from Sec. 34-118.2 of Manassas' Zoning Ordinance: Standards and matters to be considered by the Architectural Review Board in determining the appropriateness of moving or relocating a landmark building.

The Architectural Review Board shall consider the following in determining whether or not to grant a Certificate of Appropriateness for moving or relocation.

1. Whether or not the proposed relocation would have a detrimental effect on the structural soundness of the landmark building.

   The technical aspects of moving older buildings can be very complicated and it is easy to seriously damage a historic building in the moving process. Original building material may have to be replaced or altered in the subsequent rehabilitation.

2. Whether or not the proposed relocation would have a detrimental effect on the historical aspects of other landmarks in the district.

   Often the removal of a structure will leave a large unsightly gap in the street and a parking lot or a replacement building will not relate visually to the historic buildings remaining on the street. Also, the building in question may be part of a block or district of buildings that collectively derive their historical significance from similar associations and moving one structure may compromise the significance of the remaining buildings.

3. Whether or not the new surroundings would be harmonious with or incompatible with the historical and architectural aspects of the landmark building.

   Often the original site of the building to be moved (including the topography of the site, the setback of the building, location and type of outbuildings, and the type and nature of landscaping) plays a large role in defining a building's appearance and in determining its architectural significance. The character of the new site may be very different from the original site. It may be too small or its orientation may not be appropriate for the moved building. In addition, existing buildings on the street may be of different architectural periods and styles and the moved building would be out of place on its new site.

4. Whether or not the proposed relocation is the only feasible means of saving the structure from demolition or demolition by neglect.

   Many times building owners do not seriously study alternatives to moving an historic building. Often the historic building can be incorporated into a new development if the building owner plans to redevelop the site or a new addition can be added to the existing structure.

PROCEDURES

If there are no alternatives to saving the building except for moving it, then the following procedures should be followed:

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

REFERENCES

The following publications contain more detailed information about moving historic buildings. See the Bibliography for complete citations.

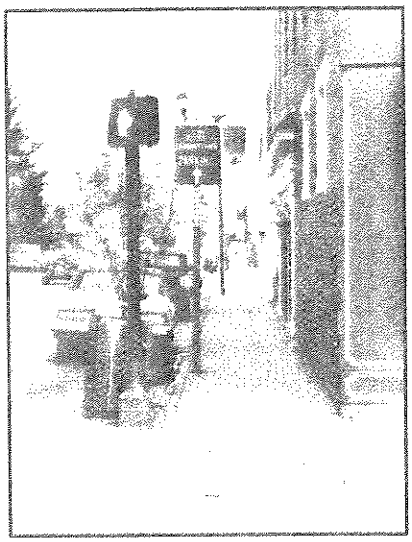
MOVING HISTORIC BUILDINGS

MANASSAS ZONING ORDINANCE: DIVISION 14. HISTORIC DISTRICT SEC. 34-118.2.

BOCA CODE: SECTION 106.0 MOVED STRUCTURES

Guidelines for Public Improvements

- Paving
- Walks and Curbs
- Trees & Plantings
- Lighting
- Traffic Signals
- Street Furniture
- Utilities
- Public Signs
- Parking



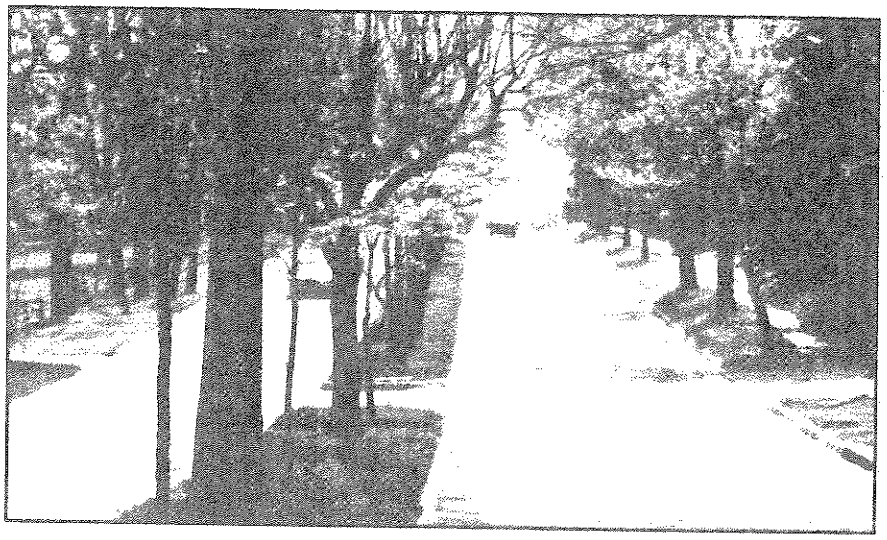
Public improvements such as sidewalks, lighting, and street signs influence the atmosphere of the historic district.

The character of a historic district comes not only from its buildings but also from the private and public spaces and the features that surround and help define those structures. Landscaping, utility wires, streets, sidewalks, lighting, parking areas, public signs, traffic lights, and street furniture such as benches, trash containers, and planters may make up this streetscape environment. Manassas has done much in recent years to improve the appearance of these elements, particularly in the Manassas Local Historic District.

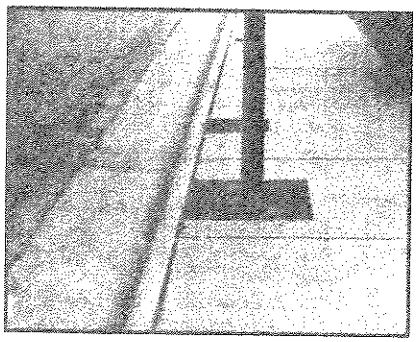
In the **commercial** downtown core, utility wires have been put underground, special public information and street signs with the train depot logo have been installed, and new entry signs with detailed landscaping have been placed at critical entry points. Sidewalks throughout the district are concrete and often are narrow because the commercial buildings are sited so close to the street. In several locations, the curb has been extended into the street to provide additional space for planting small street trees and the remaining area is filled in with brick pavers. In recent years new street lights on wooden poles have been placed throughout the downtown area as have wooden trash containers. A special landscaped area for the farmer's market has been created with flower beds and a gazebo. Many public parking areas have been landscaped but numerous private lots have no screening and contain weeds around their perimeters in the summer months.

In the surrounding **residential** areas of the historic district there have been fewer public improvements except for the historically styled light fixtures that have been recently installed in the landscaped island of Grant Avenue. For the most part these neighborhoods have overhead utility wires with large wooden poles that also contain cobra-head street lights. Concrete sidewalks are the norm as are landscaped divider strips between the sidewalks and the street. Historical markers have been placed throughout these areas as well as in the downtown. The specially designed street signs found in the central business district also extend into these historic residential areas. Mature landscaping is abundant in both the public and private areas of the neighborhoods. Street trees are frequently found in the landscaped areas between the sidewalks and streets as well as in the Grant Avenue median strip. Individual yards exhibit a great variety of plantings, including large

deciduous trees, evergreens, foundation plantings, hedges, flower beds, and wide expanses of well-maintained lawns. The front yards of many residences are defined by stone or brick retaining walls or in some cases, iron fences. The several examples of chain-link fences are inappropriate to the district's historic character.



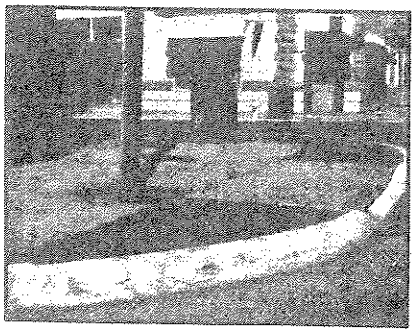
Grant Avenue benefits from having mature trees in the median islands.



Street paving should be consistent.

STREET PAVING

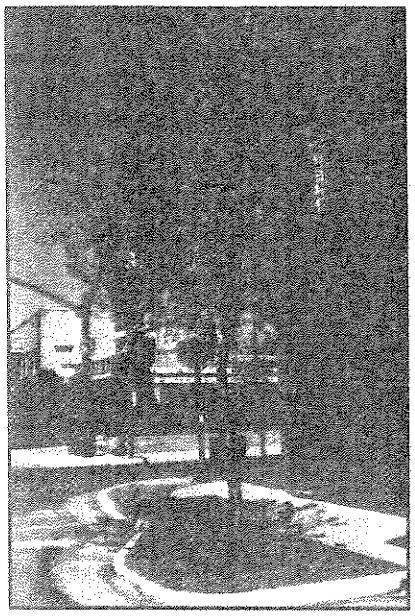
1. Street paving should be consistent throughout the district. Continue to use the existing asphalt paving on all downtown streets and parking areas.
2. Consider the use of brick-lined crosswalks at key intersections.
3. Avoid the widening of existing streets which makes it more difficult for the pedestrian to use the downtown.
4. Avoid the cosmetic patching of surfaces when more substantial repair work is needed.



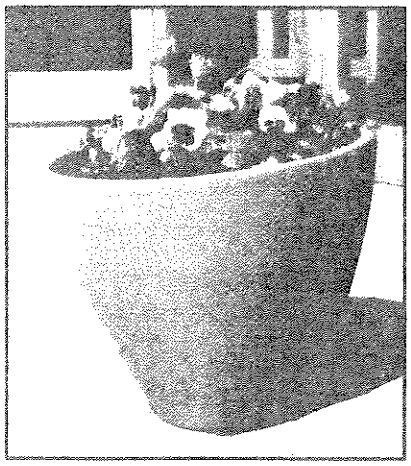
Curbs should match surrounding materials.

PEDESTRIAN WALKS AND CURBS

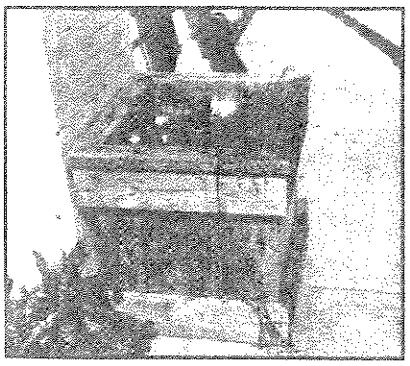
1. Repair or replace sidewalks and curbs where needed with material that matches adjacent materials in design, color, texture, and tooling.
2. Use a consistent paving module that relates to the scale of the existing sidewalk and the scale of buildings instead of pouring concrete sidewalks in continuous strips.



There should be a maintenance plan for existing plantings.



Planters need frequent tending.

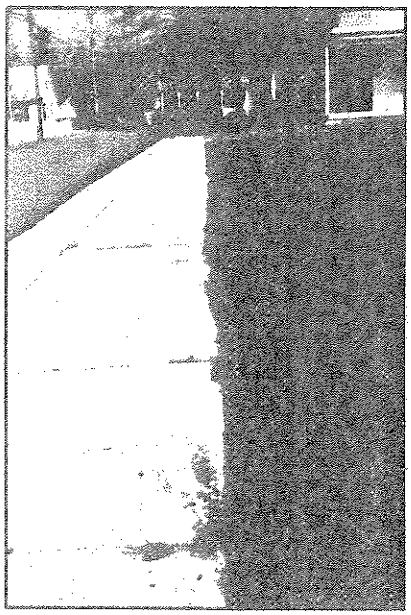


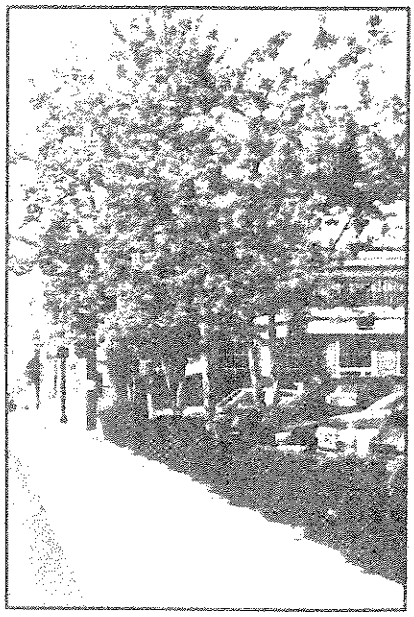
Planters should be removed after the season is over.

3. Remove obstacles from the sidewalk such as obsolete signs, poles, and parking meter standards and repair holes.
4. Avoid extensive variation in sidewalk and curb materials.
5. Avoid excessive curb cuts for vehicular access across pedestrian ways; where curb cuts are necessary, mark them with a change in materials, color, texture, or grade.
6. Avoid blocking the sidewalk with too many street furniture elements.

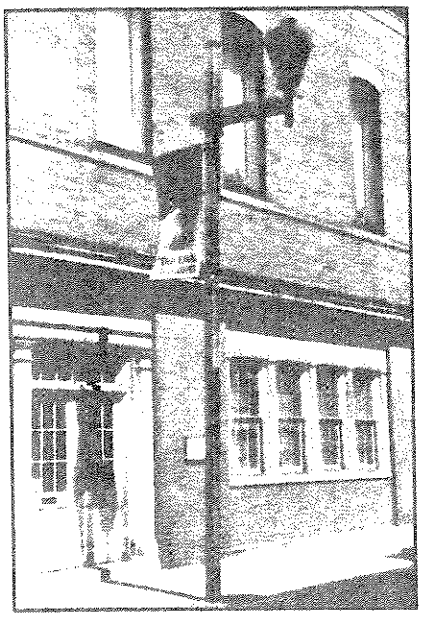
STREET TREES AND PLANTING

1. Review and evaluate current maintenance plan for existing landscaping.
2. Replace damaged or missing street trees with like species.
3. Protect plantings from pedestrian and vehicular traffic.
4. Select plant materials that are hardy species and that require minimal maintenance.
5. Utilize mature plantings and trees to screen the numerous surface parking areas.
6. Use plantings and trees to soften the visual effects of the interior of large parking lots.
7. Encourage the removal and storage of any sidewalk planters in the winter months when they are empty.

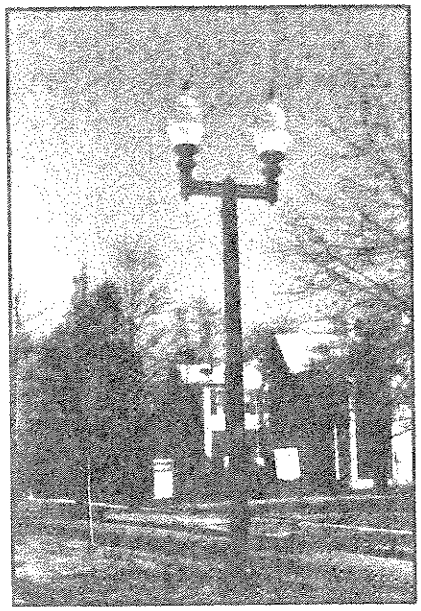




Screening with plants makes parking lots much less obtrusive, as can be seen clearly in the difference between the unscreened parking lot at left and the attractively screened parking lot at right.



Pedestrian-scaled light fixtures are appropriate for the district.



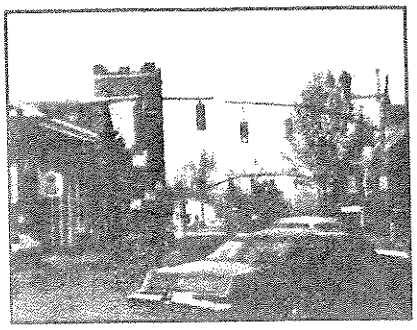
Double luminaire on Grant Avenue.

8. Avoid placing street trees at locations which block views of the storefronts of businesses.
9. Avoid placing additional or larger planters in the district. They are difficult to maintain; they can only be used during the warmer parts of the year; and they can block the narrow sidewalks of the district.
10. Do not demolish buildings to provide open areas for plantings.

LIGHTING

1. Consider expanding the use of the recently installed pedestrian-scaled light fixtures along Grant Avenue to streets throughout the district replacing the current wooden light poles. Use a single instead of the double luminaire on the new pole in locations other than street medians like Grant Avenue.
2. Consider phasing out the cobra-head light fixtures mounted on long metal poles except where needed at key intersections.
3. Provide adequate light levels at critical areas of pedestrian/vehicular conflict such as parking lots, alleys, and crosswalks.
4. Coordinate lighting in private parking lots to insure their compatibility with the city's fixtures.
5. Encourage merchants and building owners to leave their display window lights on in the evening to provide increased light levels and visual interest.
6. Investigate the feasibility of lighting the facades, steeples, and domes to provide focal points for the district in evening hours.
7. Provide outlets on light standards as needed for seasonal lighting and special events.
8. Provide brackets on light standards as needed for hanging banners, decorations, or planters for special seasons and events.
9. Provide adequate levels of lighting in parking areas.
10. Avoid using a variety of styles of light fixtures within the downtown.
11. Avoid using a variety of light sources in the same area. Light types such as sodium vapor, mercury vapor, and metal halide emit different tints of light and should not be used together.

TRAFFIC AND PEDESTRIAN SIGNALS

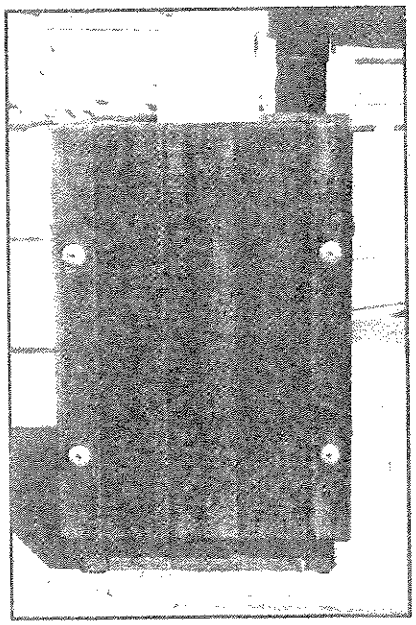


These signal poles are appropriate for the district and their use should be expanded.

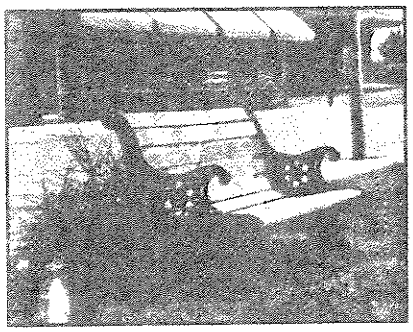
1. Expand the installation of new traffic signals on metal poles on the edge of the street at intersections and coordinate the style of the pole with pedestrian-scaled light fixtures.
2. Expand the existing pedestrian signals to other intersections in the district as needed.

STREET FURNITURE

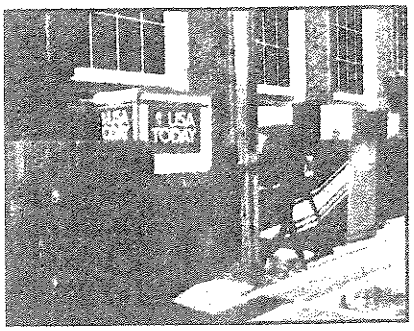
1. Consider replacing the existing wooden trash containers throughout the district with a metal or other appropriate design that coordinates with other street furniture.
2. Expand the use of metal and wood benches at the Farmers Market space to other key locations in the district. Paint benches to match the existing colors used on other street elements in the district.
3. Additional street furniture elements such as newspaper boxes, telephone booths, bicycle racks, drinking fountains, planters, and bollards should be compatible in design, color, and materials with existing elements as far as practicable.
4. Avoid placing additional wood street furniture in the district.
5. Avoid placing too many elements on the narrow sidewalks in the district.



Wooden trash cans should be replaced with more appropriate styles.



More benches like these should be placed in the district.

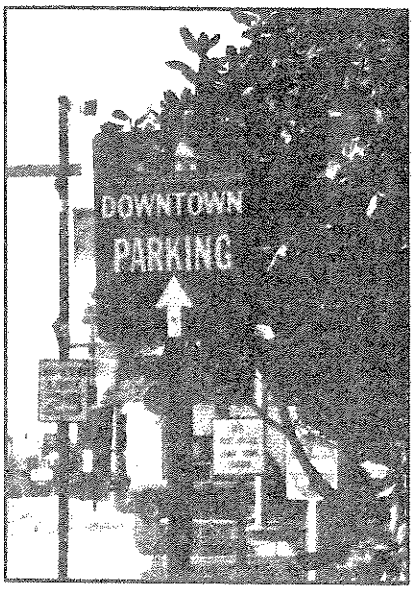


Too much street furniture can crowd sidewalks.

UTILITIES

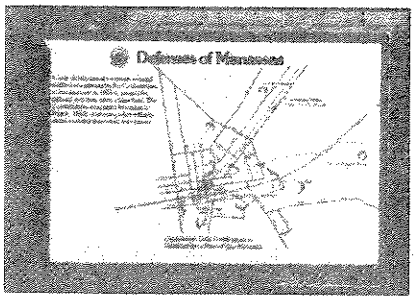
1. Place necessary utilities such as transformers and overhead wires so that they are as visually unobtrusive as possible.
2. When public or private improvement projects involving utility changes are undertaken, they should be placed underground, if possible, and all surface equipment should be screened.

PUBLIC SIGNS



The use of public signs with the Manassas logo should be expanded.

1. Continue to use the present Downtown Manassas logo with the Train Depot logo and brown and white color combination on future parking, street, and other public signs in the district .
2. Place additional entry signs directing visitors to the historic commercial district on major highways and streets leading to the downtown.
3. Expand the placement of signs to parking lots at the entrances to the downtown.
4. Maintain the series of historic signs commemorating significant events, buildings, and individuals in Manassas' history that are currently placed throughout the district.
5. Avoid placing sign posts that are in locations that can conflict with the door openings of vehicles.
6. Avoid installing public signs that do not follow the existing graphic standards of design, color, lettering style, and logo.
7. Avoid placing too many unnecessary public signs in the district; their presence creates visual clutter in the downtown.



Maintain the signs commemorating historic events.

Street sign with the Manassas logo.

Signs such as these help orient visitors to the district.

PARKING LOTS

1. Screen existing open parking lots from streets and sidewalks with trees and landscaping.
2. Landscape the interior of large parking lots to provide shade and visual relief from large expanses of asphalt.
3. Protect planting areas in parking lots from damage by vehicles.
4. Provide water in parking lots for planting maintenance.
5. Provide adequate lighting levels to provide security in evening hours.

Avoid constructing parking lots that reduce the street wall.

6. Designate special parking areas within the lots for motorcycles and bicycles.
7. Avoid demolishing buildings for parking lots.
8. Avoid constructing parking lots which do not reinforce the existing street wall of buildings and the existing grid system of rectangular blocks.

PARKING FACILITIES

1. Any new parking garages should follow construction guidelines to insure compatibility with existing buildings.
2. Consider retail storefront use in the first-floor levels of garages on primary elevations and street to reinforce street-level vitality.
3. Do not demolish existing historic buildings to provide space for new parking garage construction.
4. Consider using existing parking lots or other open space for parking garage sites.

APPENDICES

Character of Manassas' Historic Buildings

RESIDENTIAL BUILDINGS

There are 173 contributing residential dwellings comprising 46 percent of the Manassas Local Historic District. Twelve categories were used to evaluate the characteristics and conditions of these buildings. The Mayfield Fort Local Historic District and the Liberia Mansion Local Historic District were not included in this analysis since they are separate single-site historic districts.

A. **Building Setback:** Sixty-one percent of the residential buildings are set back from the road a distance between 11 and 40 feet. The second most common setback distance is between 41 and 100 feet. One percent of the houses have no setback, 2 percent are set back 1 to 5 feet, 1 percent are set back 6 to 10 feet, and 3 percent have a setback greater than 100 feet.

B. **Spacing Between Buildings:** Spacing between houses ranges from no spacing to a spacing greater than 100 feet. A large proportion of the dwellings (40 percent) are spaced 11 to 40 feet from each other. Thirty percent are spaced 41 to 100 feet. The remaining houses have no space between them (3 percent), 1 to 5 feet between them (3 percent), 6 to 10 feet between them (7 percent), or a distance greater than 100 feet (10 percent).

C. **Building Form:** Eighty-eight percent of the houses in the Manassas District have a simple form. Queen Anne style houses and some vernacular Victorian houses make up the dwellings that have a complex form (12 percent).

D. **Dominant Directional Expression:** This category reflects the orientation of the fronts of the houses. Fifty-eight percent of the dwellings are horizontal and 42 percent are vertical.

E. **Building Projections:** Fifty-six percent of the residential buildings have front porches and 12 percent have porticos. Eleven percent of the houses have first-floor projecting bays while 9 percent have second-floor projections. These are found on houses of Queen Anne or vernacular Victorian styles.

F. **Building Height:** The majority of the contributing houses in the Manassas Local Historic District are either 2 stories (53

percent) or 2-1/2 stories (34 percent) reflecting the common height of styles from the turn of the century. The remainder of the contributing houses are 1 story (5 percent), 1-1/2 stories (7 percent), or 3 stories (1 percent).

G. **Dominant Building Cladding:** Wood (40 percent) and brick (13 percent, including painted brick) were the most common materials used in the construction of the late-19th- and early-20th-century houses. Some of the other building claddings are stucco (7 percent), stone (4 percent), and a combination of materials (1 percent). The remaining 37 percent of the dwellings are covered with artificial siding.

H. **Building Roof Form:** Forty-eight percent of the houses have a gable roof and 31 percent have a hipped roof. Eight percent of the roof forms are complex. The majority of these are found on Queen Anne style houses. Nine percent of the roofs are cross-gable which is found on vernacular Victorian houses. There is only one house with a flat roof and one with a gambrel roof.

I. **Building Roof Material:** Fifty-two percent of the roofs are covered with metal. This includes standing seam and metal shingles. Asphalt shingles (42 percent) was the second most popular roof cladding material in the area. The use of these composition shingles indicates either an early-20th-century building or that the roof material was replaced at a later time. Two percent of the houses have slate roofs.

J. **Building Alterations:** Fifty percent of the buildings have no visible alterations. Thirty-five percent have minor alterations. These are visible changes that minimally alter the appearance of the house. Some examples of minor alterations are screened-in porches, artificial siding, and storm windows. Moderate alterations (12 percent) include a small wing or a different porch. Only 3 percent of the dwellings have extensive alterations.

K. **Architectural Style:** Two styles reflecting the Victorian era of the late 19th century can be found in Manassas: the Queen Anne (6 percent) and the more simple vernacular Victorian (50 percent). From the early 20th century, the area has American Foursquare (10 percent), Bungalow (4 percent), and Colonial Revival (14 percent). The I-house (3 percent) is a simple form built at the turn of the century. Thirteen percent of the houses fall under the category of "other." These dwellings are either vernacular cottages or miscellaneous vernacular residences.

L. **Level of Decoration:** The majority of the houses (72 percent) have simple or no decorative detail. Eighteen percent of the houses are moderately decorated. Ten percent of the dwellings have a complex level of decoration which is found largely in the Queen Anne style.

Noncontributing residential buildings are structures built less than 50 years ago or structures that have been altered to such a degree that they are no longer representative of the period in which they were built.

The Manassas Local Historic District contains 74 noncontributing houses. These buildings make up 20 percent of the structures in the district. Houses built after 1940 are more likely to be 1 or 1-1/2 stories as opposed to the more vertical styles from the turn of the century which are usually 2 or 2-1/2 stories. Many of the noncontributing houses in the historic district were constructed of brick and built in the 1940s or 1950s, a time when Colonial Revival style was popular. Hipped roofs are more common on the older houses than on the houses built after 1940, but the gable roof is the dominant roof form on both contributing and noncontributing houses. The earlier roofs often were covered with metal, while composition shingles cover the later roofs.

The exterior detail on the noncontributing houses also reflect a change in taste from the turn of the century. Houses built after 1940 have minimal decorative detail. However, the Colonial Revival style houses often have classical trim which relates to the historic district. Their porches are often small porticos or simple stoops.

COMMERCIAL BUILDINGS

There are 55 contributing commercial buildings in the Manassas Local Historic District, equaling 15 percent of the buildings in the district. Sixteen categories were used to evaluate these structures.

A. **Building Setback:** The greatest proportion of the commercial buildings (44 percent) have no setback. Thirty-four percent have a setback between 11 and 40 feet while 16 percent have a setback of from 41 to 100 feet. The remainder of the structures are set back either 6 to 10 feet or more than 100 feet.

B. **Spacing Between Buildings:** The commercial buildings are on varying sized lots. The majority of them are spaced 11 to 40 feet apart (29 percent) or 41 to 100 feet apart (29 percent). Sixteen percent have no spacing between buildings, 11 percent have from 1 to 5 feet between them, 5 percent have a spacing of 6 to 10 feet, and 10 percent are spaced more than 100 feet apart.

C. **Building Form:** Some buildings have a simple rectangular or square shape while others are a complex combination of shapes. In the district, 87 percent of the commercial buildings have a simple form and 13 percent have a complex form.

D. **Dominant Directional Expression of Buildings:** The number of vertically oriented commercial buildings (53 percent) is only slightly greater than the number of horizontally oriented buildings (47 percent).

E. **Building Projections:** Forty-seven percent of the contributing commercial buildings do not have building projections. Awnings (16 percent) are the most commonly found projection while 9 percent of the buildings have stoops. Other less common projections found on the commercial buildings are first-floor bays (4 percent), second-floor bays (4 percent), and porticos (2 percent). Some of the commercial buildings that are converted houses have front porches (18 percent).

F. **Building Height:** Half of the commercial buildings are 2 stories and 22 percent are 1-1/2 half stories. The remaining buildings are either 1 story (13 percent), 2-1/2 stories (9 percent), 3 stories (4 percent) or 3-1/2 stories (2 percent), reflecting the small scale of the commercial district.

G. **Facade Cornice Height:** The majority of the commercial buildings have a roof cornice (62 percent). Sixteen percent have a storefront cornice.

H. **Dominant Building Cladding:** Brick is used on 72 percent of the buildings and, of these, 16 percent are painted brick. A less popular material for turn-of-the-century commercial buildings is wood (9 percent). Stone (2 percent) and a combination of materials (14 percent) also appear. Thirteen percent of the buildings have been covered over with artificial siding.

I. **Building Roof Form:** Flat roofs (53 percent) and gable roofs (34 percent) make up the majority of the roof forms found in the commercial district. Hipped roofs (9 percent) and cross-gable roofs (4 percent) are also seen in the district.

J. **Building Roof Material:** Because over half of the roofs are flat, the roof material on 45 percent of the roofs is not visible. The buildings with composition shingle roofs (33 percent) were built in the 20th century or the roof material was replaced.

K. **Building Alterations:** Over half of the buildings have not been altered (58 percent). Of the buildings that have been altered, 9 percent have minor alterations, 31 percent have moderate alterations, and 2 percent have extensive changes.

L. **Commercial Building Alterations:** Storefront alterations were made to 31 percent, storefront and upper-story changes to 2 percent, and a variety of changes to 9 percent of the buildings.

M. **Sign Condition:** The majority of the commercial signs (85 percent) are in good condition. Nine percent of the signs are in fair condition and 2 percent are poorly maintained.

N. **Sign Appropriateness:** To be appropriate for a historic district, signs should be properly placed on the historic buildings, be constructed of traditional materials, and be read easily by pedestrians without being overpowering. Backlit signs are generally inappropriate. Sixty-two percent of the signs in the district are appropriate for the businesses they represent and for the historic district; 34 percent of the signs were classified as inappropriate.

O. **Architectural Style:** Italianate (34 percent) and commercial vernacular (29 percent) are the most common commercial styles in the Manassas Local Historic District. Colonial Revival style buildings (15 percent), vernacular Victorian buildings (7 percent), and a mixture of other styles (15 percent) also can be seen in the district.

P. **Level of Decoration:** A building with a simple level of decoration might have just scrolled brackets whereas a building with a moderate amount of decorative detail might have exterior trim on windows and decorative trim around the doors. A highly decorated building might have scrolled brackets, decorative shingle siding, and ornate bargeboards. Seventy-four percent of the commercial buildings in the Manassas Local Historic District have a simple level of decoration. Four percent have a moderate level of decorative detail and 22 percent are highly decorated.

Noncontributing commercial buildings are structures built less than fifty years ago or structures that have been altered to such a degree that they are no longer representative of the period in which they were built.

Seventy-one (19 percent) of the structures in the Manassas Local Historic District are noncontributing commercial buildings. Contributing commercial buildings in the historic district are usually 1-1/2 or 2 stories while most of the noncontributing commercial buildings are 1 story. Many of the contributing and noncontributing commercial buildings are of brick construction with flat or gable roofs and the roof material on the visible roofs is usually composition shingle.

One major difference between the turn-of-the-century buildings and the later structures is the tendency to build simpler buildings after 1940. Many of the earlier buildings are Italianate and have widely overhanging eaves with decorative brackets, tall, narrow, arched windows, and a low-pitched roof. This is in contrast to the later buildings which are minimally decorated vernacular commercial. While many of the late-19th- and early-20th-century buildings have a simple level of decorative detail, they are more ornate than the later, vernacular buildings.

Glossary

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

ALTERATION. To make a visible change to the exterior of a building or structure.

ALLIGATORING. A slang term that refers to a condition of paint that occurs when too much paint has been applied to a surface over the years and the layers crack in a pattern that resembles the skin of an alligator.

ARCH. A curved or pointed opening in a wall, usually masonry, supported on either end by piers or pillars and spanning a passageway or open area.

ART GLASS. Decorative glass which is also called leaded glass and which is composed of patterned and/or colored glass pieces arranged in a design.

BALLOON FRAMING. A type of timber framing in which the studs are continuous from sill to eaves, and the horizontal members are nailed directly to the studs.

BALUSTRADE. A railing or parapet supported by a row of short pillars or balusters.

BARGEBOARD. The decorative board along the roof edge of a gable concealing the rafters.

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

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

BOARD AND BATTEN. Vertical siding on a structure that has narrow strip members covering the vertical joints between the boards.

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

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

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.

CAPITAL. The upper portion of a column or pilaster.

CARRARA GLASS. Pigmented, structural glass, popular in the early 20th century.

CEMENTITIOUS. Having the properties of cement.

CHIMNEY POTS. A short extension of the flue that is usually round and may be decorative.

Appendix B
Glossary

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

COBRA-HEAD LIGHT FIXTURE. A commonly used streetlight fixture in which the lantern is suspended from a simple, curved metal arm.

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

CONVERSION. The adaptation of a building or structure to a new use that may or may not result in the preservation of significant architectural forms and features of the building or structure.

COPING. The top course of a wall which covers and protects the wall from the effects of weather.

CORBELING. Courses of masonry that project out in a series of steps from the wall. In commercial architecture the corbeling is usually brick and is part of the cornice at the top of the facade.

CORNERBLOCK. A raised square block at the ends of a lintel.

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

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

CUPOLA. A small dome rising above a roof.

DENTILS. A series of small blocks forming a molding in an entablature.

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

DOWNSPOUT. A pipe for directing rain water from the roof to the ground.

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

EFFLORESCENCE. A condition of masonry in which white salts from the clay or mortar leach to the surface.

EGG AND DART. A molding decorated with alternating eggs and arrowhead shapes.

ENTABLATURE. In classical architecture, the upper horizontal portion of an order resting on the columns.

FACADE. The front face or elevation of a building.

FANLIGHT. A semicircular window with radiating muntins, located above a door.

FENESTRATION. The arrangement of the openings of a building.

FINIAL. An ornament at the top of a gable or spire.

FLASHING. Pieces of metal used for waterproofing roof joints.

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

GABLE. The triangular portion of the end of a wall under a pitched roof.

Appendix B
Glossary

GABLE ROOF. A pitched roof form where two flat roof surfaces join at a straight ridge, forming gables at both ends.

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

GINGERBREAD. Pierced curvilinear ornament made with a jig or scroll saw.

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

HALF-TIMBER FRAMING. A form of construction where the spaces between the heavy timber framework are filled in with bricks or plaster.

HIPPED ROOF. A roof with slopes on all four, instead of two, sides.

HOOD MOLD. Drip or label molding over a door or window.

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

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.

LEAD CAME. Soft, lead, metal strips between pieces of glass in leaded- or stained-glass windows.

LIGHT. A glass pane. See PANE.

LIGHT WELL. An opening of one or more floors through a roof which allows light to enter the interior of a building.

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

MANSARD. A roof form of two slopes on all four sides, the lower slope being longer and at a steeper pitch than the upper.

MARQUEE. A fixed metal and glass canopy over the entrance of a building.

MASTIC. A cement or caulking compound that retains some elasticity after drying.

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

MONOLITHIC. An undifferentiated massive structure that often is characterized by a rigidly fixed uniformity.

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

MUNTIN. A glazing bar that separates panes of glass.

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.

PANE. A framed sheet of glass in a window or door.

Appendix B
Glossary

PARAPET. A low wall that rises above a roof line, terrace, or porch and may be decorated.

PATINA. The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PEDIMENT. The triangular gable end of a roof, especially as seen in classical architecture such as Greek temples.

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

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

PITCH. The degree of slope of a roof.

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

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

QUOINS. The corner stones of a building that are either a different size, texture, or conspicuously jointed for emphasis.

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

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

RENOVATION. See REHABILITATION.

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

RESTORATION. To accurately recover the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work and/or by the replacement of missing earlier work.

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

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

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

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

SEGMENTAL ARCH. A round arch whose curve is less than a semicircle.

SETBACK. The distance that a building is placed from the front edge of its lot.

SIDELIGHTS. Narrow windows flanking a door.

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

SIX-OVER-SIX DOUBLE-HUNG SASH. A type of window with six lights (or windowpanes) each in an upper and a lower sash that move up and down in vertical grooves one in front of the other.

SOFFIT. The finished underside of an overhead spanning member.

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

SPIRE. A tall tower that tapers to a point and is found frequently on churches.

STABILIZATION. To reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

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

STRING COURSE. A projecting horizontal band of masonry set in the exterior wall of a building.

TRANSOM. An opening over a door or window. In commercial storefronts, the window area above the display windows and the door.

VALANCE. In commercial buildings, the edge or border area of an awning where a sign may be placed.

VERNACULAR. Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area. Many of Manassas' simpler buildings that were constructed in the late 19th century and early 20th century are forms found throughout the country but are considered vernacular because they do not exhibit enough characteristics to relate to a particular architectural style.

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(Sources are given in title order.)

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